

DOCTORAL DISSERTATION

**MULTIMODAL LITERACY DEVELOPMENT IN ENGLISH
STUDIES CONTEXTS**

linguistic and pedagogical perspectives on
multimodal meaning-making and knowledge-building
in classrooms and museum exhibitions

Wünsch-Nagy Nóra

University of Pécs
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Abstract

This thesis reports on research whose aim is to explore the possibilities of multimodal literacy development in higher education L2 contexts. Our meaning-making practices have always relied on a variety of modes such as writing and image on the page, moving image and sound on the screen, and speech, gesture, gaze and posture in embodied interaction. However, language has a special role among semiotic modes: it is a complex semiotic system interlinked with human cognition and knowledge-building (e.g., Halliday, 1978). In recent SLA research, the Douglas Fir Group (2016) introduced significant themes which build on the ideas introduced above. Their second theme concerning the latest developments in transdisciplinary SLA studies states that “Language Learning Is Semiotic Learning” (p. 27). Moreover, theme number four further reinforces the idea of multimodality as one of the most relevant approaches in SLA, i.e., “Language Learning Is Multimodal, Embodied, and Mediated” (p. 29). With these ideas in mind, we can observe that a variety of meaning-making resources have become easily accessible in our everyday and academic lives recently, after the centuries-long dominance of written text in education and communication.

The thesis specifically addresses, from the perspectives of sociocultural theories of learning languages (e.g., Lantolf, 2000, 2001), social semiotics (Halliday, 1978), multimodality (e.g., Kress and van Leeuwen, 1996) and SFL-informed pedagogies (Martin and Rose, 2008; Rose and Martin, 2012), the issue of integrating scaffolding pedagogical approaches to L2 and multimodal pedagogy. It also introduces the Specialization and Semantics dimensions of Legitimation Code Theory (Maton, 2013, 2014) as analytical and pedagogical tools. It aims at introducing innovation and affecting change at the level of classroom discourse and course design. The title of the course designed to explore multimodal literacy and L2 development was *Making Meaning with Visual Narratives*. Chapters 1-6 introduce the research aims and overview the relevant literature in disciplinary areas in connection with this research. Chapters 7-11 present the research methodology and four empirical studies focusing on four different aspects of multimodal literacy development based on my classroom research. Chapter 12 summarizes the findings of the research project and discusses future directions for research.

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Anyának és Apának

To my beloved parents,
who were always present
(even in their absence)
all through the writing of this thesis, and
who believed that the best gifts
they could give me were
love, knowledge and freedom.

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List of acronyms and abbreviations

| | |
|------|--|
| CEFR | Common European Framework of Reference for Languages |
| EFL | English as a Foreign Language |
| ELT | English Language Teaching |
| ESL | English as a Second Language |
| SLA | Second Language Acquisition |
| SCT | Sociocultural Theory |
| LCT | Legitimation Code Theory |
| SFL | Systemic Functional Linguistics |
| TLC | Teaching Learning Cycle |
| L1 | First language |
| L2 | Second or foreign language |
| L3 | Third language |
| VTS | Visual Thinking Strategies |

“language is one of the semiotic systems that constitute a culture; one that is distinctive in that it also serves as an encoding system for many (though not all) of the others”
(Halliday, 1978, p. 2)

CHAPTER 1: Introduction

1.1 How I became a teacher-researcher

The thesis discusses multimodal literacy development in an advanced English as a foreign language learning environment. However, before starting to talk about its theoretical and pedagogical foundations, it is worth explaining the different influences that contributed to my interest in this topic. The multimodal aspect (i.e., involving several modes of communication, e.g., image, sound, gesture, space, written and spoken language) of our environment occurred to me a while ago, probably because of the manifold cultural influences that I had encountered in my formal and informal education. Before starting my theoretical studies, I had no knowledge of the abstract term of “multimodality” to describe this socialization process. I was brought up in a musical family, and at an early age I started Art and English language extracurricular lessons, which grew into a genuine disciplinary engagement by my secondary school years. Both in my primary and secondary education, I had excellent Art and English Language teachers who inspired, critiqued and supported my learning. In a way, by the end of my secondary school studies, my artistic and cultural gaze had been cultivated by several experienced teachers: my primary and secondary school art teachers, my English language teachers, who were also teachers of English literature, and most of all my own mother, who was a music, piano and history teacher. This slowly *cultivated gaze* (Maton, 2013) was further supported by regular and disciplined extracurricular activities and reading in terms of art history and English literature, leading me to choose my paths at university. This engagement with the arts never ceased to feed my thinking and learning, and as a university double major in English Language and Literature and Cultural Management, I consciously chose lectures, seminars, and research topics which revolved around the Arts and Literature: Literary Studies, Literary Theory, Philosophy, Film Studies in English and Hungarian, Aesthetics, Art Philosophy, and Hermeneutics. My English Studies university thesis concerned art, mythology and literature, and in my Cultural Management thesis, I studied a major theatre festival in Hungary.

As an English as a Foreign Language (EFL) teacher and later as an editor of graded readers and educational materials for language learners, I continued investing time and energy in the visual aspects of language teaching materials development, learning about the role of

illustration and graphic design. As a language teacher, I have always used visual images (photography, paintings, and films) to motivate my learners and create authentic as well as inspiring learning experiences for them. I have been interested in how the use of multimodal texts can support the language development of learners. I have also noticed that students rarely make sense of the world depending purely on one channel of communication.

When I started studying applied linguistics, language acquisition research and language pedagogy along with my personal studies in multimodality, social semiotics and systemic functional linguistics, I realized that the question of multimodal learning has to be addressed in all sectors of education, as it can lead to important benefits in the students' as well as the teachers' semiotic development. This is how I arrived at designing and implementing a university specialization course relying on multimodal social semiotics, aiming at integrating English as a Foreign Language and multimodal literacy skills development. The course came to be called *Making Meaning with Visual Narratives*, and as far as this thesis is concerned, I taught it with different levels of variation to different groups over three semesters in the autumn semester in 2017, the spring semester in 2018, and the autumn semester again in 2018. These courses became the bases of my research into multimodal literacy development in English majors at a Hungarian university.

1.2 The research problem and the aims of the dissertation

“You see, but you do not observe.” – Sherlock Holmes to Dr Watson

“I can see nothing,” said I, handing it back to my friend.

“On the contrary, Watson, you can see everything. You fail, however, to reason from what you see. You are too timid in drawing your inferences.”

– Sherlock Holmes to Dr Watson (Conan Doyle, 1892, p. 231)

Over a century ago, these words by Sherlock Holmes described the demand we all face in our everyday communication, and they reveal the basic questions of what multimodal literacy is and why its development is a pressing issue. We are surrounded by an abundance of semiotic resources, but often fail to use language to reflect on them critically. Our meaning-making practices have always relied on a variety of modes, including visual, audio, written and spoken texts as well as sensory experiences such as touch, smell and taste. In a way, understanding what multimodal literacy is and why its development is a must depends on our conscious

reflection on how we use different resources in our communication. Put simply, we need to identify how different modes contribute to communication, learning and literacy development. According to social semiotic theory, *mode* refers to a set of socially and culturally shaped resources for making meaning, and it is understood as a channel of representation or communication for which previously no overarching name had been proposed (Kress & van Leeuwen, 2001). Some of the most evident modes include writing and image on the page, moving image and sound on the screen, and speech, gesture, gaze and posture in embodied interaction. All of which resources we have long used, but not usually treated in interaction by putting them under a multimodal lens. Language has a special role among semiotic modes: it is a complex semiotic system interlinked with human cognition and knowledge-building (e.g., Halliday, 1978). In recent SLA research, the Douglas Fir Group (2016) introduced two significant themes which build on the theories introduced above. Their second theme concerning the latest developments in transdisciplinary SLA studies states that “Language Learning Is Semiotic Learning” (p. 27). Moreover, theme number four further reinforces the idea of multimodality as one of the most relevant approaches in SLA, i.e., “Language Learning Is Multimodal, Embodied, and Mediated” (p. 29).

With these ideas in mind, we can observe that a variety of meaning-making resources have become easily accessible in our everyday and academic lives recently, after the centuries-long dominance of written text in education and communication. We might see this as a result of the accelerating development of digital media devices, which have become just as widespread and common as written text used to be. Our reliance on visual and audio resources on websites, social media, television and print media make it an urgent task for all of us, including teachers (and not only language teachers) to engage with and create multimodal texts, i.e., texts which combine more modes (e.g., visual or audio) apart from the written text. This complex and delicate combination of meaning-making resources surrounding us have resulted in the pressing need for advanced multimodal literacy skills and multimodal awareness for critically literate humans. From this perspective, multimodal meaning-making includes the functional and critical understanding of the roles and potentials of images within a text (Poulsen, 2015). As Gunther Kress and Theo van Leeuwen (1996/2006), the two main figures of social semiotic multimodal theory put it,

in the age of digitisation, the different modes have technically become the same at some level of representation, and they can be operated by one multi-skilled person, using one interface, one mode of physical manipulation, so that he or she can ask, at every point:

‘Shall I express this with sound or music?’, ‘Shall I say this visually or verbally?’, and so on. (p. 2)

In the light of this, multimodal creation can be something as everyday as a multimedia message, a poster in the street or a presentation, and such a creative task demands knowledge of modes and offers choices in the meaning-making process. However, the skills needed to prepare and interpret such texts are often taken for granted and often remain invisible in pedagogical processes. The need for multimodal skills is especially relevant for second language teachers, who rely on a variety of materials in their daily teaching practice.

The aim of this thesis is to explore the possibilities of multimodal literacy development in an advanced second language higher education context with a focus on English Studies majors and English as a Foreign Language teacher trainees. By the time of their graduation, these students are expected to have extensive knowledge of the languages, literatures and cultures of the English-speaking world, and apart from being experts in communication, they are also considered to be critical and reflective thinkers with a deep understanding of the ways different meanings are made in a foreign language. Thus, being a critical and reflective thinker is another expectation from an English major or English language teacher, who, in the Hungarian context, also studies another discipline besides English.

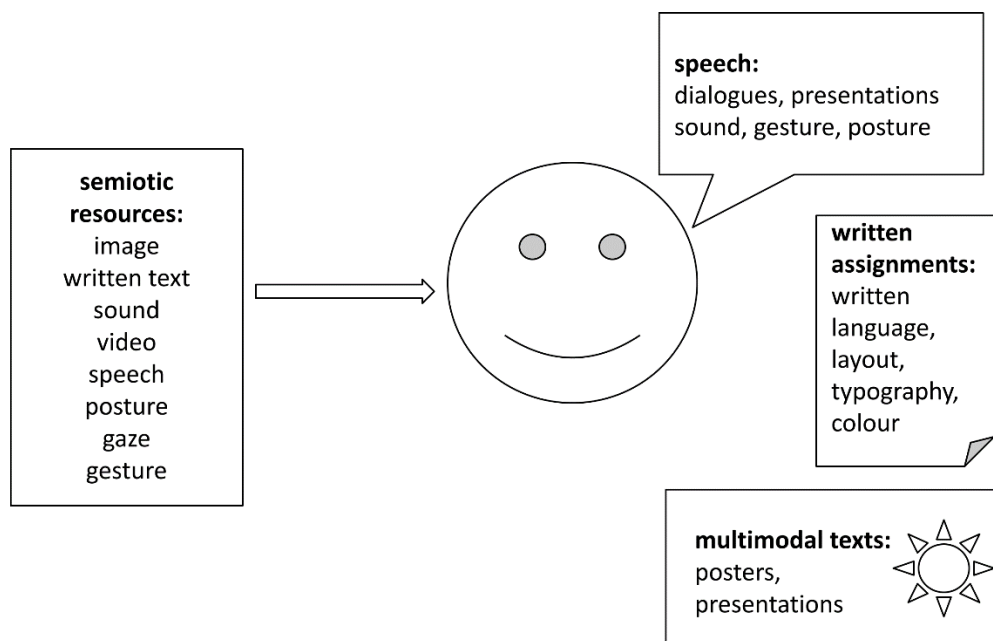
There are two important questions regarding multimodality in the context of foreign/second language (FL/L2, used interchangeably) development and research. First, we need to investigate how multimodality is approached in L2 learning. However, this question can be answered only if we study the role of language in multimodal communication and learning first. Until recently, this relationship between language and other semiotic modes has been mostly studied through the relationship between texts and images, resulting in the dominance of writing in academic and bureaucratic domains which marginalized the value of images. This situation has gone through a rapid change due to the emergence of digital technology and communication, and for over two decades now, different types of literacies, for example *multiliteracies*, *visual literacy* or *digital literacy* have been at the center of attention in educational, discourse-analytical and media practice (e.g., New London Group, 1996).

Another reason for the need to define different aspects of knowledge of multimodality is essentially connected to the demands of multimodal communication mentioned earlier.

Students in general are often described as *digital natives* (Prensky, 2001), as the generation born after the 1990s has been brought up within the immediate reach of digital devices and multimedia communication. Apart from being Internet users, they have been surrounded with audio-visual texts all through their lives, having been born after the *pictorial turn* in arts and humanities (Mitchell, 1992). In this context, the ability to interpret multimodal texts is necessary for more abstract and critical thinking, and to help students surpass the status of image users in its everyday sense. For such reasons, defining the exact knowledge areas necessary to succeed in multimodal environments is an important requirement for curriculum designers and teachers. It is necessary to add here that there are differences between the multimodal knowledge areas artists, graphic designers, typographers, musicians, and dancers need, or the multimodal knowledge second language learners, teacher trainees, and teachers need to use for their own pedagogical purposes. In a second language class, language production and knowledge building happen in written, spoken, and multimodal forms (e.g., essays, videos, graphic novels, comics, drawings, oral and poster presentations). However, students of English Studies and English as Foreign Language (EFL) teacher trainees make sense of multimodal semiotic modes mostly through verbal modes (written and spoken language) in order to express opinions, analyze them, select materials for study, create new materials, share knowledge about them, and use them for building arguments as shown in Figure 1. Their special status highlights the question raised above regarding the relationship between language and other semiotic modes as they need to develop both their language skills, communicative competence, and multimodal literacy to succeed in their studies and professions.

Figure 1.1

Students' Multimodal Experience in Higher Education



More precisely, such students of English will become teachers, translators, cultural professionals, and in their work, they will be requested to analyze and critically evaluate multimodal texts. For example, teachers have to make decisions about book selection and create activities and lesson plans based on the combination of audio, visual and video resources. These students will encounter multimodal texts in their professional life, and they are already surrounded by such texts which shape their attitudes and often unnoticed beliefs. By having the disciplinary knowledge, language skills and analytical toolkit to critically view multimodal texts, they will be well-equipped to discuss them and build arguments reflecting on their multimodal experiences. As a teacher-researcher my main question concerns the type of literacy areas these students need to become better at meaning-making and reasoning, and ultimately, their profession.

In summary, this thesis focuses on the development of multimodal literacy in students who major in English Studies and teacher education in EFL at university. To achieve its aim, it draws on sociocultural theories of language learning and social semiotic multimodal theory in conversation with systemic functional theory of language and sociological perspectives of

education. The enactment of these theories resulted in the creation of a course titled Making Meaning with Visual Narratives. The following chapters will review the disciplinary areas which contribute to the development of such a course, and then discuss case studies which report on different aspects of the project. In its approach, this thesis takes a transdisciplinary approach (DFG, 2016; Duff, 2019) informed by multimodal social semiotics, systemic functional linguistics and sociocultural theories of meaning-making and language learning. It also introduces the multidimensional toolkit of Legitimation Code Theory from the field of educational sociology.

1.3 Structure of the thesis

This thesis is organized into two main parts, with the first part introducing the object and focus of the study and its theoretical foundations. The second part of the dissertation discusses the research methodology and gives four different perspectives on multimodal literacy development through four classroom studies.

Chapter 1 has detailed the object of the study as multimodal literacy development in advanced second language education contexts and mapped the need for an overall multimodal approach to communication and learning which shifts our focus on other modes of communication alongside language. **Chapter 2** overviews the sociocultural theories of language education relevant for this thesis, namely the Vygotskian social theory of mind (1978), Halliday's (1978, 1993) conception of language as social semiotic, and sociocultural theory of second language development research (e.g., Lantolf, 2000). It also explores the core concepts of sociocultural theory and their relationship with language development, namely the semiotic mediation and the role of language in semiotic mediation, scaffolding and Zone of Proximal Development. It also introduces different types of knowledge informed by Vygotskian and systemic functional perspectives. **Chapter 3** details social semiotic multimodal theory and its assumptions about communication. It explores how systemic functional concepts of language influenced multimodal studies with a special focus on the role of contexts and metafunctions in discourse analysis. Two main concepts of multimodality (modal affordance and semiotic resource) are explained in detail, and an overview is given of the different approaches to visual grammar, intersemiotic relations and image-text taxonomies. These insights inform the reader about both the relationship between language and other semiotic modes and the educational possibilities they offer for syllabus and course design. **Chapter 4** discusses the construct of multimodal literacy by explaining why literacy has been a complex concept and how multimodal literacy

can be defined and studied. An overview of the relationship between communicative competence and multimodal communicative competence is given in this chapter, explaining how the latter is related to multimodal literacy. **Chapter 5** introduces the sociological framework of Legitimation Code Theory, a multidimensional toolkit to study educational theory and practice. Among the many theoretical and methodological approaches of educational research, there is a pressing need for an overarching conceptual framework which helps researchers to examine educational practice explicitly and objectively, making it possible for other researchers to get a bird's-eye view of research and classroom practice and specific, detailed step-by-step information about how they were realized. **Chapter 6** builds on Chapters 3-5 and discusses different approaches to multimodal and language pedagogy which informed this research. First of all, I will give an overview of multimodal pedagogy research informed by social semiotic multimodality in the wider context of education and second language education. Then, the contributions of task-based language teaching and text-based syllabus design are explained in this research context. Since written language is the most valued and widespread form of knowledge-building and assessment in English Studies and teacher training courses, the research focuses on the role of writing instruction in multimodal pedagogy. This chapter details scaffolding writing pedagogies with a focus on genre-based pedagogy and its classroom model, the Teaching Learning Cycle, both informed by the systemic functional theory of language. Finally, the benefits of visual arts integration and museum learning are discussed.

After the theoretical foundations detailed above, the second part of the dissertation discusses the research methodology and four studies. **Chapter 7** details the research design as a qualitative, classroom-based research that takes a cyclical approach. Three courses on multimodal literacy development were taught to three different groups of English Studies students and English as a Foreign Language teacher trainees over the period including 2017 autumn, 2018 spring and 2018 autumn semesters. The four empirical studies give three different perspectives on multimodal literacy development as presented in Chapters 8-10. **Chapter 8** examines the most effective topics, tasks and texts for multimodal literacy development in a L2 context. It recommends a pedagogical approach and resources which can be adapted for different pedagogical purposes. **Chapter 9** explores the possibilities of museum exhibition visits as part of a course on multimodal literacy development. In this analysis, the study draws on the theoretical and analytical framework of the Specialization dimension of Legitimation Code Theory. **Chapter 10** focuses on the role of writing exhibition reviews in

building knowledge and developing writing and reasoning skills in the students. The study integrates SFL-informed genre-based pedagogy and the Semantics dimension of Legitimation Code Theory. The pedagogical model used for the organization of learning tasks is the Teaching Learning Cycle (Rothery, 1994). **Chapter 11** gives an account of the students' experiences and perspectives during the courses on multimodal literacy development and shares insights into how they see their own knowledge building and language development after this course. The final chapter, **Chapter 12**, firstly pulls together the key elements from the analysis of each study to give an integrated account of the different aspects of multimodal literacy development in classroom and museum exhibition contexts. It then summarizes the main pedagogical implications of the thesis and directions for future research.

CHAPTER 2: Sociocultural theory in language and literacy pedagogy

“Our approach to the teaching and learning of any phenomenon depends critically on our conception of this phenomenon.” (Matthiessen, 2006, p. 31)

2.1 Introduction

In this chapter, I examine second language and literacy pedagogy from a sociocultural perspective. Although the *social turn* (Block, 2003) in second language acquisition research is not a distant event, in this chapter I aim to point out that the social aspects of language and literacy education have long been present in theoretical and methodological research, which has also been underlined by Duff (2019) in her overview of the social dimensions and processes in SLA. In doing so, I overview the sociocultural theories of language education relevant for this thesis, namely the Vygotskian social theory of mind (1978), Halliday’s (1978, 1993) conception of language as social semiotic, and sociocultural theory of second language development research (e.g., Lantolf, 2000). The chapter also explores the core concepts of sociocultural theory and their relationship with language development, namely semiotic mediation and the role of language in semiotic mediation, scaffolding and Zone of Proximal Development. It also introduces different types of knowledge informed by Vygotskian and systemic functional perspectives.

The conceptualization of language and language learning is a necessary step for two main reasons. It informs our understanding of the definition of literacy and multimodal literacy and helps us see how they can be approached in teaching. This is how, from a practical perspective, it informs classroom work, course and task design. Sociocultural theories of language and language development pave this path and unearth the roots of these links in the thesis. Namely, three important contributions shape the theoretical foundations of language and literacy pedagogy in this research: Vygotsky’s social theory of mind (1978) within the field of social psychology, Halliday’s conception of language as social semiotic and language-based theory of learning within linguistics (1978, 1993), and sociocultural theory in second language acquisition (SLA) research (e.g., Lantolf, 2000; Lantolf & Thorne, 2006). These approaches explicitly combine theory and practice in a symbiotic and cyclical relationship, making them relevant for learning environments. It is necessary to mention that although the research context of this dissertation is an advanced learning higher education setting with L2/EFL learners, the

theoretical approaches here are all based on the notion of language as a meaning-making (semiotic) resource and its relationship with other meaning-making resources for example images, moving images, sounds and gestures. In this sense, these foundations are based on a general theory of language and literacy development. Since both sociocultural and social semiotic theories of learning and literacy are enacted in the L2/EFL environment, we often find similarities as well as subtle differences between the use of L1 and L2 in these learning situations. Some particularities of L2 development and its role in multimodal literacy development will also be discussed both in the theoretical and pedagogical foundations of my research. The most important underlying aspect of Vygotskian and Hallidayan theories is that they provide an overview of language and literacy development and the role of language in multimodal learning and meaning-making.

2.2 Sociocultural theories and L2 development

The main concepts presented in this section focus on the roles of mediation/conceptual mediation and conversational interaction/dialogue in language development in advanced L2 contexts. This section also introduces language as social semiotic (Halliday, 1978) and points out the significance of context in L2 development research. Moreover, pointing to more hands-on discussions of the learning theories, I also introduce how the Vygotskian concepts of zone of proximal development (ZPD) and scaffolding inform L2 development and classroom work. All these constructs explicitly point towards more specific pedagogical approaches discussed in Chapter 6: task-based learning, text-based syllabus, arts- and museum-integration and genre-based writing pedagogy.

Sociocultural approaches that highlight the role of social context and social interactions in first and second language use and learning have gained more significance in SLA research since the 1990s, becoming the most relevant perspective alongside the psycholinguistic approach (Dixon, et al., 2012; Duff, 2019). This social turn in SLA was initiated by developments in psychology and linguistics, and also by critical responses to the individualist/universalist approach and its view of innate linguistic structure, developmental cognitive psychology, and the aspect of psycholinguistic research which separates lexical/syntactic development and concept development (Painter, 1999, p. 19). The turn brought new epistemological, linguistic and psychological perspectives into the research of SLA, and especially within the context of instructed second language learning. Ortega (2009, p. 217) identifies six major approaches which contributed to study of the social dimensions of L2 learning: sociocognitive theory,

Vygotskian sociocultural theory, Conversation Analysis, Systemic Functional Linguistics, language socialization theory, and identity theory. From the perspective of neurobiological SLA research, Duff (2019) underlines, social experience is also the source of language learning, “mediated by a variety of emotional, attentional and other systems of the mind/brain” (p.7). As we will see in

Sociocultural theories of language and learning share a significant link in their engagement with Vygotsky’s theory of mind (Byrnes, 2006, p. 9). Advocates of the sociocultural theory (SCT) in language learning started conducting research enacting Vygotskian (1962) theories around the world thanks to the translation of Vygotsky’s work into English. Lantolf and his fellow researchers in the US were among the first to introduce and conduct research based on sociocultural theory (Lantolf & Appel, 1994; Lantolf, 2000; Lantolf & Thorne, 2006; Lantolf, 2011). As Ortega (2011, p. 151) points out, SCT’s singular contribution to SLA theories is that

L2 learning is not something that happens to people (in opposition to the Chomskyan view of first language acquisition) but something people make happen through intentional social interaction and co-construction of reflected-upon knowledge. Constructs such as mediation attuned to the Zone of Proximal Development, concept-based instructional praxis, and languaging are tools that articulate this argument for intentional, conscious/explicit language learning at the needed levels of specificity to be researchable.’ (p. 171)

This view makes language learning not only explicitly researchable, but it also gives both researchers and teachers starting points and perspectives to initiate change and development in their learners. The concepts of intentional social interaction and co-construction of reflected-upon knowledge become focal points for organizing classroom discourse and tapping into the students’ knowledge of language and disciplinary topics. In this regard, the construct of “languaging”, first introduced by Swain (2006), gains special significance as it was developed based on Vygotsky’s theory of mind. It proposes that language is used to mediate cognitively complex acts of thinking. In her own words, languaging is “the process of making meaning and shaping knowledge and experience through language and as such, it is part of the process of learning” (Swain, 2006, p. 98). Halliday’s (1993) work on language and learning, the construct of languaging conveys similar notions to the social semiotic view.

Other researchers carried out work in Britain, where Neil Mercer and his colleagues (e.g., 1994, 1995) worked with neo-Vygotskian theories and developed the Thinking Together Project focusing on a dialogue-based approach to the development of children's thinking and learning. Similar work has been done by Gordon Wells (1999, 2002), who focused on child language development and the role of scaffolding and peer reflection. In Australia, systemic functional genre-based (often referred to as "Sydney School") pedagogy was informed by Halliday's (1974) language development studies and Bruner's (Wood et al., 1976; 1986) notion of scaffolding, "noting correlations with Vygotskian learning theory" later in their work (Rose & Martin, 2012, p. 61). Several connections between Halliday's functional linguistic perspective and Vygotsky's theory of mind have been discussed by Byrnes (2006), Gibbons (2002), Hammond (2001), Hasan (2005), and Wells (1996). Through the study of these influences, it becomes obvious that the social aspect of language learning discussed in developmental, linguistic and pedagogical investigations in the works of Block (2003), Firth and Wagner (1997) and Ortega (2009) had happened long before the 1990s, mostly in the works of Vygotsky and Halliday. Closely related to these approaches, another important significance of the social appeared in Hymes's (1972) construction of communicative competence in which the role of social rules in communication was highlighted in a time of "communicative and social revolution" (Kramsch, 2006, p. 249). This aspect of communicative competence was further developed into sociolinguistic competence. The relevance of the development of communicative competence through its different stages and the notion of multimodal communicative competence in the context of this study is discussed in Chapter 4.

In summary, social-interactional and sociocultural approaches related to Vygotskian theories of the mind – SCT-L2 and SFL – conceptualize language as a semiotic tool, and they promote similar views on language development both in L1 and L2 contexts. These views are best understood through concepts such as mediation, more specifically semiotic mediation and conceptual mediation, Zone of Proximal Development, collaborative dialogue and scaffolding.

2.2.1 The use of the term *language development* related to multimodal literacy

Here it is necessary to add a note on how the different metaphors of acquisition, participation, and socialization in second language research result in different theoretical and pedagogical approaches. The metaphors we use to address the focus of our study reveal a lot about how we perceive the goals of pedagogical interaction. In sociocultural theory, the use of metaphors has a significant influence on the way we think about language learning. As pointed out by Sfarid (1998) and Donato (1994), the metaphors of *acquisition* and *participation* describe various aspects of the complex process of learning a language. Donato (1994) explains that the taking in and possession of knowledge aspects of the *acquisition* metaphor can lead to understanding achievement and failure only from the perspectives of aptitude, motivation and learning strategies. As Ellis (1997) points out, the “computational metaphor of acquisition” (p. 87); dominates SLA as a psycholinguistic enterprise. Furthermore, the word *participation* highlights the individual’s presence in shared practices and discourse. As we can see, both aspects are constructive ways of thinking about a complex process; however, relying on only one or the other poses limitations.

The *socialization* metaphor recalls the specific approach of language socialization (LS), and Halliday (1988) points out that both acquisition and socialization “tell us that there is something ‘out there’ that pre-exists, called society or language: by implication an unchanging something to which children are gradually molded until they conform” (p. 89). However, it is necessary to keep in mind the changing nature of society and language. When learning a second language, learners are not simply born into a certain family and social environment. They need to be prepared to use their second language among various other semiotic resources in a constantly changing environment to which they need to adapt, taking up different roles in different situations.

In line with SCT and SFL conventions, I decided to work with the construct of language *development*, as it describes an active and receptive activity, and it represents both the processes of learning and teaching. Development works in two ways: it describes the individual’s own development and also the development brought about by the teacher along with the participation in shared practices. This perspective highlights the relevance of social interaction and internalization in the learning process, both of which are among the building blocks of the Vygotskian theory of mind.

In sociocultural theory, language development is a multidimensional process which relies on three connected and well-defined aspects as explained by Halliday (e.g., 1993): *learning a language* means *learning how to mean* in that language, and it includes learning *through* language, and learning *about* language. In Matthiessen's words (2006):

Learning a language increasingly becomes a matter of learning through this language in a growing range of quotidian and professional contexts (thus moving closer to the condition of native speakers); and learning a language can increasingly be helped by learning about this language - not only passively, but also actively by investigating it and by developing one's own resources for learning. (p. 33)

During this process, foreign language learners also rely on their first language, and they also use their second language to translate between language and other semiotic systems, which is a key focus of multimodal literacy development. In the context of this thesis, the language used to mediate between semiotic systems is English. Higher education students in my research learn English either as a second or foreign language and at this stage they are advanced language learners with an efficient communicative competence to engage in dialogues in English. Moreover, they have also become lifelong learners of the English language and so in need of lexical, grammatical, and genre-related development. Their language development is a result of an extensive engagement with the English language in formal and informal learning situations. Apart from disciplinary learning, the objectives of their language development at university focus on expanding their knowledge about language and building resources to learn through language.

2.3 The relationship between semiotic mediation and metasemiotic mediation

The concept of semiotic mediation treats language as a meaning-making (semiotic) tool that enables conceptual development (Vygotsky, 1978, 1981, 1987), and cognitive development, and has significant implications for L2 development. Vygotsky (e.g., 1981) distinguishes between lower-level and higher-level mental functions. Lower-level mental functions are basically neurobiological and are characterized by inherent, voluntary, unmediated, and isolated qualities. Through the development of higher-level cultural tools, human consciousness gains voluntary control over biological functions. Thus, higher-level mental functions can be characterized as semiotically mediated, voluntarily controlled and united in systems such as language. Among such higher-level mental tools, we find language, literacy, numeracy, categorization, rationality, and logic. Vygotsky's distinction between lower-level

and higher-level mental functions shed light on the special role of language in the developmental process starting at early childhood and continuing through formal education. Further characteristics of higher mental functions are that they are considered sociogenetic in the sense that “the cultural, interactional process is a necessary element for conceptualizing something as a mediating means, no matter whether these means are concrete or abstract” (Hasan, 2005a, p. 110). Such a role of the cultural and interactional process is a reoccurring characteristic of the sociocultural view on language development, and it sheds light on the relevance of learning about the cultural context and it also links to the idea that meanings are co-constructed through collaborative dialogues (e.g., Wells, 2007).

Primarily, in Vygotskian theory, human mental functions are social in origin, and in order to develop higher mental functions, the presence of mediating agents is necessary. Mediation can be carried out via symbolic tools, another human being, and organized learning activities (Kozulin, 2003, p. 17). Literacy and language are the kind of symbolic mediators which require the guidance of both human mediators and organized learning activities with the aim of achieving self-regulation. In this regard, language and literacy research in connection with semiotic mediation can justly focus on the kind of involvement different participants have in the mediation process, and the kind of change that can be achieved through the development of these symbolic tools as proposed by Kozulin (2003). The adult (teacher) interprets the world by symbolic tools that are internalized and become inner psychological tools in the learners (Kozulin, 2018, p. 23). From a pedagogical perspective, semiotic mediation can be considered as the underlying psychological and semiotic principle not only in the understanding of the development of the mind, but also through its pedagogical enactments in classroom practice and class design. Through its related concepts of ZPD and scaffolding, semiotic mediation has provided the theoretical basis for practices in sociocultural views on L2 development and systemic functional genre-based pedagogy (e.g., Martin & Rose, 2008). Although SFL-informed genre-based pedagogy was primarily informed by Halliday’s and Painter’s language development studies (1986), its relationship with Vygotskian learning theory was also discussed in research studies (e.g., Rose & Martin, 2012, p. 61). Moreover, the concept of semiotic mediation is also the basic principle of the Language as Social Semiotic (LASS) approach to teaching and learning (Coffin & Donohue, 2014).

Sociocultural views on language and L2 or EFL development also connect language and the notion of semiotic mediation (Vygotsky, 1978, 1987). For L2 learners, semiotic mediation of

their first language often affects their second language use, which can be often detected only through subtle errors they make in English (Lantolf, 2006). Although in Vygotskian theory, semiotic mediation includes semiotic systems other than language, for example numbers, images and mnemonic devices, language occupies a central position. As Coffin and Donohue (2014) explain, from childhood years all through formal education, the semiotic system of language is used to “represent and engage with physical, social, emotional, intellectual, and spiritual worlds”, and a “language user builds up their representations of these worlds and engages with them” (p. 23).

2.3.1 The role of language in semiotic mediation

The centrality of language gains significance across sociocultural approaches, and eventually also in multimodal pedagogy as discussed in Chapter 5. Both Halliday (1978) and Vygotsky (1987) give the greatest significance to language among semiotic resources. As Kress (2010) and van Leeuwen (2004) explain, the term *semiotic resource* is used in social semiotics to refer to a means for meaning-making. A semiotic resource is always at the same time a material, social, and cultural resource. In van Leeuwen’s words (2004):

Semiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically – for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures – or technologically – for example, with pen and ink, or computer hardware and software – together with the ways in which these resources can be organized. Semiotic resources have a meaning potential based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime. (p. 285)

Although this social semiotic view on semiotic resources does not define language as a crucial resource, it still gains a central role in Vygotsky’s work because it mediates mental activities in the process of internalization called private speech and the internal discourse called inner speech (1986). The role of language in Halliday’s work (1993) gains similar significance: “language is not a domain of human knowledge. Language is the essential condition of knowing, the process by which experience becomes knowledge” (p. 94). This role of language was reinforced by Swain’s notion of *linguaging*. Such an understanding of the role of language and its relationship with knowledge has defining implications for L2 teaching. In this regard, language is not separated from its content, rather, the two are in a unified relationship. Based

on this definition of the relationship between language and knowledge, this thesis approaches them in unity within the context of language development studies. In this view, there is no need to separate language from its content as the two should not be separated in educational practice. Rather, the focus falls on how the two are linked and can be developed effectively.

In the case of advanced language development, the concept of mediation leads to the characterization of the nature of language. Painter (1999) highlights that “Vygotsky’s writings offer a theoretical position which foregrounds the nature of language as a communicative tool and argues that the mind is shaped by language in use. He thus recognizes that language is a means both of acting in the world and of interpreting it” (p. 28). As Painter (1999) further explains, while Vygotsky “recognized the mediating potential of various semiotic modes, language was given priority in the shaping of thought” (p. 28).

Expanding this view on language, in Halliday’s (1978) explanation language gains a special role, not simply a hierarchical priority, in the shaping of thought: “language is one of the semiotic systems that constitute a culture; one that is distinctive in that it also serves as an encoding system for many (though not all) of the others” (p. 2). This argument has important implications for language and multimodal studies, pointing to the fact that apart from language, there are other significant semiotic tools which are used in this double process of action and interpretation. While such an approach recognizes the complexity and diversity of semiotic resources, it attributes a special role to language and places it in a significant relationship with others. A fascinating question of pedagogy, text and discourse analysis is understanding the various roles language has in these interactions with other modes. This aspect of multimodal semiotics is addressed in the section on image-text relations in Chapter 3.

2.3.2 Semiotic mediation in L2 contexts

As Duff and Talmy (2011) point out, in L2 socialization and other socially oriented theories, “L2 learning is mediated not only by social agents but also by other affordances of the learning setting, such as modality (oral, written, visual, electronic) and additional semiotic resources, including physical artifacts, other people, and language itself” (p. 96). Indeed, these additional semiotic resources are in the spotlight of multimodal investigations. What needs to be examined is how SCT-L2 theory views the relationship of language and other semiotic resources.

In their overview of SCT-L2 development, Lantolf and Thorne (2006) define language as the artifact of artifacts, the most pervasive semiotic resource available to humans (p. 201) and mention only in a footnote that “humans also use other cultural artifacts to mediate their mental and social activity, including numbers, graphs, charts, art, music, and the like” (p. 201). This is where the role of the multimodal aspect of semiotic mediation comes into play in connection with language. However, in their powerful argument about the essence of language as a tool that enables humans “to talk and think about entities and events that are displaced in both time and space, including those events and entities that do not yet exist in the real world (e.g., the building planned by the architect)” (p. 201), an important detail is placed between brackets. The example of the work of the architect illustrates the confusion concerning the role of different semiotic resources in mediation. In a more careful view on the role of language in mediation, it needs to be underlined that the architect’s work includes not only language, but a wide range of semiotic resources when planning a building, e.g., images, and maps. From this perspective, given the central role of language, an important question that concerns literacy and language education (especially in L2) is the relationship between language and other semiotic resources in the learning and creative processes.

The relevance of the relationship and difference between different semiotic resources has been studied in brain research as well, supporting the assumption that semiotic resources have different meaning potential with different affordances. Kozulin (2018) reports on a study (Dehaene et al., 2010) which revealed that “modern brain imaging research has demonstrated that the processing of even a simple visual image is carried out in different brain areas of literate and illiterate people” (p. 24). The results point to the interaction between different semiotic resources with an important role attributed to literacy. Apart from highlighting that “the use of terms such as ‘perception,’ ‘memory,’ ‘attention,’ etc. for mental functions that may have very different mediational histories can be quite misleading” (Kozulin, 2018, p. 24), this research also indicates that approaching visual images as cultural artifacts contributes to the development of literacy.

In L2 learning contexts, L1 socialization and mediation also gain special significance, and their effect becomes inevitable. Matthiessen (2006) draws attention to a special role of L1 in advanced language context:

through an analysis of gestures accompanying language, one can uncover how even advanced second language learners construe events in their second language based on

the semantic system of their first language. The effects can be quite subtle and 'errors' can be hard to detect, but closer analysis reveals semiotic mediation of the first language. Once we can identify and interpret such effects on 'semantic style' in a second language through a Vygotskian/Whorfian/Hallidayan perspective, we are in a position to help advanced language learners develop their semantic resources in the language they are learning. (p. 32)

In L2 research, this has resulted in a focus on the inseparable aspects of symbolic mediation: self-regulatory mediation and mediation via concepts (Lantolf, 2011). Moreover, Buescher (2018) draws our attention to an important aspect of mediation. It also includes being able to use the L1 as a tool for thinking about the L2 or L2 texts (Buescher, 2018, p. 381). From a multimodal perspective, apart from defining the necessary semantic resources to be developed to facilitate L2 mediation, it is also necessary to define essential concepts for multimodal mediation. An important question for research studies is how mediation through these different semiotic systems can be integrated through concepts, symbolic tools and classroom activities.

2.4 Different types of knowledge: Everyday/common-sense and scientific/educational knowledge

In the previous section on the role of language in semiotic mediation, the relationship between conceptual development and language development were introduced. From this perspective, neither language and conceptual development, nor content-based and language-focused education should be viewed as separate fields. Both in Vygotskian theory and in SCT, a specific form of mediation is mediation through concepts, and it is fundamentally connected to the role of knowledge. In Vygotskian theory, there are two kinds of concepts: spontaneous (everyday) and scientific. The most significant distinction between the two kinds is that spontaneous knowledge is usually appropriated indirectly during socialization, whereas scientific knowledge is appropriated through “the intentional introduction of signs . . . designed and introduced by an external agent” such as a teacher, resulting in an often-marked reorganization of activity (Wertsch, 2007, p. 185). As Lantolf (2011) explains, concepts are “the meanings that cultures construct to make sense of the world. The most pervasive concepts are found in language, including lexical, figurative (as in metaphor, metonymy, and other tropes), and grammatical meanings, such as tense, aspect, mood, voice, and anaphora” (p. 32). In what follows, I will discuss the implications of concepts and knowledge for language education.

2.4.1 SFL perspectives on educational knowledge

The Vygotskian distinction between spontaneous and scientific concepts resonates with the differentiation between everyday and academic knowledge in the SFL definitions. The idea that different kinds of knowledge are woven together in academic discourse has interested linguistic and educational research since Bernstein and Halliday began collaborating in the 1960s (Martin, Maton & Doran, 2020, p. 10). Both the Systemic Functional Linguistics and Legitimation Code Theory (discussed in detail in Chapter 5) approaches to knowledge and academic discourse have been informed by Bernstein's (e.g., 2000) characterization of knowledge in terms of common-sense (everyday) and uncommon sense (educational) knowledge that learners encounter as they proceed from primary to secondary and tertiary education (e.g., 1975). Painter (1999, p. 71) as well as Macken-Horarik (1996, p. 236) summarize the differences between common-sense and educational knowledge and highlight their main characteristics and significance in pedagogical practice. Everyday or common-sense knowledge is characterized by its relevance to a specific context, shared experiences, and it is based on observation and participation in activities. In other words, it is heavily empirical and context-bound. Educational knowledge is distant from personal experience and is based on semiotic representation that construes abstract and technical meanings. It is easily generalizable and can be recontextualized.

A more extended overview of different forms of knowledge and cultural domains was put forward by Macken-Horarik (1996), and the addition of a reflexive domain to knowledge types is highly significant in the contexts of higher and teacher education. This highest cultural domain defines knowledge as dynamic, as something that needs to be reflected upon, explored and mediated. While discipline knowledge is relevant to specialized formal education, critical knowledge is relevant to reflexive learning. In order to arrive at this reflexive practice, also described as critical literacy, one has to incorporate both everyday and specialized domains through reliance on specialized skills. The different aspects and contextual dimensions of these three domains are summarized in Table 1 adapted from Macken-Horarik (1996). The three cultural domains or knowledge areas are defined as everyday, specialized and reflexive in this framework, which can inform us about the content of the domain, the role of the individual in this domain, and the sort of role language has among other semiotic resources. The addition of Field, Tenor and Mode are SFL concepts, and they are defined in detail in the next chapter. Such a deep understanding of how different dimensions of knowledge are related can inform lesson, course and curriculum design and classroom practice.

Table 2.1*Contextual Dimensions of Three Cultural Domains (Adapted from Macken-Horarik, 1996)*

| | Cultural domains | | |
|---|--|--------------------------------------|-------------------------------------|
| | Everyday | Specialized | Reflexive |
| Knowledge/ Content dimension | FIELD: construction of activities and things | | |
| | commonsense knowledge | discipline knowledge | critical knowledge |
| Role/Relationships dimension | TENOR: construction of self and others | | |
| | community roles | expert roles | multiple roles |
| Semiotic dimension | MODE: constructions of meaning-making | | |
| | language as part of reality | language for constructing reality | language for challenging reality |

2.4.2 Knowledge types and mediation: educational perspectives

The different dimensions of knowledge have important implications for pedagogical practice. As Painter (1999) points out that conscious, well-planned teaching and written monologic discourse are typical of educational knowledge (p. 70). Moreover, Lantolf (2006) explains that to deny people access to the scientific type of knowledge is to deny them access to development. When preparing students for participation in academic discourse, these various aspects of knowledge need to be taken into consideration. A socially empowering aspect of this understanding of knowledge and development is reinforced in SFL-informed genre-based pedagogy discussed in Chapter 6.

The sociocultural and concept-based approach to mediation departs from other types of L2 teaching practices for example the bottom-up, form-focused approach, which expects students to acquire forms first, and then link them to their meanings and uses. The explicit, top-down approach of concept-based development resonates with the distinction of knowledge put forward by Halliday in his *Language-based Theory of Learning* (1993). His own synthesis of different types of knowledge – commonsense and educational – is based on observations by himself and of his colleagues, and clear transitional changes can be observed at different stages. The first stages can be described in terms of children’s spontaneous language in the home and neighborhood and their use of language in construing commonsense knowledge and enacting

interpersonal relationships. Then, with the move into primary school, the transition into literacy and educational knowledge is initiated. Finally, there is a clear move into the specialized knowledge of the disciplines in secondary school. This is how Halliday's (1993) widely quoted definition gains significance in connection with concept-based mediation and the categorization of knowledge: "Language is not a domain of human knowledge (except in the special context of linguistics, where it becomes an object of scientific study); language is the essential condition of knowing, the process by which experience becomes knowledge." (p. 94)

Assuming that within this educational pathway students need to discover knowledge and turn the experience into knowledge on their own would lead to erroneous thinking as well as it would be time-consuming (Lantolf, 2011, p. 32). Language and concept-based development can provide access to scientific/academic knowledge, and the question, as stressed by Lantolf (2011) is *how* this knowledge becomes workable for students. By providing access to concepts and mediational tools, e.g., artifacts, literacy and computers, students step into the domain of real discovery. However, to make these concepts relevant, the mediational role of teaching activities becomes significant. This is how the Vygotskian idea of individual development (when students regulate and shape themselves as real agents) as a consequence of collective activity becomes the responsibility of education. For concept-based mediation, the most significant question of how teachers can make academic knowledge relevant for students so that they can truly discover what is possible to achieve with the newly built knowledge.

Working within the same social semiotic theoretical framework, Coffin and Donohue (2014) approach teaching and learning as *semiotic mediation*, thus defining both the active roles of teachers and students in this process:

Beginning from the premise that language is a semiotic system, that is, a system with which meanings can be made, teaching and learning are seen as processes of exploiting this meaning-making system. The term that describes these processes is *semiotic mediation*. By recognizing that teaching and learning are semiotic processes, a step is taken toward foregrounding the role of the semiotic system of language in those processes and countering the tendency for language to remain an invisible but highly influential element in students' and teachers' success. It is emphasized that semiotic mediation is a process in which teachers and students are equally active and not something that the teacher is solely responsible for. (p. 7)

Resonating with the concept of metalanguage used in educational linguistics for explicit modelling and guided practice, Coffin and Donohue (2014) expand the concept of semiotic mediation with *metasemiotic mediation*. In their view, “semiotic mediation can benefit from conscious awareness of semiotic systems and processes involved” (p. 30). This level of mediation stands in contrast to modelling, guidance and scaffolding and other activities such as reading/writing. In learning contexts, and especially in the L2 multimodal classroom, it might indicate that the more conscious learners are about their own learning, the more effective it becomes.

A different aspect of the characterization of knowledge is provided from a sociological perspective within Legitimation Code Theory (LCT) (e.g., Maton, 2013, 2016), which investigates the role of knowledge in social and educational practices, and it extends Bernstein’s (1971, 1977, 1990, 2000) code theory and Bourdieu’s (1993, 1996) field theory (for a detailed account, please see Maton 2014, Chapter 2). Instead of simply showing the presence or absence of knowledge-building, LCT focuses on its basis by conceptualizing the organizing principles underlying *knowledge practices* or ways of knowing in different disciplines (Martin, Maton & Doran, 2020). This type of analysis reveals the values, dispositions and norms that shape different practices under the visible surface. However, differently from the Vygotskian and sociocultural approaches to everyday/scientific knowledge, LCT does not see fields in binary oppositions of common-sense or educational knowledge. Rather, it takes a relational perspective on the sets of practices in different fields. The question of knowledge practices and knowledge building from the perspective of LCT is discussed in detail in Chapter 5.

2.5 Zone of Proximal Development and Scaffolding

The Vygotskian/Hallidayan and sociocultural characterization of knowledge is closely bound with the pedagogical practices such as the Zone of Proximal Development (Vygotsky, 1978) and its related term, scaffolding. As discussed in section 2.3 above, during the development of higher mental functions (e.g., controlled and mediated memory; reading and writing) in early childhood, spoken language gains a special mediating role in social interactions, which is a developmental process often described as an interspsychological process in Vygotskian theory. These semiotic processes are then internalized on the intrapsychological plane at a later stage. The significance of interpersonal processes has also been pointed out in studies on neonatal behavior, which have shown that “human intelligence develops from the start as an interpersonal process” (Trevarthen, 1974, p. 230). Not only the significance of mediation, but also the centrality of language in the learning process is highlighted by Trevarthen (1974). This psychological model of learning informs the concept of the Zone of Proximal Development (ZPD), a fundamental principle of pedagogical practice not only in L1 development in early childhood, but in L2 and EFL contexts as well.

From a pedagogical perspective, the Vygotskian construct ZPD and the related construct of scaffolding (Bruner, 1986) inform lesson planning and syllabus design in sociocultural theories of L2 development and SFL-informed genre-based pedagogy. Both of these constructs view learner development as socially-mediated processes. In Vygotsky’s (1978) definition ZPD is “the distance between the actual developmental level as determined by independent problem-solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (p. 86). It focuses on the learner’s achievement of a task with and without some sort of assistance (e.g., teacher’s or peer’s guidance, instructions, questions), and for this reason, it is closely connected with the notion of scaffolding. The concept of scaffolding defined by Bruner (1978, first mentioned in Wood, Bruner & Ross, 1976) can be fully grasped by understanding the notion of ZPD. In Bruner’s (1978) words, “scaffolding refers to the steps taken to reduce the degrees of freedom in carrying out some task so that the child can concentrate on the difficult skill she is in the process of acquiring” (Bruner, 1978, p. 19). In other words, scaffolding refers to interaction between a learner and a teacher or peer in order to achieve a developmental goal. This scaffolding metaphor is used to describe L2 development in SCT, and reading/writing development in genre-based pedagogy. Some of the basic techniques for scaffolding are highlighting important elements in a task or text, giving instructions and guiding questions or modelling.

These constructs are some of the most basic organizing principles of the notion of “guidance through interaction in the context of shared experience” (Martin, 1999, p. 126), which has been described and developed in the pedagogical model called the Teaching-Learning Cycle (TLC) (Rothery, 1996; Rose & Martin, 2012) and introduced in SFL-informed genre-based approach (Martin & Rose, 2008; Rose & Martin, 2012) both in L1 and L2 contexts at primary, secondary and tertiary levels of education. Although the TLC was originally designed for reading and writing instruction mostly in primary schools, its pedagogical approach presents valuable guidance and structure for adoption in literacy and writing education (Gibbons, 2002; Humphrey, 2016; Humphrey & Macnaught, 2011; Rose & Martin, 2012; Macnaught, Maton, Martin & Matruglio, 2013). Reflecting on the TLC, Rose and Martin (2012) point out that scaffolding is a construction metaphor both with “learning as the building and the teaching as the scaffold” (p. 61).

2.6 SFL perspectives on semiotic mediation

When children learn language, they are not simply engaging in one type of learning among many; rather, they are learning the foundations of learning itself. The distinctive characteristic of human learning is that it is a process of making meaning – a semiotic process; and the prototypical form of human semiotic is language. Hence the ontogenesis of language is at the same time the ontogenesis of learning.

(Halliday, 1993, p. 93)

This Hallidayan view on the central role of language in human learning gains special significance in the wider context of multimodal literacy development, and especially in the context of L2 multimodal pedagogy. The four-decade history of SFL research with a focus on language as a social semiotic among other semiotic resources, and language as text in context(s) has given new perspectives for research on L2 development, which also affect multimodal perspectives. However, apart from the Hallidayan perspectives on language development, another link between SFL and SCT is even more striking and more deeply rooted, and that is Vygotsky’s theory of mind, which intrigued L2 researchers working within the SFL framework. Edited by Byrnes (2006), a volume was dedicated to the exploration of Vygotskian and Hallidayan perspectives on advanced L2 learning, exploring SFL affinities to SCT and

advanced L2 learning research. More specifically, two contributions of SFL research need to be pointed out in connection with multimodal literacy development. First, the most fundamental step is the conceptualization of language as social semiotic and its relation to other semiotic systems. Second, three basic areas for studying language are established in SFL theory: contexts, stratification and metafunctions, and all three of these inform social semiotic multimodal theory.

First, the centrality of language and its relationship with other semiotic systems gains special significance in education starting in early childhood and followed through all through the formal contexts. In his “simple but powerful scheme for thinking about language learning” (Matthiessen, 2006, p. 33), Halliday (1993) points out that humans “simultaneously engage in ‘learning language’ and ‘learning through language’” (p. 93). Based on this view, in his language-based theory of learning, Halliday (1993) defines language as “the prototypical form of human semiotic,” which is another reminder of why content and language could and should not be separated in L2 education. Accordingly, language has a central role in developing thinking and building knowledge, which happens in interaction with others in specific contexts. This is in contrast with other conceptualizations of language development, for example the universalist/individualist approach (Chomsky, 1976) in which the language knowledge (competence) and language use (performance) duality separates the phenomenon into two domains, and downplays the social aspect of language in human life. The question of cognitive and linguistic development is one aspect where SFL brings new perspectives to the model of language development.

SFL theory - among other social-interactional approaches such as the Vygotskian social approach to cognitive development - presses the significance of social interaction and interpersonal relations in the language learning process. The SFL approach also emphasizes the connection between meaning, knowledge and language from the initial years of learning through formal education to various disciplinary contexts in higher education and beyond. The idea that “language arises in the life of the individual through an ongoing exchange of meanings with significant others” (Halliday, 1978, p. 1) gives insights into the role of social interaction not only in children’s language development but also in advanced L2 learners’ language development in academic contexts. Focus on the role of social interaction in language learning highlights another significant difference between SFL and a nativist (Atkinson, 1992) view on language acquisition. In cognitive theory, cognitive development is a prerequisite for language

development (Piaget, 1926/1955). In sociocultural theories, the two are interrelated, which raise significant implications for the conceptual development of L2 learners who learn new concepts in another language.

As Matthiessen (2006) points out, the process of meaning-making includes communicating in the exchange of meaning between speaker and addressee. However, meaning-making, a constructivist notion relating to the ideas of Whorf (1956), Vygotsky (1978) and Bakhtin (1981) (Matthiessen, 2006, p. 52) is a broader concept than communication. In general, multimodal meaning-making refers to the use of semiotic resources to make meaning in social settings. By being present in social settings, meaning-making is inherently related to different practices that people as social actors engage in (Poulsen, 2015). Learning a first or a new language means learning the resources for understanding texts in a particular context, and taking a certain social role, and through these aspects, it includes the aspect of choice. This view also positions language users as participants who actively “draw on this resource each time they use language” (Feez, 1998, p. 5). Halliday (1993) describes an important shift in the development of learning through language when students shift from common-sense ways of knowing to educational knowledge. This shift is accompanied by the moves from “semiosis in speaking to semiosis largely based on writing that characterizes education” (Byrnes, 2006, p. 4). This aspect of the SFL theory of language resonates well with the higher education second language learning context (e.g., Coffin & Donohue, 2014). By raising the learners’ awareness of the contexts of language use and their own role in the meaning-making process, they can become more competent language users.

The Hallidayan view on language as social semiotic leads to the question of the role of other semiotic systems such as images, gestures, posture and sounds in the meaning-making process. The role of other semiotic systems in meaning-making has been questioned by Wells (1994), expressing his concern about Halliday’s focus on language as a meaning-making tool. However, Halliday (1996) did raise the question of making meaning on “the frontiers of literacy” (p. 357), investigating how meanings are made intermodally. Within this context, there is no need to refuse the prominent role of language in any learning process, and especially language learning (gesture, posture, sound, images), despite our knowledge of several semiotic modes used during this learning process. By giving a central role to language, Halliday (1973) also proposes that “educational failure is primarily linguistic failure” (p. 3), a notion which is relevant not only in language studies but also in disciplinary literacy development. However,

it would be difficult to doubt the significance of other semiotic resources in any meaning-making process, and their relation to language as the most developed human semiotic tool. The main question to be posed is not the relevance, but the *nature* of the relationship between language and other semiotic resources, as also addressed by Halliday in his discussion of the boundaries of literacy (1996) and vast array of studies on intersemiosis (e.g., Liu & O'Halloran, 2009; Royce, 2007). In light of this question, every type of learning and learning research becomes an intersemiotic and linguistic investigation at the same time. To further examine the question of multimodality and intersemiosis, Chapter 3 will focus on the field of social semiotic multimodality.

2.7 Summary

This chapter overviewed the sociocultural theories of language education, namely the Vygotskian social theory of mind (1978), Halliday's (1978, 1993) conception of language as social semiotic, and sociocultural theory of second language development research (e.g., Lantolf, 2000). It also explored the core concepts of sociocultural theory and their relationship with language development, namely the semiotic mediation and the role of language in semiotic mediation, scaffolding and Zone of Proximal Development. It introduced different types of knowledge informed by Vygotskian and systemic functional perspectives.

The three theoretical approaches discussed here inform language research from three different but still interlined perspectives. Although Vygotsky did not conduct research in second language learning contexts (Kozulin, Gindis, Ageyev & Miller, 2003), his investigations focused on language, thinking skills and social activity, and have informed educational researchers and psychologists alike. For example, sociocultural theory in SLA draws on Vygotskian concepts in L2 contexts. Halliday's language-based theory of learning (1993) has grown out of childhood and second language development research experiences. His work has informed both systemic functional genre-based pedagogy (e.g., Martin & Rose, 2008) and multimodal classroom research (see Chapter 6 for a detailed account). In the following section, I turn to Vygotskian theories to see how they have informed literacy pedagogy, second language pedagogy, and multimodal pedagogy. I also explore the parallels between Vygotskian and Hallidayan theories of language development in the context of advanced L2 learning.

CHAPTER 3: Social semiotic multimodality

3.1 Introduction

This chapter introduces social semiotics, one of the theoretical and analytical approaches to multimodality, and overviews how the approach was shaped by the semiotic view on meaning-making (Halliday, 1978) and basic concepts in systemic-functional linguistics. After this overview, the main constructs of multimodality – such as semiotic resource, modal affordance, multimodal text - are introduced, and a detailed account of visual grammar and intersemiotic research is provided.

Social semiotics is one of several approaches to the multimodal view on meaning-making. The common understanding of multimodality is the same for all approaches, namely the presence of a combination of different semiotic modes (e.g., sound, image and language) in every communicative event. The different theoretical approaches have four common assumptions (Jewitt, Bezemer & O'Halloran, 2016):

- all communication is multimodal,
- a sole focus on language cannot adequately account for meaning,
- each mode has specific affordances arising from its materiality and from its social histories which shape its resources to fulfill given communicative needs; and
- modes concur together, each with a specialized role to meaning-making, hence relations among modes are key to understand every instance of communication.

Based on these assumptions, multimodal analysis sees each mode as a semiotic resource with a functional role in the overall text, event or artefact. The relationship between different modes also shapes the meaning of multimodal texts or events. Although there are several theoretical and analytical approaches which work with the multimodal view, in research they all represent a qualitative or mixed method and carry out text analysis through the steps of transcription, description, analysis and interpretation. The various theories also integrate research methods of linguistics and social sciences, for example text analysis, critical discourse analysis, corpus analysis, interaction and conversation analysis, ethnography, or a mixed method of various approaches. The following approaches to multimodal studies can be distinguished theoretically (cf. Adami, 2017):

- social semiotics (Hodge & Kress, 1998),
- systemic functional (O'Halloran, 2008),
- corpus-based (Bateman, 2008),
- mediated interaction (Norris, 2004),
- conversation analysis (e.g., Goodwin, 2000),
- critical multimodal discourse analysis (e.g., Machin 2007),
- cognitive metaphor and multimodal metaphor (Forceville & Urios-Aparisi, 2009),
- geosemiotics (Scollon & Scollon, 2003).

Apart from the fields of communication and media studies, the multimodal approach entered education research in the early 1990s through the study of the constructs of multiliteracies (New London Group, 1996), multimodal literacy (Jewitt & Kress, 2003; Jewitt, 2008; Kress, 2003) and multimodal communicative competence (Royce, 2002, 2014). As Jewitt (2008) explains, multimodality

has emerged in response to the changing social and semiotic landscape. Key to multimodal perspectives on literacy is the basic assumption that meanings are made (as well as distributed, interpreted, and remade) through many representational and communicational resources, of which language is but one. (p. 246)

Apart from establishing the set of skills and disciplinary knowledge areas addressed in literacy development, the semiotic modes within the scope of literacy education also need to be specified. The shift from the linguistic study of literacy and language towards the semiotic study of all semiotic systems (Kress, 2003, pp. 35-37) – focusing mostly on the written, spoken and visual modes – has led to growing interest in social semiotic multimodality in both discourse analysis (e.g., Jewitt, 2009, Dreyfus, Hood & Steglin, 2011; O'Halloran, 2004) and educational research (e.g., Jewitt, 2008; Jewitt & Kress, 2003; de Silva & Feez, 2018; Unsworth, Cope & Nicholls, 2019).

Halliday's (1978) view on language and other semiotic systems introduced earlier foreshadows such multimodal views on meaning-making, with implications for not only first, but second and foreign language teachers as well: "language is one of the semiotic systems that constitute a culture; one that is distinctive in that it also serves as an encoding system for many (though not all) of the others" (p. 2). Although social semiotic multimodality is an interdisciplinary

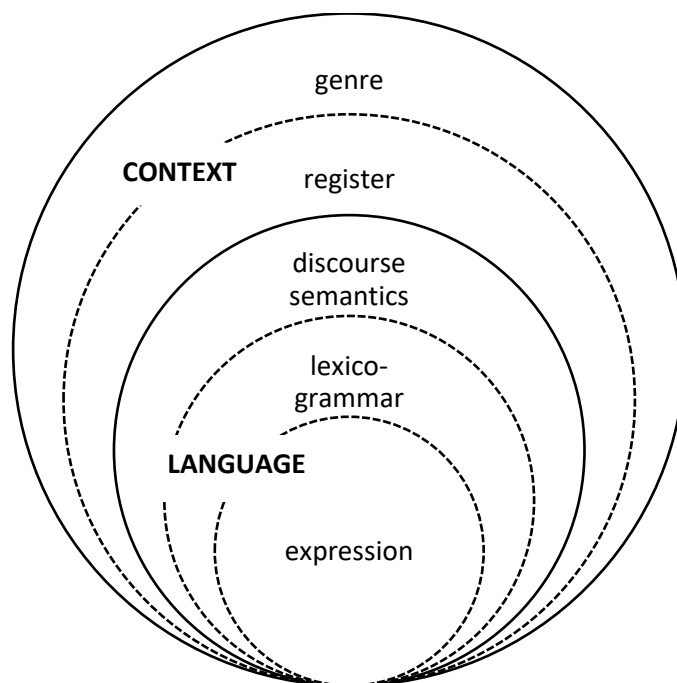
approach that draws on a range of frameworks, the underlying influence of SFL needs to be highlighted and it will be discussed in the forthcoming sections. First, I will introduce the main SFL concepts in multimodal studies, and then overview the basic units of multimodality, which also shape curriculum design and pedagogical practice in the context of L2 multimodal literacy development.

3.2 SFL concepts in multimodal studies

The SFL model presents language as a resource for meaning-making, and as its name indicates, it is seen as both systemic and functional. It is seen as systemic in that it conceptualizes meaning as a system of choices. As represented in Figure 2, system is defined multi-stratally to include graphology, lexicogrammar, discourse semantics in relation to the context which is always represented through language choices within the different strata (Martin, 2014). In this system, the contexts of culture and situation gain special significance, and they position language in a top-down fashion, with implications for second language pedagogy as well as linguistic research. In Williams's (2017) words, "the linguistic system realizes culture because it is a social semiotic modality that functions in and through social processes to enable socially constituted subjects to exchange meanings" (p. 39). The functional aspect of language means that meaning is seen as simultaneously enacting three functions, or in other words, metafunctions: representing experience (ideational), enacting relationships and values (interpersonal) and forming coherent texts from smaller units of meaning (textual).

Figure 3.2

An SFL Model of Language and Context (Adapted from Martin, 2014)

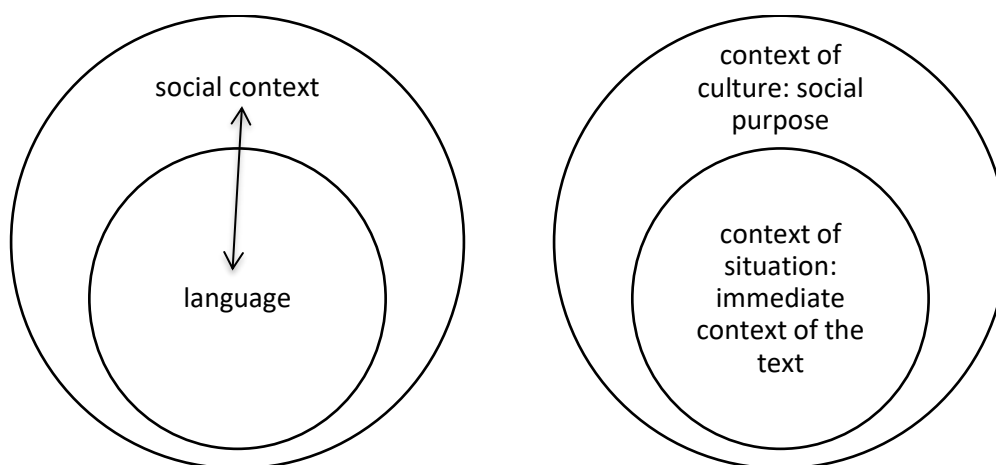


3.2.1 Contexts

Apart from defining learning a new language as “learning how to mean in that language” (Matthiessen, 2016, p. 33), SFL theory highlights the significance of context, which is, more specifically, defined as the context of culture and context of the situation as represented in Figure 3. The SFL model presents language as a system which has evolved within a social context. Therefore, our language choices respond to both the cultural context and the context of a particular situation. It should be noted that the definition of culture is not identical with national cultures, but it is understood as a collection of discourse communities, subcultures and social institutions (Derewianka & Jones, 2016, p. 8). As Bowcher (2018) defines, in SFL, “context is an analytical level of description” (p. 2). She further explains, language is use or in other words, language in context is where the language system can be observed, and that is where one can understand language as social activity. In the SFL understanding of contexts and the different strata of language, the social system is realized in language and language construes the social system. Following this logic, the context of situation is realized in a text, and the text construes the context of situation.

Figure 3.3

The Relationship Between Language and Context



These models inform both linguistic and multimodal discourse studies and pedagogy: multimodal research and analysis examine how meanings are “actually made in specific contexts” (van Leeuwen, 2017, p. 5), and this notion has a significant impact on how the meaning of signs is created in different contexts, that is that they are always motivated, newly made and thus never arbitrary. In van Leeuwen’s definition (2017), apart from the context of culture, multimodal literacy also requires an understanding of the communicative contexts and “the unique demands of specific situations” (p.5).

It is important to remember that the theme of context is an essential part of the wider framework of sociocultural approaches in SLA research. As Duff (2019) points out, in SLA, context is often used together with the social, ecological and environmental aspects of language learning. However, these contexts include distributed transnational ties, networks, imaginaries, and histories (p. 6). In this thesis, the notion of context draws on the SFL and social semiotic view of context distinguishing the context of culture and the context of situation.

3.2.2 Metafunctions

Based on SFL principles, the social semiotic approach states that in semiotic modes, such as in language, three meanings occur simultaneously, and these are described as the three metafunctions (Bezemer & Jewitt, 2010; Halliday & Matthiessen, 2004; Kress & van Leeuwen, 1996/2006). The three metafunctions (Halliday, 1978) link multimodal studies with systemic functional linguistics (SFL). They are used to describe how the ideational (subject matter), the interpersonal (constructing social relations) and the textual (creating coherence) meanings are realized within a text. They are often referenced by different names in different fields as presented in Table 2 below (adapted from Painter, Martin & Unsworth, 2012, p. 7): ideational/representational (how experience is construed/represented), interpersonal/interactive (how meanings are enacted between participants), and textual/compositional (how meanings in a text structure the text to be cohesive and coherent). In van Leeuwen’s words (Andersen, Hestbæk, Boeriis, Maagerø & Tønnesen, 2015), such a view on meanings “has been an important step, an excellent heuristic” (p. 106).

Table 3.2

Metafunctions in Different Fields (Adapted from Painter, Martin & Unsworth, 2012, p. 7)

| Author | Data analyzed | Metafunction 1 | Metafunction 2 | Metafunction 3 |
|-----------------------------|--------------------|-----------------------------|--|-------------------------|
| Halliday, 1978 | Language | Ideational | Interpersonal | Textual |
| Kress and van Leeuwen, 1996 | All image types | Ideational (representation) | Interpersonal (interaction and modality) | Textual (compositional) |
| Lemke, 2002 | Websites | Presentational | Orientalational | Organizational |
| O’Toole, 1994 | Fine art paintings | Representational | Modal | Compositional |
| Jewitt and Oyama, 2001 | Visual images | Representational | Interactive | Compositional |

Connected to these concepts, based on Kress (2003) and Jewitt (2009), two more social semiotic principles guided my research. First, according to the social semiotic view, signs are always motivated and newly made, and they are not arbitrary, as explained above in connection with the role of contexts in meaning making. As Kress (2010) and van Leeuwen (2005) point out, this approach to the sign closely related to the Peircean conception in that his model comprised the form of the sign, an object to which the sign refers, and an interpretant (the meaning of the relationship between the object and the sign for an interpreter. This model

foregrounds processes of semiosis as sign production and is closely related to the idea that signs are constantly made anew (e.g., Kress, 2010). This approach diverts from the widely recognized conception which views signs as double identities, consisting of signifiers and signified as introduced by Saussure (1974). Second, within a multimodal text, each mode can perform a different type of semiotic work, which is based on modal affordances.

3.3 Modal affordance and semiotic resource

These two basic terms have a great impact on multimodal discourse studies and pedagogy. First, I will present modal affordance, and then explain the significance of semiotic resources. In multimodality, *modal affordance* is nearly synonymous with the Hallidayan (1978) concept of meaning potential. In Halliday's social semiotic framework, learning a language means "building up a meaning potential" (Halliday, 1978, p. 30), and what is built in this process is a system of choices, leading us to question what "we can mean" and "what we may mean", highlighting the differences in our communication influenced by social differences. This approach to meaning-making and communication is underlined in the social semiotic approach to language and multimodality. As Diamantopoulou, Insulander and Lindstrand (2012) point out, adding the word *social* to semiotics clearly marks a similar approach, in which "cultural resources for the making of signs are available in particular communities, and are used in the constant new making of signs" (p. 13). A close look at the term *affordance* further reveals its relevance in multimodal literacy development. The term originates from psychologist Gibson (1979), who defined affordances as in terms of what the environment offers the animal. After Gibson, it was cognitive scientist and engineer Norman (1988) who worked with affordance in the context of design, emphasizing both social and material aspects. In this sense, the potential uses of a given object arise from its perceivable properties and always in relation to its user's capabilities and interests based on the idea that perception is always selective. Based on these views, Kress (2010) used the term *modal affordance* to describe the potentials and constraints of different modes. In the context of multimodality, the term describes what is possible to express, represent and communicate with the resources of a mode, and what is less straightforward or even impossible.

In social semiotics, building up a meaning potential means learning about the social histories and conventions of semiotic resources. In the social semiotic view (e.g., Kress, 2010; van Leeuwen, 2004), the term *semiotic resource* refers to a means of meaning-making, and it is always at the same time material, social and cultural. As Jewitt and Oyama (2001) point out,

the difference between the social semiotic approach and Paris school structuralist semiotics is that in social semiotics the key word is *resource* while in Paris school semiotics it is *code*. This idea reveals the main differences between the two approaches. While Paris school semiotics conceives of semiotic systems as codes or sets of rules for connecting signs and meanings, social semiotics views rules in contexts. For example, the highway code is indeed a kind of rule or mandatory prescription, but the meaning of drawings or visual messages might change in different contexts. An important question in social semiotics concerns how these rules can be modified, or in other words, who has the social power to do so in public contexts. In the private sector, semiotic resources can be more easily modified as we have more freedom in creating and interpreting signs and meanings.

In the context of this thesis, I rely on the social semiotic approach to semiotic resource based on van Leeuwen's (2004) definition:

semiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically – for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures – or technologically – for example, with pen and ink, or computer hardware and software – together with the ways in which these resources can be organized. Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime. (p. 285)

In this view, the affordance of a mode encapsulates the physiological, material, cultural, social and historical meanings of semiotic resources. This historical sense of the past uses of resources is in line with the notion of intertextuality (Bahktin, 1981), an important aspect of meaning-making and cultural/literary studies. In other words, individuals need to decide how suitable a chosen resource is to successfully express or represent the meanings they would like to communicate. Moreover, based on van Leeuwen's (2004) definition above, the connection between form and meaning, an important aspect of linguistic, media and visual discourse studies that can be observed in a wide range of disciplinary areas and inform us about what can be considered a semiotic resource. For example, genres, modes, and media are all semiotic resources. However, in contrast with the conventional understanding of grammar and lexis, according to which people acquire and reproduce already-existing signs within a fixed system

of choices, in the social semiotic approach, people are sign-makers who share and combine resources to reflect their interests.

This understanding demands knowledge of the provenance (what it has been used to mean and do) of a mode and social norms and conventions that inform its use in context. As Lemke (2000) and Massey (2005) point out, these norms and conventions as well as the provenance might shift. Thus, building up a meaning potential also means learning about the provenance and conventions of a semiotic resource. In the context of language development, the differences in the logics of each mode have important implications especially for distinguishing spoken/written text and still images. For example, in speech and writing, time is the most important logic of sequence as words, sentences and textual elements follow each other as they develop in time. This is how temporal arrangement becomes an affordance. In contrast, still images are governed by the logic of space because the visual elements are represented and perceived concurrently. These aspects of different modes will influence our understanding of the differences between monomodal and multimodal reading strategies.

Another aspect of semiotic resources leads back to Hallidayan semiotic theory of metafunctions as reflected on by Kress (2003):

any fully functioning human semiotic resource must have the potential to meet three demands: to represent states of affairs or events in the world – the ideational function; to represent the social relations between the participants in the process of communication – the interpersonal function; and to represent all that as a message-entity, a ‘text’ which is internally coherent and which coheres with its environment – the textual function. (p. 75)

This metafunctional approach informs multimodal studies, assigning analytical and developmental aspects of multimodal analysis and pedagogy.

3.4. Understanding multimodal texts

In order to define and work with multimodal texts, it is first necessary to understand what semiotic resources are and that different genres, modes and media are all semiotic resources which we interact with and use for communication. The traditional view of text is the monomodal, written text (e.g., Kress, 2003). One might say that the most clearly monomodal text is the radio show where most meaning is conveyed through sounds. However, according to Kress & van Leeuwen (1996/2006), all texts integrate several semiotic modes leading to

their claim that all texts are multimodal. Although traditional monomodal texts, such as a novel or an official letter rely mostly on written language, they interact with other modal – in the case of printed texts visual - choices such as layout, typography and color. This way, approaching a text from a multimodal perspective means awareness of the presence and impact of all the resources in the meaning-making process.

As I introduced earlier in connection with the presence of the multimodal view on meaning-making in Halliday's work (1996), the multimodal view on texts is also present in the functional theory of language. According to Halliday and Hasan (1985), we can define text

in the simplest way perhaps, by saying that it is language that is functional. By functional, we simply mean language that is doing some job in some context [...] So any instance of living language that is playing some part in a context of written, or indeed in any other medium of expression that we like to think of. (p. 10)

This Hallidayan definition points towards three aspects of texts which are relevant for the multimodal approach: the functional perspective, the importance of context, and the presence of any medium of expression. Thus, the intermodal aspect of multimodality was already introduced in this definition of text. The contribution of multimodal semioticians to the text definition changes only in that in multimodal studies, a multimodal text is defined as texts which combine two or more in paper-based, digital or live formats. The modes in multimodal texts can include written language, spoken language, visual (still and moving image), audio, gestural and spatial meaning (The New London Group, 2000). In Royce's (2007) words, the modes utilized in multimodal texts "work together in various ways to produce comprehensible meanings – there is a synergy in their combined meanings, which, it has been suggested, is realized by the intersemiotic complementarity between the modes" (p. 374). Although in a wide range of texts – as mentioned above in connection with the traditional novel or an official document – a large part of the meaning is carried through the mode of written language, other semiotic modes also play an important part in the meaning-making process. Based on the observation of the changes in the communication systems in our world, Kress (2000) suggested that it is "now impossible to make sense of texts, even in their linguistic parts alone, without having a clear idea of what these other features might be contributing to the meaning of a text" (p. 337). Such an understanding of multimodal texts has important implications for our approach to meaning-making and literacy development in both first and second language contexts.

3.4.1 Types of multimodal texts

There is a wide variety of multimodal texts both in terms of the use of modes and the use of various media and technology. Multimodal texts can be paper-based, digital or live texts as listed below with some examples (e.g., Jewitt, 2009).

- Paper-based multimodal texts: course books, text books, comics, graphic novels, picture books, magazines, newspapers, and posters.
- Digital multimodal texts: slideshow presentations, digital narratives, web pages, films, animations, and podcasts.
- Live multimodal texts: theatre performance, dance performance, oral storytelling.

The study of such a rich variety of multimodal texts requires wide-ranging research in multimodal discourse informed by the understanding of the affordances of different semiotic modes combined in each text. As Painter, Martin and Unsworth (2013) remind us, the changes in our use of the internet and the growing presence of the visual, “texts analysts have had to face the challenge of describing textual forms which combine language with different modalities” (p. 2). Such work has been carried out by systemic functional linguists and multimodal discourse analysts, as summarized in Table 3 below.

Table 3.3

Overview of Multimodal Text Analysis Research

| Focus on modes | Author(s) |
|-------------------------|--|
| Multimodal texts | Baldry and Thibault, 2006 Bednarek and Martin, 2010 Iedema, 2003 |
| Image | Kress & van Leeuwen, 1996/2006 Lemke, 1998 O’Toole, 1995, 1995 |
| Movement | Martinec, 2000, 2001 Martinec & Salway, 2005 Royce and Bowcher, 2006 Ventola et al., 2004 |
| Sound | Pun, 2008 van Leeuwen, 1999 |
| Three-dimensional space | Ravelli, 2008 Stenglin, 2004, 2008 Unsworth, 2008 |

The different types of multimodal texts have also been studied thoroughly in a wider range of contexts as summarized in Table 4 below. Here it is important to distinguish between multimodal text types from the SFL-informed definition genre. The traditional view of genre

means a type of text, usually focusing on the common formal characteristics of texts such as form, content and purpose. However, in the SFL-informed understanding of genre, “a genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture” (Martin & Rose, 2008, p. 6). As multimodal texts combine different semiotic modes with different modal affordances, it would be difficult to define a complex multimodal text under one specific genre category. This is why I use the term *types of multimodal texts* in this research.

Table 3.4

Overview of Analysis of Types of Multimodal Texts

| Types of texts | Authors & Year |
|------------------------|--|
| Advertisements | Kress & van Leeuwen, 2006; O’Halloran, 2008; Royce, 1998; Thibault, 2000 |
| Museum exhibitions | Blunden, 2016; Ravelli, 2006 |
| Newsprint material | Caple, 2008; Macken-Horarik, 2003 |
| Online newspapers | Caple & Knox, 2012 |
| Picture books | Painter, Martin & Unsworth, 2012; |
| Science articles | Lemke, 1998; |
| Television documentary | Iedema, 2003 |
| Textbooks | Bezener & Kress, 2010; Derewianka & Coffin, 2008 |
| Websites | Djonov, 2008; Caple & Knox. 2015; Knox. 2007, 2009 |

The analysis of these texts is informed by two main segments of multimodal description, namely various grammars of modes (e.g., image, sound, space) and intermodal relations focusing on the co-presence of different modes within the same text. The following two sections will focus on the multimodal grammar of images and the intermodal relations between image and text.

3.4.2 Visual grammar

Visual studies usually draw on a wide range of analytical approaches to images, among which the most popular are iconography (e.g., Panofsky, 1970), art history (e.g., Gombrich, 1960; Alpers, 1983), formal analysis, film and media studies. The social semiotic understanding of visual images was introduced by Kress & van Leeuwen in their influential book *Reading Images* (1996/2006). Their work draws on systemic functional grammar of English and they used its general semiotic aspects rather than its specific linguistic features as the grounding for their grammar (Kress & van Leeuwen, 2006, p. vii). In this sense, they agree with Saussure’s (1974) view which sees linguistics as a part of semiotics, but they avoid seeing linguistics as

“a ready-made model for the description of semiotic modes other than language” (Kress & van Leeuwen, 2006, p. viii). From this perspective, the social semiotic understanding of grammar echoes the Hallidayan (1985) definition, according to which

grammar goes beyond formal rules of correctness. It is a means of representing patterns of experience. ... It enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them. (p. 101)

Visual grammar aims at describing human visual experience, but not focusing on the combination of words, clauses, sentences and texts, but rather how visual elements “combine in visual ‘statements’ of greater or lesser complexity and extension” (Kress & van Leeuwen, 2006, p. 1). An important aspect of visual grammar that they underline is that it is not universal and transparent, but it is culturally specific. In developing a grammar for visual images, Kress and van Leeuwen (1996/2006) relied on the Hallidayan view of the three kinds of semiotic work in action. As Painter, Unsworth and Martin (2013) underline it, the main idea of this systemic-functional theory of language is that “every text realizes three kinds of meanings simultaneously, since every text fulfils a threefold purpose” (p. 6). Ideational meaning refers to the representation of the experiences of the material and mental world, or simply it represents the content or the subject matter. Interpersonal meaning refers to the roles and relationships between speaker and hearer, writer and reader or creator and viewer. Textual meaning encompasses the ways that are used to organize a text coherently in relation to co-text and context through devices for lining, referring, foreground and backgrounding. These basic ideas of text analysis. In this thesis, I rely mostly on the terminology used by Kress and van Leeuwen (1996/2006) and Jewitt and Oyama (2001) in their explanation of Kress and van Leeuwen’s approach. Both of these visual grammars study images through the following patterns.

Ideational/Representational meanings are observed either through narrative or conceptual structures. Narrative structures are often recognized by the presence of a vector, which can be identified through a line (e.g., an arrow, a stretched arm, a pointing finger or a gaze). A vector makes an image dynamic, indicating that something is “being done” or “happening” in the image. Conceptual structures do not contain a vector, they rather define, classify and analyze people, places or things.

Interpersonal/Interactive meanings refer to the relationship between the image and the viewers. They are analyzed through three key factors: distance, contact and point of view. Contact

expresses whether the participants of an image look directly at the viewer or away. Kress and van Leeuwen (1996) call these two types *demand* (when there is contact) and *offer* (when there is no direct contact, but rather an offer of information) images. Distance observes how distant or close a participant or an element of the image is to the viewer. This can be modified, for example by size of frame or close-up shots. Point of view describes how different angles affect the viewer's identification and involvement in the image.

Textual/Compositional meanings are observed through information value, framing, salience and modality. Information value focuses on the placement of the elements within a composition. Framing observes whether the different elements are treated as separate identities or represented as belonging together. Salience refers to the most eye-catching elements within a composition. Modality expresses the reality value of the image. This kind of approach to visual meaning offers a descriptive framework, but not an overall interactive approach. Rather, its strength is the exploration and excavation of "hidden meanings" (Jewitt & Oyama, 2001, p. 154) can lead to further steps in interpretation, for example in symbolic, anthropological, sociological or historical interpretation.

Cope and Kalantzis (2009) further developed the SFL-informed semiotic analysis in their work on multimodal grammar. Instead of relying on the three metafunctions in their grammar, they extended them in the following way (p. 365):

- Representational—What do the meanings refer to?
- Social—How do the meanings connect to the persons they involve?
- Organizational—How do the meanings hang together?
- Contextual—How do the meanings fit into the larger world of meaning?
- Ideological—Whose interests are the meanings skewed to serve?

This approach renames the interpersonal/interactive metafunctions as social and adapts the concept of contexts – situational and cultural – as an organizational function. However, the contexts of culture and situation are treated separately from metafunctions in SFL-informed semiotic analysis. It also gives more significance to an important question raised by social semiotic analysis through the separate focus on ideological meanings, which is integrated in the interpersonal/interactive metafunctions in social semiotic theory.

These questions are thoroughly studied in a wide range of modes, thus extending not only the meanings studied, but also the dimension to which they are applied: linguistic, visual, spatial, gestural, audio. Such a wide-ranging and detailed multimodal grammar offers a detailed analytical framework for the pedagogy of the Multiliteracies framework (Cope & Kalantzis 2000; New London Group, 1996).

3.4.3 Intersemiotic relations

Apart from focusing on visual grammar, another important aspect of multimodal research focuses on the relationship across and between modes in multimodal texts and communication. Multimodal research has focused on an extensive range of intersemiotic relations in research. Central to this research is the understanding of how multimodal cohesion is realized and what the nature of the relationship between different semiotic resources is like. In the context of this thesis, the two main modes under investigation are written text and images in a variety of contexts, and for this reason, my focus here is the frameworks of image-text relationships. The nature of relationship of these two modes has been addressed not only by social semiotic multimodal research, but in other fields such as picture book, comic book, textbook research, iconography, museum studies, etc. as summarized in Table 5.

Table 3.5
Research on Image-text Relations

| Research focus | Author |
|-----------------------|--|
| Picture books | Agosto 1999; Nikolajeva & Scott, 2001; Nodelman, 1988; Painter, Unsworth & Martin, 2013; Schwarz, 1982 |
| Comic books | McCloud, 1993 |
| Text books | Martinec & Salway, 2005 |
| Museum labels | Blunden, 2017; O’Toole, 1994 |

Apart from providing an analytical framework to reveal meanings in multimodal texts, these studies also remind us of the unique affordances of the distinct modes. For this reason, although there are complementarities within and between modalities, those are “not always tidy” (Painter et al., 2013, p. 133). Blunden (2017) point out two main groups of approaches to visual-verbal relations: either anchored at the level of lexicogrammar (e.g., Kong, 2006; Martinec & Salway 2005; Unsworth & Chan, 2009) or at the level of discourse semantics (e.g., Jones, 2006; Liu and O’Halloran, 2009; Nascimento, 2012; Royce, 2007). These differences sometimes lead to confusion and various solutions in analysis. Following Blunden’s (2017) argument about the

problematic nature of treating the visual mode as another clause of the written text, most approaches reduce multimodal text to monomodal ones (c.f. Martin, 2015). Another solution is treating intermodal relations differently from intramodal relations, and instead of relying on lexicogrammar or discourse semantics, we must turn to the common architecture of semiosis, offering a wider perspective on meanings in the various modalities. This criticism views taxonomies of possible image-text relations limiting. Painter et al. (2013) recommend working with two basic intermodal relations: converging and diverging relations. In converging relations, there is a commonality or co-commitment of meaning across modalities. In diverging relations, meanings differ. These two relations can be observed across the three metafunctions as shown in Table 6. Within ideational meanings, these relations are described as concurrence, in interpersonal meanings as resonance, and in textual meanings as synchronicity.

Another important concept of systemic-functional theory of language is context, as presented in Chapter 2. The idea of context-dependency (e.g., Halliday & Hasan, 1976; Martin, 1992) has been developed as presence (Martin & Matruglio, 2013) “as a package of linguistic resources which act together to anchor or release meaning from its immediate context. Analyzing presence in intermodal relations, we get information about whether meanings are tied to the present context or independent of it as represented in Table 6.

Table 3.6

Metafunctional organization of vergence and presence (Painter et al., 2013; Martin and Matruglio, 2013).

| Metafunction | Vergence | | Presence |
|---------------------|-----------------|-----------------|-----------------|
| | Converging | Diverging | |
| Ideational | + Concurrence | – Concurrence | Iconicity |
| Interpersonal | + Resonance | – Resonance | Negotiability |
| Textual | + Synchronicity | – Synchronicity | Implicitness |

These different types of image-text relations provide insights into how multimodal text work, and they inform both analytical and creative processes. Apart from the specialized image-text taxonomies, I have also introduced the wider perspective of converging and diverging relations in connection with the metafunctional meanings of image and text in multimodal texts. These intersemiotic perspectives support discourse analysis and pedagogical practice, which will be discussed in Chapter 6.

3.5 Summary

In summary, multimodality informs both this research and the courses I designed. From the conceptualization of multimodal resources and modal affordances, through approaches to the analysis of visual grammar (Kress & van Leeuwen, 1996; Jewitt & Oyama, 2001) to intermodal relations (Martinec & Salway, 2005; Painter, Martin & Unsworth, 2012), multimodality informs language education. Since this multimodal social semiotic approach is closely related to Halliday's concept of language being social semiotic and the approach to language in Systemic Functional Linguistics (SFL), literature, linguistics and language education students can find links between their field of study and visual studies. This way the disciplinary gap between language and visual studies is reduced, and multimodality can become a key to integration and cumulative knowledge building, as was suggested by Lilledahl (2018).

CHAPTER 4: From literacy to multimodal literacy

“Naked I came into the world, but brush strokes cover me, language raises me, music rhythms me.” (Winterson, 1995, p. 20)

4.1 Introduction

The reality of a multimodal perspective is summarized by Winterson (1995) poetically, but nonetheless truly. We are born into a world of distinctive but often interlinked modalities, and they all shape our being and impact our meaning-making. Such an existence demands literacy skills which address the complexity of meaning-making modes and appreciate the role of language in the process. This chapter discusses the construct of multimodal literacy by explaining why literacy has been a complex concept and how multimodal literacy can be defined and studied. An overview of the relationship between communicative competence and multimodal communicative competence is given to explain how the latter is related to multimodal literacy.

While university students rely on multimodal communication and learning in their everyday lives, they often struggle with the critical evaluation of multimodal texts in academic contexts. Indeed, our concepts of literacy have long been changing, and the transformation has been accelerating, as pointed out by Christie already in 1990. Although digital developments are closely related to new literacy perspectives (e.g., Kress, 2010), the changes in new text production demands and the appearance of new genres are other ways of looking at changes in literacy (Christie, 1990, p. 21). Apart from the additions of digital technology, new media and new genres, our deeper understanding of the concept of visual literacy (e.g., Kedra, 2018) has also shaped the literacy demands of contemporary education. In such a research context, questions concerning the disciplinary knowledge that university students should possess to access multimodal texts, and the tasks that contribute to building such knowledge and skills can lead to the exploration of interesting educational situations. In order to do this, it is necessary to define multimodal literacy in general and its necessity foreign language learning context.

The conception of language and meaning-making from Hallidayan and Vygotskian perspectives raises the need to address the significance of other semiotic systems in learning to

interact and think in a foreign language. An important shift happened in academic investigations of communication, namely the visual turn (Mitchell, 1995). This change, with the accelerating dominance of digital resources and visual communication, has placed learners and teachers in a new learning environment. The clear understanding of multimodal literacy can help teachers and researchers focus on the most significant knowledge and skills needed to succeed in such an environment and help them avoid misconceptions about the dominating presence of digital and visual resources. Since the development of multimodal literacy mostly happens through language, especially in the English studies / English language teacher education classroom, conceptualizing the construct defines the various skills and knowledge practices that someone with advanced multimodal literacy skills relies on, informing course content development and task design. The special focus on literacy is also present in the themes of the Douglas Fir Group (2016) framework under the theme “Literacy and Instruction Mediate Language Learning”, which underlines that

both instruction and literacy need to be understood as sources of influence on L2 learning, and disciplinary knowledge about them has particular potential to improve the learning experiences of the millions of children, adolescents, and adults worldwide who, by choice or circumstance, embark on the journey of additional language learning in educational settings. (p. 30)

Indeed, this thesis highlights the importance of instruction, literacy and disciplinary knowledge as the main focus points of L2 development.

4.2 Different views on literacy

Before examining the construct of multimodal literacy for classroom work, it is essential to understand the main aspects of literacy itself. Consulting any major dictionary, we will find that being literate means ‘the ability to read and write’, and it also means “competence or knowledge in a specified area” (Oxford English Dictionary, n.d.). The different definitions imply different possible positions on the cline of literacy, which results in the interpretation of literacy as a dynamic, ‘developmental process’ (Hasan, 1996, p. 379), which can be developed through a set of skills (ranging from lower order decoding to higher order analysis and interpretation) and through building disciplinary knowledge in a certain field. The complex meanings condensed in the term literacy have led to its reconceptualization as ‘New Literacy Studies’ (Gee, 2015) and multiliteracies (The New London Group, 1996). These new perspectives motivated Royce (2002, 2007) to expand the construct of communicative competence (Canale & Swain, 1980; Hymes, 1972) and introduce the term multimodal

communicative competence, which is now often used in the context of second and foreign language education studies and has become synonymous with multimodal literacy as explained by Coccetta (2018). Like other widely used but rarely defined terms, literacy also poses some challenges. Hasan (1996) points out that “one problem with the word Literacy is that it is semantically saturated: in the long history of education, it has not simply meant different things to different generations, but also different things to different persons in the same generation” (p. 377). Different modifiers such as ‘reading’, ‘visual’, ‘digital’, ‘numeric’, ‘information’, ‘media’ attached to it and the term ‘multiliteracies’ aim at the clarification of the construct. The basic concept of literacy is already interpreted in two different ways, often leading to confusion among its users.

Apart from establishing the skills and disciplinary knowledge areas which are addressed in literacy pedagogies, the semiotic modes within the scope of literacy education also need to be specified. The shift from the linguistic study of literacy and language towards the semiotic study of all semiotic systems (Kress, 2003, pp. 35–37) – focusing mostly on the written, spoken and visual modes – has led to growing interest in social semiotic multimodality in both discourse analysis (e.g., Jewitt, 2009; Dreyfus et al., 2011; O’Halloran, 2004) and educational research (e.g., De Silva & Feez, 2018; Jewitt, 2008; Jewitt & Kress, 2003; Unsworth et al., 2019). This should not come as a surprise. The social semiotic view on language had already given way to such an approach, foreshadowing changes in research as if it had been waiting for developments in digital media to further underline its significance:

We can define text, in the simplest way perhaps, by saying that it is language that is functional. By functional, we simply mean language that is doing some job in some context [...] So any instance of living language that is playing some part in a context of written, or indeed in any other medium of expression that we like to think of. (Halliday & Hasan, 1985, p. 10)

A literacy pedagogy informed by this view acknowledges that meaning-making is based as much on language as on other semiotic systems. However, language is a powerful educational tool in multimodal teaching, helping learners and teachers enter dialogues and write about multimodal texts and experiences.

The specific term multimodal literacy provides us with a framework which approaches literacy through multiple modes of meaning-making. One of its simplest definitions is “the ability to interpret linguistic, visual and audio resources as they combine in traditional and new media”

(O'Halloran et al., 2017, p. 18). A more detailed definition is given by van Leeuwen (2017, p. 5), who points out the importance of knowledge of semiotic modes and communicative contexts apart from the ability to combine different modes creatively. Such needs require the development of multimodal literacy at all levels of education, as it has been proposed by extensive research in multimodal education (e.g., De Silva & Feez, 2018; Jewitt, 2008; Unsworth, 2008).

Within the sociocultural aspects of literacy development, in Vygotskian theory, literacy is seen as a mediational tool for the development of higher mental functions. Kozulin (2003, pp. 24-26) warns educators about a problem in connection with literacy skills. When they are taught as narrow technical skills of decoding, memorizing and reproducing texts, they become separate technical skills, devoid of wider cognitive importance. As noted above, another aspect of literacy is viewing it through disciplinary knowledge in a certain field. These shared meanings are clearly represented in the translations of *literacy* in different languages. For example, in the Hungarian term *műveltség* the inclusion of disciplinary education is indicated.

In a wider use of the term, UNESCO (2017) has provided several definitions of literacy – in 1958, 1978 and 2005 – well indicating the changing nature of the concept through the ages. Most importantly, within the UNESCO approach to literacy, the understanding of the concept is closely related to the definition of text, an important aspect for language studies. In a brief definition, UNESCO approaches literacy as “communication involving text” (UNESCO, 2017, p. 14), and by *text* they mean a combination of modes, such as image and symbol, manuscript, print and electronic media. In this sense, the UNESCO definition does not exactly distinguish between modes (e.g., images and written text) and media (print or electronic media), which would be necessary for a clearer understanding of the multimodal nature of communication and meaning-making. However, the UNESCO views literacy as communication with others and oneself, as well as its inclusion of both verbal and non-verbal modes resonate well with a social semiotic multimodal approach to literacy. More precisely, the UNESCO definition of the concept indicates the necessary skills and attitudes individuals should possess to become literate. This definition also integrates the aspect of continuous learning and the social function of literacy:

Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with various contexts. Literacy involves a continuum of learning in enabling individuals to achieve his or her goals,

develop his or her knowledge and potential, and participate fully in community and wider society. (UNESCO, 2005, p. 21)

In other guidelines, such as in PISA terminology, *competence* and *literacy* were “often used interchangeably, indicating that in the PISA interpretation, competence points to the application dimension as identical with applicable, socially valid and valuable knowledge” (Csapó, 2010, p. 23). However, the basic definition of reading literacy in the PISA 2018 Reading Framework (OECD, 2018) resonates with the one offered by UNESCO (2005a):

Reading literacy is understanding, using, evaluating, reflecting on and engaging with texts in order to achieve one’s goals, to develop one’s knowledge and potential and to participate in society. (p. 28)

What is most relevant in the context of multimodal literacy is that the PISA publication on reading literacy (OECD, 2019) points out the significance of the change in how people read since 2009, focusing on how reading now involves both the printed page and electronic formats. The publication also highlights the wider implication of this change, especially for critical literacy, meaning the ability of discerning between “fact and opinion, and navigate through different sources of text in order to construct meaning” (OECD, 2019, p. 2). This implication leads to the question of how we define text and how electronic media have impacted the modalities used in texts we interact with on an everyday basis. The PISA Reading Framework has gone through continuous modifications (for a detailed overview see OECD, 2019), and now it approaches text as

The phrase “texts” is meant to include all language as used in its graphic form: handwritten, printed or screen-based. In this definition, we exclude as texts purely aural language artefacts such as voice recordings, film, TV, animated visuals and pictures without words. Texts do include visual displays such as diagrams, pictures, maps, tables, graphs and comic strips, which include some written language (for example, captions). These visual texts can exist either independently or they can be embedded within larger texts.

This definition of *text* is a multimodal one, although in its reading literacy assessment PISA “does not focus on non-text formatted objects in their own right, but any such objects may, in principle, appear in PISA as part of a (verbal) text (OECD, 2019, p. 40). This is how the PISA definition might inform but cannot substitute a definition of multimodal literacy. In this

context, it is also important to note that the PISA 2018 Reading Framework focuses mostly on the appearance of digital texts in our everyday communication, considering mostly the media individuals use and less the modes they rely on in these digital media environments.

In the PISA 2018 Reading Framework (OECD, 2019) the relationship between literacy and knowledge is twofold. On the one hand, reading literacy helps individuals to “achieve one’s goals, to develop one’s knowledge and potential and to participate in society” (p. 11). On the other hand, literacy also includes a wide range of “cognitive and linguistic competencies, from basic decoding to knowledge of words, grammar and larger linguistic and textual structures for comprehension, as well as the integration of meaning with one’s knowledge about the world” (p. 11). The construct also includes metacognitive competencies: the awareness of and ability to use a variety of appropriate strategies when processing texts” (p.11). Furthermore, in the PISA 2018 Reading Framework (OECD, 2019) the term is used to refer to an individual’s knowledge of a subject or field, and at the same time it is “closely associated with an individual’s ability to learn, use and communicate written and printed information” (p. 12). Apart from understanding literacy as both a set of skills and knowledge, another important change has happened in the concept of literacy as highlighted in the OECD PISA Global Competence Framework (OECD, 2018). According to this definition,

global competence is a multidimensional capacity. Globally competent individuals can examine local, global and intercultural issues, understand and appreciate different perspectives and world views, interact successfully and respectfully with others, and take responsible action toward sustainability and collective well-being. (p. 4)

This shift of focus resembles the shift that happened in approaching competence from a socio-cultural perspective, and not solely as an individual transformation.

We can clearly notice that similarly to the case of competence, the construct of literacy has become heavily overloaded with a wide range of concepts in various disciplines and institutions, leaving the reader, who is often a teacher-researcher, probably doubting what exactly constitutes literacy and how it can be operationalized in the classroom. The most common recurring aspect of literacy concerns the abilities which help individuals with accessing information and making sense of it by relating it to background knowledge and social context. Having reviewed different aspects of what literacy includes, my working definition in this thesis relies on the UNESCO 2005 definition and Hasan’s (1996) views on the term. In this sense, literacy is a dynamic, social and developmental process, which can be developed

through a set of skills and through building disciplinary knowledge in a certain field.

4.3. Multimodal view of communicative competence

In order to research and develop multimodal literacy in an English as a foreign language academic context, it is necessary to see how the construct is connected to the construct of communicative competence (CC). In what follows, I will first overview the relevant aspects of CC, and then explain why the construct of multimodal communicative competence (MMCC) was introduced and how it is related to my working construct, multimodal literacy.

4.3.1 Communicative competence

Like the concept of literacy, the notion of communicative competence has changed over the decades since the concepts of competence and performance were introduced by Chomsky (1965): competence as intrinsic linguistic and grammatical knowledge which is realized through linguistic performance. Since the 1960s this structure has been challenged and remodeled several times, with Hymes's (1972) introduction of sociolinguistic knowledge as the greatest shift in our thinking about communicative competence. In response to Chomsky's (1965) notion of linguistic competence, Hymes (1972) introduced the broader and more elaborate concept of communicative competence, which includes both knowledge of grammar and contextual/sociolinguistic knowledge of the rules of language use in context, and not only an inherent grammatical competence. This is how he brought the sociolinguistic perspective into discussions of Chomsky's view. In the long discourse of what constitutes communicative competence, it was Widdowson (1983) who distinguished competence and capacity. In his definition, communicative competence is the knowledge of linguistic and sociolinguistic conventions. The addition of the notion of capacity referred to the ability to use knowledge as means of creating meaning in a language, and thus it was not a component of competence. This capacity rather acts as a force for the realization of what Halliday (1979) called "meaning potential" (Widdowson, 1983, p. 23).

The concept was studied within second language teaching by Canale and Swain (1980) and Canale (1983). In their view, communicative competence is a synthesis of an underlying system of knowledge and skill needed for communication, and the knowledge refers to knowledge about language and about other aspects of language use. Bagaric and Djigunovic (2007) summarize different definitions of the concept and explain the three types of related

knowledge: “knowledge of underlying grammatical principles, knowledge of how to use language in a social context in order to fulfil communicative functions and knowledge of how to combine utterances and communicative functions with respect to discourse principles” (p. 95). In this view, the concept of skill refers to how an individual can use the knowledge in actual communication. In response to these models, Bachman and Palmer (1996) offered another version of the concept, and currently the definition provided by the Common European Framework of Reference (CEFR, 2020) is most widely used today.

The CEFR view of competence is the most elaborated definition, specifically termed as *communicative language competences*. CEFR Companion Volume (2020) explains that the concept draws on applied linguistics, applied psychology and sociopolitical approaches. The CEFR definition justly explains that although the different models of communicative competence have changed since the 1980s, in general they share four main aspects: strategic competence; linguistic competence; pragmatic competence (comprising both discourse and functional/actional competence) and sociocultural competence (including sociolinguistic competence). These three aspects are always “intertwined in any language use; they are not separate ‘components’ and cannot be isolated from each other” (CEFR, 2020, p. 129). The comparison of different models of communicative competence is presented in Table 7 (see next page).

Table 4.7*Models of Communicative Competence*

| Hymes, 1972 | Canale & Swain, 1980; Canale, 1983 | Bachman and Palmer, 1996 | CEFR, 2020 |
|---|---|---|---|
| Grammatical competence | Grammatical competence | Language knowledge (Organizational knowledge) | Linguistic competence (lexical, phonological, syntactical knowledge and skills) |
| Social rules of use | Sociolinguistic competence | Pragmatic knowledge (Functional knowledge; Sociolinguistic knowledge) | Sociolinguistic competence (sociocultural conditions of language use) |
| Ability to use language Possibility Feasibility Appropriateness Performance | Discourse competence Strategic competence | Strategic competence | Pragmatic competence (functional use of linguistic resources, discourse, cohesion, coherence, text types) |

When Hymes (1972) reconceptualized and expanded Chomsky's (1965) understanding of competence and performance by focusing on the social rules of language use, he made it inevitable for other linguists to include sociolinguistic competence in their various CC models. This paradigm shift, as highlighted by Leung (2005, p. 276), was made possible by the works of Austin (1962), Halliday (1973, 1975), and Halliday, McIntosh and Streuens (1964), who "had paved the way for" it in language studies and language teaching. In her reflection on the development of CC, Kramersch (2006) refers to this shift as a communicative and social revolution (p. 249). This is how communicative language teaching (CLT) was introduced in the 1980s, when "rather than obedience to the grammatical law or to the drillmaster, the ideal of CLT favoured a democratic spirit of dialogue and interaction" (p. 249). Kramersch (2006) turns to critique CLT by saying the "CC was reduced to its spoken modality" and in foreign language education, CLT was "under pressure to show evidence of efficiency and accountability" and it "diverged from the original pursuit of social justice through communicative competence, as envisaged by Hymes, Breen and Candlin, and others in the 1970s, and is being put to the service of instrumental goals. But communication in a global age requires competencies other than mere efficiency" (p. 250). Looking back at the roots of CC in Hymes's model, the various CC models and the critical reflection on CC by Kramersch (2006)

underlines the significance of the social aspect in the construct and its implications for language teaching.

4.3.2 Multimodal communicative competence

The overview of communicative competence in the L2 context took a multimodal turn in the early 2000s, when our understanding of the text – already introduced in the literacy definitions offered by UNESCO and the PISA Reading Literacy Framework – revealed that linguistic competence alone is not sufficient for language learners to become efficient communicators in the L2. The changes of our everyday use of a variety of texts (both print and digital) with a variety of modalities (e.g., audio, written and spoken text, static and moving images) now demand changes in our understanding of necessary competencies for both L1 and L2 learners. Informed by research carried out on multiliteracies (Cope & Kalantzis, 2000; The New London Group, 1996) and multimodal literacy, Royce (2007) examined the construct of communicative competence from the perspective of multimodal literacy research. His work resulted in the expansion of the concept of communicative competence through the addition of multimodal communicative competence in the context of L2 development, drawing on the SFL model of language and meaning-making. Royce (2007) argued for “an extension of communicative competence beyond its traditional (and narrow) linguistic view, to one which incorporates a recognition of the need to focus on multimodal literacy” (p. 362). In short, multimodal communicative competence is concerned

directly with the ways that the two modes [verbal and visual] interact semantically on the page or screen, the skills and awareness that students and teachers need to be able to address the fact that the two modes co-occur, that they project their meaning in concert, and that these combined meanings often realize a visual–verbal synergy which provides in many ways a richer and fuller expression of meaning than would be extant if a single mode were used. (Royce, 2007, p. 376)

This extension of CC and the recognition of the need to focus on multimodal literacy was influenced by developments in multimodal literacy in L1 contexts. It is important to underline that the concept of multimodal communicative competence is the adaptation of the concept of multiliteracy (New London Group, 1996) to second and foreign language contexts. A series of empirical investigations studied the impact of technological developments on literacy education (e.g., Cope & Kalantzis, 2000; Unsworth, 2001; Kress, 2003; Jewitt & Kress, 2003), and informed the development of social semiotic multimodal theory. This cyclical nature of

research, theory and enactment (e.g., pedagogy, discourse analysis) is typical of not only the SFL model of language but also of social semiotic multimodal literacy studies. This research strand concerned with multimodal theory was informed by Kress & van Leeuwen's (1996) still influential work and the New London Group's (1996) multiliteracies manifesto. In response to the digital and technological advancements and their impact on communication and pedagogy, the New London Group called for a multiliteracy approach to pedagogy. In other words, they proposed that students need to develop a broad set of literacy skills to be able to cope with multiple modes of meaning-making.

Royce (2007) makes three important assumptions about CC from a multimodal perspective based on the SFL view of language. In part, these observations are similar to the sociolinguistic component of communicative competence. In this understanding "multimodal communication is constructed with a view to exchanging, projecting, or sending meanings within a social context" (p. 373). Second, he proposes that "these social meaning selections are activated by the cultural context in which they are situated," reinforcing a sociocultural approach to language use and learning (p. 374). Third, he assumes that "the ways people communicate in various visual and verbal modes are the result of the choices they have made or the options they have taken up from each particular semiotic system" (p. 374). These assumptions bring no surprises in connection with CC, knowing that the linguistic paradigm shift that led Hymes (1972) to reconceptualize competence by relating it to the social rules of language use was inspired by the same sociolinguistic approach that led Halliday (1972) to create the principles of SFL and his understanding of language as a social semiotic. Relying on SFL terms, Royce (2007) describes the skills and knowledge students need to be able to make sense of and produce multimodal texts. They need to be aware of the ideational meaning (i.e., they need to know how the realization of content is related to experience), the interpersonal meaning (i.e., who the participants of the communication are and how they are related to each other), and the textual meaning (i.e., they need skills in compositional meanings to understand how the visual and verbal parts of the multimodal texts can be organized to form a coherent whole). As we can see, Royce (2007) added multimodal literacy to the construct of CC, aiming to expand it to other semiotic modes. Not only will students become aware of the several modes that affect their meaning-making, by learning about visual grammar and image-text relations, but they will also be able to verbalize the often-implicit knowledge they already have and rely on their everyday communication. Thus, language competence is supported by visual literacy, creating new perspectives in discussions and communication. By directing the students' attention to the

intersemiotic relations, this process is further expanded and visual and verbal signs which interact to make meaning.

The comparisons of the SFL model of contexts and language strata in Figures 4 and 5 explain (based on Royce, 2007, see next page) the differences and similarities between linguistic and visual systems. While the contexts of culture and situation are the same in both systems, the realizations of the discourse semantics, lexicogrammar and phonology are concerned with different meanings with different meaning potentials.

In this view, the importance given to the social and cultural context fulfils the same role as sociolinguistic competence does, but in SFL and multimodality this competence is structured around the three metafunctions of language in a social context. The underlying principle in this approach remains similar to the concepts of CC: disciplinary knowledge (of multimodality), technical skills to make sense of multimodal texts and awareness of the social context in which they are embedded. The knowledge base and skills are summarized and compared in Table 8.

Table 4.8

Communicative Competence and Multimodal Communicative Competence

| Communicative competence (CEFR, 2001) | | | Multimodal communicative competence (Royce, 2007) | | | |
|---|--|--|--|--|------------------------------------|--|
| Competences | | | Knowledge and skills | | | |
| Language | Sociolinguistic | Pragmatic | Verbal language | Visual grammar | Intersemiotic relations | Sociolinguistic |
| knowledge and skills: lexical, phonological, syntactical knowledge and skills | sociocultural conditions of language use | functional use of linguistic resources, discourse, cohesion, coherence, text types | as in language competence | line, dot, shape, composition, direction, tone, color, salience, perspective | reading path, image-text relations | sociocultural conditions of language use, social context, social power, social distance participants |

Figure 4.4

The Relationship between Contexts and Linguistics Levels (Adapted from Royce, 2007)

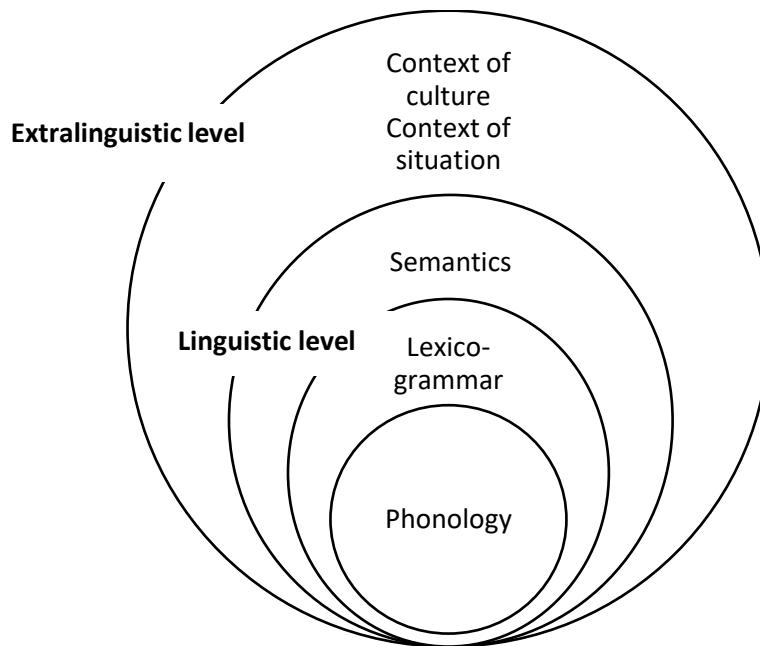
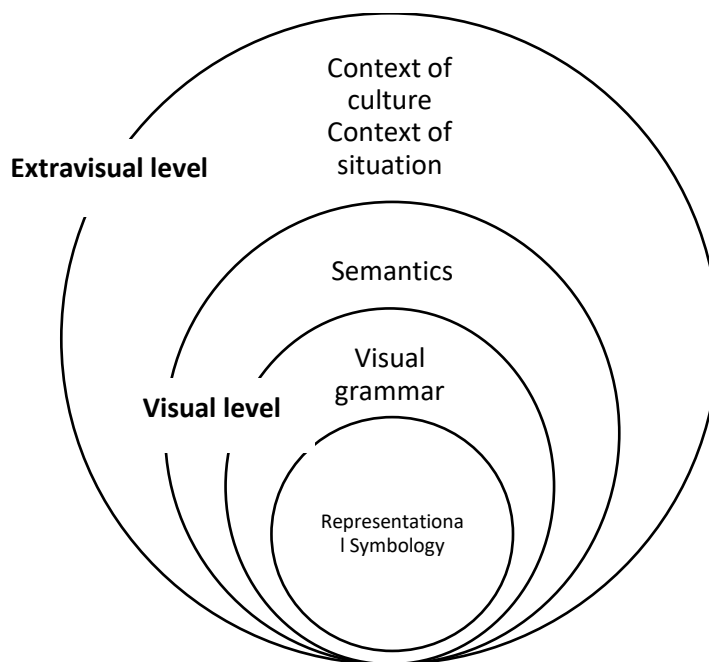


Figure 4.5

The Relationship between Contexts and Visual Levels (Adapted from Royce, 2007)



4.4 The building blocks of multimodal literacy

As the previous section explains, multimodal CC is the multimodal response to the concept of communicative competence in the context of L2 terminology and pedagogy. However, Royce (2002, 2007) did not propose a new form of literacy, his work rather described a competence in the context of communicative competence within the domain of L2 pedagogy. In doing so, he was informed by work in multimodal social semiotic studies, the New London Group's multiliteracies manifesto, and Hallidayan SFL. In this sense, it is also informed by understanding how multimodal literacy can be operationalized in the L2 classroom.

One of the simplest definitions of multimodal literacy is “the ability to interpret linguistic, visual and audio resources as they combine in traditional and new media” (O’Halloran, Tan, S. & Marissa, K.L.E., 2017, p. 18). A more detailed explanation is given by van Leeuwen (2017), who points to the importance of knowledge of semiotic modes and communicative contexts apart from the ability to combine different modes creatively:

Multimodal literacy is defined as the ability to use and combine different semiotic modes in ways that are appropriate to the given context, both in the sense of context-bound rules and conventions that may apply in the sense of the unique demands made by each specific situation. Such a literacy must be based on a knowledge of what can be done with different semiotic modes and how, and of the ways in which they can be integrated into multimodal texts, but it also, and equally importantly, requires an understanding of communicative contexts and an ability to creatively respond to the unique demands of specific situations. (p. 18)

Knowledge in multimodal literacy can be addressed in terms of contextual knowledge, disciplinary knowledge, and knowledge of language in the context of multimodality. As already introduced in Chapter 2, some of the characteristics of educational knowledge (Painter, 1999) are that it is constituted through written language, built up consciously and rapidly, and the pace of learning is at the discretion of the instructor. It should also be systematically presented, logically sequenced within a topic, and the disciplinary boundaries may be maintained (p. 71). However, in any classroom or everyday communicative action, other modes of mediation are also activated, and this aspect of multimodal meaning-making calls for the addition of knowledge of modes and their meaning potentials in different contexts. An interesting question for investigations in multimodal literacy is the amount of knowledge that

can be negotiated and transferred through written and spoken text and other modes of meaning-making, such as images, gestures, paralanguage, sounds and moving images.

Within the context of higher education, one might argue for the significance of written text in this knowledge-building process in line with Coffin and Donohue (2014), who point out that “the decontextualized meanings that we see as characterizing academic activity have been, and continue to be, constructed largely through the medium of written text” (p. 5). Regarding multimodal literacy development, a legitimate question is how significant the role of written text is, given that pedagogical interaction is also made through speech and a wide range of visual and audio resources. This thesis aims to investigate the role of written language and other semiotic resources in multimodal literacy development with the assumption that both spoken and written language are significant knowledge-building resources.

In the L2 classroom, there is a strong need to define the language areas and concepts necessary for learning about multimodality, and the different aspects of social semiotic multimodality discussed in Chapter 3 can guide in the crucial knowledge areas that need to be present in multimodal literacy development. Namely, knowledge about the meaning potential of visual images, of visual grammar through metafunctional analysis and of image-text relations contribute to multimodal literacy. Apart from these aspects, contextual awareness in the meaning-making process also contributes to this knowledge-building. Research on multimodal pedagogy and the related skills to be developed are discussed in Chapter 6.

4.5 Summary

This chapter overviewed the constructs of communicative competence, multimodal communicative competence and multimodal literacy with implications for L2 learning context. It has also established why the main focus of this thesis falls on multimodal literacy.

CHAPTER 5: Seeing knowledge in action: Legitimation Code Theory

“As with all knowledge, once you knew it, you couldn't imagine how it was that you hadn't known it before. Like stage magic, knowledge before you knew it took place before your very eyes, but you were looking elsewhere.”

(Atwood, 2009, p. 52)

5.1 Introduction

How is it possible to make knowledge visible and reveal its manifold nature and origin? How can we get students not to look elsewhere, but right at the manifestations of knowledge in its many forms? Like the narrative voice in Atwood's novel, this chapter treats knowledge as something that can be shown and understood in a wide range of disciplines, including multimodal studies and language teaching. In this process, I turn to Legitimation Code Theory for theoretical and methodological support. This chapter introduces the conceptualization of knowledge from the perspective of Legitimation Code Theory (LCT) (Maton, 2013, 2014), a multidimensional toolkit to study educational theory and practice. LCT is a sociological framework for researching and informing educational practice, and it conceptualizes knowledge practices and their organizing principles within social fields. Based on the definition of multimodal literacy and its building blocks, it is necessary to conceptualize how the knowledge of multimodality can be integrated in educational research and advanced L2 pedagogy. However, these knowledge areas are often obscured (Maton, 2019, p. 60). In Maton's (2014) terms, this phenomenon is both an epistemological dilemma with far-reaching implications for pedagogical research and practice. In LCT, the term “knowledge-blindness” (Maton, 2014, p. 7) is used to describe this situation, and it highlights that apart from focusing on whose knowledge is being learned, there is also the need to define “what is being learned and how it shapes these processes (of learning) and power relations” (p. 7). Maton (2019) explains that knowledge is often approached through psychological concepts with a focus on how it is construed as mental processes, understanding knowledge as ways of knowing. Such research focuses on the nature of learning. Sociological approaches to knowledge are mostly concerned with power relations among knowers. There is some concern that in teaching and learning knowledge-blindness might lead to a binary view of pedagogies such as traditional and constructivist, and in educational policy knowledge might be viewed as generic skills (for example “critical thinking”) or interchangeable packets of information. In order to grasp what

knowledge areas need to be integrated in multimodal literacy development, and how these can be operationalized through classroom interactions, I turn to two specialized dimensions of the LCT framework: Specialization and Semantics. In what follows, I will overview the basic concepts of LCT and show the relevance of the Specialization and Semantics dimensions for literacy and pedagogical research.

5.2 Overview of LCT

The idea that different kinds of knowledge are woven together in academic discourse has interested in linguistic and educational research for decades since Bernstein and Halliday began collaborating in the 1960s (Martin, Maton & Doran, 2020, p. 10). From a sociological perspective, LCT investigates the role of knowledge in social practices, and it extends Bernstein's code theory (e.g., 1971, 1977, 1990) and Bourdieu's field theory (e.g., 1996) (for a detailed account, please see Maton 2014, Chapter 2). Instead of simply showing the presence or absence of knowledge-building, LCT focuses on its basis by conceptualizing the organizing principles underlying knowledge practices or ways of knowing (Martin, Maton & Doran, 2020). This type of analysis reveals the values, dispositions and norms that shape different practices in academic fields under the visible surface. However, LCT does not see fields in binary oppositions of common-sense or educational knowledge. Rather, it takes a relational perspective on the sets of practices in different fields. LCT explores practices in terms of their organizing principles or the 'rules of the game' (Chen, Maton & Bennett, 2011, p. 146) shaping different fields of social life, for example, education. By making valued and legitimate knowledge visible, LCT advances social justice: it enables teachers and students to examine educational practices which contribute to building knowledge over the time of lessons and courses.

The framework of LCT builds on the work of Basil Bernstein (e.g., 1977, 1990, 2000) and Pierre Bourdieu (e.g., 1991) concerning the processes of cultural transmission and conceptualizing knowledge and knowledge practices. It aims to make the underlying principles of legitimation visible within knowledge practices and can help researchers and educators investigate the values and practices that shape disciplinary and social discourses. Specialization and Semantics are two of the three elaborated sets of concepts or dimensions of LCT. The other two dimensions explore the different organizing principles underlying practices, dispositions

and contexts as a species of legitimation codes: Specialization and Autonomy as presented in Table 9.

Table 5.9

Four Dimensions of Legitimation Code Theory

| Dimension | Referent relations | Concept |
|------------------|---------------------------|---|
| Specialization | meaning | semantic gravity, semantic density |
| Semantics | social-symbolic | epistemic relations, social relations |
| Autonomy | external | positional autonomy, relational autonomy |

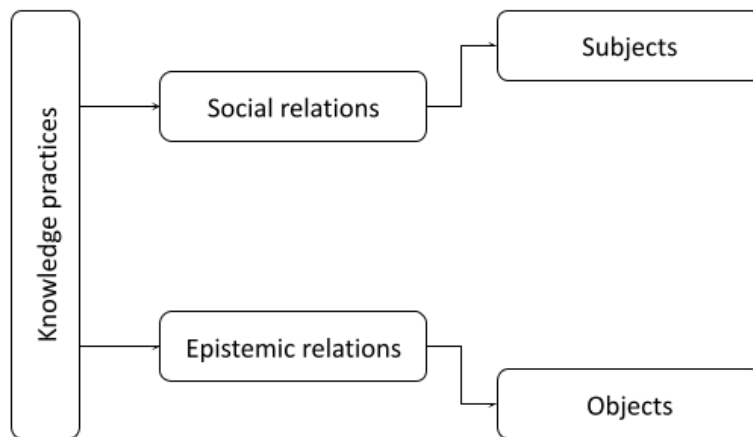
5.3 Specialization dimension

Within the Specialization dimension, LCT conceptualizes ways of knowing in different disciplines and contexts by observing the roles of both specialized knowledge and social relations within them. One of the aims of LCT is to model how progress and knowledge building is possible within horizontal knowledge structures such as the arts and humanities. The concept of “horizontal” and “hierarchical” knowledge structures was introduced by Bernstein (1999) in his work on discourse, knowledge structures and fields. As Maton (2010) explains, a key distinction between the two structures is that hierarchical structures are “explicit, coherent, systematically principled and hierarchical organizations of knowledge which develop through the integration and subsumption of knowledge” (p. 154); and they are mostly present in the natural sciences such as math and physics. In contrast, in the arts and humanities, a key feature of discussions is experience, and these knowledge structures are a series of segmented, strongly bounded approaches. Differences between the strengths of the knowledge structures “grammar”, i.e., “there capacity for generating unambiguous empirical referents” (Maton, 2010, p. 155) is another important point to understand different knowledge structures. However, this is not going to show the whole picture when discussing knowledge-building in the arts and humanities. In order to facilitate learning in horizontal knowledge structures such as the arts and humanities (Bernstein, 1999; Maton, 2014), it is necessary to see their *knowers* and understand their *ways of knowing* in relation to theorizing knowledge in education, which becomes the key to understand progress and knowledge building in the arts and humanities.

The idea that apart from *knowledge practices* there are also *knower practices* is also addressed in the LCT dimension of Specialization (Maton, 2000, 2007, 2014), which develops Bernstein’s (1999) work on knowledge structures and conceptualizes knowledge practices in terms of knowledge and knowers. As Maton (2014) states, “there are always knowledges and there are always knowers” (p. 96), and the sources of knowledge claims made by actors within a field can be analyzed based on what they are about (epistemic relations) and who makes them (social relations). These two aspects of knowledge claims are presented in Figure 6.

Figure 5.6

Epistemic and Social Relations in LCT

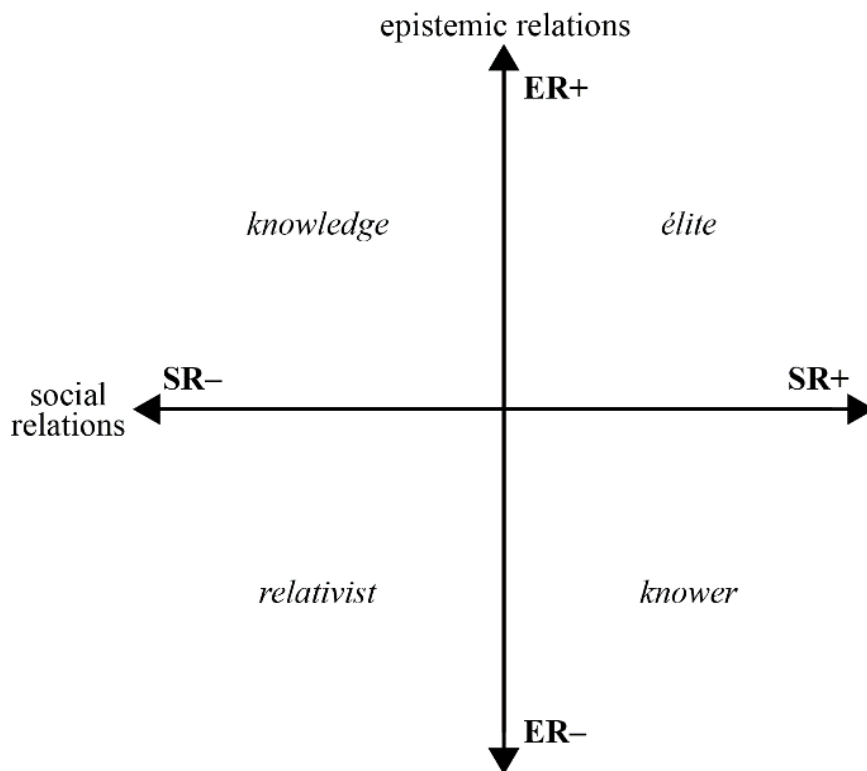


Characterizing knowledge claims within a certain intellectual field or education/social event gives insights about the epistemic relations (ER) and social relations (SR) to knowledge, and these relations are conceived as continuums of strengths from stronger (+) to weaker (–), but not as binary oppositions. For instance, when exhibition visitors focus on specialized knowledge and procedures such as the aspects of art historical concepts or exhibition design, they emphasize strong epistemic relations (ER+) in their claims, highlighting *knowledge*. When they give a detailed description of a visit based on their preferences, feelings, dispositions, personal opinions and experiences, they focus on their own qualities as *knowers*. They are equally important components of knowledge-building.

Each of these relations are more or less emphasized as the basis of a given practice, giving rise to four principal specialization codes of legitimation (Maton, 2014). In combination (ER+/-, SR+/-), these create four principal modalities, or legitimation codes of specialization, summarized in the Cartesian plane in Figure 7: the knowledge code, the *élite* code, the knower code and the relativist code. In short, LCT Specialization offers a framework to analyze and conceptualize the underlying attitudes and orientations to knowledge so that they can become objects of study. This way, in Bordieau’s (1996) terms, we can see the unwritten *rules of the game* and inform educational research and practice.

Figure 5.7

The Specialization Plane in LCT (Maton, 2014, p. 30)



In very simple terms, as summarized by Maton (2018), *knowledge codes* emphasize what you know, *knower codes* emphasize who you are, *élite codes* emphasize both specialized knowledge and the right kind of knower, and *relativist codes* are a kind of anything goes situation. For instance, when a student visits an exhibition, his or her social background and

previous experiences in museums with teachers or family members (knower code) determine how they behave and learn in that context. Within the constructivist approach of learning in the museum, the understanding of the experiences that students bring with them is essential for both teachers and museum educators. By looking at the nature of students' ways of knowing, we can both honor and predict how they engage with an exhibition to construct knowledge based on previous and current experiences combined.

A more detailed description is summarized in Table 10 below. Apart from providing an overview of the basis of legitimacy and allowing researchers to compare different educational settings, these specialization codes also inform the final stage of data analysis.

Table 5.10

Legitimation Codes of Specialization (Based on Maton, 2007; 2014)

| Specialization code | Component relations & relative strengths | Basis of legitimacy and/or achievement comprises: |
|----------------------------|---|---|
| Knowledge code | ER+, SR– | An emphasis on specialized knowledge or procedures. Dispositions or attributes of actors are downplayed. |
| Knower code | ER-, SR+ | An emphasis on the dispositions or attributes of actors. Specialized knowledge or skills are deemphasized. |
| Elite code | ER+, SR+ | An emphasis on both specialized knowledge or procedures and the dispositions or attributes of actors. |
| Relativist code | ER-, SR– | Neither an emphasis on specialized knowledge or procedures nor an emphasis on the dispositions or attributes of actors. |

Zooming in on the knower code, the characterization of social relations can provide further insights into the students' learning experiences, as explained by the concept of *gazes* (Maton, 2014) in LCT research. The following section will focus on them.

5.3.1 Gazes

The characterization of social relations helps us define knowledge claims within the knower code, by focusing on different ways of knowing and kinds of knowers. Maton (2016) defines four modalities or gazes, summarized below by Martin (2016, p. 198):

- *social gazes* are demonstrated by people who belong to a specific category, for example a social group;

- *cultivated gazes* are demonstrated by those who attain the legitimate dispositions through interaction with a ‘significant other’, such as the guidance of a master or immersion in a canon of artworks;
- *born gazes* are demonstrated by those who both belong to the right category and have the right dispositions;
- *trained gazes* are characterized by neither category nor dispositions, they emphasize specialized knowledge.

Based on this categorization, movement and change within the knower code is possible through cultivation and training. For example, in literary studies, by sharing valued texts and analyzing them in class, teachers can model the cultivated gaze of knowers in the classroom. By training students in specialized procedures of analysis and creative production, we can reveal how successful artists, writers, teachers and thinkers have become legitimate knowers within their field of study, strengthening epistemic relations.

5.4 LCT Semantics

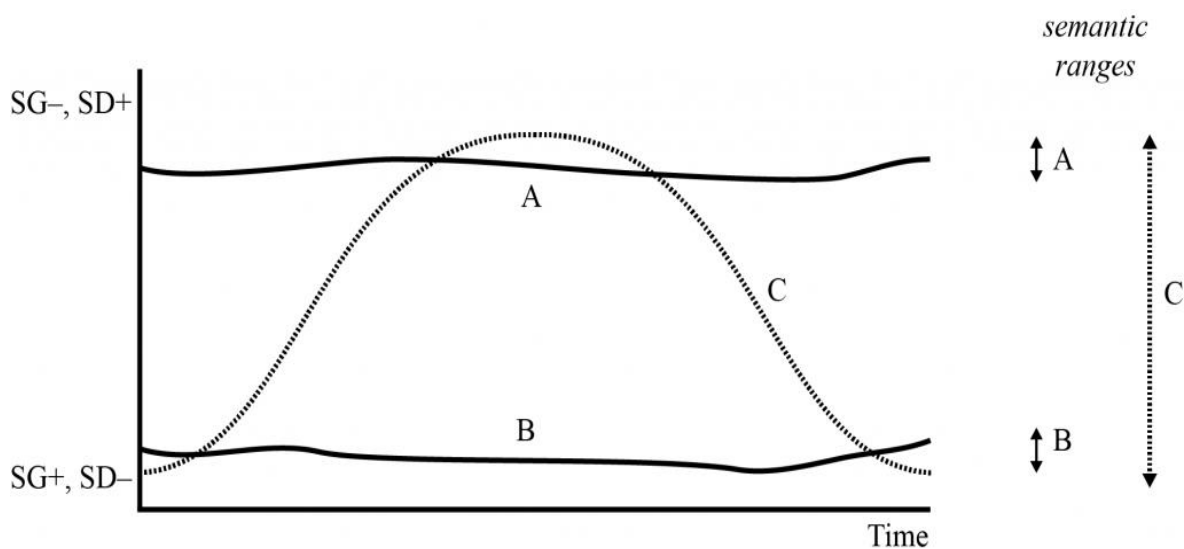
While LCT Specialization addresses the principles that structure legitimized practices in educational contexts, LCT Semantics both theorizes and makes visible the means by which such practices are enacted in different contexts, for example cultural studies, visual arts, pedagogy, engineering, jazz or dance. This dimension views social fields of practice as *semantic structures* whose organizing principles are conceptualized as *semantic codes* that comprise *semantic gravity* (SG, focusing on context-dependence) and *semantic density* (SD, focusing on complexity) (Maton, 2020, p. 62). The two can be analyzed either together or separately. The dimension of Semantics explores context-dependence and complexity of practices, dispositions and contexts. In this thesis, the concept of semantic gravity is enacted to explore how different forms of knowledge appear in the students’ written assignments. These shifts between different knowledge practices can be revealed through *semantic waves*, which can inform knowledge-building practices within the larger text time of a whole course or a shorter text such a written assignment. Understanding how knowledge becomes accessible in language can be approached through *semantic gravity* (SG).

Semantic gravity reveals the degree to which meaning relates its context, and it is always relational. More specifically, context-dependency is described in terms of stronger and weaker semantic gravity, always along a continuum of strengths, and not in terms of dichotomous

characterizations such as concrete or abstract knowledge. In Maton’s (2013) words, semantic gravity is construed as a continuum of strengths with theoretically infinite capacity for gradation and variation (p. 110). Stronger semantic gravity indicates more context-dependency, weaker semantic gravity indicates less context-dependency. Put simply, stronger semantic gravity is associated with more manifest experiences, for example the description of an event or the close analysis of a task, and weaker gravity indicates less focus on these experiences, moving towards generalized and abstract ideas. In this sense, semantic gravity analyzes changes over time: “moving from the local particulars of a specific case towards generalizations” (Maton, 2020, p 63). These movements result in shifts in semantic gravity, which are profiled both horizontally and vertically as shown in Figure 8. Horizontally, it describes changes over text time. Vertically, it presents the strengths of semantic gravity (SG) from stronger to weaker context-dependency. Semantic gravity is generally examined together with semantic density (SD), a concept that describes how meanings are condensed and interrelated within knowledge practices.

Figure 5.8

Three Semantic Profiles (Maton, 2013, p. 13)



The *semantic range* of the text is constituted in these two directions over time. In previous studies presenting analyses of semantic gravity, three typical semantic profiles have been described as seen in Figure 8. The high semantic flatline, Profile A, represents relative context-independent practices, for example theoretical discussions. The low semantic flatline, Profile

B, represents practices which remain constrained in their own context, for example anecdotes. The semantic wave, which is depicted in Profile C, represents semantic shifts indicating movements within the context-dependency of the text, for example a teacher's explanation of the concept of salience in images through visual examples.

Although semantic waves within texts, lessons, courses and curricula may take many forms (Maton, 2020, p. 82), their waving (i.e., changes in the strength of semantic gravity) models how different practices are represented and contribute to building knowledge over time. The infinite possibility of shifts between higher and lower semantic profiles also illustrates how knowledge is built up gradually, and how these movements happen step by step. Long jumps between practices might leave students and readers confused, missing essential steps in the lessons or texts. The waves can be used to visualize these strategies, guide lesson planning and build arguments and reflection both in speaking and writing as they weave different types of knowledge and ways of knowing together.

Approaching educational goals only from a theoretical perspective creates a high semantic flatline that would ignore the opportunities of the enactment and recontextualization of specialized knowledge in classroom or exhibition contexts. This kind of 'Icarus effect' (Maton, 2013, p. 19) would be counterproductive, especially within a course designed for undergraduates and pre-service teachers, who are at the beginning of their teaching practice. In this respect, knowledge-building needs to be examined with Bernstein's (2000) "recontextualizing principles" in mind. As Rose (2020) describes pedagogic metalanguage, he argues for the need to select and reorder knowledge and values for classroom discourse. For this reason, students need a way to observe semantic shifts between different knowledge practices. The idea that different kinds of knowledge are woven together in academic discourse guided the pedagogical work during my research. Based on Bernstein (e.g., 1975), Painter (1999), as well as Macken-Horarik (1996), summarized the differences between commonsense and educational knowledge, highlighting their main characteristics (p. 71) as discussed earlier in Chapter 2. In this respect, the specialization in multimodal social semiotic analysis studied during my research clearly represents complex educational knowledge.

This thesis draws on the concept of semantic gravity to explore how different forms of knowledge appear in the students' written assignments. The shifts between different knowledge practices are analyzed and made visible through *semantic waves*, which inform knowledge-

building practices within the larger text time of a whole course or a shorter text time of a writing assignment. The analysis of semantic waves is expected to indicate how students rely on their own experiences in the context of academic studies. Research enacting semantic waves has already informed academic writing, for example Clarence (2017) used semantic waves to analyze peer writing tutorials, and Kirk (2018) used them to analyze EAP curriculum design. Other LCT research studies have focused on semantic gravity in the context of ethnographic research (Hood, 2016), physics assessment (Georgiou, 2016), the integration of engineering knowledge (Wolff & Luckett, 2013), and knowledge-building in vocational curricula (Shay & Steyn, 2016). These studies point to the crucial role of understanding semantic waves in knowledge-building within educational contexts.

5.5 LCT in educational research

A considerable amount of research enacting the Specialization and Semantics dimensions of LCT has been done since the early 2000s. LCT theory and research have developed in symbiosis: practice informing theoretical developments and vice versa. Since the international LCT community regularly meets and attends seminars as the flow of information from different disciplinary areas can be empowering for researchers with easy access to the processes and findings of others. In this section, I will give a short overview of the empirical research that has been carried out especially in English language teaching and higher education.

5.5.1 Semantics dimension

A growing number of studies focus on the bases of achievement in education by analyzing student profiles of student assessments. These studies rely on semantic waves and semantic profiling to establish the kind of knowledge practices that are rewarded in different subject areas. In the context of secondary school English, Maton (2014) analyzed students' essays prepared for the Higher School Certificate in New South Wales, Australia. He found that low-achieving essays show a low flatline, while the high-achieving essays exhibit a series of waves that weave together different forms of knowledge. In higher education, Szenes et al. (2015, 2021) analyzed critical reflection assignments written by Business and Social Works students using semantic waves to understand the different stages of their texts. Although the semantic profiles can differ between subject areas, the common finding was that semantic waves that weave together different forms of knowledge are valued. This kind of waving and weaving of knowledge in student assignments was found to be valuable in studies of wide-ranging

disciplinary fields, for example in engineering (Wolff & Lockett, 2013), English (Christie, 2016), design (Shay & Steyn, 2016), history (Martin et al. 2010; Matruglio et al. 2013), marketing (Arbee, Hugo & Thomson, 2014) and physics (Georgiou, 2016).

Apart from assessment, semantic profiling has been a valuable research approach in classroom practice. These research studies analyze how classroom discourse moves between abstract/specialized and concrete/simpler meanings. For example, semantic profiles can be used to trace how teachers unpack and repack difficult concepts for students during lessons. It is important to highlight that there is not only one ideal form of semantic wave in classroom practice. For example, in the science classroom, Martin (2013) found examples of teachers introducing complex concepts which are then defined, discussed in simple language (unpacking), and then linked back to a complex concept (repacking). Research studies also report on how the teaching of semantic waves to students at all levels of education can help their learning experiences. For example, in history (Macnaught et al., 2013), chemistry (Blackie, 2014), and biology (Mouton & Archer, 2019), reflective writing in teacher education (Macnaught, 2021), teacher education (Meidell Sigsgaard, 2021).

In a larger research study, Kirk (2018) enacted both the Specialization and Semantics dimensions in his doctoral research on EAP curriculum and pedagogy. The LCT Semantics analysis revealed a local curriculum characterized by a relatively wide semantic range. LCT Specialization analysis revealed a programme characterized by a stronger orientation to knowledge practices than to knower practices - i.e., an emphasis on understanding particular concepts and developing particular analytical skills, what Maton (2014) calls a *trained gaze*.

5.5.2 Specialization dimension

Other educational research drawing on the Specialization dimension of LCT focused on how the four legitimation codes appeared in educational practice. LCT Specialization research might reveal the reasons for student achievement, and the success and struggles in classroom discourse. These experiences are often described by the terms *code clash* (e.g., knowledge-code student expectations meet knower-code teaching practice) and *code match* (when the two participant groups fall within the same code). For instance, Chen (2010) studied the educational dispositions of Chinese students in an Australian university environment and found a code clash to be a reason for struggle. Maton and Howard (2016) studied how educational

technology was successfully integrated into subject areas that matched the school policy's knower-code intentions but was less successful in subjects characterized by other specialization codes.

5.6 LCT and SFL in the research project

LCT research, enacting all dimensions of the framework, keeps growing and informing teachers, curriculum designers and decision makers about successful educational practice at all levels of schooling. The fact that both LCT and SFL approaches to knowledge and academic discourse have been informed by Bernstein's (e.g., 2000) characterization of knowledge in terms of common-sense (everyday) and uncommon sense (educational) knowledge makes them suitable for research studies which look at both language development and educational design. In the context of this research study, LCT is brought together with SFL to examine how students can access academic knowledge and what educational practices work successfully in multimodal literacy development. However, the two theories offer different aspects on how students represent experiences, insights and knowledge in academic texts. LCT gives insights to how knowledge is organized and how classroom practices can support literacy development.

CHAPTER 6: Pedagogical approaches to multimodal literacy development

“guidance through interaction in the context of shared experience”

(Martin, 1999, p. 126)

6.1 Introduction

This chapter gives an overview of pedagogical approaches to multimodality in the context of advanced L2 development in higher education through four main topics. First, I will discuss explicit practices and research studies about multimodal literacy informed by social semiotics and systemic functional linguistics. Then, zooming in on multimodal pedagogy in L2 contexts, I offer some insights into the relationship between multimodality and second language development. Informed by these studies, I will highlight the multimodal skills suggested by previous research, including views on multimodal reading, viewing and production skills. Apart from explicit multimodal pedagogical practices, curriculum, course and lesson planning are also informed by task-based language teaching (e.g., Long, 2014, 2016; Rose & Martin, 2012) and text-based syllabus design (Feez, 1998), therefore, I will summarize the essential areas of these two valuable approaches.

As discussed in Chapter 2, writing is one of the most valued forms of knowledge-building and assessment in higher education. Although written text is only one type of semiotic mode in multimodal pedagogy, it has a central role in both L2 and higher education contexts. This section will provide the major definitions of genre in language education, and introduce the framework of SFL-informed genre theory and its relevance for the research design. I will also introduce an important scaffolding pedagogy called the Teaching Learning Cycle (e.g., Rothery, 1994; Rose & Martin, 2012), a pedagogical model based on SFL-informed genre-based pedagogy.

The integration of visual art forms in classroom work also contributes to multimodal literacy development. For this reason, the chapter highlights some approaches to visual arts (painting, photography, graphic design, film, book design) which can be effective for language and literacy development. As part of this section, I will overview the benefits of museum visits and museum learning opportunities as an informal extension to the formal classroom-based environment for multimodal literacy development.

6.2 Multimodal pedagogical practices

One might argue that classrooms have been multimodal since antiquity with teaching materials integrating images, sounds, gestures and movement (e.g., Gaudin, 2019), but with a different kind of awareness from the one we have of multimodal resources today. However, educational practices (including second language education) have tended to focus on written and spoken modes without fully reflecting on the potential of other semiotic resources in meaning-making. The main objective of teaching was the development of students' language skills such as academic writing or rhetoric. Rapid changes arrived with shifts in our communication during the 1990s, which are labeled the *pictorial turn* (Mitchell, 1995) or *textual shift* (Walsh, 2006).

Most of the research on multimodal discourse grew simultaneously with literacy education research. The two most influential publications with multimodal literacy studies were published in the same year: *Reading Images* by Kress and van Leeuwen (1996) and "A Pedagogy of Multiliteracies: Designing Social Features" by the New London Group (1996). Since then, we have seen exponential interest in and awareness of multimodal resources in educational research and pedagogical practice. The appearance of visual resources, electronic texts and digital devices in everyday communication affected pedagogical practices, demanding a pedagogical shift that has occurred since the 1990s. As Walsh (2009) points out, it needs to be examined "how new modes of communication can be integral to classroom communication," and despite the acknowledgement of the changed paradigm educators are still a long way from understanding how the changes can be realized pedagogically (pp. 2-3).

In response to the paradigm shift, several studies have investigated multimodal texts and interaction in educational contexts. Kress, Jewitt, Ogborn and Tsatsarelis (2001) examined multimodal resources and environments in science classrooms, and Jewitt (2002) carried out research in English classrooms. The multimodal aspects of assessment have also been studied, for example by Bearne (2003) examined multimodal texts production and literacy assessment, Karatza (2017) analyzed multimodal texts and tasks for reading comprehension exams. Moreover, several studies focus on the necessary multimodal skills for multimodal literacy and different types of multimodal reading skills (Kress, 2010; Walsh, 2006, 2009; Unsworth, 2003). Studies on multimodal texts have influenced research on content-based instruction in K–12 contexts (e.g., Bunch & Willett, 2013; Lin, 2012), on academic language skills (e.g., Derewianka & Coffin, 2008; Prior, 2013; Unsworth, 2014), and on the disciplinary texts of higher education (e.g., Molle & Prior, 2008; Tribble & Wingate, 2013).

There have also been insights into curriculum design, for example Unsworth, Thomas and Bush (2004) studied how images are used in standardized tests while Unsworth, Cope and Nicholls (2019) analyzed the relevance of large-scale literacy tests for multimodal literacy curriculum. An important finding of this research is that the 2017 PISA tests show the significant proportion of assessment items that specifically address images and image-language relations such that effectively comprehending these is necessary for correct responses to test items. 2015 PISA assessment test thus addresses image-language relations in an overall total of 73.5% cases, considerably higher than the 2011 PIRLS assessment test.

Multimodal teaching practices are also under investigation, focusing on the role of semiotic modes in classroom practice, for example paralanguage (Hood, 2011; Macnaught, 2019) and gaze (Amarund, 2018) along vast research on the visual/verbal modes in education. A summary of the main research studies can be consulted in Table 11 with examples on multimodality and second language education, which are discussed below.

Table 6.11*Overview of Research on Multimodal Pedagogy*

| Author(s) / Year | Title | Focus | Findings |
|--|--|--|---|
| Multimodal pedagogy across various disciplinary and L1 contexts | | | |
| Kress, Jewitt, Ogborn & Tsatsarelis (Eds.), (2001) | Multimodal teaching and learning: The rhetorics of the science classroom | Multimodal view of communication including language, image, gesture, speech, writing, models, spatial and bodily codes. All participants in communication are seen as active transformers of the meaning resources around them, and this approach opens a new window on the processes of learning. | The materiality and cultural histories of modes are significant. The relation of materiality and bodily sensory apperception is an important consideration in teaching multimodally or in the design of the multimodal ensemble. Design emphasizes the possibility of sharing information and content across different modes. |
| Walsh (2009) | Pedagogic Potentials of Multimodal Literacy | The changed nature of literacy within new communication contexts and explores potentials for redesigning literacy pedagogy. | Classrooms can be places where print-based texts and digital texts are read, viewed, responded to, designed and produced. Design may be a significant factor that will assist teachers in the future as they need to incorporate traditional with multimedia and digital communication. |
| Walsh (2010) | Multimodal literacy: What does it mean for classroom practice? | Classroom research where 16 teachers worked in teams in nine primary school classrooms to develop new ways of embedding technology for literacy learning. | Data from the nine case studies provide evidence that teachers can combine the teaching of print-based literacy with digital communications technology across a range of curriculum areas. Findings from this research confirm that literacy needs to be redefined. |
| Jewitt (2005) | Multimodality, ‘Reading’, and ‘Writing’ for the 21st Century | Changing role of writing on screen, in particular how the visual character of writing and the increasingly dominant role of image unsettle and decenter the predominance of word. Discussion of how readers of school age interpret multimodal texts. | School literacy needs to be expanded to reflect the semiotic systems that young people use. |

| Author(s) / Year | Title | Focus | Findings |
|-------------------------|---|---|--|
| Archer (2006) | A Multimodal Approach to Academic 'Literacies': Problematising the Visual/ Verbal Divide | This paper examines how certain functions are distributed across modes in students' texts in a first-year engineering course in a South African and begins to problematize the visual/verbal distinction. | Certain functions are developed in mode-specific realizations, and can straddle both the visual and the verbal modes. Exploring the affordances of modes and modal specialization with students seems to be a vital part of a course aimed at developing academic literacies practices, particularly in the context of tertiary education. |
| Macnaught (2019) | Multimodal Metalanguage | Classroom interaction between teachers and students applying new developments in qualitative discourse analysis that theorize body language to examine whether instances of body language are dependent on language for meaning (paralanguage), or if they explicitly encode meaning. | Analysis of body language from an SFL perspective has shown how a specific hand shape and hand motion created meanings about conjunctive relations. |
| Ngo (2019) | Teaching Multimodal Literacy: A Focus on the Comprehension and Representation of Gesture in Oral Interactions | Focus on how gesture complements meanings realized by verbal language in semi-casual oral discussions. | Discussion and illustration of the meaning potential of gesture clarify the significant meaning-making role gesture plays in oral interaction meanings made by spoken language. When teaching spoken language comprehension and composition, this very important meaning-making resource should not be omitted. |
| Felipe Fajardo (2019) | Cohesion and Tension in Tertiary Students' Digital Compositions Implications for Teaching and Assessment of Multimodal Compositions | This chapter proposes an assessment tool for teachers to evaluate students' digital compositions. | This study has shown that it is possible to integrate new literacy practices in EAP classes, which traditionally emphasize the use of the linguistic mode to express meaning. The use of an assessment tool that takes into account the multimodality of the digital composition is crucial in identifying the features of a composition that make it high-quality work. |

| Author(s) / Year | Title | Focus | Findings |
|-----------------------------|---|---|---|
| Blunden & Fitzgerald (2019) | Beyond the Classroom Museum Visits and Resources | A brief overview of the research into student learning in museums, and of multimodal research concerning museums, as informed by a Systemic Functional framework. | Teacher-student interactions, mediated by teacher talk, are the core of learning activities and it is through close observation and analysis of these interactions that they can be understood and explicitly modelled, taught and learnt. |
| Connelly (2008) | Symbolic Constructions in Global Public Visuals: A Pedagogic Framework for Critical Visual Literacy | A particular set of tools for analyzing texts can help develop in students' understanding about the constructed nature of texts. Public space texts such as billboards and advertisements, will be analyzed for they are texts that use images, symbols, signs and caption language to convey meaning. | One strategy suggested here and demonstrated through the use of a selected corpus of visuals, is to utilize a pedagogy that draws on a specific set of analytic tools. Through the employment of these tools young people can be prepared to more critically negotiate their visual worlds. |
| Love (2008) | Literacy Across the School Subjects: A Multimodal Approach | How can multimedia developers exploit the affordances of the electronic media in principled ways as they are designing effective learning resources for teachers of literacy? How to incorporate current and relevant content about the multimodal nature of literacy into a resource for teachers who are not themselves literacy experts? | It is necessary to adopt a view of language in its various modes, drawing on a simplified version of Systemic Functional Linguistics (Halliday, 1994) and genre theory (Martin, 1992), to offer manageable approaches for teachers to support their students in a new communicational world. |
| Derewianka & Coffin (2008) | Time Visuals in History Textbooks: Some Pedagogic Issues | This study explores in detail the pedagogic role of time visuals in history textbooks by offering a set of categories to capture how time is construed in different ways in school-based historical discourse. It also discusses how current use of visual resources may (or may not) facilitate students' understanding of time. | It is clear that visual-verbal time representation may construe complex meanings which integrate notions of causation and evaluation. If students are guided to understand their multilayered meanings such representations might facilitate not only understanding of time but broader understanding of history. |

| Author(s) / Year | Title | Focus | Findings |
|------------------------------------|---|---|---|
| Jewitt & Kress, 2010 | Multimodality, literacy and school English | Focus on examples that can generate analytical dimensions and questions concerning the changing relationship of image and writing in contemporary English. | Against the backdrop we have provided, literacy needs to be newly located within multimodal ensembles. The visual is no longer an illustrative adjunct to word; images are used fully in representation and are integrated in multimodal ensembles. |
| ELT and multimodal research | | | |
| Royce (2007) | Multimodal Communicative Competence in Second Language Contexts | Argument for an extension of communicative competence beyond its traditional (and narrow) linguistic view, to one which incorporates a recognition of the need to focus on multimodal literacy. | Teachers are becoming increasingly aware that they should be more concerned with developing students' multimodal communicative competence. Teacher education should play its part here, and TESOL graduate schools are increasingly offering courses which focus on the ways that various visual media enrich the language learning experience and work with other modes, in both ESL and EFL contexts. |
| Amarund (2018) | Applying Multimodal Research to the Tertiary Foreign Language Classroom Looking at Gaze | The function of gaze within a classroom curriculum genre of teacher-student in-class consultation, called the Individual Feedback Consultation, found in two Japanese tertiary EFL courses | While the procession of gaze in the conduct of the Individual Feedback Consultation genre is not as stable as that of space, for which distinct choices are made for every stage, the preceding analysis demonstrates that understanding the role of gaze is essential to understanding the semiotic nature of this genre. |
| Knox (2008) | Online Newspapers and TESOL Classrooms A Multimodal Perspective | Bringing the discourses of second-language (L2) teaching and learning, multimodal discourse analysis (MDA), and multiliteracies closer together. Focus on the field of L2 teaching and learning, the place multimodal understandings of language and communication have held in it, and features of online newspapers which make them relevant texts for language classrooms. | Language learners need to develop multiliteracies in their second language if they are to become effective communicators in these and similar genres. |

| Author(s) / Year | Title | Focus | Findings |
|--|--|---|---|
| Early, Kendrick & Potts (2015) | Multimodality: Out From the Margins of English Language Teaching (TESOL Quarterly Special Issue) | Overview of the significance of multimodal perspectives on communication to language teaching and learning, of the power of a multimodal lens to offer new insights to the language education field, and of the need for continued and sustained research at the intersection of multimodal theory and TESOL. | N/A |
| Crawford, Camiciottoli & Campoy-Cubillo (2018) | Introduction: The nexus of multimodality, multimodal literacy, and English language teaching in research and practice in higher education settings | Advancing the current state of research-based knowledge about how multimodal and multimedia resources can be leveraged to enhance multimodal communication practices in English language teaching in higher education. | N/A |
| Cocchetta (2018) | Developing university students' multimodal communicative competence: Field research into multimodal text studies in English | Two classroom applications created for the course based on two authentic multimodal texts, namely a procedural text and a pedagogical animation. | The students' consideration of the role played by resources other than language in texts seems to demonstrate that they became more aware of the multimodal nature of communication. |
| Bezerra (2011) | Multimodality in the EFL classroom | Focus on enabling teachers to develop activities to foster their students' multimodal communicative competence. | It is vital for teachers to be reviewing their practice so as to keep up with the new challenges, not only in regard to the myriad of semiotic resources and media available in today's society, but also in respect to the role of English in the new world order. |
| Early & Marshall (2008) | Adolescent ESL Students' Interpretation and Appreciation of Literary Texts: A Case Study of Multimodality | Exploring ways to support high school students with limited English proficiency in reach, complex interpretations of literary works in English and in realizing their interpretations linguistically in written academic discourse. | A multimodal approach in combination with cooperative group work and L1 use, has considerable potential in promoting ELL students' academic success. |

In English as second language contexts, Royce (2002, 2007) redefined the construct of communicative competence based on research on multimodal literacy pedagogy. He also pointed out that TESOL graduate schools are offering courses focusing on the role of visual media in the language learning experience and work in concert with other modes, in both ESL and EFL contexts. Since then, there has been a growing number of studies on the new demands of second language education, but as Early et al. (2015) point out, the demands these new basics impose on language learners have yet to receive substantial attention. Case studies of English as a second/additional language focused on how multimodal practices support reading comprehension (e.g., Early & Marshall, 2008; Chan, 2011) or writing development (e.g., Vasudevan, Schultz, & Bateman, 2010). More recently, research in second language and multimodal literacy development in higher education contexts has gained special attention. Crawford Camiciottoli and Campoy-Cubillo (2018) overviewed research on multimodal communicative competence and language proficiency, focusing on the four skills in detail. Although it has been pointed out that language education is still focused on learners' linguistic communicative competence (e.g., Royce, 2008), we can observe a tendency to integrate awareness of multiliteracies in L2 settings, especially in university contexts internationally. All these case studies underline the need for a theoretically sound, explicit multimodal pedagogy for successful language and literary development. Based on the limited research on multimodal pedagogy in EFL contexts in Hungarian education, there is some need to promote the significance of multimodal practices in language teacher education in Hungarian contexts.

6.2.1 Multimodal skills: reading and viewing

Studies on multimodal pedagogy often include multimodal reading strategies and compare traditional (or monomodal) reading skills with multimodal (and digital) reading skills. Such skills integrate verbal and visual modes, thus focus on the logic of images and the development of viewing skills become part of multimodal reading development. Kress (2003) proposed several ways of approaching reading, for instance, reading as sign-making, reading as interpretation, and reading as design. These semiotic understandings of reading assume the integration of more than traditional reading literacy skills. As Unsworth, Cope and Nichols et al (2019) pointed out, the 2017 PISA tests already rely on the understanding of visual elements. What implications do these changes have for pedagogy?

In order to understand how pedagogy can respond to these changes in reading, what those entail. As explained in Chapter 3, the relationship between image and text on pages can be diverse. The traditional view of the role of illustrations is based on hierarchy in written texts. Images were often looked upon as decorative elements or illustrations which are inferior in function and importance to the written text. As Kress (2003) explains, the page was organized according to the logic of writing. With the growing dominance of reading on screen and the growing appearance of images on both page and screen, this logic has shifted towards intermodal meanings created by the interaction of image and text on any unit of reading (e.g., screen, page, poster, infographic). Apart from these changes in content (i.e., in ideational or representational meaning), the compositional meaning of the page has also been affected by the inclusion of visual elements in ways other than intermodal units. Text editing relies highly on visual composition, leading to assumptions about texts before the actual reading has begun: paragraphs, boxes, tables, figures, indentation and lists organize texts in a visually logical unit. Apart from these elements, thanks to digital technology, typographic meaning (font types and sizes) has an increasing importance in meaning-making (Kress, 2003, Norgaard, 2009; van Leeuwen, 2005). These visual improvements happened simultaneously with the simplification of the syntactic/conceptual complexity of the written part of the text (Kress, 2003; p. 167). In a way, students today need to grasp meaning conveyed by the verbal and visual mode at the same time, making multimodal reading a complex process.

The increasing role of images resulted in the need for multimodal reading development, which in some way in a demand for focus on intermodal meaning-making in literacy education, for example in school English (e.g., Jewitt, 2010, Chan, 2011) or EFL courses (e.g., Royce, 2007;

Jakobsen & Tonnessen, 2018; Knox, 2008; Heberle, 2010; Bezerra, 2011). It is addressed in other disciplinary fields, for example history (e.g., Derewianka & Coffin, 2008) or science (e.g., Unsworth, 2006). In order to grasp these shifts in reading practices, a necessary update to pedagogical practices has been suggested: the development of metalanguage (e.g., Archer, 2015; Cope & Kalantzis, 2000; Unsworth, 2006; Coffin & Donohue, 2014); Schleppegrell, 2004; Williams, 1999) informed by social semiotic research based on systemic functional theory. These demands have implications for teacher training development courses with a need to include multimodal studies in their curriculum (e.g., Jewitt, 2005; Chandler, 2017) and teaching practice.

From the perspective of classroom practice, one way to approach multimodal reading and intermodal meaning-making is exploring the reading paths of reading. Apart from exploring reading paths as cultural decisions (Kress, 2003), reading strategies also need to be addressed and instead of the traditional linguistic view of literacy and a linear view of reading, new skills need to be included in classroom practice. These reading skills have been widely researched in classroom contexts (e.g., Jewitt, 2005; Unsworth, 2001, 2006; Kress, 2003; Danielsson & Selander, 2016; Walsh, 2006, 2009, 2010). An important strand of research studies focused on how children read pictures and picture books (e.g., Arizpe & Styles, 2003; Painter, Martin & Unsworth, 2012; Lugossy, 2012; Serafini, 2010, 2011, 2012). A detailed account of the analysis of literacy practices has been created by Walsh (2006, 2009, 2010) based on a series of case studies. The main differences between traditional text-based reading and multimodal texts are that multimodal texts include a wide use of senses, media, visual imagery, and their reading path is non-linear and non-sequential with more opportunity for interaction. These differences are summarized in Table 12. Such knowledge of multimodal texts needs to be addressed explicitly by multimodal pedagogy.

Table 6.12*Differences Between Reading Traditional Print-Based Written Texts and Multimodal Texts.**(Adapted from Walsh, 2006)*

| Focus | Print-based written texts | Multimodal texts |
|------------------------|--|--|
| Words | Words “tell” including the discourse, register, vocabulary, linguistic patterns, grammar, chapters, paragraph and sentence structure | Images “show” including layout, size, shape, color, line, angle, position, perspective, screen, frames, icons, links, hyperlinks |
| Use of senses | visual, some tactile | visual, tactile, hearing, kinesthetic |
| Interpersonal meanings | developed through verbal ‘voice’ - through use of dialogue, 1st, 2nd, 3rd person narrator | developed through visual ‘voice’: positioning, angle, perspective – ‘offers’ and ‘demands’ |
| Verbal/Visual style | Verbal: including tone, intonation, humor, irony, sarcasm, word play, developed in the use of ‘words’, Visual: typographical arrangement, formatting, layout, font, punctuation | Visual: choice of medium, graphics, animation, frames, menu board, hypertext links |
| Verbal/Visual imagery | Verbal: including description, images, symbolism, metaphor, simile, alliteration | Visual: use of color, motifs, icons, repetition. |
| Reading path | mostly linear and sequential, the reader mostly follows | use of vectors – non-sequential, non-linear, the reader has more choice and opportunity to interact. |

6.3 Pedagogical approaches to lesson, course and syllabus design

Understanding the building blocks of multimodal pedagogy is essential for thinking about lesson, course and syllabus design. Once the need for a multimodally-oriented language class has become clear, and the knowledge areas and analytical tools have been defined, it is necessary to address how all of it can become accessible for learners and how language learning can contribute to the process. Having arrived at this stage of pedagogical thinking, an important aspect of designing classroom practice is the understanding of the units of the course content, namely the syllabus and the tasks for lessons. For this reason, the following two sections will overview the principles of task-based language teaching (e.g., Nunan, 2004, Long, 2016) and the role of task in SFL-informed genre-based pedagogy (Rose & Martin, 2012) as well as some perspectives on syllabus design with a special focus on text-based syllabus design (Feez, 1998) with implications for a multimodal syllabus design.

6.3.1 Task-based pedagogical approaches

The term *task* has meant many different things to different participants in English language teaching, including teachers, material developers and researchers within SLA contexts (Long, 2016). The definition of the term might range from a communicative activity through specific classroom practice activities to real-life tasks to complete. Long (2016) defines *task* as follows:

the real-world communicative uses to which learners will put the L2 beyond the classroom – the things they will *do* in and through the L2 – and the task syllabus stands alone, not as one strand in a hybrid of some kind. (p. 6)

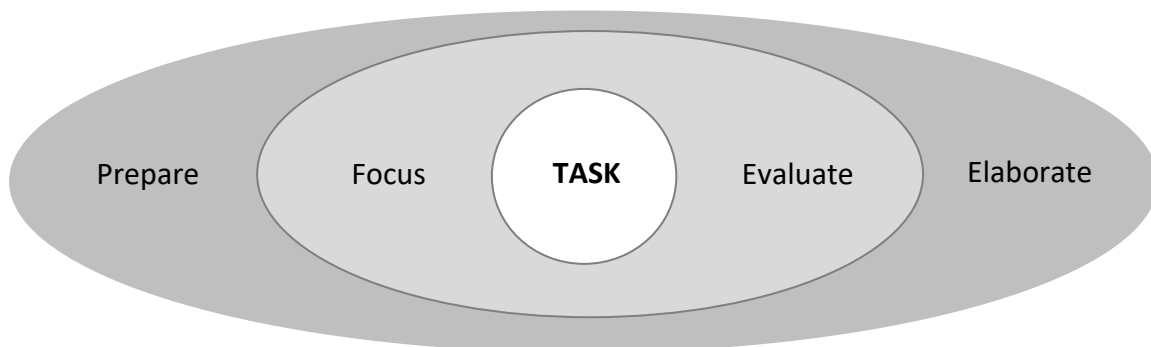
According to this definition, real-world tasks may be required for academic, vocational, occupational, or social survival purposes. The task-based syllabus comprises “a series of progressively more complex pedagogic tasks” (p. 6). This view distinguishes target tasks (and target task-types) from pedagogic tasks. The latter are modified and elaborated which constitute the major sources of new language for learners. Long (2016) argues that the idea of a target task is an abstraction as they are the link between the real-life task (e.g., filling out an application for a bank account) and pedagogic tasks (e.g., answering questions about biodata). Abstract tasks are difficult to grasp in the classroom, and real-life tasks are too specific to be included in the lessons. This is how more tangible pedagogic tasks need to be created for classroom work (p. 225). Based on this approach, in the case of multimodal literacy skills, the real-life target task can be described as our expectation of students to read and interpret course book materials, websites and various multimodal texts, write a review of a book, to prepare a literature review of a chosen topic or to write a report about the news in which they can establish whether the news is fake or is based on reliable sources. A real-life multimodal task can be the creation of information material, a poster, or a slideshow presentation. In order to do this, students need to be able to learn to assess various sources of information and compare and contrast various resources. Another important aspect of the task is sequencing for classroom use with an exit task for a module (Long, 2016). In the context of this thesis, I rely on Long’s (2016) definition of *task* with specific focus on identifying target tasks and pedagogic tasks for classroom use. However, my intention is not the creation of a task-based syllabus. By definition, a task-based syllabus would be too limiting in the exploratory nature of this research project. Although most of the “methodological principles” put forward by Long (2016) are in line with a social approach to language development, the fact that its first methodological principle is to use task, not text, as the unit of analysis, makes it difficult to rely solely on this task-based approach to syllabus design. In an exploratory research context, the unit of

classroom work can definitely focus on pedagogic tasks, but the whole syllabus design revolves around texts, topics/concepts and tasks in combination.

A detailed account of the role of task in a learning activity is given within the context of genre-based pedagogy (Rose & Martin, 2012). In this approach, a general characteristic of pedagogic situations is that “learning happens through doing tasks” (p. 6), and they can range from a simple manual activity to a complex semiotic activity. According to their definition, a learning task is the core of any learning activity. Two other important constituents of a learning activity are focus (usually in the form of a focus question) and evaluation. Other important elements of a learning activity are the teacher’s preparation and elaboration. For example, elaboration can be the discussion following a task, such as reading or viewing a text. As Rose and Martin (2012) summarize, elaboration is “a key focus of many pedagogic theories that are concerned to extend students’ “high order thinking”, including neo-Vygotskian theorists (p. 11). In this view, a learning activity is built up from five steps, out of which the nucleus (focus-task-evaluate) is extended with the preparation and elaboration steps, as illustrated in Figure 9.

Figure 6.9

Five General Elements of a Learning Activity (Rose & Martin, 2012, p. 11)



Structuring these elements in a whole lesson sequence can create a learning activity cycle, and they can be turned into a spiral curriculum as promoted by Bruner (1986) with learning activity cycles building on each other. Organizing the elements into a learning activity at the whole lesson sequence is described as a “curriculum macro-genre” by Christie (2002), which is built up from micro-tasks during lessons. In my classroom work, this approach to task informs the design of classroom work, while Long’s 2016 definition of task determines what their purpose should strive for, namely the preparation of students for real-life uses of the pedagogic tasks.

In this thesis, I rely on understanding both approaches to task: they prepare students for real-world uses of the pedagogic tasks completed in class, and they are also the micro units of classroom work through which learning happens. Tasks are part of a larger learning activity sequence or cycle, which are further detailed in Section 6.4 in the discussion of the Teaching Learning Cycle.

6.3.2 Text-based syllabus design

During the preparation of any course, and especially of a new course, there are major steps to consider, such as the design of the methodology and the definition of the methodology, i.e., the underlying approach to pedagogy. Most generally, a syllabus is “the specification of aims and the selection and grading of content to be used as a basis for planning foreign language, or any other educational courses” (Newby, 2000, p. 590). An explicit syllabus, such as the one I aimed to create during my research is a separate document, while an implicit syllabus might take the form of a textbook. In Newby’s (2000) overview, we find that the following categories used for the specification of the syllabus content: objectives of language learning; contextual categories defining where and how students should be able to interact; language items such as grammatical forms, notions, functions, skills, text types; teaching methodology; learning strategies; cultural awareness and sociocultural components; attainment levels. We distinguish structural, notional-functional, communicative, task-based, process, situational, topic-based, text-based and mixed syllabuses (Nunan, 1998). As Feez (1998) points out, all of these are related to and inform text-based syllabus design, which makes a text-based syllabus a kind of mixed syllabus.

In what follows, I will focus on text-based syllabus design, as this type, together with the approaches to task-based teaching detailed above, informed my research. Text-based syllabus design agrees with the general approach to syllabus design, according to which the procedure of creation of a syllabus follows the stages of evaluation, needs analysis, the selection and sequencing of the content (Feez, 1998). In designing a syllabus, the teacher fulfills the whole point of pedagogy as described by Widdowson (1990, p. 162), that is “short-circuiting the slow process of natural discovery” and making arrangements for learning to happen more easily and more efficiently than it does in natural surroundings. In my own research, I rely on the definition of syllabus provided by Feez (1998):

A syllabus is an explicit and coherent plan for a course of study. The syllabus is a guide or map for the teacher and the learners which may need to be altered once the course commences. A syllabus is constructed by selecting and sequencing content, based on explicit objectives. It is a public document, usually created by teachers and negotiated with learners. It specifies what is to be taught in any particular course of study. (p. 2)

More specifically, a text-based syllabus is a mixed syllabus which views learning as a process of working with whole texts. According to this view, a text is any stretch of language that is held together cohesively through meaning. Methodologically, a text-based syllabus guides students in gaining control of text-types. Feez's (1998) text-based syllabus design draws on the SFL model of language, highlighting the following features:

- language is a resource for meaning-making,
- the resource of language consists of a set of interrelated systems,
- language users draw on this resource each time they use language,
- language users create texts to make meaning,
- texts are shaped by the social contexts in which they are used,
- the social context is shaped by the people using the language. (p. 5)

Syllabus design demands not only an understanding of the objectives and the content of the course, but also the methodological approach which influences how the syllabus comes to life in the classroom. Besides the materials and text types, the syllabus may also focus on how the course intends to help the learning process by scaffolding practices. In what comes next, I will focus on scaffolding pedagogies which support language and literacy development and the Teaching Learning Cycle (Rothery, 1994) which incorporates working with texts through task sequences at the course and lesson level.

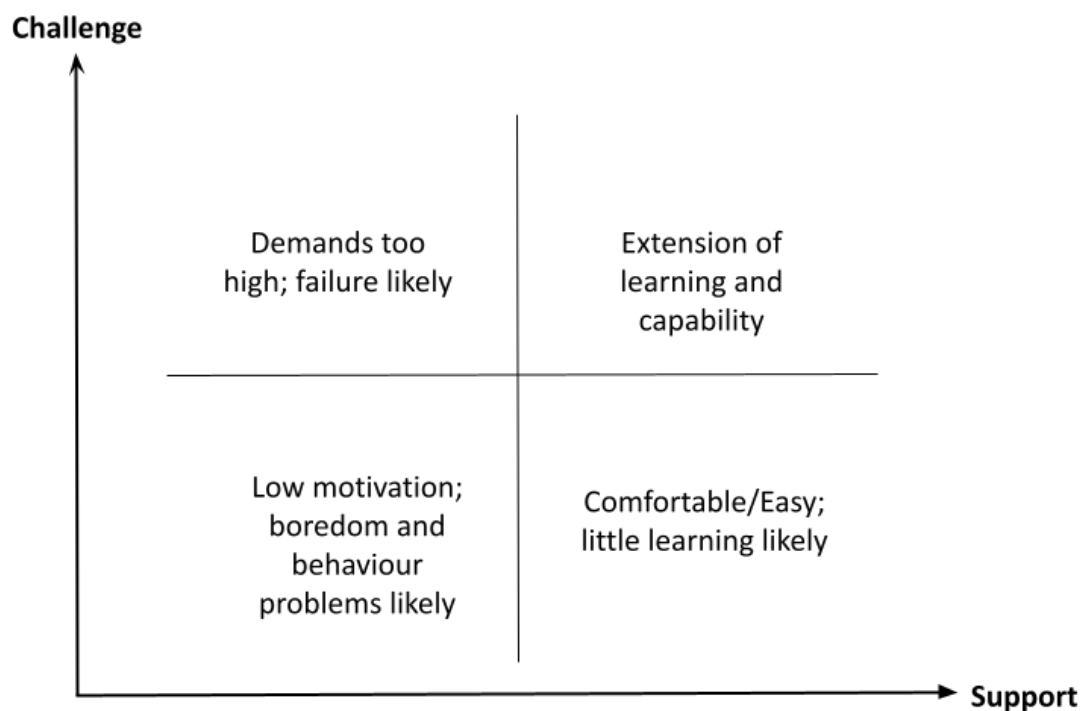
6.4 Scaffolding pedagogies

As introduced in Chapter 2, the sociocultural view on L2 learning is built on the Vygotskian concepts of mediation and the Zone of Proximal Development. The metaphor of scaffolding (Wood, Bruner & Ross, 1976) is closely connected with these concepts. The basic idea is that teachers provide support to help learners develop new skills, new concepts and new understandings. It also refers to the way teachers use language to support student learning, for example, through explaining the subject of study, modelling language use, directing the

students' attention to particular features of language (Hammond & Gibbons, 2005; Rothery, 1994). Scaffolding supports both talking and writing skills development by gradually reducing support and leading students to work independently. In multimodal contexts, Weekes (2018, p. 104) pointed out, scaffolding strategies also help students to explore different affordances of different modes in disciplinary meaning-making. Hammond and Gibbons (2001) explain that although the metaphor has some limitations and has been used to refer to different things, in past decades teachers have relied on it with enthusiasm, indicating that it is “at the heart of effective teaching” (p. 8). Drawing on research by Mariani (1997), they also highlight the importance of finding the right relationship between challenge and support in scaffolding students' learning in ESL contexts as shown in Figure 10. Hammond (2006) also argues for high-challenge and high-support approaches to meeting the needs of linguistically and culturally diverse students (p. 282).

Figure 6.10

The Relationship Between Challenge and Support (Mariani, 1997)



Scaffolding has been studied also in the light of grammar in L2 context. Larsen-Freeman (2001, p. 38) gives a short account of such research and the relevance of scaffolding, highlighting the concept of *collective scaffolding* introduced by Donato (1994), who found evidence that participating in collaborative dialogue spurred development of learners' interlanguage. Goss et al. (1994) also found that dialogue arising during collaborative problem-solving is an enactment of cognitive activity. More studies (e.g., Swain and Lapkin, 1998; Wells, 1994) confirm the value of dialogue as both a cognitive tool and a means of communication which can promote grammatical development.

Different aspects of sociocultural approaches to language learning resonate well with scaffolding pedagogy. It also supports the role of collaboration and dialogue in knowledge-building. This kind of teaching and learning is built on the idea of the co-construction of knowledge. Such pedagogy relies on student involvement, the negotiation of meaning, joint participation, and it is supported by scaffolded activities both in speech and writing. Hammond and Gibbons (2001) explain that through talk and discussion new information can be explored, explanations can be presented, and new understandings may be constructed. From the perspective of the social semiotic approach, focusing on Vygotsky's and Halliday's views on the relationship between semiotic mediation and language, Wells (2007) also points out that language and dialogue are at the heart of all forms of education both in informal and formal contexts. More precisely, "it is in the dialogue that arises from inquire and is realized in 'knowing together' that individual understanding is most powerfully enhanced" (p. 271). In an extended, quantitative research project, Wells and Arauz (2006) found that learning through discussion has the "potential to provide superior opportunities for the development of understanding than occurs in the monologic mode" (p. 416).

The scaffolding approach to teaching and learning has two main applications for pedagogy. First, in the context of classroom discourse, it highlights the importance of dialogic and collaborative co-construction of meaning over model texts, which is a key mediational tool for learners in a classroom setting to internalize ways of thinking textually (Byrnes, 2006, p. 10). Second, in the context of writing instruction, the scaffolding approach has also been widely applied and researched at all levels of language education (e.g., Rose & Martin, 2012; Humphrey & McNaught, 2016; Humphrey, 2016). One of the most extensive projects focusing on scaffolding literacy development in higher education contexts is the SLATE project (Scaffolding Literacy in Academic and Tertiary Environments) (Dreyfus, Humphrey,

Mahboob, & Martin, 2015). This action research project involved online literacy support for undergraduate students alongside research into the reading and writing challenges students faced in their programs of study. The project draws on Sydney School theories of genre (Martin, 1993; Kress, 1993; Martin and Rose, 2008), register (Martin, 1992) and other dimensions of language and semiosis within the Systemic Functional Linguistics (SFL) tradition. The pedagogical approach of the project builds on SFL-informed genre theory and its widespread pedagogical model, the Teaching Learning Cycle (TLC) (Rothery, 1996). Here it is important to recall Rothery's (1996) concept of "guidance through interaction in the context of shared experience" (Martin, 1999, p. 126) as it encapsulates the pedagogical contributions of the wider scaffolding approach and the more specific TLC model. In the following chapter, I will first introduce explicit, genre-based approaches to writing instruction, and then focus on the TLC model and its relevance for both genre-pedagogy and literacy development.

6.4.1 Overview of approaches to writing instruction: genre-based pedagogies

Genre-based pedagogies are often seen as the responses to the process writing approach, which are viewed as discovery-oriented and exploratory in nature (Hyland, 2003). In their overviews of genre pedagogies, both Paltridge (2014) and Hyland (2003) give a detailed account of the history of genre theories and the social take on process writing from the perspective of genre pedagogies. In Hyland's (2003) summary, the main criticisms of process writing include that it represents writing as a decontextualized skill which puts the writer in an isolated position; it disempowers teachers; it does not offer resources for constructing meaning, and it fails to make plain what is to be learnt (cf. Feez, 2002, Hasan, 1996). The main focus within process writing is personal growth and self-actualization, but it does not prepare learners to participate in, understand, or challenge valued discourses. However, writing, and especially academic writing has a strong social nature with well-defined expectations and purposes, for which students can be prepared. In response, the objective of genre pedagogies is "to explore ways of scaffolding students' learning and using knowledge of language to guide them towards a conscious understanding of target genres and the ways language creates meanings in context" (Hyland, 2003, p. 21).

In general, genre refers to "abstract, socially recognized ways of using language" and assumes that "features of a similar group of texts depend on the social context of their creation and use"

(Hyland 2003, p.21). Various genre pedagogies have evolved in different contexts, and Hyon (1996) and Johns (2002) distinguish three approaches to genre, namely Rhetorical Genre Studies (RGS), also known as North American New Rhetoric, English for Specific Purposes (ESP) and the SFL-informed (often named Sydney School) genre-based pedagogy. Within these approaches, there are ongoing debates about the conceptualization of genres, each of them offering different definitions of genres and approaches to literacy pedagogies. Szenes (2016) points out that genre researchers are concerned with explicit versus implicit instruction. First, I will present the different genre definitions of the three approaches, and then offer some insights into their pedagogical approaches.

In RGS, genres are defined as “typified symbolic actions in response to stock sets of situation types” (Artemeva & Freedman, 2001, p. 166). This approach is influenced by post-structuralism and L1 composition, and mostly focuses on the social context and the rhetorical situation (Hyland, 2003). The **ESP view on genre** appeared in L2 writing in the 1980 through the research of Swales (1990, 2000). Paltridge (2014) highlights that ESP genre theory is a development of text linguistics and the description of academic genres, moving from focus on lexicogrammatical features to rhetorical moves to rhetorical context. In ESP, genre is defined as “staged, structured, communicative events ... performed by specific discourse communities” (Flowerdew & Wan, 2010, p. 78). The discourse structures of ESP genres are named moves, which may include steps. **SFL-informed genre theory** draws on the systemic functional theory of language (Halliday, 1994). This theory focuses on the purposeful, interactive and sequential character of genres and the role of context through patterns of lexicogrammatical and rhetorical features (e.g., Christie & Martin, 1997).

There are some common features of genre theories as summarized by Hyland (2003). First, genres can be identified by some structural identity through stages or rhetorical structures. Second, genres are dialogic (cf. Bakhtin, 1986) as they are in dialogue with an audience. Third, genre theories view discourse communities as a central concept which shapes social conventions, values and writing practices. One criticism of genre theories is that they impose some kind of limiting structures and uniformity on writers. However, this criticism is refuted by genre theories, which should rather be seen as theories revealing the similarities and differences between genres and inform writers about possibilities of texts, the conventions of social contexts and the expectations of audiences, both academic and non-academic. In what

follows, I will briefly introduce SLF-informed genre-based pedagogy and its pedagogical model, the Teaching Learning Cycle.

6.4.2 SFL-informed genre-based pedagogy and the Teaching Learning Cycle

Resonating with Martin & Rose (2008), in this thesis, genres are viewed as ‘staged, goal-oriented social processes. Staged, because it usually takes us more than one step to reach our goals; goal-oriented because we feel frustrated if we don’t accomplish the final steps; social because writers shape their texts for readers of particular kinds’ (p.6). These three aspects of genres have significant pedagogical implications in writing instruction, providing students with the clarity of the context and audience of their writing. The aim of SFL-informed genre-based pedagogy (hereafter genre pedagogy) is to reveal the organizing principles of different genres through explicit pedagogy, and Hyland (2007) describes it as ‘perhaps the most clearly articulated approach to genre both theoretically and pedagogically’ (p. 153). The main advantages of genre pedagogy have been summarized by Hyland (2004, pp. 10-16): explicit, systematic, needs-based, supportive, empowering, critical and consciousness-raising. Not only does SFL-informed genre pedagogy comprise all these characteristics, but it also recognizes the need for an explicit focus on knowledge building to participate in writing (e.g., Martin & Rose, 2012).

6.4.2.1 Mapping genres

An important contribution of SFL-based genre theory research is the identification of school genres in the 1980s and 1990s by educational linguistics in Australian primary and secondary school contexts. These genres are identified by recognizable phrases and stages. This is how different genre families were defined based on their social purpose within different disciplinary areas, for example English literature, history, geography and science as summarized in Table 13 based on Szenes, 2016.

Table 6.13

SFL-informed Genre Research Into School Genres in the Humanities

| Disciplinary areas | Studies on SFL research into school genres |
|---------------------------|--|
| English and literature | Christie, 2005; Christie & Dreyfus, 2007; Christie & Macken-Horarik, 2007, 2011; Macken-Horarik, 2003, 2011, 2014; Rothery & Stenglin, 1994a, 1994b, 1994c, 1997 |
| history | Coffin, 1996, 2000, 2006; Eggins, Wignell & Martin, 1993; Martin, 2003; Martin & Wodak, 2003; Schleppegrell, 2004; Veel & Coffin, 1996; Wignell, 1994 |

More precisely, Rose & Martin (2012) introduce the most common genres organized by their social purposes and listing their most common features. The three main social functions are engaging, informing and evaluating. Such a map assists teachers with an overview of the tasks they need to prepare their students (p. 128). Consulting such a map in Figure 11 also introduces teachers to a kind of metalanguage which helps them think about their own pedagogical objectives and methodology.

This taxonomy is further detailed by the definition of the stages each genre includes in their work to achieve a social purpose. These purposes and stages are summarized in Table 14. Within this thesis, my main focus is the response genre family, and more specifically, the review genre. Apart from this genre, I also include stories, particularly the recount and narrative genres in the course design. In what follows, I will overview some aspects of the review genre.

Figure 6.11

School Genres According to Social Purpose (Rose & Martin, 2012, p. 128)

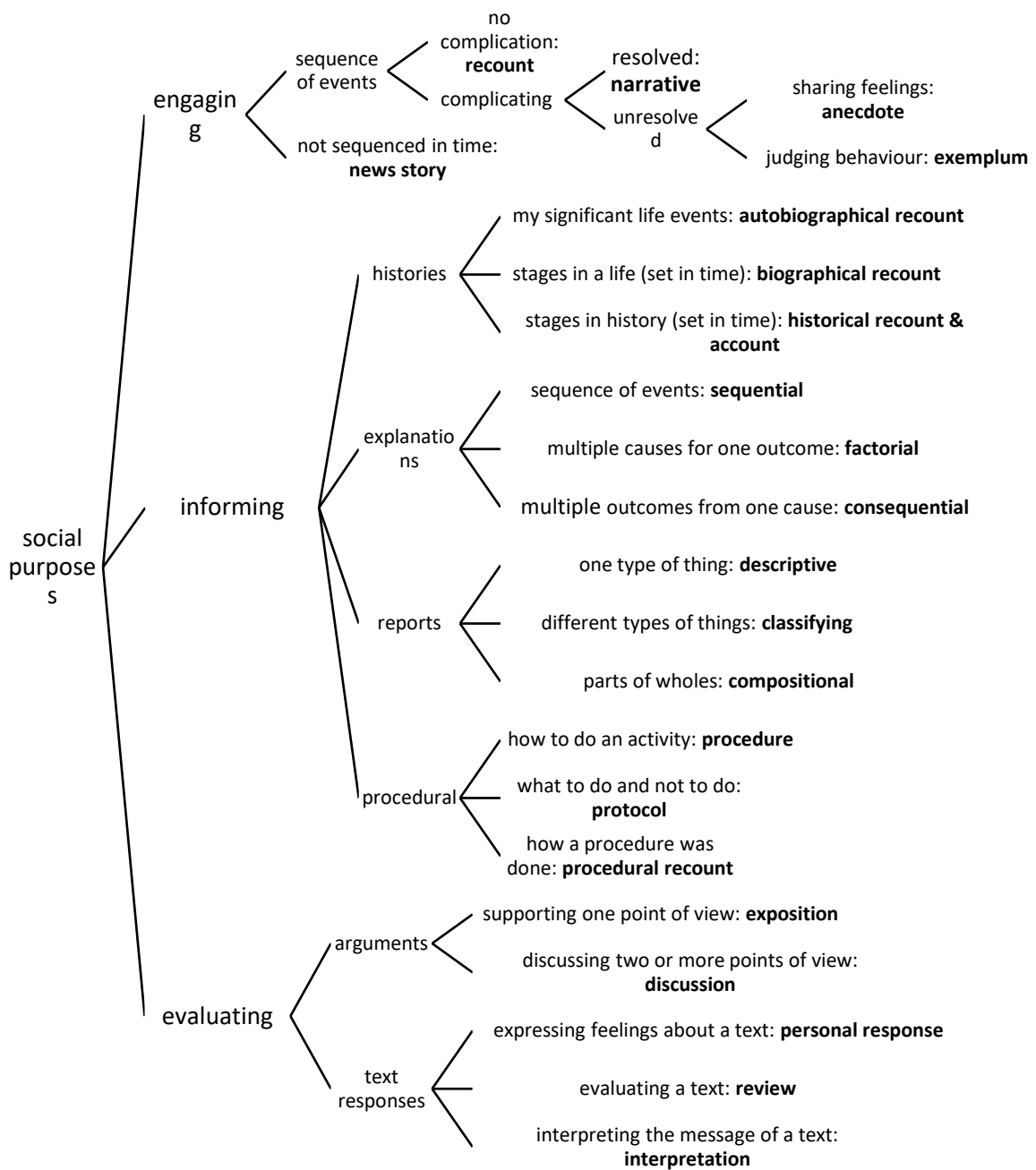


Table 6.14*Genres, Purposes, Stages in School Genres (Adapted from Rose & Martin, 2012)*

| | genre | purpose | stages |
|---------------------|-------------------------------|--|--|
| Stories | recount | recounting events | Orientation Events |
| | narrative | resolving a complication | Orientation Complication Resolution |
| | exemplum | judging character or behaviour | Orientation Complication Evaluation |
| | anecdote | sharing an emotional reaction | Orientation Complication Evaluation |
| Chronicles | autobiographical recount | recounting life events | Orientation Life events |
| | biographical recount | recounting life stages | Orientation Life stages |
| | historical recount | recounting historical events | Background Historical stages |
| | historical account | explaining historical events (causes & effects) | Background Historical stages |
| Explanations | sequential explanation | explaining a sequence | Phenomenon Explanation |
| | conditional explanation | alternative causes & effects (<i>if a, then b</i>) | (Phenomenon) Explanation |
| | factorial explanation | multiple causes for one effect | Phenomenon outcome Explanation |
| | consequential explanation | multiple effects from one cause | Phenomenon cause Explanation |
| Reports | descriptive report | classifying & describing a thing | Classification Description |
| | classifying report | classifying & describing types of things | Classification Description |
| | compositional report | describing parts of wholes | Classification Description |
| Procedures | procedure | how to do an activity | Purpose, Equipment Method |
| | protocol | what to do & not do | Purpose Rules/List |
| | experiment/observation report | recounting & evaluating experiment/observation | Aim, Equipment, Method Results, Discussion |
| | case study | recounting & evaluating instances | Issue, Background, Description, Evaluation Recommendations |
| | strategic plan | planning strategies | Purpose, Background, Strategies, Evaluation |
| Arguments | exposition | arguing for a point of view | Thesis Arguments Restatement |
| | discussion | discussing two or more points of view | Issue Sides Resolution |
| Responses | review | evaluating a literary, visual or musical text | Context Description of text Judgement |
| | interpretation | interpreting themes or aesthetics of a text | Evaluation Synopsis of text Reevaluation |
| | comparative interpretation | interpreting themes in multiple texts | Evaluation Synopsis Reevaluation |

6.4.2.2 Response genres: focus on review writing

Control of reviews within the response genre family (Rose & Martin, 2012) is a key expectation for students especially in arts and humanities courses. In Humphrey's (2016) words, "response genres are used to appreciate and respond to cultural works in the curriculum area of English and music, drama, film studies and visual arts" (p. 101). Although Humphrey (2016) also reports that media review is more typical in the middle years of schooling, and "the broad conception of a review in professional and academic life makes it problematic to recontextualize for academic use" (p. 117), it was chosen to serve two academic purposes within the context of the course. First, its staging – Context, Description, Evaluation – provides a framework to evaluate exhibitions. The first two stages followed by Evaluation help students structure their own ideas and describe an experience from an academic perspective. Second, the review is a kind of genre that can be found in students' reading experiences in both everyday (popular journalism) and academic contexts (book and course book reviews). This can make a writing task more accessible with realistic goals. As Christie and Derewianka (2008) argue, "the typical thematic structure of the review has the merit that it gives direction and order to the manner in which the apprentice writer may go about the writing task" (p. 62). The definition of genre as "staged, goal-oriented processes" (Martin & Rose, 2008) contains the important concept of stages, which are instrumental in both writing instruction and data analysis. These stages are defined as "recurrent local patterns" (Martin & Rose, 2008, p. 6) and assist the writer to achieve their goals by completing these stages. These stages can also become the units of analysis in the data analysis phase of the research.

6.4.2.3 Working with genres: The Teaching Learning Cycle

The scaffolding pedagogical model of genre pedagogy is the Teaching Learning Cycle (TLC) as presented by Rothery (1994). Among its various adaptations, the most widely used TLC is represented in Figure 12, showing the core stages of Deconstruction, Joint Construction and Independent Construction with Field Building and Context Setting throughout the different cycles of learning.

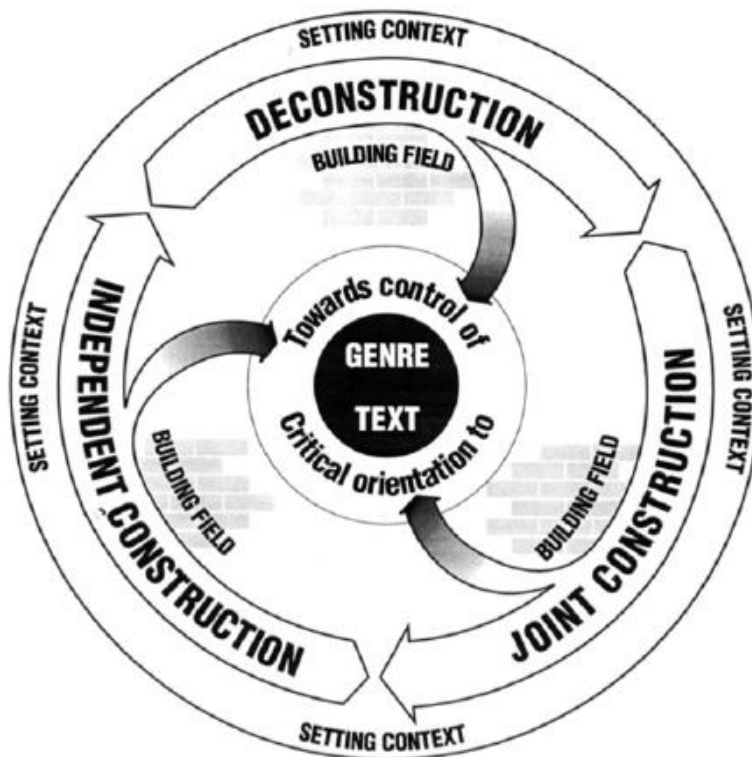
As shown in Table 14, the three stages scaffold the learners' understanding of different genres and types of texts. These stages aim at guiding students from the analysis of successful written genres (Deconstruction) to creating their own texts. During the second stage, expert guidance is given (Joint Construction), which is then taken away to guide students towards individual or

group text production (Independent Construction). As mentioned earlier in connection with scaffolding pedagogies, this sequence is described as “guidance through interaction in the context of shared experience’ (Martin, 1999, p. 126) is in line with the social-constructivist and mediated approach to learning. As Macnaught and Humphrey (2011) highlight, originally this model aims at writing development in academic contexts, but through the recurring Field building stage also focuses on reading and discussion to build knowledge necessary to participate in writing and text creation.

This model shifts the role of the teacher through its various stages: the teacher guides students in deconstructing texts and building knowledge of the disciplinary field, but they also function as “collaborators” in a dialogic relationship with students (Macnaught and Humphrey, 2011, p. 136) in the joint construction of texts in class, while they give feedback on the texts independently created by students.

Figure 6.12

The Teaching Learning Cycle (Rothery, 1994, p. 8)



The TLC model has been applied in academic L2 academic contexts (e.g., the SLATE project, Dreyfus, Humphrey, Mahboob & Martin, 2015). In her work on text-based syllabus design, Feez (1998) adapted the stages of the TLC for the field of adult second language learners in five stages: Building the context, Modelling and deconstructing the text, Joint construction of the text, Independent Construction of the text, and Linking related texts. Hyland (2003) further adapts and details this model with different teacher roles and tasks defined in the context of L2 writing instruction (p.72).

In L2 academic contexts, genre pedagogy can successfully guide writing instructors as it has already informed second language pedagogy in higher education contexts, showing a positive influence on written production. After research studies in L1 contexts in the 1980s, genre pedagogy has been adapted for ESL teaching (e.g., McCabe, Gledhill & Liu, 2015). Hammond and Derewianka (2001) highlight several implications of the theory for second language teaching contexts, for example, the understanding of language as a system for making meaning; the importance of social and cultural contexts of language use; the analysis of the target situation, and the importance of focusing on language at the text level as well as at the sentence level (p. 192).

In L2 higher education contexts, the positive impact of genre pedagogy has been emphasized in connection with its influence on the development of genre awareness (Yasuda, 2011), with special attention on summary writing, (Chen & Su, 2012; Yasuda, 2015), and also in connection with task-based language teaching (Yasuda, 2017). Chen and Su (2012) argue that genre-based approaches are more beneficial in terms of content development and rhetorical organization rather than linguistic accuracy and lexical diversity. Apart from such a positive impact, the necessity of pedagogic metalanguage for teachers has also been discussed as a major factor for the success of the pedagogy (Rose & Martin, 2012) as already discussed before.

6.5 Visual arts integration

Apart from working with and learning about different types of texts, multimodal literacy development demands the integration of visual and authentic materials the students can equally engage with and feel inspired by during the course. One such way of promoting authenticity and learner engagement is the integration of the visual arts in the course content. In the context

of this thesis, by visual arts I mean a broad term including fine arts, applied arts and decorative arts. More specifically, visual arts are creative art forms perceivable by sight, for example painting, drawing, prints, sculpture, photography, graphic design, book design, video and film.

The integration of the visual arts in classroom tasks is often informed by the principles of the inquiry-based approach and draws inspiration from activities designed by museum educators for L1 and L2 students. As Reinders and Pegrum point out (2017), both inquiry-based and task-based approaches are “based on the notion that individuals construct their understanding of the world by integrating new knowledge and existing knowledge as they engage in learning experiences and learning interactions with others” (p. 223). Blessinger and Carfora’s (2014) definition summarizes the basic principles of inquiry-based learning as an approach which aims to “enhance and transform the quality and effectiveness of the learning experience by adopting a learner-centred, and inquiry-oriented approach to learning” (p. 5). The practice of integrating art and inquiry has been described and supported by museum educators in practical guides (Hubard, 2007, 2015; Shuh, 1982), and the extensive and increasingly popular program called Visual Thinking Strategies (VTS) (Housen, 2001; Yenawine 2013).

The VTS program provides a framework for the integration of the discussion of images and objects in various subject areas. During the design of the group discussion tasks it relies on the three main VTS questions:

- What’s going on in this picture?
- What can you see that makes you say that?
- What else can you see?

The program also offers detailed information about image selection principles for different stages of viewing experience, which Abigail Housen (2002) termed as stages of aesthetic development informed by her own research in cognitive psychology based on the developmental psychology of Piaget (1926). The image selection principles also guide teachers with selecting images with dialogic affordances which support different types of critical thinking skills. The program recommends starting a lesson with the guided discussion of one to three paintings, sculptures or photographs. These questions invite the students to look for a narrative or an underlying theme, give supporting evidence, look for more details, infer meaning and summarize their ideas. By asking students to look for something that is going on

in the picture, they invite them to go beyond a simple description of the details of the image and look for a narrative. During these discussions, teachers can implement speaking tasks which serve to learn, practice or revise synonyms, antonyms, paraphrase and summary and the formation of opinions at an advanced, academic level of English. These tasks pose questions which ask students to give supporting evidence for their statements. This helps them distinguish between what they see and what they infer. When they look for more details, they reflect on the ideas proposed by other students, and their ideas might have to be reshaped by the observations of others. One criticism of the VTS approach is that its strong focus on inquiry-based discussions explicitly prevents teachers from introducing knowledge and context into the image discussion (Blunden & Fitzgerald, 2019). However, museum educators underline the importance of sharing knowledge during such discussions (e.g., Burnham and Kai-Kee, 2005).

The integration of the visual arts in ELT contexts has gained special significance in recent years, which is well-reflected in the creation of the Visual Arts Circle (VAC). The VAC is a community of practice with members including language teaching professionals, teachers, teacher trainers, writers, editors, researchers, designers, illustrators, artists, photographers, and filmmakers. Their mission focuses on the benefits of the visual arts in ELT practice. The publication of research studies and reports on pedagogical practices in *The Image in English Language Teaching* (Donaghy & Xerri, 2017) reflects the growing interest in the integration of visual arts in teaching practice. This book integrates studies on a wide range of visual resources in classroom contexts, and promotes both creative approaches to integrating the visual arts. A more art-focused approach is promoted by the resource book for teachers, *English through Art* (Grundy, Bociak and Parker, 2011) offering 100 activities based on 50 classical paintings based on the collection of the National Museum and Gallery of Wales. Research studies conducted in ESL contexts (e.g., Seglem & Witte, 2009; Shoemaker, 1998; Spina 2006) support these claimed benefits and effectiveness of the integration of the visual arts in ELT practice. For example, Urso Spina (2006) conducted a study to assess whether authentic arts-based curricula might facilitate the acquisition of ESL without sacrificing proficiency in the first language (Spanish). They found that participation in the arts program is a clearly significant factor ($p = .0383$) in performance on the Spanish post-test, and there is a strong relation between arts-based instruction and ability in English and Spanish. The English skills of students in the arts program ($M=36.32$) improved an average of 7.7 percentile points above those in the comparison group. Reading skills of the arts program improved by 12.47 percentile points over the comparison group.

Given these benefits and the enthusiasm the integration of the visual arts inspires, they are valuable resources for any kind of L2 course design. By looking at different visual art forms from a multimodal perspective, they prove to be both authentic and multimodal resources which can contribute to learner engagement and provide a variety of multimodal texts for classroom work. In what follows, I will present a specific site for the integration of the visual arts in courses, namely the museum.

6.6 Learning in museums

Museum and art gallery visits, or in broader terms, field trips have a multitude of benefits for learners' cognitive, affective and social development (Csikszentmihalyi & Hermanson, 1995; DeWitt & Storksdieck, 2008) as well as language development and subject knowledge building. The long-term affective and social benefits are reported to include positive attitude towards implicit learning (Elwick, 2015) and growing motivation and interest in sharing ideas with others when supported by resources which engage visitors (Csikszentmihalyi & Hermanson, 1995). Art galleries and museums can be valuable for even more than the implicit effects they have on visitors: they can also secure grounds for learning new subject knowledge and developing language skills. However, as Blunden and Fitzgerald (2019) have found, "while museum programmes are overwhelmingly seen as worthwhile, enjoyable and memorable experiences by both teachers and students, the experiences themselves remain somewhat of a *black box*, highlighting productive and valuable space for future research" (p. 194).

6.6.1 The benefits of museum visits

Sociocultural theories of learning (Lantolf, 2000, 2011), and more specifically, modelling and mediation (Vygotsky, 1978), can be observed in action during museum visits. Lantolf (2011) claims that a sociocultural approach can be clearly distinguished from other SLA approaches "by the fact that it places mediation, either by other or self, at the core of development and use" (p. 24). Here, the role of the teacher and the learning and viewing strategies taught to language learners come into play, which reflects Vygotsky's notion of "mediation through scientific concepts" (Lantolf, 2011, p. 36). As Blunden (2004) points out, the visitors at an exhibition play an active role in constructing their own knowledge. They manipulate the message mediated by language, and they rely on the context as well as their existing knowledge and attitudes in this process. The message understood and learned by the visitor comprises three

main elements, namely content (ideas and information), the environment (the physical characteristics and the surroundings), and language (spoken, written and the visual mode).

Museums are also places of engagement and discovery. As defined by Foreman-Peck and Travers (2013), “museums are environments of possibility, of insights into the development and formation of ideas and the wonder of human ingenuity”; a place where both learners and educators “engage in a dialogue of discovery” (p. 37). Visits to such rich environments offer an opportunity for the investigation of knowledge practices (for example everyday or disciplinary knowledge). The multitude of themes presented through a rich variety of media provide engaging contexts for the study of how students interact with new materials and use language to mediate new information out of the classroom. In short, “museums are perhaps the ultimate multimodal classroom, where students have the opportunity to engage through multiple modes with authentic and/or original objects, records, artworks and other content related to their studies” (Blunden & Fitzgerald, 2019, p. 194).

6.6.2 Language learning in the museum

Both museum educators and schoolteachers have long agreed that museums are valuable places for formal and informal education; both in terms of subject knowledge and language development (Blunden & Fitzgerald, 2019; Burnham & Kai-Kee, 2011; Fazzi, 2018; Hein, 1998; Hopper-Greenhill, 2000). The role of language has been addressed mostly from the perspective of written resources (Blais, 1995; Blunden, 2006, 2016, 2017; McManus, 1989; O’Toole, 1994), audience interaction (McManus, 1989), guided discussions of artworks (Yenawine, 2013) and creative writing (Karastathi, 2017). Several globally renowned museums such as The British Museum, Tate, The Met and MOMA offer lesson plans and resources for English language teaching, and some of them run English as a Second Language (ESOL) programs. The most recent development in the field of learning languages in museums is the project Language and Literacy Learning through Art (2018) co-funded by the Erasmus+ Programme of the European Union. This project, based on the theoretical foundations of sociocultural learning, cultural mediation, action- and task-based learning, aims at embedding language and literacy learning in cultural education, mostly focusing on less qualified adults and migrants. At the time of this study, this project is still in development and most of its resources have been developed in the German language.

Although museums are exemplary multimodal spaces which combine a rich variety of modes ranging from images, videos, sound, architectural design, written and spoken language, it is still language that acts as the strongest mediator in the meaning-making and communicative processes during the exhibition visits. As Shoemaker (1998) reminds us, museums help students to develop both their perception and language for talking about that perception. Labelling, describing, questioning and reasoning are four important processes which happen during guided discussions. Ritchhart (2007) defines the most important areas which demand the use of language as interpretation, analysis, comparison, theory, conjecture and wondering. All these different engagements happen in a motivating presence of different disciplinary areas ranging from art through science to history.

In order to facilitate such activities in a foreign language, L2 teachers need to be prepared to engage with artefacts in museum spaces, find ways to collaborate with museum educators and use written materials prepared by them. These materials include labels, flyers, and descriptions. Although the presence of the written text supports the preparation for the exhibition visits, their reference points are multimodal in nature and the image-text relations call for an understanding of the intersemiotic meanings in texts (e.g., Liu & O'Halloran, 2009; Royce, 2007). In addition to these reasons, the materials prepared by the museums might not be sufficient for the aims of an exhibition visit, in which case language teachers need to be prepared to work on their own resources. The multimodal nature of exhibitions leads us to the introduction of the social semiotic approach to multimodality (Kress & van Leeuwen, 1996; Kress, 2000) and its practical use in the language classroom. In order to provide the right amount of scaffolding (Bruner, 1986; Gibbons, 2002) for various language development tasks, teachers need to understand the affordances of multimodal resources.

Multimodality is a key approach for both language teachers and museum educators. It reminds both groups that communication in and out of the classroom includes a wide range of semiotic resources. The enactment of the multimodal approach in pedagogy means “striving for a fuller meaning” (Lilliedahl, 2018, p.138). As Kress (2010) and van Leeuwen (2015) remind us, teachers need to consider the meaning potential of different semiotic resources and decide which one will carry the most information for the given teaching aim. Finally, an important contribution is made by Lilliedahl (2018), who points out that art integration projects contribute to the practice of making semiotic choices and becoming aware of their meaning potential. The idea of recontextualization can tightly be connected to multimodal pedagogy and museum

education. Lilliedahl (2018) makes the connection between lesson planning and the recontextualizing principle defined by Bernstein (2000, p. 33) as a principle that “selectively appropriates, relocates, refocuses and relates” objects, norms, and values into a pedagogic discourse. This movement between different discourses, contexts and modes comes to life during museum visits.

6.7 Summary

This chapter presented diverse pedagogical approaches to multimodal literacy development. First, the pedagogical research and practices informed by social semiotic multimodality were discussed, followed by the presentation of the necessity of an explicit, theoretically informed multimodal pedagogy in all contexts of education, including tertiary levels and L2 contexts. Second, two informative approaches to pedagogy were introduced through describing the role of tasks in task-based language teaching and genre-based pedagogy. The overview of text-based syllabus design aimed at mapping possibilities for a multimodal syllabus. From a more overarching perspective, the chapter also presented the underlying principles of scaffolding pedagogies and introduced different approaches to writing development. By contrasting process writing and genre-based pedagogies, I argued for the inclusion of SFL-informed genre-based pedagogy in academic writing contexts and described its pedagogical model, the Teaching Learning Cycle, which can inform not only writing pedagogy, but other classroom practices including reading, speaking and viewing development. Finally, the benefits of visual arts integration were discussed along with the overview of the museum of an extramural, informal space for learning both disciplinary knowledge and second languages.

CHAPTER 7: Research methodology and design

This chapter discusses the research methodology that induced the development of this doctoral research. It presents how my studies on multimodal literacy development are understood as research into innovation and change, and what kind of qualitative approaches shaped them. After the overview of the research context and the cyclical nature of a long-term engagement with the same topic over three courses, the participants of each course are described in detail.

7.1 Innovation and change in the higher education classroom

The widely spread idea of change being the only constant discussed in the philosophical writing of Heraclitus, often quoted by my mother, has kept coming to my mind since the early start of this research. How much control do teachers have over this inevitable change? As Hyland and Wong (2013) remark, reflecting on the term, change can be “unplanned and chaotic, a random process that occurs to us” (p. 1). Although change is constant and inevitable, as researchers and teachers we want to have some control over it. This is the reason for introducing the idea of innovation which “implies some deliberation and consciousness”, as proposed by Kennedy (1996, p. 4).

The random aspect of change can be observed in line with the characteristics of case study research tradition where emerging themes influence the research process. In connection with this, innovation is teacher-initiated and follows a bottom-up perspective. Innovation happens when “an idea, practice, or object is perceived as new by an individual or other unit of adoption” (Rogers, 2003, p. 12). Innovation and case study research support each other; they both describe the particular in close-up and they give much significance to the context, its thick description and the emic perspective of the participants (Carless & Harfitt, 2013).

Kennedy (2013) describes three categories of social development adapted from Kalantzis and Cope (2008): the Traditional (stage A), Contemporary (stage B), and Emergent types. A classroom research project aiming at some kind of innovation can target the Emergent stage of social development in comparison with the other two models, and it describes a knowledge society in which collaboration, diversity, multiple identities and participation work together to build knowledge about a certain subject (Kennedy, 2013, p. 14). In this model, a transformative educational system relies on task-based approaches, new technologies, collaborative learners,

enquiry, greater variety of media, knowing why, learner differences and teachers as educators and catalyst agents (p.14). As one can see, this type of educational system is the aim most innovations would like to achieve both in the classroom and at institutional levels.

In my research, I have the grand aim of working towards this type of educational microsystem, relying on the individual model of change as described by Kennedy (2013), which is internal (led by teachers) and depends on local control. Most of these changes, similarly to my classroom project, were made possible by a supportive local environment within the school where it was implemented.

7.2 Qualitative approach to the study of multimodal literacy development

“In its anxious pursuit of objectivity, science must not forget that our experience of the world comes from within. Every glance that we cast towards the universe is made from a particular perspective.” (Carlo Rovelli, 2017)

Theoretical physicist Carlo Rovelli’s (2017) reflection on scientific investigations has given me much insight into conducting research. Although his views seem to be far away from educational research, they have important implications for my studies in multimodal literacy development. They remind me of how, even the purely quantifiable, scientific and objective field of physics needs to appreciate the particularity and context-dependency of the initial steps of any research, even the ones which aim at highly theoretical interpretations of the world. This view has acted as a constant reminder of the need for a qualitative understanding of our experiences, no matter if they focus on the universe or our students’ learning development.

Given the longitudinal nature of multimodal literacy development research presented here, the three studies described in detail are in line with specifications of qualitative empirical research by Creswell (2003), Mackey and Gass (2005) and Nunan and Bailey (2009). This qualitative research is not defined against quantitative research studies in its methodology and objectives. Rather, it appreciates and understands the qualities of both aspects. My research approach is also informed by the idea that the qualitative and quantitative opposition is a false dichotomy and they should not be understood as an either-or situation (Maton, 2016, p. 1). The qualitative researcher does not choose this approach against quantitative or mixed methods, but this choice

is based on philosophical factors which indicate the selection of the most suitable research approach clarified by the research context, topics, aims and questions.

A qualitative approach taken in language education research can be characterized by the features listed by Creswell (2007) and Mackey and Gass (2005) in terms of rich description of the context and the data and a natural setting in which the research takes place. Qualitative classroom research studies usually include a few participants, who provide multiple and emic perspectives. Such research is often cyclical with an open-ended approach leading to emerging categories during the research, following an inductive path. Conscious ideological orientations shape this research approach. All of these aspects of qualitative research are addressed in the case studies and described in Table 15. To begin with, the ideological orientations (Mackey & Gass, 2005, p. 163) or in other words, philosophical assumptions are described with the help of Table 15 adapted from Creswell's (2007, pp. 16-17) summary of these assumptions.

Table 7.15

Philosophical Assumptions with Implications for the Research Design (Adapted from Creswell, 2007, p. 17)

| Assumption | Question | Characteristics | Implications for the Thesis |
|-------------------|--|--|---|
| Ontological | What is the nature of reality? | Reality is subjective and multiple | Use of quotes from the data in the words of participants to provide evidence of different perspectives. |
| Epistemological | What is the relationship between the researcher and the subject of research? | Researcher attempts to lessen distance between themselves and that being researched | Researcher is also the teacher of the courses and in close contact with the participants. |
| Axiological | What is the role of values? | Researcher acknowledges that research is value-laden and that biases are present | Researcher consciously reflects on the values that shape the research. Researcher is aware of the values of the theoretical framework of the studies. |
| Rhetorical | What is the language of research? | Research writes in literary, informal style. | During the stages of procedures, results and discussion, a narrative, often first-person style to present “insider” perspectives in detail. |
| Methodological | What is the process of research? | Researcher uses inductive logic, studies the topic within its context and uses an emerging design. | Details of the context and the particulars are given before generalizations. |

7.3 Case study approach to classroom research

The research project presented here includes four different aspects of multimodal development over three courses following the qualitative case study approach (Duff, 2008, Yin, 2003; Nunan & Bailey, 2009). In Creswell's (2007) overview, the definition of a case is a bounded system, for example, a process, an activity, an event or a program. This approach also involves the collection of extensive data in the form of documents, records, interviews, observations and physical artifacts. During the different stages of the case study presented here, the process of multimodal literacy development is examined from various emerging perspectives, supported by the collection of extensive data. Emerging and interactive aspects became the fundamental features of the evolving courses, leading to new research questions to be answered in connection with the central topic. As Maxwell (2005) points out, one advantage of case studies is that there is "quite a bit of flexibility in design that would simply be impracticable or unnecessary in larger-scale qualitative studies or quantitative studies" (p. 96).

In case study research, in the context of innovation and change, it is important to provide a thick description of the context and the processes in detail. The thick description and interpretation of the processes and outcomes of the study also provide an emic perspective of the participants and the teacher, emphasizing the importance of the research participants' experiences during the project. Since this project aims to implement innovation, it requires the continuous reflection of the researcher, leading to a situation where the initial course designed in 2017 autumn initiated new ideas and research questions leading to the development of the course content and pedagogical practices.

7.3.1 Cyclical approach to research

As Duff (2012) points out, case study research is not simply the most common form of qualitative inquiry, but it is also powerful and practical (p. 95). Its practicality can be understood by its simplicity, as it allows the researcher to focus on only one or a few classrooms in depth (Stake, 2010, p. 27). A typical feature of qualitative case studies is that they provide opportunities to study unfolding change over time (Duff, 2012, p. 95), and that way emerging themes can be observed. This characteristic of case study research results in the iterative and cyclical nature of such studies because new aspects of language learning can become salient during the research process and new procedures can be designed to address these emerging aspects (Duff, 2012, p. 96). Duff (2019), in line with the Douglas Fir Group (2016), proposes

that L2 research needs to take a transdisciplinary approach, and cases should be understood by multiple, integrated perspectives.

Both emerging and transdisciplinary aspect of this approach had a powerful effect on the development of my own study. Initially, in the autumn term of 2017, I designed a classroom study to gain information about the students' multimodal literacy development and the most effective pedagogical approaches to guide them in this learning process. Although I had gained valuable insights into the various aspects of designing a course on multimodal literacy, there were more questions to be answered due to the emerging themes during Course 1, leading me to address these emerging issues in two consecutive courses, always adding on a different significant set of research questions to the whole investigation. This cyclical aspect made me realize the true strength of the qualitative case study approach as described by Duff (2012) above. The data collected during one course can hardly be sufficient to come to conclusions about the various aspects of pedagogical perspectives and the students' experiences in connection with a disciplinary area that is new to them. For this reason, I took the opportunity to continue my investigations for two more semesters. To provide a concise overview of this process, Table 16 (see next page) presents how the focus and the emerging themes of each phase of the research influenced the next one.

Table 7.16*Overview of the Research Stages*

| Stage | Research focus | Emerging themes |
|---|---|--|
| Preliminary investigation before the classroom studies | Theoretical and empirical studies on multimodal literacy development Reflection on teaching and editorial experiences | The need for multimodal literacy development |
| Course 1 2017 autumn | Different aspects of multimodal literacy development | The challenges of theoretical texts The usefulness of the social semiotic multimodal approach The need for continuous feedback The need for classroom discussions The possibilities of exhibition visits |
| After Course 1 | First reading and analysis of the collected data Redesigning the course for a slightly different group Selecting texts, images and tasks for Course 2 Selecting exhibitions for Course 2 | |
| Course 2 2018 spring | Focus on language and multimodal literacy development tasks and classroom discussion of theoretical ideas Focus on presentations | The usefulness of the Teaching Learning Cycle The usefulness of exhibition visits The need for explicit writing instruction |
| After Course 2 | First reading and analysis of collected data Comparison of data collected during Course 1 and Course 2 Redesigning the course for a group similar to the 2017 spring course participants Selecting texts, images and tasks for Course 3 Selecting exhibitions for Course 3 Designing writing tasks for exhibition visits | |
| Course 3 2018 autumn | Focus on language, writing, multimodal literacy development Focus on presentations (multimodal analysis and second language pedagogy) | The benefits of social semiotic multimodal approach The usefulness of explicit writing instruction The most useful images, texts, multimodal texts, reading assignments The integration of exhibition visits The integration of the various elements in a Teaching Learning Cycle Implications for future course design |

7.4 Research context

The empirical studies were conducted at the Department of Applied Linguistics (DEAL), School of English and American Studies, Eötvös Loránd University in Budapest. This Institute has one of the largest numbers of students with about 400 students joining the program each year. The student population is diverse, and it comprises students from Budapest and every other region of Hungary as well as international students. There are different programs students can choose from: BA in English (as a major), BA in English (as a minor), MA in English and the 6-year “OTAK” Unified Teacher Training Program (M.Ed. degree). The Institute also offers PhD level programs.

In the autumn term of 2017/2018, I was trusted with the development of a course for BA, MA and OTAK students at the DEAL. The course was elective and offered as a specialization course for the students. The title of the course was *Making Meaning with Visual Narratives*, as after reflection, I decided to change the original working title *Multimodal Discourse Analysis* as it could have been too technical and distant for the students. In the spring term of 2017/2018, the course was offered again as a *Content-Based Language Development* course for BA and OTAK students. This meant redesigning some aspects of the course specifications and modifying the course syllabus based on the experiences during the first course. In the autumn term of 2018/2019, the course was taught again as a specialization course similarly to the autumn term of 2017/2018 with an updated syllabus and course content. The course syllabuses for each course are presented in Appendices B, C and D. The Course 1 plan is fragmented: the general overview was written for the Department’s website, and the short plan was a separate document. The task and reading assignments are collected in two tables. By Courses 2 and 3, there was a more structured design for each course syllabus, complete with tasks and reading assignments. This evolving feature of the syllabus reflects how the clarity and objectives of the course content and tasks changed over time.

7.5 Research aims and questions

During the evolving stages of the case study, four different sets of research questions were addressed. Each set of questions focused on a different aspect of multimodal literacy development based on the experiences and outcomes of the preceding courses. The emerging themes informed the research questions, which studied different aspects of multimodal literacy development in English majors. This aspect of the research is in line with Stake’s (2010)

observation that “much qualitative research aims at understanding one thing well” (p. 27). The whole project aimed at exploring how the students responded to social semiotic multimodality and different related tasks, and what type of texts and tasks served the purpose of multimodal literacy development. Apart from these areas, the integration of museum visits became a second focus of the research. In relation to museum visits, I became interested in how second language writing development can be linked with them. As a researcher, I was also curious to understand how the changes in students’ awareness of multimodal social semiotics influenced their personal and professional interests and what their personal perspectives on the course were.

The main research questions detailed in Table 17 (see next page) are concerned with the enactment of the theoretical considerations such as social semiotic multimodality, the Teaching Learning Cycle and genre-based pedagogy and Legitimation Code Theory at the different stages of the research. Apart from these curricular and pedagogical interests, the research is also concerned with the students’ perspectives and experiences during the courses, which inform the final research implications. However, the research does not aim to test any hypothesis or theory or propose correlations, nor does it claim to measure the students’ multimodal literacy development in a quantifiable manner. It looks at how the pedagogical approaches described above together with a multimodal social semiotic approach contribute to the students’ multimodal literacy development, multimodal awareness and L2 development, and what tasks, texts and shared experiences are the most valuable in this shared learning process.

Table 7.17*The Research Questions*

| Focus | Research questions | Stage of research | Discussion of findings |
|--|---|--------------------------|-------------------------------|
| Knowledge areas, tasks, texts | <p>RQ 1.1 What specialized knowledge areas within social semiotic multimodality contribute to the students' multimodal literacy development?</p> <p>RQ 1.2 What kind of tasks support the students' multimodal literacy development?</p> <p>RQ 1.3 What kind of multimodal texts support the students' multimodal literacy development?</p> | All three stages | Study 1 |
| Exhibition visits | <p>RQ 2.1 How can the students' experiences in museums be characterized before and after the class visits? (What do they value in these visits?)</p> <p>RQ 2.2 What kind of tasks and processes contribute to the students' multimodal learning in the museum?</p> <p>RQ 2.3 In what ways do exhibition visits support the students' multimodal literacy development?</p> | Stages 2 and 3 | Study 2 |
| Explicit writing instruction: review writing | <p>RQ 3.1 How does the review writing task contribute to multimodal knowledge-building during the course?</p> <p>RQ 3.2 What knowledge practices are present in the students' reviews?</p> <p>RQ 3.3 How can genre-based pedagogy contribute to the students' learning?</p> | Stage 3 | Study 3 |
| Students' perspectives | <p>RQ 4.1 What are the students' expectations of the courses? (What inspired them to choose the course? What do they expect to learn here?)</p> <p>RQ 4.2 What difficulties do the students perceive in relation to the course?</p> <p>RQ 4.3 Which aspects of the course do the students enjoy the most?</p> <p>RQ 4.4 In what ways has the course proved useful for the students?</p> | All three stages | Study 4 |

7.5.1 Multimodal literacy development: topics, texts and tasks

This study presents the most effective knowledge areas and topics, multimodal texts, images, reading assignments, in-class tasks and home assignments based on the analysis of the collected data during the three courses described above. Each course provided different perspectives on the most valuable and enjoyable course content. The research questions the first study aimed to answer are as follows:

RQ 1.1 What topics contribute to the students' multimodal literacy development?

RQ 1.2 What kind of multimodal texts support the students' multimodal literacy development?

RQ 1.3 What kind of tasks support the students' multimodal literacy development? How?

7.5.2 The value of exhibition visits in multimodal literacy development

As I already explained above, the emergent theme of exhibition visits and its positive impact on the students' learning experience demanded growing attention during the research, which made me prepare a study focusing solely on these visits. As the courses developed, I specifically addressed the themes of the students' changing knowledge practices during exhibition visits and the tasks that best support learning in museums.

In terms of the integration of museum visits, the following research questions were answered in the second study, based on data collected during the three courses:

RQ 2.1 How can the students' experiences in museums be characterized before the class visits?

RQ 2.2 What changes can be seen in the students' dispositions after the visits?

RQ 2.3 What kinds of tasks support learning in the museum and how?

7.5.3 Explicit writing instruction: exhibition review writing

During the second course, the difficulties the students showed in producing responses to the exhibition visits made me focus more on writing development during the third course. Regarding the questions of the implementation of genre-based writing pedagogy and exhibition review writing, I formulated three specific research questions for the third course, and they are addressed in the third case study.

RQ 3.1 How does the review writing task contribute to knowledge-building during the course?

RQ 3.2 What knowledge practices are present in the students' reviews?

RQ 3.3 How can genre-based pedagogy contribute to the students' learning?

7.5.4 Students' perspectives

This final chapter aims at understanding the students' course experiences, focusing on their expectations and feedback. Apart from gaining information about the students' perspectives, I collected information about their perceived difficulties and the benefits of the course. The study is guided by the following research questions:

RQ 4.1 What are the students' expectations of the course?

RQ 4.2 What difficulties do the students perceive in relation to the course?

RQ 4.3 Which aspects of the course do the students enjoy the most?

RQ 4.4 In what ways has the course proved useful for the students?

7.6 Participants

In the autumn term of 2017/2018, the first course (C1) involved one group of 18 students who enrolled in and completed the Making Meaning with Visual Narratives course offered as a specialization in applied linguistics. There were eleven OTAK students in the 5th year of their studies, which also meant that they were doing their short teaching practice in secondary schools at the time of the course. There were five BA students in the 3rd year of their studies, one Erasmus student from Germany, and one Film Studies student from a different department. There were 16 Hungarian, 1 Chinese and 1 German students in the group. There were 15 female and three male students in the group.

In the spring term of 2017/2018, the second course (C2) had different participants and was offered as a Content-Based Language Development course to OTAK and BA students in the 2nd and 3rd years of their studies, 13 students (11 OTAK and 2 BA) enrolled and completed the course. There were eleven female and two male students, and all of the students were Hungarian.

In the autumn term of 2018/2019, the third course (C3) was also advertised as a specialization course in applied linguistics to MA and OTAK students. There were 17 students in this group, and 16 students were Hungarian and one student was from the Czech Republic.

In each group (see Table 18), the students either had one major, one major and another minor, or they were in the teacher training program with two majors. The students' second field of study included a wide range of disciplines such as Hungarian language and literature, history, geography, math, IT, music, Russian, Spanish and German. The one extra participant in all the courses was the teacher-researcher.

Table 7.18

Participants in the Three Courses

| Time | Course category | Course title | Participants | Specialization | Grade |
|----------------------------|---|---|----------------------------|--|-----------------------------------|
| 2017 autumn Course 1 | Specialization in Applied Linguistics | Making Meaning with Visual Narratives | 17 students + 1 teacher | 11 OTAK 5 BA 1 Film Studies 1 Erasmus | 3 rd ; 5 th |
| 2018 spring Course 2 | Content-Based Language Development | Content-based Language Development through Art and Museum Texts | 13 students + 1 teacher | 11 OTAK 2 BA | 2 nd ; 3 rd |
| 2018 autumn Course 3 | Specialization in Applied Linguistics | Making Meaning with Visual Narratives | 15 students + 1 teacher | 15 OTAK 1 MA 1 Erasmus | 5 th |

7.7 Data collection and analysis

7.7.1 Introduction

“How was he to bring this stark and enigmatic landscape within reach of words, without trivializing and compromising it?” (Macfarlane, 2016, p. 212)

Robert Macfarlane’s extensive project of mapping the words of the English natural world reminded me of my attempt to analyze data collected during three courses with 45 students (17+13+15) over three semesters. I was also aware of concerns of trivializing and compromising the data which needed to be addressed at the beginning of the analytical work. Based on such considerations, the research project follows the principles of a qualitative approach in data collection and analysis procedures in second language research informed by Creswell (2007), Dörnyei (2007), and Mackey and Gass (2005). In qualitative approaches the data analysis is usually descriptive and interpretive, and in this regard, I relied on different data analysis techniques in the three studies. The thematic analysis of the collected data is specifically based on Saldana’s (2009) coding manual. The case study integrates data analysis procedures based on the Specialization and Semantics dimensions of Legitimation Code Theory (Maton, 2013), informed by previous research carried out enacting the theoretical and analytical principles of the same dimensions. All the data sources collected to answer the research questions and the methods of analysis can be consulted in Table 19 (see next page).

Table 7.19*Overview of the Research Questions and Data Analysis in the Studies*

| | Research questions | Data sources | Methods of analysis |
|----------------|--|---|--|
| Study 1 | RQ 1.1 What specialized knowledge areas within social semiotic multimodality contribute to the students' multimodal literacy development? | 1. Students' picture descriptions and in-class work 2. Teacher's notes 3. End-of-course questionnaires filled in by the students | Qualitative content analysis See Appendix G for sample coding |
| | RQ 1.2 What kind of tasks support the students' multimodal literacy development? | 1. Students' picture descriptions 2. Students' picture research 3. Teacher's notes 4. End-of-course questionnaires filled in by the students | |
| | RQ 1.3 What kind of multimodal texts support the students' multimodal literacy development? | 1. Students' picture descriptions 2. Students' picture research 3. Teacher's notes 4. End-of-course questionnaires filled in by the students | |
| Study 2 | RQ 2.1 How can the students' experiences in museums be characterized before and after the class visits? In other words, what do they value in these visits? | 1. Students' essays: memorable museum experiences 2. End-of-course questionnaires filled in by the students | Thematic analysis LCT Specialization analysis See Appendix I for sample coding |
| | RQ 2.2 What kind of tasks and processes contribute to the students' multimodal learning in the museum? | 1. End-of-course questionnaires filled in by the students 2. Teacher's notes | |
| | RQ 2.3 In what ways do exhibition visits support the students' multimodal literacy development? | 1. End-of-course questionnaires filled in by the students 2. Teacher's notes | |
| Study 3 | RQ 3.1 How does the review writing task contribute to multimodal knowledge-building during the course? | 1. Teacher's notes 2. Students' exhibitions reviews 3. End-of-course questionnaires filled in by the students | Thematic analysis |
| | RQ 3.2 What knowledge practices are present in the students' reviews? | 1. Students' exhibitions reviews | LCT Semantics analysis (Appendix L) |
| | RQ 3.3 How can genre-based pedagogy contribute to the students' learning? | 1. Teacher's notes 2. End-of-course questionnaires filled in by the students | SFL genre stage analysis (Appendix K) |

| | Research questions | Data sources | Methods of analysis |
|----------------|--|--|---|
| Study 4 | RQ 4.1 What are the students' expectations of the course? (What inspired them to choose the course? What do they expect to learn here?) | 1. Pre-course questionnaire filled in by the students (Course 1) 2. Teacher's notes (Courses 2 and 3) | Thematic analysis See Appendix N for sample coding |
| | RQ 4.2 What difficulties do the students perceive in relation to the course? | 1. Teacher's notes 2. Online communication records with students 3. End-of-course questionnaires filled in by the students | |
| | RQ 4.3 Which aspects of the course do the students enjoy the most? | 1. End-of-course questionnaires filled in by the students 2. Students' research plans (Course 1) 3. Teacher's notes | |
| | RQ 4.4 In what ways has the course proved useful for the students? | 1. End-of-course questionnaires filled in by the students 2. Students' research plans (Course 1) 3. Teacher's notes | |

7.7.4 Data analysis methods

7.7.4.1 *Qualitative content data analysis*

The following data types collected in the three courses needed to be analyzed: (1) course documents, (2) teacher's notes, (3) pre-course questionnaires filled in by the students, (4) end-of-course questionnaire filled in by the students, (5) students' picture descriptions, (6) students' picture research, (7) students' research plans, (8) online communication records with students, (9) students' essays: memorable museum experiences, (10) students' exhibition reviews, all of which were subjected to qualitative content analysis informed by Saldana's (2009) coding manual and Creswell's (2007) overview of qualitative data analysis as summarized in Table 20 (see next page). Some of the data sets were uploaded and coded in the qualitative analysis software, ATLAS.ti for a deep and clear understanding of the data content.

Table 7.20*Overview of Qualitative Data Analysis Procedures during the Three Courses*

| Data source | Data management | Data analysis procedures |
|---|---|--|
| Course syllabi written by the teacher | Data folders created (digital) | Describe the changes made to the syllabi |
| Lesson plans | Data folders created (manual) | Select model lessons to study multimodal task types Describe changes made in the steps of selected lessons based on pedagogical considerations |
| Multimodal texts | Data folders created (digital) Create list of multimodal texts; Name and number multimodal texts, e.g., Narcissus P1 (Narcissus images, first picture) | Describe sets of multimodal texts Categorize sets of multimodal texts according to analytical/theoretical exemplification |
| Set texts | Data folders created (digital) Create list of reading lists | Describe sets of assigned readings Categorize sets of reading assignments according to analytical/theoretical exemplification |
| Teacher's notes and reflections | Data folders created (manual) | Describe the observations to contribute to the description of the case and its context |
| Online record of communication with students | Data folders created (digital) | Find patterns in the teacher's notes and the students' communication that can be categorized |
| Open-ended questionnaire pre-course | Paper & pen forms organized in folders. | Students' names were anonymized. e.g., C1_S1 (Course 1, Student 1) Describe students' answers and categorize them to establish patterns |
| Open-ended questionnaire end-of-course | Paper & pen forms transcribed and organized with digital records in folders | Students' names were anonymized, e.g., C1_S1 (Course 1, Student 1) Describe students' answers and categorize them to establish patterns |
| Students' written picture descriptions | Data folders created (manual) | Students' names were anonymized, e.g., C1_S1_P1 (Course 1, Student 1, Picture 1) Read the students' texts in sequence and note down changes in the applied analytical approaches, references to theoretical considerations Establish categories and patterns based on the changes in the texts |

| Data source | Data management | Data analysis procedures |
|---|---|--|
| Students' picture research | Data folders created | Describe the students' research findings based on their use of social semiotic multimodal theory |
| Students' recounts of museum experiences | Data folders created (digital) Data sets uploaded to Atlas.ti for analysis | Two cycles of descriptive coding to establish themes in the students' knowledge practices in the museum before the course. Students' names were anonymized, e.g., S1_2018a_MME (Student 1, 2018 autumn course, memorable museum experience) LCT Specialization translation device prepared and created based on the established themes |
| Students' research plans | Data folders created (digital) | Students' names were anonymized, e.g., C1_S1_RP (Course 1, Student 1, Research plan) Read the research plan and note down reference to of theoretical concepts and analytical approaches |
| Students' museum reviews | Digital folders created (digital) | Students' names were anonymized, e.g., S1_2018a_R1 (Student 1, 2018 autumn course, Review 1) Read the review to establish levels of analysis in the LCT Semantic profiler LCT Semantics translation device prepared and created LCT Semantic profiler analysis and preparation of semantic gravity profiles in the SG-Plotter Heroku App http://sg-plotter.herokuapp.com/form Genre stage analysis Interpretation and presentation of the data |
| Students' presentation topics | Data folders created (digital) Prepare list of presentations without students' names | Describe the content of the presentations and note down the use of theoretical concepts and analytical approaches used in them. Notes were taken during the presentations. |

Each analytical procedure started with the management of the data. In most cases, the students' original handwritten texts were organized in folders. The open-ended questionnaires (pre-course in C1 and post-course in C1, C2, C3) were transcribed and organized digitally. The students' museum experiences collected during C3 were not only transcribed, but they were also uploaded to the qualitative analysis software ATLAS.ti for coding and analysis. The

students' exhibition reviews collected during C3 were organized in folders, and then analyzed using the semantic profiler called SG Plotter Heroku App (<http://sg-plotter.herokuapp.com/form>). Screenshots of the semantic profiles were taken and saved on Google Drive. Lists of the multimodal texts used during the course were created and named, and then annotated based on the analysis informed by the students' feedback and my own observations. The students' personal information was anonymized and renamed in the folders and during the analysis.

After the preparation of the data sets, each analytical procedure happened in several cycles as suggested by Saldana (2009). The very first cycle of the analysis started during the courses as I read the students' assignments from lesson to lesson to obtain a general sense of the data. Following these readings during the courses, some time had to pass to establish some analytical distance needed to read the texts with fresh eyes and from a less involved perspective. The notes I took during these readings informed the coding and categorizing of the data. The first descriptive coding stage was followed by the creation of either organizational categories and themes or patterns. The need for a meticulous record of the data analytical procedures became evident during the conferences (Language Education across Borders, University of Graz, 2017; European Systemic Functional Linguistics Conference, Pavia, Italy, 2018; University of Pécs Roundtable Conference, 2019; European Systemic Functional Linguistics Conference, Leiria, Portugal, 2019) where I presented different stages of the research after each semester. The feedback I received from my audiences revealed the need for a rich presentation of the data and the steps taken during the analysis.

7.7.4.2 Legitimation Code Theory in data analysis

Although the LCT concepts of knowledge practices, knowledge codes and semantic gravity were enacted all through the research design, data collection and analysis, it was important to ensure the richness of the data is not "smothered by concepts" (Maton & Chen, 2016. p 39). It would have been a mistake to enforce analytical codes onto the data from the beginning, skipping the essential steps of descriptive and organizational coding described above. Each data analysis in each stage of the case study began with qualitative content analysis, which was expanded with LCT analysis in studies 2 and 3.

In order to make not only theoretical background knowledge, but also the steps of the research visible within studies 2 and 3, an important step in the process was building a viable bridge

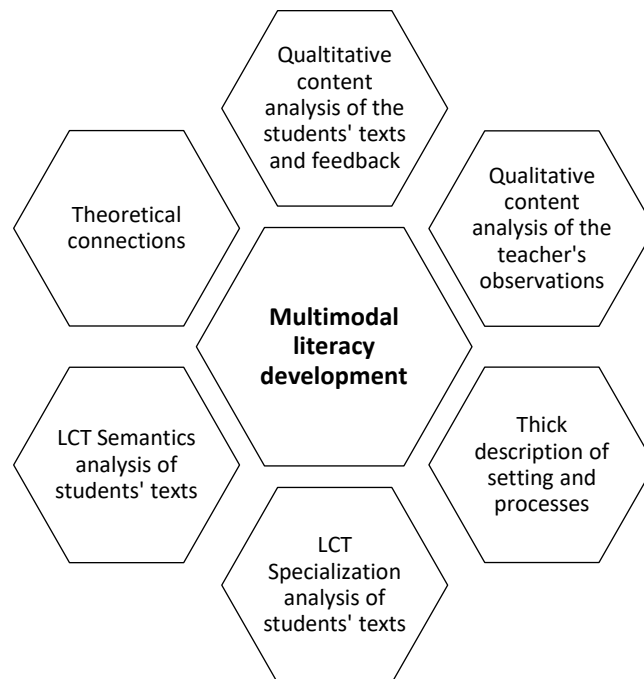
between theory and data, an issue described by Bernstein (2000) as “a discursive gap” (p. 209). When writing questions for the data collection instruments, and when handling the data, I found it important to have a double mindset: one to remember the theoretical frameworks, and another one to remember that the collected data and its analysis need to be made visible to the readers. As Maton (2016) reminds the qualitative researcher, a “cookie-cutter” model can easily ignore the particularities of the objects of a study. A solution to this issue is presented through the introduction of a *translation device* (e.g., Maton & Chen, 2016) informed respectively by LCT specialization codes (study 2) and LCT semantic codes (study 3) to interpret the data. Such a translation device shows how the analysis is rooted in the data sets and how the analytical codes are informed by previous research enacting LCT theory. The detailed descriptions of the steps of the analyses, complete with the visual representation of the analytical codes are presented in studies 2 and 3 in Chapters 9 and 10.

7.7.2 Multiple perspectives and thick description

Multiple perspectives add to the creation of a more detailed picture of the object of study. The qualitative researcher’s work is similar to that of the photographer who composes a multitude of angles to create a three-dimensional representation of a scene. Of course, this scene is an interpreted reality, similarly to a documentary. The perceptive and analytical depth can be achieved by providing multiple perspectives and detailed descriptions of pedagogical processes and decisions, and comparing students’ voices, finding patterns in them and contrasting them with the researcher’s observations, and finally, an objective and transparent analysis in the tradition of other data analytical approaches. Figure 13 (see next page) represents how these multiple perspectives were integrated in the research.

Figure 7.13

Multiple Perspectives in the Research Project



To be able to provide multiple perspectives and a thick description of the context and the data, it is necessary to work with a small sample of participants which can be seen in the small number of participants in each group ($N < 20$). These data sets comprised a wide range of sources to capture different aspects of multimodal literacy development at different stages of the research. Exploring the emic perspectives of the participants (both the students and the teacher) was an important objective during the project. The fact that the studies took place in the students' natural settings, i.e., the university classroom is also a defining characteristic of qualitative research (Mackey & Gass, 2005; Nunan & Bailey, 2009). It shows what is possible within such contexts and also encourages the researcher to observe their own limitations.

The students' feedback was collected anonymously at the end of the course in the form of open-ended questionnaires (Courses 2 and 3). I also collected the students' written assignments to observe shifts in the students' language use and knowledge concerning multimodal resources. These texts were not collected anonymously to be able to track changes in the students' development. Apart from qualitative content analysis, I developed a translation device or in other words, an external language of description (LoD) (e.g., Maton & Chen, 2016). Finally,

my own reflections and observations were collected in my teacher's notes and lesson summaries and feedback shared with students on the online platforms used during the courses.

7.7.3 Data collection instruments

Emergent themes informed not only the qualitative research process, but also its data sources. The following sources of information were collected during the three courses informed by the indications of Creswell (2007, p. 129) and Nunan and Bailey (2009), as presented in Table 21.

Table 7.21

Description of the Collected Data

| Data collection techniques | Date source | Data collected | Course of collection |
|-----------------------------------|--|--|-----------------------------|
| Documents | Course syllabi | Digital Notebooks, online platforms (Google Drive, Google Classroom, Edmodo, Neptun) | C1, C2, C3 |
| | Lesson plans | Manual, digital Notebooks, online platforms (Google Drive, Google Classroom, Edmodo, Neptun) | |
| | Multimodal texts Set texts | Digital, online (personal laptop, Google Drive, Google Classroom, Edmodo) | |
| Observations | Teacher's notes and reflections | Handwritten, digital Notebooks, personal laptop | C1, C2, C3 |
| | Online record of communication with students | Digital Google Classroom, Edmodo, Neptun, e-mail | C1, C2, C3 |
| Questionnaire and tasks | Open-ended questionnaire pre-course | Handwritten | C1 |
| | Open-ended, end-of-course questionnaire | Handwritten | C1, C2, C3 |
| | Students' written picture descriptions | Handwritten | C1, C2, C3 |
| | Students' picture research | Digital | C1, C2 |
| | Students' recounts of museum experiences | Handwritten, digital | C1, C2, C3 |
| | Students' research plans | Digital | C1 |
| | Students' museum reviews | Digital | C2, C3 |
| Students' presentations | Digital | C2, C3 | |

The modifications made to the course syllabi were organized and saved all through the semesters and shared with the students on the free educational s such as Google Classroom,

Edmodo and the official university platform called Neptun. My own notes reflect the continuous small modifications of the syllabus based on classroom interactions and unexpected events. The syllabi of the courses were modified in small details during each semester, and in more significant ways after Course 1. These changes reflect the process of negotiation and communication that influenced the development of the course content and tasks. The multimodal texts are a collection of photographs, paintings, illustrations, illustrated book pages, newspaper pages, book covers, course book pages and website screenshots that were used during the courses.

Based on Nunan and Bailey's (2009) categories of elicitation procedures, the pre-course questionnaire collected information about the students' background and expectations at the beginning of Course 1, and notes were taken at the beginning of Courses 2 and 3. The students were asked to complete an open-ended questionnaire with questions about their learning experiences at the end of C1. This was modified into anonymous feedback questionnaires at the end of C2 and C3. The production tasks, italicized under elicitation procedures (Nunan & Bailey, 2009) were collected in the form of written assignments during the courses. These tasks are detailed in the respective studies.

7.8 Quality control

“I am abnormally aware of circumstances.” (Woolf, 1931/2000, p. 42)

Just like Bernard in *The Waves*, researchers need to possess a kind of abnormal alertness and awareness during the different steps of a research project. Moreover, quality control measures need to be taken in order to guarantee transparency and a high level of research quality. These issues are inevitable aspects of any research. In my view, steps taken to ensure the validity and reliability of the research process contribute to its clarity and depths by providing scaffolding to the researcher's work. Such safety measures ease the work of the researcher and help the readers. However, in qualitative case study research, reliability has to be approached carefully. In the context of classroom-based case study research, the expectation of finding the same results upon the repetition of the courses is less often an expectation as such research investigates the ways a certain pedagogical issue can be addressed, and it does so often in a revelatory way leading to emerging issues and solutions. These issues of validity and reliability are discussed, and then the construct of credibility is introduced below.

Among qualitative researchers, the issues of validity and reliability have been addressed in a series of taxonomies offering practical strategies to deal with potential weaknesses. The three basic quality concerns described by Dörnyei (2007) are insipid data, the quality of the researcher and anecdotalism (p. 56). Although the different dimensions addressing these and other concerns vary among researchers, reaching up to 20 different approaches (Cohen, Manion & Morrison, 2013, p. 179), the basic idea that quality measures need to be addressed is similarly approached. From the perspective of case study research in classroom contexts, the same measures can be taken as in qualitative research in general (Nunan & Bailey, 2009). In broad terms, the measures of validity and reliability need to be addressed in qualitative research.

7.8.1 Validity in qualitative research

Validity, the measure that characterizes whether the findings are accurate from the standpoints of the researcher, participants and the readers of the account (Creswell, 2007, p. 195) have been conceptualized as *trustworthiness* by Lincoln and Guba (1985) with four components to make up trustworthiness: credibility, transferability, dependability, and confirmability. With the right strategies taken within the research process, validity is described as the strength of qualitative research. In Maxwell's (1992), taxonomy of validity, five components have been proposed to ensure validity: descriptive validity, interpretative validity, theoretical validity, generalizability, and evaluative validity. In case study research, two aspects of validity have gained particular attention, namely external and internal validity (Nunan & Bailey, 2009). Out of the many approaches to validity and reliability, Yin's (1984) four critical tests of validity and reliability are often adapted by qualitative researchers as summarized by Nunan and Bailey (2009, p. 170), an approach I found informative to follow, but with the reminder that reliability and internal validity need to be approached carefully or they cannot be applied at all:

- reliability (demonstrating that the study can be replicated with similar results),
- construct validity (establishing correct operational measures for the concepts being studied),
- internal validity (establishing a causal relationship, whereby certain conditions are shown to lead to other conditions, as distinguished from spurious relationships),
- external validity (establishing the domain or population to which a study's findings can be generalized).

7.8.2 Reliability, generalizability and particularity in qualitative research

Reliability, the measure of repeatability refers to the degree of consistency with which instances are assigned to the same category by different observers or by the same observer on different occasions (Silverman, 2016). The demonstration of the operations of the study such as data collection procedures contribute to this replicability. In qualitative case study research, the task of checking the reliability is widely considered to be requested from the reader (Yin, 2003). In what follows, I reflect on the aspects of qualitative research that can be observed in terms of reliability measures.

First of all, reliability in qualitative research which focuses on the participants' perspectives and experiences has to be approached with careful consideration. Although students' experiences might differ in repeated courses, the procedures of the pedagogical approaches can be replicable with similar results based on the step-by-step procedures applied in the courses (in this research, see the Teaching-Learning Cycle and the systemic approach of genre-based pedagogy) and the content (detailed in the discussion chapters).

One major concern in qualitative classroom research might be the unique qualities and knowledge the teacher brings to the classroom experience and the students' similar background knowledge. Given the detailed, systemic choices made in the course design, the pedagogical procedures, course materials, the research in terms of course design, they can be adapted by other researchers. Previous research carried out in educational contexts based on the Teaching-Learning Cycle and genre-based pedagogy have informed each other and this particular research (Rothery, 1994; Martin & Rose, 2008; Rose & Martin, 2012). It is important to note that the question of adaptability should not be confused with reliability. In this sense, the reader of the study, as noted by Yin (2003) in connection with reliability, has to take steps in terms of the adaptation and recontextualization of the course content.

Both the pedagogical aspects of the course design and the data analysis were directed by SFL-informed genre-based approach and Legitimation Code Theory (Maton & Chen, 2016) also offer systemic, transparent data analysis procedures based on a systemic set of criteria and informed by previous research studies. With minor roles attributed to reliability and generalizability in qualitative research, the question of particularity is often raised (Stake, 1988; van Lier, 2005), leading researchers value the complexity and insider perspectives of this type of research. Duff (2008) even question the relevance of generalizability in case study research,

and they point out that it is reminiscent of a different era and quantitative research expectations. On the other hand, Cohen and Manion (1985) underline the need for generalizability in qualitative research.

I agree with Nunan & Bailey (2009), who point out that the particularity (Nunan & Bailey, 2009) of the research can also become its strength as through the close-up view and thick description of this “bounded instance” (p. 161) helps the reader to gain a deeper understanding of the theoretical issues, the social context, the difficulties encountered, the solutions found and changes made during the research. As I mentioned above, recontextualization and adaptation are within the reader’s purview.

7.8.3 Quality control strategies

Within all aspects of qualitative research, a collection of strategies assists the research to ensure validity. Dörnyei (2007) advises building up an image of researcher integrity by leaving an audit trail (a detailed account), providing a thick description of the contexts and the participants, identifying potential research bias and examining extreme negative cases. In terms of validity and reliability checks, he recommends respondent feedback and peer checking. To maximize the quality of the research, prolonged engagement and persistent observation are advised. Most importantly, different types of data triangulation are used in every approach within qualitative research, such as Yin’s (2003), who notes four key types of triangulation:

- of data sources (data triangulation)
- among different evaluators (investigator triangulation)
- of perspectives to the same data set (theory triangulation)
- of methods (methodological triangulation).

An additional way of triangulation is participant triangulation, which was a significant one in this research. The comparison of the teacher’s and the students’ experiences during the courses informed the teaching process just as well as the evaluation of the data.

In this research project, specific measures have been used to address potential quality issues. First of all, as a participant researcher-teacher, I had to be reminded of my dual role and maintain a reflective attitude all through the process. Using a teaching journal helped this process during the courses. Apart from this journal, preparing lesson summaries for the students

following the lessons on an online educational platform contributed to the persistent observation of goals, achievements and difficulties both for the students and me. A third component, the discussion of my teaching experiences with fellow researchers also became a weekly routine during this reflective practice. These measures helped me address potential researcher biases.

Within the particularity of the research, not only the fact that this project is a series of bounded cases needs to be taken into consideration, but the personal knowledge and background of the researcher. In my short reflection about becoming a teacher-researcher at the beginning of this thesis, I explained the influences that guided me in this process. All through the project, I reminded myself of the specialized knowledge that I bring to the courses.

The *thick description* of the context and the participants of the cases contributed to the internal validity of the research as well as its reliability. There is a sense of uncanny awareness which needs to be shared with the readers of case studies so that they can gain insights into an honest presentation of the research process. When the thick description of the context and processes is available, readers of the studies are better informed to adapt various aspects of the research to their own contexts and research objectives.

Prolonged engagement and the repetition of the same investigation in three different courses provide measures to ensure a higher level of reliability of the insights and findings. Not only was the research repeated with different participants, but it was also carried out over three consecutive semesters with enough time in between them for reflection and planning.

From the perspective of *peer checking*, I made conscious efforts to present samples of the different stages of the data analysis after different stages of the research process at various conferences all through the research project, and discussed them with fellow researchers who are familiar with SFL and LCT concepts. The presentation of the different stages of the research at conferences prompted fellow researchers to ask questions which revealed unaddressed issues and led to new perspectives on the data sets and their analysis. In terms of LCT analysis, I shared the translation devices with data samples with fellow LCT researchers, who gave me feedback on it, and I compared the translation device with other similar research studies in higher education. Three of the research studies, in a simplified format have also been published and in the publication process they have all undergone double-blind reviews.

Data, theory and methodological triangulation were also used all through the research project. In this process, the enactment of the research strategies and conventions of the Specialization and Semantics dimensions of Legitimation Code Theory have major contributions to the process. The creation of the translation devices to study the abstract concepts of knowledge practices, knowledge-building and semantic gravity ensures the quality and transparency of data collection and analysis.

In summary, the rich data collected and the thick descriptions give multiple perspectives on the development of the course content and tasks, the interaction between the teacher-researcher and the students, who became fellow researchers in the process. In terms of trustworthiness, this provides a degree of data triangulation, which addresses potential issues of construct validity and confirmability “because multiple sources of evidence essentially provide multiple measures of the same phenomenon” (Yin, 2003, p. 99). The strategies taken to address the potential issues of the research project are summarized in Table 22.

Table 7.22*Strategies Addressing Research Quality Issues (Adapted from Blunden, 2016, p. 117)*

| Potential issue | Strategy used | Construct addressed |
|---------------------------------------|---|--|
| Quality and replicability of analysis | Three case studies – multiple sources of evidence | Reliability in terms of pedagogical processes |
| | For LCT Specialization and Semantics, develop translation device / external language of description | Reliability in terms of data analysis |
| | Researcher triangulation (e.g., discussion and presentation of findings at conferences, peer-reviewed and published samples from the data sets) | Reliability in terms of data analysis |
| | Thick description | Reliability, internal validity in terms of pedagogical processes |
| Credibility | Repeated cases (3 courses) | Construct validity and reliability |
| | Data triangulation (mixed data sets) | Internal validity |
| | Choice of theories and theory triangulation | Internal, external and construct validity |
| | Knowledge of the field | Internal validity |
| | Choice of theories and theory triangulation | Choice of theories and theory |
| Researcher bias or influence | Researcher journal to encourage reflexivity | Internal validity |
| | Use of translation device / external language of description in LCT Specialization and Semantics | Internal validity |
| | Discussion of findings with academic colleagues within the field of SFL and LCT at conferences and in private consultation | Internal validity |

7.9 Ethical considerations

A number of factors need to be addressed in educational research which involves information coming from the participants. This information is personal, professional and reflects the participants' emotional, social and educational status. For this reason, a number of ethical considerations need to be dealt with, as Dörnyei (2007) also points out. The following actions have been taken to ensure ethical practice. All of the participating students were briefed on the purpose of the research project and signed a written consent form (see Appendix A). All transcripts are de-identified, with names replaced by randomly generated initials. In addition, to minimize any possible risk, writing samples will be included only as small fragments in the chapter text, or in terms of themes in the appendices.

7.10 Summary

This chapter presented the research methodology of the case study and its various perspectives on multimodal literacy development in English majors. The research is approached as a kind of innovation that aims at initiating change in the classroom, the micro-level of educational contexts. The research was created in the tradition of qualitative case study research, and it examined multimodal literacy development with similar participants over three consecutive semesters in the autumn and spring terms of 2017 and autumn term of 2018. The research took place at the Department of English Applied Linguistics at the School of English and American Studies at Eötvös Loránd University in Budapest. The participants were either English teacher trainees or English Studies BA students between the third and final years of their studies. The data analysis was informed by qualitative content analysis, SFL-informed genre stage analysis, and the Specialization and Semantics dimensions of LCT. A wide range of data collection instruments were used to ensure depth of insights and credibility as well as the adaptability of the research. To provide assistance and transparency in terms of data analysis based on LCT constructs, I created translation devices which present the relationship between data samples and theoretical constructs.

This longitudinal observation of multimodal literacy led to the cyclical transformation of the research, and each research stage initiated new research questions which needed to be addressed in the following stage. This is how four different aspects of multimodal literacy are discussed in the following sections. Chapter 8 focuses on the topics, tasks, texts and pedagogical processes that contributed to multimodal literacy development. It also presents the enactment of the Teaching-Learning Cycle (Rothery, 1994) during the course. Chapter 9 discusses how exhibition visits became an essential part of the course on multimodal literacy development, and how they contributed to the shifts in the students' knowledge practices. In order to evaluate the students' changing knowledge practices, I relied on the Specialization dimension of LCT. Chapter 10 presents how the exhibition visit experiences were connected with L2 writing development, and it discusses the pedagogical procedures of review writing informed by SFL-informed genre-based pedagogy. This chapter also relies on an LCT construct, namely semantic gravity, which helped me observe changes in the students' writing attitudes. Finally, Chapter 11 focuses on the students' experiences in the three courses.

CHAPTER 8: Multimodal literacy development: Building a multimodal syllabus through topics, tasks, texts

8.1 Introduction

In this chapter I present the findings of the first study which aimed at gaining information about English majors' multimodal literacy development in the context of the three courses. Based on my previous teaching experiences and reading the literature of visuality and multimodality in second language learning contexts, I had already established the objectives for this course by 2017 September. During the first course these comprised the students' introduction to social semiotic multimodal theory, social semiotic understanding of language and learning, approaches to visual analysis of picture books, course books, comics and graphic novels, posters and other multimodal texts. Apart from these areas, this first course also included adaptation theory. I consider the first course as a pilot course which aims at paving the path to a better-informed course syllabus developed during the two following semesters. The experiences and observations during the three consecutive courses together informed the gradual development of the topics, tasks and texts, and the emerging themes of museum exhibition visits and the focus on the role of writing in multimodal literacy development. This chapter presents the topics, tasks and texts which proved to be the most beneficial during the three semesters, and it also discusses how the Teaching-Learning Cycle (Rothery, 1994) was used to design and integrate the different components of the course.

8.2 Research questions

The main research interest of this study was to gain information about the students' perspectives and experiences during the three courses to understand how different approaches to multimodal literacy and advanced language development can be integrated in course design. The following three questions are answered in this chapter.

RQ 1.1 What topics contribute to the students' multimodal literacy development?

RQ 1.2 What kind of tasks support the students' multimodal literacy development?

RQ 1.3 What kind of multimodal texts support the students' multimodal literacy development?

The research context, participants and data collection instruments were introduced in Chapter 6. Table 18 here is a reminder of the participants of the three courses, while Table 23 shows the data collection instruments and procedures.

Table 7.18 (repeated)*Participants of the Three Courses*

| Time | Course category | Course title | Participants | Specialization | Grade |
|----------------------------|--|--|---------------------|--|-------------------------------------|
| 2017 autumn Course 1 | Specialization in Applied Linguistics | Making Meaning with Visual Narratives | 17 | 11 OTAK 5 BA 1 Film Studies 1 Erasmus | 5 th 3 rd |
| 2018 spring Course 2 | Content-Based Language Development | Content-based Language Development through Art and Museum Texts | 13 | 11 OTAK 2 BA | 2 nd and 3 rd |
| 2018 autumn Course 3 | Specialization in Applied Linguistics | Making Meaning with Visual Narratives | 17 | 15 OTAK 1 MA 1 Erasmus | 5 th |

Table 8.23*Structure of the Case Study 1*

| | Research questions | Data sources | Methods of analysis |
|---------------------|--|--|------------------------------|
| Case study 1 | RQ 1.1 What topics contribute to the students' multimodal literacy development? | 1. Students' written assignments and in-class work 2. Teacher's notes 3. Questionnaire filled in by the students | Qualitative content analysis |
| | RQ 1.2 What kind of tasks support the students' multimodal literacy development? | 1. Students' written assignments 2. Teacher's notes 3. Questionnaire filled in by the students | |
| | RQ 1.3 What kind of multimodal texts support the students' multimodal literacy development? | 1. Students' written assignments 2. Teacher's notes 3. Questionnaire filled in by the students. | |

8.3 Research methods

8.3.1 Research context

The research context of this study is discussed in Chapter 7.4.

8.3.2 Participants

The participants of this study are discussed in Chapter 7.4.

8.3.3 Data collection procedures and instruments

8.3.1.1 Multimodal texts

The text and image selection processes were informed by research in multimodal discourse studies (Jewitt, 2009; Kress & van Leeuwen, 1996; Page, 2010; Painter, Martin & Unsworth, 2012; Unsworth, 2006), arts and museum education (Housen, 2001), genre studies (Bateman, 2008; Martin & Rose, 2008), ELT materials development (Tomlinson, 2008) and children's literature in ELT (Mourão, 2016). Studies in curriculum (Mills & Unsworth, 2015) and syllabus design (Feez, 1998) were consulted, and I also relied on my own teaching and editorial experiences.

The title of the courses, *Making Meaning with Visual Narratives* and *Content-based Language Development: Visual Arts and Museum Texts* determined that most of the resources were artistic, narrative and museum-related in nature. This decision was informed by Kress and van Leeuwen's (1996) categorization of narrative and conceptual images. Mostly narrative images were selected, which construct representations of participants in actional, reactional verbal or mental events. They included children's picture books and illustrated books, online and offline museum resources, online and printed newspapers as well as other artistic posters and scenes from performances and films. Although the title of the course contained the term *visual narratives*, the selected resources were not only visual. As I have explained in connection with the course title, the choice of *visual* instead of *multimodal* was informed by the novelty of the theme in the educational context.

Most of the multimodal discourse studies analyze at least two semiotic modes in interaction (bimodal texts), and they avoid "purely visual graphical presentations such as paintings" (Bateman, 2008, p. 9). However, during this course, to build up awareness of intertextuality,

some narrative, literary and mythological paintings were included. Each lesson started with the discussion of a newspaper photograph (without the surrounding text first to inspire discussion), a famous painting or a poster (film or advertisement).

The units of analysis were single images (photographs and paintings), covers, single pages, double pages and whole books. In multimodal research, the basic unit of analysis is either the page (Bateman, 2008) or the double page (Painter, Martin & Unsworth, 2012). ELT picture book research (Mourão, 2016) includes both the peritext and the interior pages in analysis. From the perspective of the multimodal reading path within a book (Walsh, 2006), it was necessary to select whole books to illustrate their pedagogical affordances. The images and multimodal text types were selected based on their medium, audience, size and subject. The selected images and multimodal texts used during the courses can be seen in Appendix E. A sample selection of the images and multimodal texts are described below.

Paintings

- *Apple Picking at Eragny-sur-Epte* by Camille Pissarro (1888) was among the first picture description tasks because it represents a familiar autumn theme, and it is painted in the popular pointillist style.
- *Mirror of Venus* by Edward Burne-Jones (1877). This painting was chosen because of the mythological references that could lead to discussions of intertextual, literary and cultural references. During the lesson, this painting was discussed alongside two other Narcissus representations, namely *Narcisuss* by Caravaggio (1579-99) and a Deep Purple album cover called *Rapture of the Deep* (2005). See Appendix E for the three images.
- *Whaam!* by Roy Lichtenstein (1963). This image plays with different aspects of visual images and texts by imitating the style of a comic book strip. When the students first observe this image projected onto the wall, they are not aware of its original size and often assume that it is a comic book strip. Only when they are shown the proportional representation of the image with a viewer in front of it in Tate Britain do they realize that this is a large oil painting (1.7m x 4m).

Children's literature

- *Where the Wild Things Are* by Maurice Sendak (1963) is a children's classic, although it must be added that Sendak (Popova, n.d.) reinforced the idea that children's books are not only for children. This book, apart from the engaging narrative, exemplifies how page design and image-text relations affect the meaning-making process.
- Illustrations of the famous scene when Little Red Riding Hood meets the wolf in an illustrated children's book adaptation designed by various artists such as Sam Weber (n.d.), Catty Flores (2015), Joanna Concejo (2015) and Andrea Dezső (2012) for different audiences. These illustrations and double-page spreads contained different layers of written text over the full-color illustration. These illustrations helped students observe how the visual choices of an artist can alter the meaning of the same textual reference. See Appendix E for sample images.
- The children's book *Rosie's Walk* by Pat Hutchins (1968) is an often-used example (Painter, Martin & Unsworth, 2012) to explain diverging image-text relations (Painter et al., 2013). In this book, the verbal and the visual modes narrate different things, which causes excitement when reading the story. See Appendix E for sample images.
- The children's book *Where is My Hat* by Jon Klassen (2012) is an exemplary book on how colors, typography and vectors contribute to the development of a narrative. The surprising twists in the narrative amaze its readers, especially when they realize how visual clues and colors contribute to the narrative.
- The illustrated book *Jackson Pollock* by Fausto Gilberti (2015) presents the painter Jackson Pollock in a black and white series of scenes attempting to give answers to the secret of his painting style. This book illustrates how simple, bicolor design can be used to create a narrative.

Graded readers

- The graded reader edition of *Heart of Darkness* by Joseph Conrad (2013). This book helped students contemplate the visual stylistic choices made by editors and how these contribute to the story's atmosphere and the readers' text comprehension.
- The graded reader edition of *The Pickwick Papers* by Charles Dickens (2011) is also an example of a literary classic edited for language learners. The primary goal of using this book in class is to introduce the students to the process of writing illustration briefs. Based on illustrations in this reader, the students are requested to write their own briefs.

Museum exhibitions

- Museum exhibitions are approached as large multimodal texts in this thesis. See Appendix E for photographs taken at various exhibition visits during the courses.

Other types of multimodal resources

- Newspaper and magazine covers, front pages and pages: *The New Yorker*, *The New York Times*, *The Guardian*, *The Daily Mail*, *Elle*, *Frankfurter Allgemeine Zeitung*. These sources are used to illustrate different typographic traditions, page design, the reading path, image-text relations and page density.
- Road signs are used to introduce students to the semiotic work carried out during reading signs.
- Film posters and advertisements are used to illustrate image-text relations, graphic design and visual grammar.
- Cartoons exemplify image-text relations and the manipulation of the reading path.
- Memes are popular text types students are familiar with, and they can be used to illustrate diverging image-text relations, the cultural context and intertextual references.
- Websites (news and museum) introduce students to the semiotic modes of video and audio materials and the role of movement and sound in the meaning-making process.

A full list of all the multimodal texts and images used during the three courses can be consulted in Appendix E, where the multimodal texts and images used in all three courses are highlighted in bold. The ones discussed above are relevant for the discussion of the findings in this chapter.

8.3.1.2 Reading tasks

As discussed in Chapter 6, tasks are pedagogical activities which have a goal, are focused on meaning and have a clear outcome (Long, 2016). The set texts comprised introductory articles to multimodality, social semiotics, SFL, visual and multimodal analysis, adaptation theory, comics and graphic novels. Mapping the independent reading practices of the students was part of the objectives of the course. My assumption was that they were used to reading theoretical texts independently. The full list of reading tasks for each lesson can be consulted in Appendix B (Course 1), Appendix C (Course 2) and Appendix D (Course 3). In preparation for each topic, the students read a set of texts (either printed or online). The scaffolding the students received to guide them in the reading of these texts significantly changed during the three

courses due to my observations and the students' feedback on the difficulty of them. During Course 1, based on the assumption that the new theoretical concepts would be demanding for the students, I decided to ask the students to read the texts after the main ideas were discussed in class. The students' reported that they still found the texts difficult to understand and interpret on their own. During Course 2, given that the students were in lower years than the students in Course 1, I reduced the amount of reading tasks and concentrated on the introduction and discussion of theoretical concepts during the lessons. The students received two sets of glossaries which they consulted if any of the new terms were difficult to grasp. During Course 3, in order to help students with the understanding of the terminology, the students kept a concept glossary. Each week they were asked to consult two online glossaries, namely MODE (2012). Glossary of multimodal terms (<https://multimodalityglossary.wordpress.com/>, Retrieved 29.11.2020) and Key Terms in Multimodality: Definitions, Issues, Discussions, edited by Nina Nørgaard (www.sdu.dk/multimodalkeyterms. Retrieved 29.11.2020). The terms they had to define were related to the themes of the lessons and the reading tasks. Apart from this, providing the students with comprehension questions turned the reading tasks into practical tasks with a clear goal.

8.3.1.3 Observations

Two types of observations were conducted during the three courses, namely my own teacher's journal (See Appendix F for sample notes) and the online communication records with the students (See Appendix F for sample records). I kept my teacher's journal with notes and plans written down before, during and after the lessons (see. I also wrote reflections in digital documents, and I found that sharing my post-lesson observations with fellow teachers at the department and other multimodal researchers helped the reflection process. I also decided to write lesson summaries for the students after the lessons and share these with them on the virtual class platform. These summaries helped me organize my observations and made it easier for the students to follow the minor changes that were inevitable during the course due to its novelty. It was an important step to establish the difficult concepts, reflect on them, assign supplementary reading materials and offer explanations after the lesson.

Communication records with the students were collected on the online educational platform used during the course. That is where I shared lesson summaries and instructions with the

students, and they could comment on these messages by asking questions (see Appendix F for a lesson summary written for the students). Such platforms are ideal for quick communication and feedback purposes. For example, the students were asked these questions:

1. Please look at the syllabus and write down the name of the topic that you would like to revise next time. (Either you have a specific question or you find it generally difficult.) Do ask questions if you can. Otherwise just write down the topic.
2. The theme of the next session is “Graphic design: cover, double spread, layout, typography”. Do you have any specific questions that you would like to ask regarding the topic? Any special interest? Please do write a question or two.

8.3.1.5 Elicitation procedures: pre- and end-of-course questionnaires

During Course 1, the students filled in an open-ended questionnaire at the beginning of the course in English, which consisted of four questions about themselves and one picture description task with three scaffolding questions based on the VTS image discussion questions (Yenawine, 2013) introduced in Chapter 6 (see Appendix F for the questionnaire). In developing this instrument, I consulted two other researchers. The questionnaire contained the following questions:

Box 8.1

Pre-course Questionnaire Questions: Course 1

1. Who are you? Please write a short introduction.
2. What are your strengths in English?
3. What would you like to improve?
4. What are your expectations of this course?
5. Please write about the picture answering the three questions below.
 - a. What’s going on in this picture?
 - b. What do you see that makes you say that?
 - c. What more can we find?

During Courses 2 and 3, these questions were discussed in class during the first lesson as I noticed that the students can benefit from listening to each other and this discussion also worked as an ice-breaker. I kept notes of each of the students’ introductions and expectations in my teaching journal.

Another data collection instrument was the end-of-course open-ended questionnaire. At the end of Course 1, this questionnaire consisted of two parts which served as an instrument to receive

feedback about the students' reception of the course and their application of the course content in another research context (see Appendix F for the questionnaire). The questions about the students' opinions can be seen below, and the part that asks about the research plan can be seen in the Production tasks section below.

Box 8.2

Post-Course Questionnaire Questions: Course 1

Please write a paragraph about your experiences at this course answering the following questions in a coherent text.

- a) What did you learn during this course?
- b) What did you like most about it?
- c) What would you change about it?

At the end of Courses 2 and 3, these questions were modified in a questionnaire the students filled out anonymously after the last lesson (see Appendix F for the questionnaires). The questions of this questionnaire can be seen in the box below. In this case study, the answers given to Questions 2, 3, 4 and 6 (in bold) informed the research focus. Questions 1, 5 and 7 informed other case studies discussed in Chapters 9 and 11.

Box 8.3

Post-Course Questionnaire Questions: Course 3

1. What were your expectations before the course?
- 2. Which tasks did you enjoy the most? Why?**
- 3. Which tasks did you enjoy the least? Why?**
- 4. In what ways do you think the course has helped you to learn something new? Specify at least three new things you have learned during the course.**
5. In what ways have the exhibition visits contributed to your learning?
- 6. What did you like about the course?**
7. 7. What would you change about the course?

8.3.1.6 Receptive tasks

Each lesson started with a viewing task during which the students were guided in description of an image or a multimodal text. These viewing tasks were first aided with the questions used in Visual Thinking Strategies (VTS) lessons (Yenawine, 2013):

- What's going on in this picture?
- What can you see that makes you say that?
- What more can you find?

These descriptions were gradually supported with different types of visual and multimodal analysis through reading tasks. Most importantly, Jewitt and Oyama's (2001) exemplary poster analysis enacting social semiotic theory, Kress's (2000) short analysis of student text production and van Leeuwen's (2017) course book illustration analysis helped the students become familiar with social semiotic multimodal analysis. The analysis of a novel, a book cover, a website by Walsh (2005) introduced the students to multimodal reading. Apart from these analytical articles, the students also read reviews of graphic novels (Wolk, 2012) and exhibitions. The study of museum websites aimed at learning about the linguistic features of captions and labels.

In order to help the students' understanding of new theoretical and analytical approaches, after Course 1 I introduced video materials such as the video analysis (Harris & Zucker, 2012) of the painting *Mariana* by Millais (1851) and an example of formal analysis (Harris & Zucker, 2017). By Course 3, I also relied on an introductory video interview to multimodality with Günther Kress (Bezemer, 2012). Although it is not common to give audio materials about the topic, in preparation for the first exhibition visit about comic books, the students listened to a podcast about speech bubbles (99%pi, 2018).

8.3.1.7 Production tasks

Apart from the receptive tasks, all through the three courses students completed a series of speaking, writing and picture research tasks. The written assignments during the course were repetitions of image descriptions using the same VTS scaffolding questions as introduced in the open-ended questionnaire. The picture research task focused on the notion of salience and image-text relations; two terms introduced in Chapter 3.

Description tasks

During the lessons a wide range of images was discussed, but not all of them were used in written image description tasks. The full list of images used during the courses is available in the Multimodal texts section of this chapter.

Research tasks

These tasks were inspired by my editorial and teaching experiences. Having worked closely with image researchers, and having had to find images and texts for lessons, I noticed the

necessity of a “mirror” exercise, and instead of simply describing the multimodal and intermodal aspects of texts, the students need practice in noticing them. The first image research tasks engaged students in searching images that illustrate the concept of *salience* based on the instructions in Box 4. In Courses 2 and 3, only the part that focuses on salience was kept as a home assignment, and the circumstances and setting were discussed only in class.

Box 8.4

Course 1 Research Task 1 guidelines

Please collect images which illustrate salience and upload them to Edmodo. Write a few sentences about each image to explain how they illustrate salience.

Salience through

- size,
- place in the composition,
- contrast against background,
- color saturation,
- conspicuousness,
- sharpness of focus,
- psychological (human face, figure)

Circumstances and setting

- participants overlap in foreground
- setting is less shown in less details
- setting is muted/desaturated

The second image research task in Box 5 asked students to find examples of interesting image-text relations discussed in class based on any chosen taxonomy presented in their readings, for example McCloud’s (1993) categories. Students could take photos in their own environments, find film posters, advertisements, book and newspaper illustrations, etc.

Box 8.5

Course 1 Research Task 2 guidelines

PICTURE RESEARCH TASK 2: IMAGE-TEXT relations

Collect at least three examples of image-text relations listed in the articles discussed in class (Martinec & Salway, 2005; McCloud, 1993; Painter, Martin & Unsworth, 2012). Please add some sentences about the image-text relations and why you find them interesting. Use terminology from one of the discussed taxonomies, for example the ones below from McCloud (1993):

Image-text relations

- word-specific
- picture-specific
- duo-specific
- additive
- parallel
- montage
- interdependent

Illustration briefs

During Course 2, I introduced the task of writing illustration briefs based on famous literary scenes in class. Although the students did not explicitly mention these tasks in their responses, they became awareness-raising tasks which help students think like an editor and understand the decisions that might go into a book illustration. My assumption is that since there was only one occasion for this task, the students might not have remembered it as well as the other tasks. This task demands complex literacy skills, including knowledge of the cultural, geographical and historical context, the relationship between image and text, and the selection of crucial scenes in a literary work. This type of task activates new knowledge based on a familiar text chosen by the students. After discussing model illustration briefs, and jointly constructing one in class, the students were asked to write their own brief without sharing information about the title or the scene and asking their peers to guess those.

Guided book discussions

In each course, a full lesson was dedicated to the discussion of various picture books and illustrated books which included children's books, illustrated fiction, graded readers for language learners, comic books and graphic novels. These sessions provided ample opportunities for the students to become familiar with a wider range of book types and for the teacher to observe the students as they engage with these books. In this sense, they were also meant to scaffold students' content and linguistic knowledge.

First, a selection of about 30 books was presented to the students, and one book is used to model a book review. After viewing the peritext and introducing the author and the significance of the book, the images and image-text relations are described. The target audience of the book and the potential use of the resource in language learning and literacy development are also discussed. Following this model presentation, each student is asked to choose a book for reading in class. The students present and review the book in pairs, and it gives the teacher the chance to monitor their interactions. At the end of the session, a few exemplary book presentations are shared with the whole group.

Research plans and presentations

At the end of Course 1, as a final assignment, students wrote a short reflection essay about their learning experiences and prepared a research proposal which concerned the analysis of a multimodal text of their own choice. This final task was better organized in Courses 2 and 3,

and the students were requested to prepare two presentations (Course 2) and one presentation (Course 3) by the end of the course, using the concepts and analytical approaches studied during the course.

Box 8.6

Course 1 Research plan instructions

Please write a short text about your proposed research topic based on your course experiences and reading. Answer the following questions.

- a) Which texts and/or images would you like to analyze?
- b) What would your two research questions be?
- c) What analytical tools and theoretical frameworks would you use?
- d) What literature would you use?

One quality control issue with this last question that needs to be taken into consideration is that due to the changes made to the final task, it could not be administered anonymously. However, the honest reflection the students' shared with strong opinions made me notice that they appreciated the fact that they were treated as fellow researchers in this exploratory study. This aspect of the course was taken seriously by all participants, and since the course some students have contacted me with further feedback and reflections.

During Course 2, students were asked to choose an artist and an exhibition (not only art) or museum and prepare presentations of each of these topics. This meant that there were 26 student presentations of 5-10 minutes during this course. These tasks were considered necessary because an important aspect of the course was the development of presentation and speaking skills. At the end of the course, the students were requested to hand in an edited version of all the writing and research tasks they had worked on during the term. This portfolio was requested in a booklet format with a cover, contents and edited pages.

During Course 3, because of the time constraint, the changed focus of the course (theoretical aspects and pedagogical uses of social semiotic multimodality), the students prepared only one presentation but this time they were asked to choose, analyze and reflect on the pedagogical potential of a multimodal resource.

Writing tasks

Apart from these tasks, a series of longer writing assignments such as recounts and reviews were essential components of the production tasks. These are discussed in detail in Chapter 10.

8.3.2 Data analysis methods and procedures

The data sets presented in Table 24 were analyzed during and after each course. Several cycles of reading the communication records and my teacher's journal kept me informed about the difficulties the students faced during the course and the challenges I had to solve as a teacher. Appendix G contains sample coding and analysis of the students' answers given in the questionnaires during the three courses.

Table 8.24*Data Collection and Analysis Procedures in Case Study 1*

| Data collection techniques | Date source | Data management | Data analysis procedures |
|-----------------------------------|---|---|--|
| 1 Documents | Multimodal texts and reading assignments | Data folders created (digital) | Describe sets of multimodal texts |
| | | Create list of multimodal texts; Create a list of set texts Name and number multimodal texts, e.g., Narcissus P1 (Narcissus images, first picture) | Categorize sets of multimodal texts according to analytical/theoretical exemplification |
| 2 Observations | Teacher's notes and reflections | Data folders created (manual) | Describe the observations to contribute to the description of the case and its context |
| | Online record of communication with students | Data folders created (digital) | Find patterns in the teacher's notes and the students' communication that can be categorized |
| 3 Elicitation tasks | Open-ended questionnaire end-of-course | Handwritten records transcribed and organized with digital records in folders | Describe students' answers and categorize them to establish patterns |
| | | Students' names were anonymized, e.g., C1_S1 (Course 1, Student 1) | |
| | Description tasks | Handwritten records collected and organized | Describe students' visual analysis, note down references to analytical approaches |
| 4 Production tasks | Illustration brief task | Teacher's notes | Notes taken during the lesson |
| | Students' research plans | Data folders created (digital) | Read the research plan and note reference to theoretical concepts and analytical approaches |
| | | Students' names were anonymized, e.g., C1_S1_RP (Course 1, Student 1, Research plan) | |
| Students' presentation topics | Data folders created (digital) | | Notes taken during the in-class presentations |
| | Students' names were anonymized, e.g., C2_S1_P1 (Course 2, Student 1, Presentation 1) | | Find references to of theoretical concepts and analytical approaches |

As I was reading the students' answers at the beginning and at the end of the course, I was looking for patterns in their likes and dislikes during the lessons. As I had mentioned above, the fact that the students were informed about their role in the research process guaranteed a certain level of responsibility on their part, which they voiced during the lessons and in their final feedback.

When I was reading their picture descriptions, presentations and research plans, I looked for patterns in their use of social semiotic multimodal theory, for example, references to a type of image-text relations, a concept to analyze visual grammar such as *gaze*, *distance* or *salience*. I was interested in seeing if the students can recontextualize these analytical terms in new contexts in their research plans carried out independently. Then I compared these notes with the students' final feedback to understand if my observations about changes in multimodal literacy and their own experiences overlapped.

My notes and the communication records kept online along with the students' feedback helped me analyze and revise the set texts for the reading list as well as the selected multimodal texts for future courses. This process was invaluable as it helped me see the most effective support materials. These first readings happened during the courses, and after some weeks, I returned to the texts to read them again from a distance. In the section below, I present and discuss my findings in response to the three research questions.

8.4 Findings and Discussion

8.4.1 RQ 1: What topics contribute to the students' multimodal literacy development?

From the beginning of the courses, based on the students' written and spoken expectations, I can establish that mostly their personal interest in the visual arts (including films, comics, photography, contemporary art, design and fashion) motivated them. There was no indication of their knowledge of social semiotic theory, multimodality, adaptation theory or a wide-ranging art history training. However, the students had studied cultural and literary theory, linguistics, and some of them had a relationship with some sort of art (illustrations, dance, poetry). Based on such preliminary investigations and mapping the students' interests and experiences, the necessity of a theoretical framework and guidance in multimodal analysis became evident. Tapping into the students' interests and past and everyday experiences was an important aspect of choosing and presenting the topics.

The overarching theoretical framework for each of these topics was social semiotic multimodality and its connection with language with special attention paid to the role of context and analysis guided by the metafunctions in multimodal analysis (Kress & van Leeuwen, 1996). At the end of Course 1, the students' feedback and my own observations informed me regarding the topics that needed to be included in future courses. The students reflected on their own experiences at the end of the course, giving insights into their favored topics. The complete texts can be consulted in Appendix G, and Table 25 presents the number of students who mentioned each topic in their end-of-course questionnaire answers. In their answers, the students showed explicit appreciation of the relevance of social semiotic multimodal analysis, often by writing about the role of visual grammar in their new perspectives on multimodal texts, for example:

“I learnt a lot about how we can approach a picture or a text. I found it really interesting how much we can find out about a simple picture with the help of visual grammar.”

(C1_S11)

“During this course we also discussed multimodality and multimodal reading, which is very important nowadays because multimodal texts need to be read in a different...”

(C1_S14)

“Now I know (at least) that there are several ways to analyze a picture and what I really liked was that through this course pictures are very similar to literature for me.”

(C1_S15)

As I introduced in Chapter 2, an advantage of the social semiotic approach to language and other semiotic resources is that its roots can be found in the functional perspective on language, which makes it easier to grasp for students who had not studied multimodality before.

Table 8.25*Students' Favored Topics during Course 1*

| Course topics / Course 1 | Frequency (number of students / 17) |
|--|--|
| Social semiotic multimodal analysis (including visual grammar) | 14 |
| Comics | 5 |
| Pedagogy | 4 |
| Image-text relations | 4 |
| Picture books | 3 |
| Multimodal reading | 2 |
| Adaptation | 2 |

Although the students in Courses 2 and 3 were not asked explicitly to reflect on their most favored topics, their end-of-course questionnaire answers reveal reflections on similar topics.

It is important to note that the students' enjoyment of different topics is closely connected to their usefulness and the new discoveries they made using them. In Table 11, the most favored topics are listed for each course with their frequency numbers. First, I coded the students' answers with descriptive codes, and then categorized and compared to the topics which were related to the course topics. When making these connections with favored course content and course topics, I also relied on my observations. The detailed students' answers and their analyses can be consulted in Appendix G. The most useful and favored topics can be categorized in four groups: (1) multimodal perspectives, (2) visual grammar/image-text relations, (3) teaching-related questions, (4) adaptations, comics and picture books as presented in Table 26 with examples from all three courses.

Table 8.26*Most Favored Topics During the Three Courses with Quotes from the Data*

| Quote from data | Topic | Interpretation of findings |
|---|--|---|
| <p>“I think that the greatest benefit of this course for me, and perhaps for everybody else as well, was acquiring a new perspective on multimodal texts.” (C1_S6)</p> <p>“Something that really stuck with me is the idea that everything we read or look at is multi-modal and mono-modality does not exist because it is just the way that we focus on one aspect.” (C1_S10)</p> <p>“The concept of art has been entirely restructured for me, and now I see how language, too, can be used as a form of art.” (C2_S7)</p> <p>“What we have done through the course has given me a lot and I would really like to work like this with movies and series as well.” (C3_S8)</p> <p>“I’ve learned to be more open-minded to new impulses. I’ve learned to watch everything in a different manner. I’ve learned to think in a more abstract way.” (C3_S11)</p> | <p>multimodal perspectives</p> | <p>The need for theoretical background for analysis</p> |
| <p>“I found it really interesting how much we can find out about a simple picture with the help of visual grammar.” (C1_S11)</p> <p>“I truly enjoyed the topic ‘visual grammar’ and the homework tasks connected to it; I really took delight in searching for pictures on the Internet.” (C1_S17)</p> <p>“When I mention salience, I don’t just mean the word itself, although it’s always great to be able to articulate what one sees. But I also pay more attention to it everywhere.” (C2_S7)</p> <p>“It didn’t necessarily give me a fully new perspective on art but helped me with its tools on how to approach paintings (etc.), what to look for and how.” (C2_S3)</p> <p>“I enjoyed the tasks when we learned salience the most, because they were fun to me, to realize quite obvious things that I haven’t paid attention to before.” (C3_S1)</p> <p>“I have learned how pictures achieve salience, how connection is raised between written texts and images and how web pages can make meaning.” (C3_S8)</p> | <p>visual grammar / image-text relations</p> | <p>The benefits of visual and multimodal metalanguage</p> |

| Quote from data | Topic | Interpretation of findings |
|--|---------------------------------------|--|
| <p>“I prefer to talk about teaching-related questions in general, so I liked these discussions the most.” (C1_S5)</p> <p>“It helped me to organize and analyze visual elements to be used for teaching.” (C3_S4)</p> <p>“It gave me a new perspective that I can use in my life, for example to put together the puzzle’s pieces when I plan a lesson, and use it in communications, as well. When I think about my future lessons, I plan to build in some of these aspects.” (C3_S7)</p> | teaching-related questions | <p>The enactment of theoretical frameworks needs to be made visible</p> <p>Changes in the students’ meaning potential</p> <p>The students’ awareness of recontextualisation</p> |
| <p>“When we talked about comics and adaptations were more interesting for me.” (C1_S3)</p> <p>“My favourite exercises were the ones where we looked at picture books, comics.” (C1_S6)</p> <p>“Discussing picture books and comic books is an interesting topic.” (C1_S7)</p> <p>“What I liked most about the course is when we discussed adaptations.” (C1_S14)</p> <p>“Comic books can and will be used as a learning tool.” (C3_S9)</p> | adaptations, comics and picture books | <p>These texts contribute to making intertextual links</p> <p>They link multimodal analysis and cultural studies</p> <p>The enactment of theoretical frameworks needs to be made visible</p> |

Multimodal perspectives

The topics listed by the students in Table 26 indicate the impact of multimodal social semiotic theory and how such an explicit analytical approach helped transfer their awareness of multimodal resources and make connections between various semiotic systems. The initial, introductory lessons which focused on linguistics – something the students were familiar with – made it easier to introduce them to a new, comprehensive framework. In this learning process, the topics of visual grammar and image-text relations informed by Kress and van Leeuwen (1996) and in Course 2 and 3 by Jewitt and Oyama (2001) guided students into this whole new field. They gained new perspectives on familiar texts and became more aware of how these multimodal texts influence them.

Visual grammar and image-text relations

As the students duly noted, they are surrounded by images and multimodal resources both at school and in their everyday environments. However, without the right words, they cannot articulate their observations, and meanings are lost or hardly revealed in their engagement with multimodal texts. These right words can be obtained by building knowledge of descriptions

and analytical processes. I found that vocabulary building equals knowledge building, and the explicit language of multimodal analysis helps students notice the intertextual and interdisciplinary nature of their own experiences, learning and future teaching. Apart from the overview and practice of visual grammar, an important area of development was the study of *image-text relations* and the *reading path* of multimodal texts. The discussion of the importance of labels and texts in a museum based on linguistic research (Blunden, 2017) and the study of reading paths (Walsh, 2005) emphasized the importance of written language in the interpretation of multimodal texts.

Teaching-related topics

Teaching-related topics also emerged from the students' answers and the list of favored topics by many students, especially in Courses 1 and 3 as in these groups the students were already doing their teaching practice in various secondary schools. This illustrates that the recontextualization of theoretical ideas and analytical knowledge in their pedagogical field is an important step that needs to be addressed during these courses.

Adaptations, comics, and picture books

The diverse choice of picture books, adaptations of well-known stories, comics and graphic novels contributed to their learning experience and engagement during and after the lessons. Reading about adaptations in the texts of Hutcheon (2006) and Séllei (2017) brought the idea of intertextual thinking closer to the students based on my own observations and their own research proposals and presentations at the end of the course. During Courses 1 and 2, the topics of comics and graphic novels gained special attention because of a whole lesson (Course 1) and an exhibition (Course 2) dedicated to comics.

8.4.2 RQ 2: What kind of tasks support the students' multimodal literacy development?

This section presents the most successful tasks based on my own observations and the students' feedback. The detailed discussion of these tasks follows Tables 27 and 28 below. The emerging theme of the exhibition visits and their surrounding tasks have grown into a significant aspect of the course development, and they are addressed in Chapter 10 in detail. Table 27 summarizes the trends in the students' answers in terms of the mentions of favored tasks in their end-of-course questionnaire feedback. For the sample coding of the students' answers to open-ended end-of-course questionnaires in the three courses, consult Appendix G.

Table 8.27*Most Favored Tasks During the Three Courses: Number of Mentions*

| | Course tasks | Frequency (Number of students / all students) |
|-----------------|---------------------|--|
| Course 1 | | |
| Course 2 | exhibition visit | 4/7 |
| | review writing | 2/7 |
| | research tasks | 2/7 |
| Course 3 | description tasks | 7/12 |
| | exhibition visit | 6/12 |
| | writing | 3/12 |
| | research tasks | 2/12 |

In Table 28, quotes from the students' answers give insights into their thoughts about the different types of tasks, and my interpretation of these findings focus on the pedagogical aspects of these tasks.

Table 8.28*Most Favored Tasks During the Courses*

| Quote from data | Task | Interpretation of findings |
|--|---|---|
| “I especially liked the lessons when we talked about pictures and had to describe them.” (C1_S7) | Description tasks both oral and written | The significance of collaborative dialogues (group discussions) |
| “I really liked that we tried to analyze pictures and paintings during the seminars, although they were challenging in the beginning (at least for me).” (C1_S15) | | The need for modelling analytical processes and showing students how theory works in action |
| “The picture and painting analysis as that is something that is based on logic and makes my mind work like a puzzle.” (C3_S8) | | Aspects of sociocultural theory: the importance of meditation and scaffolding in teaching |
| “What was really useful about this was the discussion after. We listened to each other's ideas and a process emerged and that is when I learned a lot.” (C1_S7) | Group discussions | The Deconstruction phase of the Teaching Learning Cycle is essential |
| “Because I really enjoyed listening to all those ideas, impressions, and questions that came up, and it was great to see how differently we started to look at the pictures once we already learnt some parts of visual grammar.” (C1_S11) | | Being informed about peers' opinions contributes to learning |
| | | Aspects of sociocultural theory: the importance of meditation and scaffolding in teaching |

| Quote from data | Task | Interpretation of findings |
|--|-------------------------|--|
| <p>“I really enjoyed that we could search for our own images when looking at these aspects.” (C1_S10)</p> <p>“Presentations and research tasks (salience, intertextuality) enabled to do guided individual research, present it. Made the class more bonded.” (C2_S3)</p> <p>“I really enjoyed the picture research tasks. I spent hours with the selection of the pictures because I started to analyze what I found mentally. So, the things that we learned made me watch and think in an absolutely different way.” (C3_S11)</p> | <p>Research tasks</p> | <p>Independent task – theory in action</p> |
| <p>“My favourite exercises were the ones where we looked at picture books, comics, etc.” (C1_S6)</p> <p>“I especially liked the lessons when we talked about pictures and had to describe them. Discussing picture books and comic books is an interesting topic and I think it can be easily brought into the classroom as well.” (C1_S7)</p> | <p>Book discussions</p> | |

Description tasks

Each lesson began with image and multimodal text descriptions in speaking or writing led by the teacher. The description tasks became essential parts of the whole course with various focus points during each lesson. The development of descriptive skills is of utmost significance in the development of multimodal literacy skills. Instead of giving personal responses and talks about subjective preferences or allusions in connection with the texts, students were trained and guided in different approaches to describe them in speaking or writing. The development of descriptive skills contributes to writing reviews and critical interpretations.

Initially, the students were asked to first write about the images individually or join in a group discussion of the texts. However, as Quote 2 in Table 28 shows, the students sometimes found these tasks challenging. In order to deal with the difficulty of responding to images in speaking individually, I gave more time to reflect on the images either individually or in pairs before discussing them in class. By Course 3, in the case of complex images, students were first asked to take notes about a projected text, which was then either modelled by the teacher or discussed in class. The introduction of this small step resulted in differences in terms of the success in

this task during the three courses. The students' immediate performance became more confident and interactive by Course 3.

The initial guiding questions were based on the inquiry-based art education approach Visual Thinking Strategies (e.g., Yenawine, 2013), and they provided scaffolding for inexperienced viewers to engage with the images. These three questions are "What's going on in the picture?", "What makes you say that?" and "What else can you find?" (p. 25). These questions allowed students to rely on their own perceptions and experiences during the descriptions and encouraged students to look for a story, use visual clues to justify their statements, and look for more details. However, for conceptual knowledge building, the students needed a more complex framework to access visual and intermodal meanings as also pointed out by Blunden and Fitzgerald (2018), who comment on the VTS approach as the "three standard questions to draw ideas and perceptions from the visitors but which explicitly prevents educators from introducing knowledge and context into the discussion" (p. 201).

An important step in preparation for the description tasks was the teacher scaffolding of description and analysis. The students reported that this helped them with learning more about the analytical approaches. Modelling was present not only through the teacher's monologic and dialogic description of the texts, but also through reading and viewing assignments, which presented different descriptive methods such as formal analysis, iconography, and visual anthropology, students read analyses enacting the social-semiotic approach (Jewitt & Oyama, 2001; Blunden, 2017).

After the introductory lessons to social semiotic multimodal analysis, instead of talking about their own observations, the students were prompted to rely more on looking at the multimodal texts first through their contexts and purpose, and then reflect on representational, interactive and compositional meanings (Kress & van Leeuwen, 1996) so that they could engage directly with the multimodal texts, using the shared visual and multimodal metalanguage studied in class. To help them with this, description tasks focused on key concepts from multimodal analysis (Kress & van Leeuwen, 1996/2006; Jewitt & Oyama, 2001) such as narrative structures, the positioning of the viewer, social distance, vectors and gazes, salience and information value in multimodal texts.

To summarize the pedagogical background work as already indicated in column three of Table 29, I found that when students feel insecure or less prepared to describe images and multimodal texts, the most effective ways to ease them into interaction were:

- modelling descriptions,
- providing prompts,
- asking them to first discuss the texts in pairs,
- and asking them to take notes first.

To illustrate the changes in the students' written descriptive skills, texts by four students (two sets of examples from two students in Course 1 and Course 3) have been selected and presented in Appendix G. The analysis of these student texts shows shifts in their reliance on narrative description and the use of multimodal metalanguage and reference to course topics in the progression of the descriptions. There are signs of development in each of the students' descriptions. The two short texts in Table 29 were written by a student in Course 3. Column 1 presents the students' descriptions, and Column 2 shows my comments on the data in terms of explicit use of multimodal knowledge.

Table 8.29

Student Texts at the Beginning and End of the Course

| Course 3 Student 2 Description 1 | Comments |
|---|--|
| <p>Honestly, I don't know. It is a perfect example of an absurd work, it might not have something exact behind it, it is only showing some kind of emotion through colours and lines. I believe it is about a moment, when everything is a little chaotic, and crowded, and tiring, but it is still beautiful together, and somehow, as a complex picture, also calming. I chose it because I like Kandinsky and his work of absurd, I like the idea of absurd, and I get always really nervous when I have to choose something I really like, and since nothing came to my mind, I went through my notes and found this work. (The name of it.)</p> <p>Since I found a note about this painting, there must be a story as well. On my first days of Erasmus (in France), the first exhibition I went to was Kandinsky's. And I took notes of all the works I truly enjoyed. And therefore, all his works remind me of my time in France and all the great mixture of emotions come back.</p> | <p>Reflections and personal response. Flow of ideas.</p> |

| Course 3 Student 2 Description 2 | Comments |
|---|---|
| <p>The "Csellózó nő" is an oil painting by Róbert Berényi, a Hungarian painter, who captured his wife while playing the cello. There is the woman in front of a dark background looking at her own movements, offering the viewer a possibility to follow her look's direction as well. Her bright skin's salience attracts the attention making her and her feelings - while experiencing the moment - the most important element on this painting.</p> <p>The contrast of the red and white colors create the image of this woman being the living example of beauty - could refer to snow white - and her beauty lies in her playing the instrument. All her emotions are reflected on music and what music makes her experience.</p> <p>Her posture and beauty also display the painter's emotions towards the girl, love, music and beauty are the main themes of this painting.</p> | <p>Well-structured description with use of semiotic concepts: look's direction (gaze), salience, colours.</p> |

The use of semiotic multimodal concepts for example, in Table 29, the reflection on the gaze, salience, color contrast, posture and size helped students describe and evaluate the texts in a more structured, concise and meaningful way. They also make intertextual references and deductive assumptions about the meaning of the text, always giving proof of the multimodal content. These description tasks are integrated through the stages of the Teaching Learning Cycle for the development of knowledge about a text type or genre. Descriptions are typical stages of reports and text responses (such as review, interpretation or critical response), and in addition to providing a practical skill to the students, they also prepare them to write such genres. Figure 14 (see next page) presents how different steps in description tasks correspond to the stages of the TLC (Rothery, 1994) and how the stages of the TLC were adapted for description tasks.

Figure 8.14

Descriptions Within the Teaching Learning Cycle



Group dialogues

As I have argued in line with sociocultural approaches in Chapter 2, collaborative dialogues (Wells, 1999, 2007) and discussions contribute to knowledge-building and skills development. The students' positive feedback on various discussions reflects these benefits. They found them both enjoyable and useful for several reasons. First, mediated learning takes place during these sessions through the teacher's guidance, the peers' interactions, and the analytical processes provided by readings on multimodality. Second, through an unfolding dialogue, students receive feedback on their analysis and interpretation both in terms of language and concept use. Indeed, the main feature of the TLC, "guidance through interaction in the context of shared experience" (Martin, 1999, p. 26) can be observed in these discussion tasks. They contribute to building knowledge about the topics of the course, and they also function as Joint Construction tasks during which descriptions of texts are co-constructed. Based on the development of the collaborative dialogues over three courses, in Table 30 I present a set of scaffolding questions which help the viewing, analytical and descriptive process of various

texts. The first step, “Activating prior knowledge” integrates the VTS approach, while the steps of setting context and the focus on ideational, interactive and compositional (multimodal/intermodal) features contribute to the Deconstruction stage of the TLC in preparation for the descriptions.

Table 8.30

Scaffolding Questions to Support Viewing and Analysis of Multimodal Texts

| Step 1 | Step 2 | Step 3 | Step 4 | Step 5 |
|---|---------------------------------------|--|---|---|
| Activating prior knowledge | Setting context | Focus on ideational meanings | Focus on interactive meanings | Focus on compositional meanings |
| What’s going on in this image/text? | Where might you see this image/text? | What is this image/text about? | Who might view/read it? | What is the role of language in the text? |
| What can you see that makes you say that? | What is the story of this image/text? | What’s the purpose of this image/text? | What is the relationship between the image/text and the audience? | What is the role of images in the text? What is the relationship between visual and verbal elements? How does the written text/image contribute to the meaning? |

Book discussions

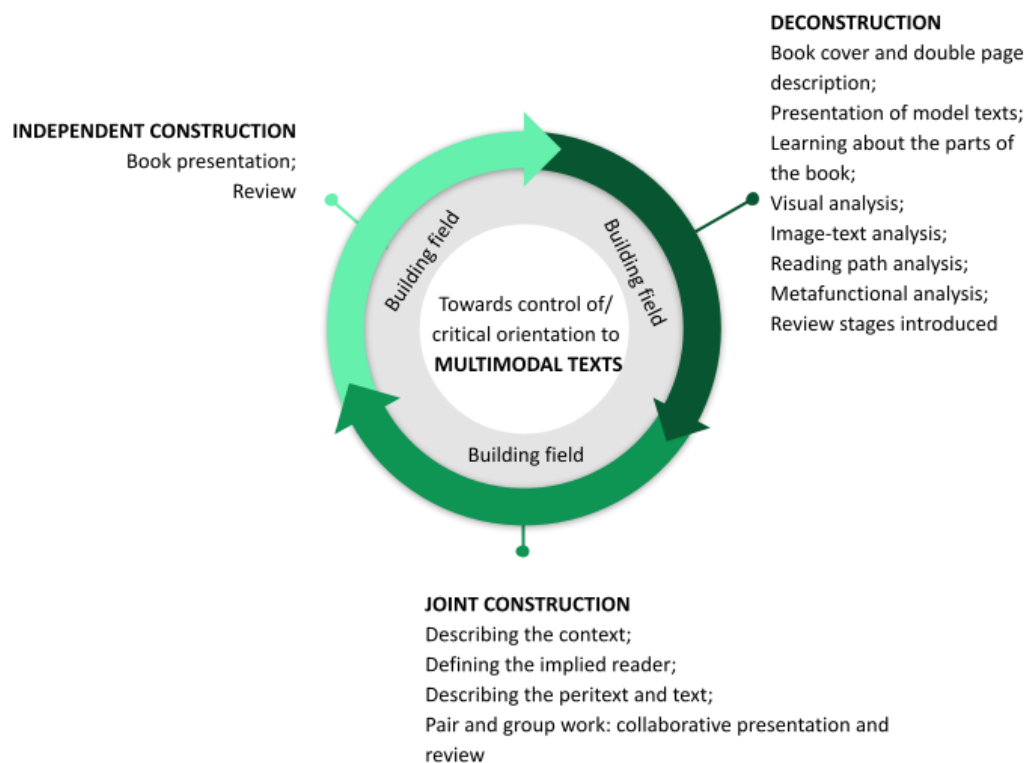
The book discussion session was a special type of group discussion in this course. After the overview of typographic meaning, page layout and reading path, a lesson was dedicated to the shared reading and analysis of picture books and illustrated books, in a workshop-like manner. Students could share their own books and read the ones selected by the teacher. The comparison of various book covers and illustrations of the same narrative exemplified how the design of multimodal texts are “staged, goal-oriented social processes” (Martin & Rose, 2003, p. 6), just like any other genre. As a final step, the students were asked to present and review a book either orally in pairs or in writing, thus arriving at the individual enactment of the discussed theories. This session became one of the most popular, practical and beneficial lessons based on the

students' feedback (all students mentioned their positive attitude towards book discussions) and my own observations with the students.

In conclusion, these experiences indicate that book discussions build on previously gained knowledge during the course, tap into the students' childhood reading experiences, and allow students to see how theory and analysis work together in a published book. A motivating factor is the variety of books used during this session as it makes choices appealing and engaging. This session also contributes to the Building field about multimodal texts in general with a specific focus on the Deconstruction of visual and image-text relations in illustrated books. By providing a framework to present and review these books in class, this task also prepares students for the subsequent lessons about text responses focusing on review writing. In its entirety, the session functions as a full TLC with the different stages presented in Figure 15.

Figure 8.15

Book Discussions Within the Teaching Learning Cycle



Research tasks

One introductory lesson to visual grammar focused on *saliency*, an important element of compositional meaning. After the first lesson on visual grammar, the students completed a research task looking for images with different instances of salient features (Kress & van Leeuwen, 1996, p. 201). The development of these analytical skills demanded the learning of new vocabulary both in conceptual and pragmatic senses. The simple memorization of new terminology such as *compositional meaning*, *information value*, *saliency*, *saturation*, *center* and *margin* did not suffice in this task. By doing research on various platforms, the students had to operationalize these terms, recognize how they were realized in various publications, and then choose the most suitable images to complete the task. The task also included a writing element as students had to write captions for the images. During this process, they also reflected on the usability of the images for teaching purposes. Both the metalanguage provided by SFL, specifically the terms of the *metafunctions* and the language of description studied in social semiotic visual analysis were used during the discussions.

The introduction of concepts such as *saliency* or *framing* transformed the way students observed texts around them, and this change was observable both in their written descriptions and online discussions in subsequent lessons. The relationship between themselves as viewers and the inner qualities of an image was a difficult pedagogical challenge in this respect. Some of the students' difficulties were reminders that although the students were advanced language learners, there was a need to become familiar with different word forms in context. For example, students often assumed that *saliency* is an inherent quality of an image, and they needed to be reminded of the role of the interpretative process, and discuss that *saliency* is both something the reader/viewer perceives and the creator of the images aims to influence. This task contributed to the students' language and conceptual development simultaneously. For example, it was important to illustrate the different uses of the word through example sentences such as "In my view, Little Red Riding Hood's red cape is the most salient detail in this double page, indicating the significance of the character and the symbolism of the color red" (example from group discussion). After the introductory lessons, students were more confident to use the term, and they described images using the new concepts, for example "The lady in the blue dress is the most salient figure because of the colour of her dress and her body position" (reference to *The Mirror of Venus* by Edward Burne-Jones, 1877).

The second research task focused on image-text relations, and students were asked to find interesting examples of intermodal relations either in comics, film posters, advertisements, picture books and so on based on the image-text taxonomies discussed in class (Martinec & Salway, 2008; McCloud. 1993; Painter, Unsworth & Martin, 2013). To complete these tasks successfully, the students also needed to write short captions for their selections, explaining which aspect of multimodal analysis they illustrate. The image research tasks and their discussions were useful exercises in training students in visual analysis and showing them that they can do similar research tasks in preparation for their own assignments or teaching during teaching practice.

These tasks tap into students' own everyday experiences of images both online and offline, and encourage them to activate an analytical gaze in these interactions. The students then shared these images with the whole group using the online learning platform. Not only did students enjoy searching for images as they shared it in their feedback, but they also gained a short training in visual research and copyright principles. Although the students were already familiar with referencing conventions such as APA and MLA in text-based assignments, they needed to be reminded that visual images and multimodal texts also belong to intellectual property, and both referencing and copyright issues need to be considered when using them. Within the TLC developed during the course, these tasks contribute to the Building field aspect by helping students learn about different aspects of multimodal texts.

Illustration briefs

Similarly to the description tasks, the illustration brief writing practice, completed a full cycle in a lesson with the three different pedagogical stages addressed during the lesson procedures. The deconstruction of the model illustration brief based on a real artwork in a graded reader introduced the idea of writing for someone who might not be familiar with a literary work and whose background knowledge is unknown. This consideration of ideational meaning was expanded with the discussion of the target audience of the whole book (who were second language learners in this writing task) and the kind of meanings needed to be visualized in a story illustration which aims at second language development (specific vocabulary items needed to be present in the illustration, and these had to appear in the brief). The writing practice in class helped students further understand how they can write to a visual artist. The

independent construction of a short brief allowed students to further consider interesting aspects of literary works, completing a TLC.

Student research presentations, posters, portfolios

At the end of Course 1, the final independent production task had yet to be defined for subsequent courses. Due to administrative changes, this task was modified at the end of Course 1, and the students wrote research proposals instead of creating their own presentation. However, the students' research plans revealed the usefulness of these tasks, and the students enjoyed writing them as they were able to enact theoretical knowledge and analyze texts of their own interest. The topics addressed in these small projects reflect the wide-ranging use of social semiotic theory as presented in Table 31.

Table 8.31

Course 1 Presentation Topics

| Student | Student's final research topic | Connection to course |
|---------|---|--|
| S1 | How I choose books for my kindergarten classroom | Visual analysis, pedagogy |
| S2 | No data | N/A |
| S3 | The film adaptation of the <i>The Last Airbender</i> | Adaptation, Intermodal analysis |
| S4 | Personality traits in Instagram images | Visual analysis |
| S5 | Image-text relations in different translations and editions of Alice's Adventures in Wonderland | Intermodal analysis, pedagogy |
| S6 | Meaning-making strategies in clickbait articles | Visual analysis, Media literacy |
| S7 | The comparison of Harry Potter book covers: children and adult audiences | Visual analysis, book design |
| S8 | Film Adaptations and Animations in Literature Courses | Visual analysis, multimedia, adaptations |
| S9 | The role of visual design in stories | Intermodal analysis, visual narratives |
| S10 | Visuals in history textbooks | Intermodal analysis, teaching |
| S11 | The comparison of a scene in a Japanese manga with its adaptation | Intermodal analysis, adaptation |
| S12 | The relationship between words and images in comic books | Intermodal analysis |
| S13 | The effects of adapting a manga into an anime | Adaptation |
| S14 | A reflective journal of illustrating a Chinese short story | Visual thinking |
| S15 | The comparison of the movie adaptation and the novel of <i>Memoirs of a Geisha</i> by Arthur Golden | Adaptation, visual analysis |
| S16 | No data | N/A |
| S17 | How Japanese manga creates meaning and multimodality | Intermodal analysis |
| S18 | The analysis of the moustache motif | Visual analysis, cultural analysis |
| S19 | No data | N/A |
| S20 | No data | N/A |
| S21 | No data | N/A |

During Course 2, the students were asked to prepare two presentations: one about an artist, and one about a multimodal text, an exhibition (artistic and non-artistic) or social media platform (e.g., Instagram). They also had to create their own end-of-course portfolio, which was an edited version of all their works during the course. The preparation for these presentations and the final portfolio actively engaged students in constructing multimodal texts on their own. In both types of texts, they creatively used various semiotic resources (visual, verbal, audio, moving video, their own bodies, gestures and voices during presentations).

To reduce the amount of work the students needed to produce, I decided to limit the final production task to one presentation with the students in Course 3 as they were also doing their teaching practice at the time of the course, which kept them busy. This list can be consulted in Table 32. They started planning this final research and presentation task after the theoretical and analytical introduction to the field. They were asked to write a small research plan enacting social semiotic theories and consider the pedagogical potential of multimodal texts. They were asked to organize their findings in a slideshow or poster format and present it to the group. According to course feedback, not only individual students, but their peers also benefited from their research and every participant was invited to give feedback on the performances and the prepared texts. Based on my notes, the students were actively engaged during these sessions, and we could practice giving feedback to each other. I had to mediate these discussions as students needed to learn to express their appreciation first, then ask a question or recommend an area of development for their fellow students. For example, they were asked to first thank and compliment their peer's presentation and highlight one thing they particularly liked about it. Some of the answers included reflections on the choice of the topic, the presentation style. Then, the students had to ask a question about the presentation, for example the artists' other works, the peer's steps of analysis, and the peer's opinion about the topic. Based on my own observations, the students took this presentation task seriously, and the variety of topics made these sessions colorful and interactive. In Course 3, one student invited a foreign television channel to film her presentation as she was part of a special project in which they filmed a day as a university student.

Table 8.32*Course 3 Presentation Topics*

| Student | Student's final research topic | Connection to course |
|----------------|--|------------------------------------|
| S1 | Using Children's Picture Books in ESL Teaching: a lesson plan based on <i>Matilda</i> by Roald Dahl and <i>Wer hustet da im Weihnachtsbaum?</i> by Sabine Ludwig | Intermodal analysis, teaching |
| S2 | The comparison of books covers: <i>Possession</i> by A.S. Byatt | Intermodal analysis, text analysis |
| S3 | The representation of national identity in films the British Ideas | Visual analysis, cultural analysis |
| S4 | The representation of the Pacific War in the HBO series Pacific | Visual analysis, multimedia |
| S5 | Sign in a cemetery: the Jewish cemetery in Budapest | Visual analysis, cultural analysis |
| S6 | The analysis of a video game: the presentation of Nordic mythology | Visual analysis, cultural analysis |
| S7 | The comparison of Game of Thrones film posters | Visual analysis |
| S8 | Teaching with comics | Intermodal analysis, teaching |
| S9 | Using website materials in history teaching: the British Museum website | Intermodal analysis, teaching |
| S10 | The semiotics of Hungarian folk tales | Visual analysis, cultural analysis |

This presentation task completed the larger Teaching Learning Cycle of the course. The presentations were considered the final Independent Construction task of a multimodal text creation (i.e., a presentation or a poster) at the end of the course. The various aspects of multimodal texts studied during the course were integrated in this final task: knowledge of multimodal analysis and its pedagogical potential, multimodal design and typography, multimodal teaching with the help of a slideshow or poster in front of an audience. Apart from these analytical aspects, the students also had to show that they were able to choose a topic of their own interest or a topic that would contribute to their own studies or teaching practice. Not only did they practice research, analysis and multimodal text creation, but they also made the significant link between the theoretical base of the course and its enactment in different contexts.

Exhibition visits and review writing

The students' immediate feedback and engagement during the exhibition visit at the end of Course 1 made me realize the potential that lay in these extramural events, and they inspired further research ideas. Furthermore, all students commented on how they enjoyed these visits. Based on my previous research into the pedagogical potential of museum field trips presented in Chapter 9, this positive outcome was not unexpected. However, the language and

multimodal learning potential of exhibition visits had to be further studied, which realization led me to design the new courses with two integrated museum visits.

Apart from mapping potential tasks for multimodal literacy development in museum contexts such as analyzing museum websites and materials in terms of their linguistic and multimodal choices and exhibition review writing, this research stage had another important contribution to the study regarding the use of the Teaching Learning Cycle in multimodal contexts. Having repeated the similar tasks and assignments over three semesters, after Course 1, an overarching pedagogical framework became necessary for transparent, well-defined course objectives and for more structured scaffolding provided during the learning process. The different types of tasks, starting with descriptions and discussions in class through museum visits, writing tasks (recount of a memorable museum experience and exhibition review), research and presentations directed me towards stronger reliance on the stages of the Teaching Learning Cycle (Rothery, 1996; Rose & Martin, 2012) after Course 1. The tested structure and adaptability of the TLC outlined pathways with the possibility of modifications for both the course and the lessons with a growing impact during the three courses. This adapted and extended TLC is described after the three case studies in Chapter 12.

As mentioned above, writing had a central role in the preparatory and follow-up tasks after museum visits, namely the memorable museum experience and the exhibition review writing tasks. The fact that the students' personal experiences were elicited, and they were encouraged to carry out research in their own environments motivated me to incorporate a theoretical framework which made these links between different knowledge practices (e.g., everyday knowledge and specialized knowledge) accessible and visible. The integration of the Specialization and Semantics dimensions of Legitimation Code Theory were informed by these initial findings, and they are presented and discussed in Chapters 9 and 10.

8.4.3 RQ 3: What kind of multimodal texts support the students' multimodal literacy development?

The aptness and suitability of the multimodal texts selected for the course were continuously monitored during the lessons. The students' reactions and comments informed my decision whether a text would be included in a future lesson and kept for a future course. Not only popular and well-known texts were selected because one aim of multimodal literacy

development can be defined as the preparation for being able to describe, analyze and critically interpret any kind of multimodal text, not only the ones the students are familiar with. In this sense, guiding the students out of their familiar zones in terms of multimodal texts was a guiding principle during the text selection process, informed by the Vygotskian concept of ZPD. Based on my observations, before the intervention and guidance of the teacher or the peers, the students were able to critically interact only with familiar multimodal texts meaningfully at the beginning of the courses. The students' first picture descriptions and classroom discussions showed that they were able to make general comments about the subject matter of the multimodal texts we observed.

Although language had a central role in the speaking and writing tasks, the intermodal focus of each dialogue guaranteed that new meanings were indeed created on the "friction points" (Halliday, 1996, p. 341) of modalities and focused mostly on visual meanings, but elements of sounds and music were also discussed. Apart from the intermodal qualities of texts, the students were reminded of the meaning-making potential of their non-verbal communication. For example, facial and hand gestures had expressive power during discussion we observed. The text selection process aimed at giving insights into the three kinds of meanings (ideational, interpersonal and textual) that are made not only through language, but also through visual resources. In this section, I overview different sets of multimodal texts in detail to demonstrate how they contributed to the course.

Representations of fairy tales, folk tales, myths

The fact that students are familiar with stories such as Little Red Riding Hood or Narcissus makes them suitable for the study of interactive and compositional meanings. Activating their prior knowledge of the tales takes little time within a lesson, and the Field Building/Context Setting aspects of the Deconstruction stage can concentrate on different retellings of the same tale. The discussion of different retellings of the same tales lead to learning more about how different semiotic modes contribute to and shape meanings through interactive and compositional aspects. These stories are represented and adapted in a wide range of medium, making it possible to compare them.

One group of texts focused on how the target audience of a text influences visual and verbal choices. Different illustrations of the same scene in *Little Red Riding Hood* were selected and

discussed in sequence. The selected scene was the illustration of the little girl meeting the wolf, and the media were picture book illustrations aimed at young readers both as first and second language speakers of English (e.g., Northcott & Flores, 2015), illustrations for teenage and adult readers (e.g., Zoboli & Concejo, 2015), and more abstract illustrations for mostly adult readers (e.g., Koertge & Dezső, 2012). Each illustration, through its use of colors, lines, dimensions, framing and the presence or absence of written text presented different layers of meaning within the same story. These examples are presented in Appendix E. The students were asked to compare and contrast the different illustrations by first describing them, and then deciding about the potential target audience and implied meanings of the retelling of the tale.

Another set included three different representations of the myth of Narcissus. Starting with the discussion of *The Mirror of Venus* by Edward Burne-Jones (1877), the students collaborated to deconstruct compositional meaning through the analysis of color, positions, gazes, framing and information value in the painting. After reading the title of the painting, the students identified the central figure as an allusion to Narcissus, and the standing figure in blue as Venus, and the pond as the symbolic mirror. Following this analysis, they viewed the second painting, *Narcissus* by Caravaggio (1579-99). The comparative analysis of the two paintings led to the discussion of contextual knowledge and the power of visual interpretation of the same literary text. Students also had the chance to retell the story and then read a passage in Ovid's *Metamorphoses* (2004). In order to introduce a recontextualized and modern example of the Narcissus myth, the record cover *Rapture of the Deep* by Deep Purple (2005) illustrated how such visual themes prevail in contemporary cultural works. Intertextual meanings were explored through different representations of the myth of story. Compositional analysis functioned as the key to the understanding of the field of the two paintings based on the myth. An important question during the image discussions was the need of contextual and content knowledge to understand the meaning of the representations. Since most of the students lacked knowledge of art history or classical literature, scaffolded discussions helped in the co-construction of the meaning of the paintings.

Magazines and newspapers: print and digital editions

During the course, I relied on both old and contemporary magazines and newspapers in classroom discussions. The issues ranged from tabloid through cultural to political publications such as the Daily Mail, Time, The Times Literary Supplement, The New Yorker, The New

York Times, The Guardian, and Frankfurter Allgemeine Zeitung (which illustrated the meaning-making potential of fonts, typesetting and layout without concentrating on the language).

These resources provided opportunities to study elements of page design, typographic meaning, interactive meaning, the reading path, the use of color and image-text relations. The amount of text and images, as well as the quality of the images in these editions also lead to discussions about the subject matter and the target audience favored by the different magazines and newspapers. The in-class discussions that focused on the comparison of print and digital editions of magazines and newspapers contributed to the study of how different media and modes modify meanings and what meaning potential lies in them.

Covers and posters: Typographic meaning

One set of multimodal texts focused on the phenomenon of editorial influence on the readers' expectations of a narrative through the in-class analysis and discussion of book covers. By presenting students with eight different book covers designed for *Persuasion* by Jane Austen (1818), they could reflect on how interpretations targeted at different cultural and age groups are represented and reached through the visual features of the cover. Typographic meaning, layout and choice of images were in the center of discussions. These resources were particularly beneficial, and they inspired students to analyze and compare other book covers, for example different editions of the Harry Potter series by J.K. Rowling (1997, 1998, 1999, 2000, 2003, 2005, 2007).

Another fascinating resource was the collection of posters designed for the Comic Sans for Cancer project organized by Chris Flack (2015) in order to raise money and awareness for Cancer Research UK. The organizer was interested in whether this controversial font which designers love to hate can have a positive effect on society. These posters all address a serious and important topic through the integration of a font which is intended to convey funny meanings. The pedagogical potential of such posters encouraged me to include advertisements and film posters in classroom discussions. They also motivated students to carry out analysis of poster design in their final presentations.

Picture books, graphic novels, illustrated books

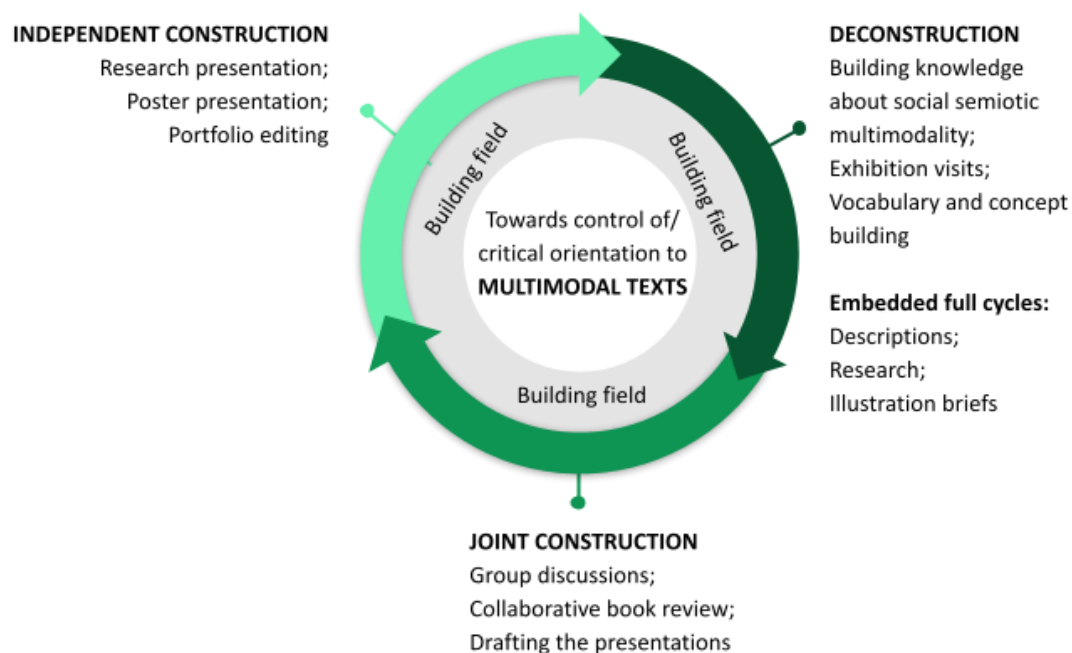
Being able to navigate among the different types of multimodal (bimodal) books such as picture books, graphic novels, comics and illustrated fiction requires knowledge of book design, genre typology and publishing conventions. They also provide opportunities to talk about multimodal reading, visual grammar, intermodal relations, typographic meaning, and the pedagogical potential of these books.

8.5 Summary

This chapter presented the different topics, tasks and texts that were developed and integrated during three courses on multimodal literacy development. Despite the small scale of this study, it has given insights into how these elements could be integrated into a Teaching Learning Cycle both on the level of lessons and the whole course as represented in Figure 16. The explicit pedagogical approach of the course was informed by social semiotic theory, sociocultural theories and genre-based pedagogy. Social semiotic theory formed the basis of the conceptual framework and analytical toolset presented to and practiced with the students during the course. The students developed their analytical and reflective skills with the help of genre metafunctional analysis informed by the theory and its enactment in multimodal text discussions and descriptions. The major aspects of sociocultural theory that informed the pedagogical practice were the concept of Zone of Proximal Development and the necessary scaffolding provided to students during text and exhibition analysis in the form of guiding questions. Moreover, the role of dialogues in second language development (and learning in general) informed the encouragement of dialogues in the classroom, online and in the exhibition spaces visited by the groups. Moreover, SFL-based genre analysis informed students about the structure, logical development and goal of genres studied during the course. Finally, genre-based pedagogy and its pedagogical framework, the TLC, provided the overall structure which guided classroom discussions, research and writing tasks towards control of the studied text types, for example picture books, illustrated books, illustration briefs and reviews.

Figure 8.16

The Course Tasks Within the Teaching Learning Cycle



Activating students' existing experiences and knowledge to engage them in learning new theoretical knowledge and analytical skills were key steps in this process. As presented in the results and discussion section of RQ2 in this chapter, the students' improvement in text descriptions and their presentation choices indicate both areas of development in their written and spoken production. The adoption of a social semiotic multimodal framework, and the combination with language development tasks such as guided descriptions and dialogues, image research and review writing formed the conceptual and pedagogical basis of the course. Most importantly, we could observe, for example through the example of the term *salience* that conceptual and language development are closely connected in multimodal literacy development. Apart from the classroom and take-home tasks, guided exhibition visits with pre- and post-visit discussions and writing tasks also became essential elements of the course. Not only did these visits create a memorable and enjoyable classroom experience, they also offered opportunities for recontextualized practice and inquiry-based discussions.

The argument proposed by Wells (2007) concerning children's understanding of their world can also be adapted in the context of higher education: such development "needs to be understood in terms of a co-construction of knowledge through jointly conducted activities that are mediated by artifacts of various kinds, of which dialogue is the most powerful" (p. 245). The course itself acted as an unfolding dialogue in the contexts of the classroom, the museum and the online learning platform. Each lesson started with a picture or multimodal text discussion, which built on two knowledge sources: the students' own experiences and their reading experiences for that course (sometimes the teacher's introduction to a new concept stepped in when students had difficulty understanding new concepts). By asking questions, and asking the students to observe and ask questions, the lessons developed as whole group discussions. Meanings were never fixed, but the analytical toolkits and concepts informed emerging meanings co-constructed by the students. This characteristic of the course is in line with the features of alternative approaches described by Ortega (2011). In this view, "alternative perspectives capitalize on actions and processes that imply being in action and emergent being" (p. 168). More precisely, "the quality of intersubjectivity itself emerges contingently in the unfolding turns of interactants and is thus sequentially and temporally co-produced" (p. 169). Among the visual resources mediating these activities, dialogue gained special significance, and special attention was paid to metasemiotic mediation to facilitate abstract and critical thinking about multimodal texts. Without such metalanguage, some layers of meaning might have remained undiscovered, but with their guidance, the students were able to reveal and talk about new meanings. As a final outcome, the understanding and practice of metalanguage (social semiotic metalanguage) helped students with multimodal literacy development.

CHAPTER 9: Multimodal literacy development in the context of museum visits

“Museums are perhaps the ultimate multimodal classroom, where students have the opportunity to engage through multiple modes with authentic and/or original objects, records, artworks and other content related to their studies.” (Blunden & Fitzgerald, 2019, p. 194)

9.1 Introduction

This chapter presents the study that addresses the learning potential of museum visits, one of the emergent themes of Course 1. At the end of the course, the group visited the exhibition *It's Always Tea-Time* at the Deák 17 Gallery on the penultimate lesson. Although this visit had not been originally included in the course plan, I chose the exhibition because it displayed illustrations of the children's classic *Alice's Adventures in Wonderland* by Lewis Carroll (1865). Based on the students' feedback, this exhibition visit was one of the most popular lessons during the course, and from a pedagogical perspective it revealed possibilities that could not be left unaddressed. Inspired by this experience, I reorganized the structure of the course and included two exhibition visits in each subsequent course. This case study is informed by the educational potential of museum visits that have been described in the context of university/museum collaborations, pre-service teacher education and language development in Chapter 5.

The museums (and art galleries) visited during the courses proved to be the ultimate multimodal classroom spaces where students had to change their learning strategies and attitudes to engage through multiple modes in an informal setting. However, to fully grasp the true potential of these multimodal spaces, I realized that the students' knowledge practices, in other words, their ways of knowing in the context of museums had to be examined, and meaningful tasks had to be created so that these exhibition visits are experienced as both entertaining social experiences and fruitful (and interdisciplinary) learning events. This chapter focuses on multimodal literacy from the perspective of the Specialization dimension of Legitimation Code Theory (e.g., Maton, 2013) to understand what changes these visits affect in the students' approach to museum experiences and their language use in this context. Having a clear view of how students experience these informal learning situations and how their knowledge practices in this context relate to the course objectives and multimodal literacy development were essential at this stage. The overview of the essential LCT Specialization

concepts and their relevance to this study introduced in Chapter 5 informed the theoretical and analytical bases of this stage of my research. The chapter also draws on studies in museum education, and the integration of pedagogical tasks and museum visits in a Teaching Learning Cycle, which contributed to the pedagogical realization and implications of the research.

9.2 Research questions

During the three courses, a series of questions were raised in connection with the exhibition visits in terms of the students' experiences, the tasks that are used to integrate these visits in the course, and the ways multimodal literacy development is supported through these visits. This chapter answers the following three research questions based on data collected during Course 3:

RQ 1 How can the students' experiences in museums be characterized before and after the class visits? What did the students value in these visits?

RQ 2 What kind of tasks and processes contribute to the students' multimodal learning in the museum?

RQ 3 In what ways do exhibition visits support the students' multimodal literacy development?

9.3 Research methods

9.3.1 Research context

9.3.1.1 *The museums exhibition in Courses 1 and 2*

The first exhibition visit took place in Deák 17 Gallery near the university in the 2017 autumn term with Group 1. There were several factors that made this gallery suitable for the visit. I had previously worked with this university as a language teacher in a workshop, and the director and staff of the gallery were interested, supportive and open for school visits. This small gallery is maintained by the local government, and although it is located in a popular and busy street in the middle of the city center, only a few students were aware of its existence. The chosen exhibition was *It's Always Tea-Time* (2017), an exhibition in which 72 international artists responded to Lewis Carroll's *Alice's Adventures in Wonderland* (1865) with their illustrations. This topic is closely connected to several aspects of the course: visual narratives, adaptations, book illustrations, book design, image-text relations, and learning in the museum. The choice

of this gallery also aimed at illustrating that small, local galleries can offer surprising and engaging exhibitions.

Inspired by the success of the first course, I scheduled two visits in Course 2, without a clear understanding of when and how these visits need to take place or the kind of preparation and reflection that needs to surround them. Already during Course 1, I had started exploring possible preparatory tasks such as the recount of a memorable museum experience, the discussion of museum learning, and the role of language in museums (Blunden, 2006). These elements of Course 1 were completed with pre- and post-visit discussions and writing tasks in the form of a report and a reflection during Course 2. My experiences during this course formed the new course structure in the autumn course of 2018 (Course 3).

The first exhibition during Course 2 in the 2017 spring term was *Common Affairs – Collaborative Projects* in Museum Ludwig in Budapest. This exhibition spread out in a large exhibition space and the visit lasted for over two hours, and it was guided by Andrea Simon, the project manager of the exhibition in English, whose insights and knowledge provided ample contextual and background knowledge for the students to explore the different layers of meanings in the exhibition spaces.

The second exhibition visit took place in Deák 17 Gallery just as during Course 1. The group visited the exhibition titled *Tales of Ata – Ata Kandó's Portraits*. This exhibition concentrated on the works of the photographer Ata Kandó, whose photographs are acknowledged for their compositions and cultural-historical contexts.

9.3.1.2 The museum exhibitions during Course 3

This case study focuses on the exhibition visits that took place during Course 3 in the autumn term of 2018. By this course I had decided to organize one visit always to Deák 17 Gallery, and another one in a larger museum in Budapest.

Each exhibition visit started long before the day of the visit. They were guided visits in the sense that the students received guidance from me through a series of focus points. My decision not to include the guided tours offered by museum educators was a conscious one, aiming at encouraging the pre-service teachers to rely on the skills they acquired during the course.

The title of the first exhibition was *Kids 'N' Comics* (2018) in Deák 17 Gallery, and the exhibits were artworks of contemporary Hungarian graphic artists. The exhibition was organized to guide the visitor through stories of growing up. The timeline of the exhibited comics followed a classic timeline starting with fairy tales, moving onto the difficulties of being a teenager, and then to becoming a young adult and adult. This small exhibition space created opportunities for collaborative group dialogues before, during and after the exhibition.

The second exhibition visit was to the *Bacon, Freud and the Painting of the School of London* exhibition (2018), a contemporary art exhibition at the Hungarian National Gallery in Budapest. This famous and popular exhibition displayed almost ninety paintings on two floors in several rooms. Photographs taken at the exhibition can be seen in Appendix G.

As summarized in Table 33, these exhibitions are approached as large multimodal texts in which multiple modes interact in the meaning-making process. In this sense, they require complex multimodal literacy skills, and they are introduced during the second third of the course. In addition, an important aspect of museum spaces which is often neglected was also addressed during each visit: the role of language in museums. This is particularly important for pre-service language teachers, who can uncover the different ways language is used in these spaces. As described by Blunden (2016) “as museums embrace the full cacophony of multimodality, language has remained a central arena for bridging, or reinforcing, the boundaries between specialist knowledge and public understanding” (p. 232). Such a powerful aspect of language needs to be made accessible and visible for language teachers. Informed by educational and linguistic research in museum contexts (e.g., Blunden, 2016; Blunden & Fitzgerald, 2018; Hein, 1998; Hooper-Greenhill, 2007; McManus, 2000, 2011; Ravelli, 1996, 2006), I drew the students’ attention to spoken and written texts in each museum space, also encouraging students to explore, describe and critique the English language materials offered by these museums.

Table 9.33*Overview of the Exhibition Visits in Course 3*

| Weeks | 1-4 | 5-6 | 7-9 | 10-13 |
|-----------------------|--|--|---|--|
| Lesson focus | Theories and practice | Pre-visit lesson + Exhibition visit 1 | Practice + Exhibition visit 2 | Presentations, evaluation and feedback |
| Lesson content | Metafunctions Social semiotics Multimodality Visual grammar Image-text relations | Multimodal reading Texts in the museum Learning in the museum Speech bubbles Understanding comics <i>Kids 'N' Comics</i> at Deák 17 Gallery with discussion | Book analysis Image-text relations Texts in the museum <i>Freud, Bacon and the Painting of the London School</i> at Hungarian National Gallery | Students' presentations of their own research projects |

9.3.2 Participants

The exploratory stage of the museum component of the course started with Course 1, and it was further explored during Course 2. This case study is informed by the students' feedback from all three courses, but it directly relies on data collected during Course 3. There were 17 students in this group with 15 OTAK, 1 MA and 1 Erasmus student; 16 students were Hungarian and 1 student was from the Czech Republic. The complete overview of the participants is presented in Table 18 below, also featured in Chapter 7.

Table 7.18 (repeated detail)*Participants of Course 3*

| Time | Course category | Course title | Participants | Specialization | Grade |
|-------------------------|---------------------------------------|---------------------------------------|---------------------|------------------------------|-----------------|
| 2018 autumn Course 3 | Specialization in Applied Linguistics | Making Meaning with Visual Narratives | 15 | 15 OTAK 1 MA 1 Erasmus | 5 th |

9.3.3 Data collection methods and procedures

9.3.3.1 *Student essays: memorable museum experiences*

The data collection method detailed here, together with the data analysis methods can be consulted in Table 34, in relation to the course plan. The first set of data included 15 short narrative essays written by the students before the first exhibition visit at the beginning of the course. The task was to write a short narrative text about a memorable museum experience they had in their lives before this course in about 300 words. The data set was collected based on the assumption that writing about a memorable museum experience in the form of a narrative would help the students reflect on different aspects of visits, giving insights into what they enjoyed, valued, noticed and learned during these occasions. All 15 students completed this task.

9.3.3.2 *Open-ended questionnaires*

I included a question which explicitly focused on the students' museum learning experiences during the semester in the end-of-course open-ended questionnaire that the students filled out anonymously after the course (see Appendix H). Apart from the question "In what ways have the exhibition visits contributed to your learning?" I also relied on the students' answers to the other question in the same questionnaire. Twelve out of the 15 students completed these feedback sheets.

9.3.3.3 *Preparatory texts and tasks*

In my teaching journal, I kept records of the preparatory texts and tasks. One week before the first visit to the *Kids'N'Comics* exhibition, the group discussed their expectations in terms of the exhibition, and they were asked to prepare for the exhibition by reading the exhibition webpage and listening to a podcast with Scott McCloud (99pi, 2018-present), an expert in the comics and graphic novels. In the podcast he discussed the potential of speech bubbles. During the pre-visit lesson, the student also talked about learning opportunities in museums and read a paper about the role of language in museums (Blunden, 2006). On the day of the visit, the group gathered in a corner of the exhibition space, where the students received guiding questions. After the visit, the group gathered again to answer the questions and talk about their experiences. The students were requested to pay attention to some of these topics:

- the themes,
- the use of typography,

- the reading path of comics based on their layout,
- framing and the use of speech bubbles,
- the role of colors,
- the role of writing,
- intertextual references,
- and the educational potential of comics.

The week before the visit to the *Freud, Bacon and the Painting of the London School* exhibition, students also visited the webpage of the National Gallery. The assignment was to research and share an interesting piece of information about the exhibition theme and its painters. Given that the second exhibition took place in a large gallery and the size of the exhibition was respectable, it spread out on two floors, I prepared a printed list of guiding questions which were categorized around the four themes of narrative, multimodality, learning and looking. The complete exhibition visit sheet can be consulted in Appendix H. Some of the questions included in this sheet were:

- How does the whole exhibition construe a narrative?
- Which painting represents the most memorable narrative for you?
- What makes the exhibition a multimodal experience?
- How does the exhibition facilitate learning in the museum?
- What use of language is made in the exhibition?
- How could you make the written texts more effective in the exhibition?

Some questions were added to help students look more slowly at single images:

1. Where do you look initially?
2. What is represented?
3. How realistic is the image?
4. How does this image engage you?
5. How do all the elements combine together to make a coherent visual text?

9.3.3.4 Post-visit writing tasks

After both visits, the students were asked to write exhibition reviews with the help of preparatory writing tasks during the course and a review writing scaffolding sheet for each exhibition. Research study 3 in Chapter 10 presents the findings of this component of the research.

Table 9.34

The Structure of Course 3

| Weeks | 1-4 | 5-6 | 7-9 | 10-13 |
|-----------------------|--|--|---|---|
| Lesson focus | Theories and practice | Pre-visit lesson + Exhibition visit 1 | Practice + Exhibition visit 2 | Presentations, evaluation and feedback |
| Lesson content | Metafunctions Social semiotics Multimodality Visual grammar Image-text relations | Multimodal reading Texts in the museum Speech bubbles Understanding comics <i>Kids 'N' Comics at Deák 17 Gallery with discussion</i> | Book analysis Image-text relations Texts in the museum <i>Freud, Bacon and the Painting of the London School at Hungarian National Gallery</i> | Students' presentations of their own research projects |
| Data collected | DATA SET 3 Teacher's notes on preparatory texts and tasks | DATA SET 1 Memorable museum experience essay | | DATA SET 2 Student feedback |
| Data analysis | | Qualitative content analysis: Descriptive and Pattern Coding – Analysis: LCT Specialization | | Qualitative content analysis: Descriptive and Pattern Coding – Analysis: LCT Specialization |

9.3.4 Data analysis methods and procedures

The understanding of knowledge claims informed by the Specialization dimension of LCT (discussed in Chapter 5) was addressed in preparation for the exhibition visits through collecting student experiences. When pre-service teachers reflected on visits, they were not expected to have extensive knowledge about art history, aesthetics, museum education and curation practices. However, they had their own personal experiences in museums, and had engaged with art and other pedagogical practices before. They were asked to share an

experience which shows what they value in a museum exhibition, which revealed information about themselves in these settings. Seeing how an English major, a course instructor or a museum educator characterizes exhibitions and their educational potential reveals insights about different knowledge practices within this interdisciplinary context. I had no expectations of the pre-service teachers in this study to demonstrate a deep understanding of art history, exhibition design or visual analysis, rather, I expected them to emphasize their feelings and social experiences during the visits. This aspect appreciated their being as knowers in this context, and made them think about and then discuss the basis of their evaluation of museum experiences. Samples from the coding of the various sets of data can be consulted in Appendix I.

9.3.4.1 Creating a Translation Device for LCT Specialization

The data analysis happened in several cycles, two of which followed the cycles suggested by Saldana (2009). Although LCT concepts were enacted all through the research design, data collection and analysis, it was important to ensure that the richness of the data had not been “smothered by concepts” (Maton & Chen, 2016, p. 39) before the data analysis began. As I was reading the 15 collected texts about the memorable museum experiences during the course, I concentrated on the emerging themes in the students’ recounts of these events. The first cycle of data analysis began with Descriptive Coding, which resulted in 36 initial codes were established, which were merged into more precise codes during the second cycle of thematic analysis. My analytical interest focused on the emerging themes in the 15 students’ texts together and not separately in the discussion of the data as I was looking for trends in the students’ experiences. A sample text analysis featuring descriptive coding can be consulted in Table 35. The detailed coding of the data can be consulted in Appendix I.

Table 9.35*Descriptive Coding Sample Student Text: A Memorable Museum Visit (S6_2018a)*

| Student text (S6_2018a) | Descriptive codes |
|---|--|
| This year I had the opportunity to visit the Museum of Military History in Budapest. (1) | (1) location |
| I saw the Armoury exhibition, also called the Visible Storage of Weaponry. (2) | (2) exhibition theme |
| The whole exhibition was designed (3) to be very immersive and entertaining | (3) organization, layout |
| the guests had the chance to watch closely and finger almost every weapon. (4) | (4) museum learning |
| The guide of the exhibition was really well-prepared, there was no weapon he would not have been able to talk about for minutes. (5) | (5) museum guide, museum learning |
| Each room of the armoury dealt with a different age of military history, (6) | (6) exhibition theme, exhibits |
| which in my opinion made the exhibition more comprehensible and collected. (7) | (7) organization, layout |
| The armoury's collection of firearms was also enormous, (8) | (8) exhibits, size |
| I was amazed by (9) | (9) personal experiences |
| the section which leads the visitor through the history of small arms with the help of around thirty pistols. (10) | (10) art history, exhibition theme, exhibits |
| In every section there was at least one wax sculpture in period dress, (11) | (11) exhibits, museum learning |
| I think this made the exhibition more appealing for the younger audiences. (12) | (12) museum audiences |
| Although I found the admiration of killing tools oddly entertaining, (13) | (13) peculiarity, personal experiences, personal preferences |
| the real reason I chose this museum visit is that this was the first time I visited a museum with a group of learners as a pedagogue. (14) | (14) community, personal experiences |
| The event of the museum visit was part of my community practice. (15) | (15) community |
| It was interesting to see how the students react to the new impulses, and the fact that I had to observe them at the same time made the experience more memorable. (16) | (16) peers' experiences, personal experiences |
| I concluded that you do not have to be extremely interested in the topic of the given museum, but a well-designed exhibition will catch your attention. (17) | (17) personal preferences, organization, layout |

After the first reading, the first set of 35 codes were reduced to 24 codes as I looked for the common themes in the codes themselves, arriving at the main organizational categories for the data sets. After this stage this stage, seven themes, namely DISCIPLINARY KNOWLEDGE, SOCIAL SEMIOTIC ANALYSIS, INFORMAL LEARNING, MUSEUM VALUE, PERSONAL DEVELOPMENT, PERSONAL PERSPECTIVES, and SOCIAL RELATIONSHIPS were introduced by finding logical links between the 24 codes. For

example, authenticity, location, prestige and size all signified values attributed to the museums, thus they were categorized as MUSEUM VALUE. Table 36 below shows the final themes with their corresponding codes and examples from the students' texts.

Table 9.36

Coding of 15 Students' Memorable Museum Experience Texts

| Themes | Codes (Occurrences) | Examples from texts |
|--------------------------|----------------------------|---|
| DISCIPLINARY KNOWLEDGE | art history (10) | "there were a lot of artwork which we had learnt about in high school at art history course" (S7_2018a) |
| | culture (3) | "It also focused on presenting the art of Spain, like artists from Sevilla and Barcelona." (S10_2018a) |
| | exhibits (11) | "the figures "so real and carefully designed, what's more nearly all of them carried..." (S3_2018a) |
| | exhibition theme (22) | "The exhibition showed the public every kinds of visual art, but mainly paintings and statues usually with a message of criticism of the present society and applying different techniques and materials." (S10_2018a) |
| | language (4) | "It was a great example of the power of our mother tongue and its contributing factor to attach meaning and feeling for a particular thing or a person." (S14_2018a) |
| INFORMAL LEARNING | museum guide (7) | "The guide of the exhibition was really well-prepared, there was no weapon he would not have been able to talk about for minutes." (S6_2018a) |
| | museum learning (5) | "even though Haring used a lot of compromising, pornographic images they organized a museum pedagogy session for very young kids." (S5_2018a) |
| MUSEUM VALUE | authenticity (3) | "so walking through there really felt like walking through a genuine panel house apartment" (S13_2018a) |
| | location (12) | "The exhibition is held in the National Gallery, where I have never been before." (S9_2018a) |
| | prestige (8) | "The most famous gallery or sale in it is the Sistine Chapel where you can find the ceiling painting of Michelangelo with its most famous piece The Creation of Adam. The whole museum contains about 70 000 works." (S2_2018a) |
| | size (8) | "The armoury's collection of firearms was also enormous" (S6_2018a) |
| SOCIAL SEMIOTIC APPROACH | color (3) | "The colour was usually a determining part of the posters, as often one background colour was applied which highlighted and drove the focus to the main theme." (S1_2018a) |
| | image-text relations (11) | "That was a great example of how image and text relate to each other and how the meaning can change if the image stands alone without an explanation." (S14_2018a) |

| | | |
|----------------------|---------------------------|--|
| | organization/layout (12) | “They were illuminated as well, so the exhibition was perfectly organized and it was free.” (S3 2018a) |
| | visual grammar (1) | “The salience was perfectly stated in those pieces of art; the conspicuous backgrounds, the radiant colours, the size and vectors of the pictures made the adaptation of art unforgettable.” (S14 2018a) |
| PERSONAL DEVELOPMENT | personal development (22) | “I could gain an extended view on certain ages through a new lens, looking at these posters.” (S1 2018a) |
| PERSONAL PERSEPTIVES | peculiarity (4) | “Although I found the admiration of killing tools oddly entertaining...” (S6_2018a) |
| | personal experiences (31) | “I spent hours and hours walking around, taking notes of the artists I liked the most, and falling in love over and over again with the impressionists.” (S4 2018a) |
| | personal preferences (38) | “I like visiting unusual exhibitions and this is the perfect event for my purpose, once in a year.” (S1_2018a) |
| SOCIAL RELATIONSHIPS | community (10) | “I was curious about it because it has a great reputation among my acquaintances...” (S9 2018a) |
| | family (3) | “I ask my Mom every year to join me for this event...” (S1_2018a) |
| | museum audiences (2) | “the real reason I chose this museum visit is that this was the first time I visited a museum with a group of learners as a pedagogue” (S6 2018a) |
| | peers’ experiences (10) | “I was really excited because some of my friends had seen it before and they talked about Frida’s extraordinary life.” (S7 2018a) |

Having arrived at this stage, the next essential step was to make sense of this collected data from a theoretical perspective to be able to draw pedagogical implications for future courses. As Maton (2016) reminds us, qualitative researchers often find themselves stuck when linking data with theory at the final stages of their analysis, and it is essential to present to other researchers how explicit theoretical concepts such as LCT specialization codes were enacted in a unique research context. In order to make this analytical process visible and accessible to both readers and other researchers, an interface called an external language of description (LoD) was created, as suggested by Bernstein (2000) and Maton and Chen (2016). In LCT, this LoD is defined as a “translation device” (Maton, 2016), which allows the reader to see the theoretical concepts, the analytical process and their link with the data in one table. This translation device also makes the dialogue between data, data analysis and theoretical enactment explicit and more reliable, as explained by Bernstein (2000).

During the creation of the translation device, I relied on translation devices created by LCT researchers: Maton and Chen (2016), Blunden (2016), Kirk (2018), all of which enacted the Specialization dimension of LCT, and they provide a transparent, step-by-step demonstration

of the qualitative data analysis they followed. Informed by these previous studies, I relied on similar steps in creating my own translation device, whose analytical steps can be repeated and adapted to different research situations. When carrying out LCT data analysis, one crucial aspect, as mentioned in Chapter 5, is that it examines the linguistic properties of texts within their own context and situation. This type of analysis reveals the values, dispositions and norms that shape different practices under the visible surface. However, LCT does not see these codes in binary oppositions or as absolute qualities. Rather, it takes a relational perspective on the sets of practices in different fields.

Relying on the principles of creating a translation device, the next stage of analysis introduced LCT specialization codes. The seven themes were understood either in terms of epistemic relations (ER) and social relations (SR), as explained in Chapter 5. Themes which emphasized the importance of disciplinary knowledge, specialized skill, learning content knowledge and explicit use of semiotic resources were approached as epistemic relations. Themes which emphasized personal experiences, opinions, the learners' preferences, and the importance of social relationships in these museum contexts were approached as social relations. More precisely, the categories of DISCIPLINARY KNOWLEDGE, SOCIAL SEMIOTIC ANALYSIS, MUSEUM VALUE and INFORMAL LEARNING showed either stronger or weaker epistemic relations to museum experiences. The categories of PERSONAL DEVELOPMENT, PERSONAL PERSPECTIVES and SOCIAL RELATIONSHIPS showed either stronger or weaker social relations to museum experiences. The data analysis software *Atlas.ti* was used for the coding of the data. This translation device is presented in Table 37. The aim of the translation device is to provide a step-by-step description of how such an analysis can take place. This sort of transparency aims at guarantees that the analytical process is explicit and replicable. In the creation of the translation device, I relied on the work of LCT researchers who worked with similar concepts and research topics.

Table 9.37*A Translation Device for Specialization Codes in the 15 Student Essays*

| Themes in data sets | LCT manifested emphasis on: | concept as | Indicators | Examples from data |
|----------------------------|--|-------------------|---|--|
| DISCIPLINARY KNOWLEDGE | Content knowledge, specialized skills, semiotic resources | ER + | Content knowledge is emphasized. Specialized skills and procedures during the visit are valued. Emphasis is placed on the museum as a place of learning. The multimodal features of the exhibition are valued and seen as a benefit for learning. | “The guide of the exhibition was really well-prepared, there was no weapon he would not have been able to talk about for minutes. Each room of the armory dealt with a different age of military history, which in my opinion made the exhibition more comprehensible and collected.” |
| INFORMAL LEARNING | | | | “The other reason was the information and knowledge I have acquired about this topic. Even though I knew some things, this exhibition told me a lot about how the houses were actually constructed, how long it took, and what was required.” |
| MUSEUM VALUE | | | | “I believe the visit brought me closer to art in general and fortunately destroyed the image of the writer living in the ivory tower, I was so familiar with.” |
| SOCIAL SEMIOTIC APPROACH | | ER - | Content and specialized knowledge is downplayed. Emphasis is placed on exchanging ideas in the museum. | “I gain an extended view on certain ages through a new lens.” |
| PERSONAL DEVELOPMENT | Personal knowledge, personal dimension of learning, personal experiences and preferences, social relationships | SR + | Personal experience and interests are valued during the event. Own experiences and feelings are emphasized. The importance of relationships is highlighted. | “I like visiting unusual exhibitions.” |
| PERSONAL PERSPECTIVES | | | | “Maybe it took such a great impact on me because my dream is to become a mother in the future.” |
| SOCIAL RELATIONSHIPS | | SR- | Personal experience and interests are less important during the event. The visitor’s interests are downplayed. | “Even though I am not an architectonic enthusiast in any way, this visit spoke to me, and I really felt like it was not for nothing.” “I concluded that you do not have to be extremely interested in the topic of the given museum, but a well-designed exhibition will catch your attention.” |

This translation device informed the LCT specialization coding of the students' texts, giving insights into the kind of specialization code that dominated their museum experiences. The sample coding of the text used to illustrate the descriptive coding is shown in Table 38. As the Findings and discussion section of this chapter will discuss, this is not the most typical text in the group.

Table 9.38*Descriptive Coding Sample Student Text: A Memorable Museum Visit (S6_2018a)*

| Student text (S6_2018a) | Descriptive codes | LCT codes |
|---|--|------------------|
| This year I had the opportunity to visit the Museum of Military History in Budapest. (1) | (1) location | (ER+, SR-) |
| I saw the Armoury exhibition, also called the Visible Storage of Weaponry. (2) | (2) exhibition theme | (ER+, SR-) |
| The whole exhibition was designed (3) to be very immersive and entertaining, | (3) organization, layout | (ER+, SR-) |
| the guests had the chance to watch closely and finger almost every weapon. (4) | (4) museum learning | (ER+, SR-) |
| The guide of the exhibition was really well-prepared, there was no weapon he would not have been able to talk about for minutes. (5) | (5) museum guide, museum learning | (ER+, SR-) |
| Each room of the armoury dealt with a different age of military history, (6) | (6) exhibition theme, exhibits | (ER+, SR-) |
| which in my opinion made the exhibition more comprehensible and collected. (7) | (7) organization, layout | (ER+, SR-) |
| The armoury's collection of firearms was also enormous, (8) | (8) exhibits, size | (ER+, SR-) |
| I was amazed by (9) | (9) personal experiences | (ER-, SR+) |
| the section which leads the visitor through the history of small arms with the help of around thirty pistols. (10) | (10) art history, exhibition theme, exhibits | (ER+, SR-) |
| In every section there was at least one wax sculpture in period dress, (11) | (11) exhibits, museum learning | (ER+, SR-) |
| I think this made the exhibition more appealing for the younger audiences. (12) | (12) museum audiences | (ER-, SR+) |
| Although I found the admiration of killing tools oddly entertaining, (13) | (13) peculiarity, personal experiences, personal preferences | (ER-, SR+) |
| the real reason I chose this museum visit is that this was the first time I visited a museum with a group of learners as a pedagogue. (14) | (14) community, personal experiences | (ER-, SR+) |
| The event of the museum visit was part of my community practice. (15) | (15) community | (ER-, SR+) |
| It was interesting to see how the students react to the new impulses, and the fact that I had to observe them at the same time made the experience more memorable. (16) | (16) peers' experiences, personal experiences | (ER-, SR+) |
| I concluded that you do not have to be extremely interested in the topic of the given museum, but a well-designed exhibition will catch your attention. (17) | (17) personal preferences, organization, layout | (ER+, SR-) |

During the analysis of the students' responses to the end-of-course questionnaire, I paid special attention to the answers which refer to the exhibition visits (mostly question 2, 3 and 4). First, I took notes in connection with my own lesson notes and the students' feedback and highlighted the key words in the answers (see Tables in RQ 2 and 3 sections). After re-reading these notes and highlighted answers several times, I created categories based on the topics they cover. These topics were closely analyzed in relation with the preparatory texts and tasks and my own lesson plans to reveal pedagogical implications for their use.

The data analysis of the students' answers in the course evaluation questionnaire followed the same analytical process as in the case of the texts about the memorable museum experiences, with the only difference that in this case the research question directed my attention to the responses regarding the exhibition visits. Table 39 shows sample coding and thematic analysis based on the students' answers. The theme WRITING is added in brackets as the writing dimension of the course is discussed in Chapter 11.

Table 9.39

Sample Coding of Students' Answers in the End-of-Course Questionnaire

| Student | Student feedback | Codes | Themes |
|----------------|--|---|--|
| S1 | I didn't really enjoy writing the museum reviews because it was much more difficult for me to reflect on my experiences than I expected. However, I felt it was useful for me. | review writing usefulness | WRITING PERSONAL DEVELOPMENT |
| S1 | I learned many new things: visual grammar for example was useful, the importance and relevance of picture books and how to behave in a museum – what to focus on and now I think of life as different modes are playing part in each of my interactions. | multimodal perspective museum behavior | MULTIMODAL ANALYSIS PERSONAL DEVELOPMENT NEW PERSPECTIVE |
| S2 | I enjoyed the exhibition visits and the review writing tasks the most because I could use my fresh knowledge in this topic, and I got feedback on it. | review writing new knowledge feedback | WRITING ENACTMENT OF THEORIES PERSONAL DEVELOPMENT PEDAGOGY |
| S2 | I've already mentioned it, but they were useful because I could apply what we'd learnt in class. It was an amazing experience. I might have not gone to the Freud, Bacon exhibition on my own. | usefulness | PERSONAL DEVELOPMENT ENACTMENT OF THEORIES |

The following themes were established based on the previously decided codes: MULTIMODAL ANALYSIS, ENACTMENT OF THEORIES, MUSEUM VALUE, PERSONAL DEVELOPMENT, NEW PERSPECTIVE, PERSONAL INTERESTS. The themes of MULTIMODAL ANALYSIS, ENACTMENT OF THEORIES and MUSEUM VALUE were coded under epistemic relations. The new theme of ENACTMENT OF THEORIES was introduced as students reflected on how they were able to link their newly gained knowledge with the museum experiences during the course. The themes of PERSONAL DEVELOPMENT, NEW PERSPECTIVE and PERSONAL PERSPECTIVES were grouped under social relations during the analysis. The new theme of NEW PERSPECTIVE appeared in the students' feedback questionnaire answers as they expressed their awareness of the new perspective they gained during the course and how it contributed to their development. The complete collection of data and its analysis can be consulted in Appendix I. The detailed translation device for this data is presented in Table 40.

Table 9.40*A Translation Device for Specialization Codes in the Student's Answers to the End-of-Course Questionnaire*

| Themes in data sets | LCT concept manifested as emphasis on: | Indicators | Examples from the data |
|----------------------------|--|-------------------|---|
| MULTIMODAL ANALYSIS | Content knowledge, specialized skills, semiotic resources | ER+ | Content and specialized knowledge is emphasized. Specialized skills and procedures during the visit are valued. Emphasis is placed on the museum as a place of learning. The multimodal features of the exhibition are valued and seen as a benefit for learning. |
| ENACTMENT OF THEORIES | | ER- | Content and specialized knowledge is downplayed. Emphasis is placed on exchanging ideas in the museum. |
| PERSONAL DEVELOPMENT | Personal knowledge, personal dimension of learning, personal experiences and preferences, social relationships | SR+ | Personal experience and interests are valued during the event. Own experiences and feelings are emphasized. The importance of relationships is highlighted. |
| NEW PERSPECTIVE | | SR- | Personal experience and interests are less important during the event. The visitor's interests are downplayed. |
| PERSONAL PERSPECTIVES | | | |

9.4 Findings and discussion

9.4.1 RQ 1: How can the students' experiences in museums be characterized before and after the class visits? In other words, what do they value in these visits?

Using student essays instead of questionnaires at this initial phase of data collection revealed a depth of opinions, feelings and attitudes, something that would have been difficult to see in questionnaire data. These essays were not only data collection instruments, but they also acted as important pedagogical tools. By asking the students to verbalize and reflect on these experiences, they could become more aware of their own relationship with the museum as a place of both entertainment and learning. The coding of the content of the essays into themes helped me to get a bird's-eye view of the group's experiences. My overall question was to understand what knowledge practices were dominant in the students' exhibition visits and where they could be placed in the specialization plane (see Figure 5.7).

As Table 39 has already indicated, the most recurrent themes in the students' essays are personal preferences (38), personal experiences (31) and personal development (22). The numbers after each code mark their occurrences in the 15 essays altogether. These codes were categorized under the theme PERSONAL PERSPECTIVES. The codes peers' experiences (10), the idea of belonging to a community (10), the importance of visiting the exhibitions with a member of the family (3) and museum audiences (2) were categorized under the broader theme of SOCIAL RELATIONSHIPS. Both themes manifest the significance of stronger social relations (SR+) in the students' experiences during exhibition visits. Apart from placing their own preferences in the center of appreciation, the students also highlighted the importance of a shared experience with family, friends, classmates and the role of teachers in organizing these visits. These results give directions to how museum experiences create spaces of engagement and informal learning, and how they can become motivating contexts for learning. These students appreciated the possibility of dialogue and learning from their peers, and they reacted with strong opinions and feelings towards the exhibited artworks. They used words such as "shocking" and some of them expressed their confusion and sense of being lost during the exhibition.

The students also reflected on the DISCIPLINARY KNOWLEDGE areas of the exhibition: they described the exhibition theme (22) and the exhibits (11) in detail, and they discussed the

new information presented in terms of art historical knowledge (9), the use of linguistic resources (4), and cultural knowledge or relevance (3). Since their text was written after the initial theoretical sessions about multimodality and social semiotics, some students already showed signs of valuing the organization/layout (12), image-text relations (11) and color (3) and visual grammar (1) of exhibitions, which were categorized under the theme of SOCIAL SEMIOTIC APPROACH, and indicated that they relied on these freshly learnt analytical knowledge of multimodal analysis. Although these themes appear in fewer instances in the essays, they indicated that learning about visual analysis and engaging in discussions about subject areas motivated students to appreciate the exhibitions from a different perspective. This data related to these themes revealed stronger epistemic relations (ER+) to valuable museum experiences.

Museums as places of knowledge building also appeared in the essays. Under the theme INFORMAL LEARNING, I established two important themes: museum learning (12) and museum guide (8). Six students explicitly reflected on learning something new during the exhibition and four of them emphasized the significance of a museum guide and guidance in general. For example, students mentioned “They were useful because I could apply what we’d learnt in class.” (C3_S2) and “Practically, they helped us to see theory in art.” (C3_S7) As I discussed in the section above, the sample analysis featured a text with a stronger focus on disciplinary knowledge in the context of the visit. It focused on disciplinary knowledge and specialized skills development in the context of museum visits, and it represents relatively stronger epistemic relations (ER+, SR-), and thus it is coded in LCT terms as an example of the *knowledge code*. However, the majority of the texts, as already indicated by the number of occurrences of codes in the thematic analysis, represented stronger social relations (SR+) and signaled the presence of the *knower code*, the code which emphasizes the personal dimension of learning, the students’ personal preferences the social experiences through interactions with the community, the family members and peers. An overview of the students’ knowledge practices text by text is presented in Table 41.

Table 9.41*Students' Knowledge Practices in the Context of their Memorable Museum Experiences*

| Student | Occurrences of (ER+, SR-) | Occurrences of (ER-, SR+) | LCT specialization code |
|----------------|----------------------------------|----------------------------------|--------------------------------|
| 1 | 5 | 8 | knower code |
| 2 | 13 | 4 | knowledge code |
| 3 | 11 | 7 | knowledge code |
| 4 | 2 | 11 | knower code |
| 5 | 7 | 15 | knower code |
| 6 | 11 | 6 | knowledge code |
| 7 | 9 | 10 | knower code |
| 8 | 7 | 8 | knower code |
| 9 | 7 | 12 | knower code |
| 10 | 8 | 13 | knower code |
| 11 | 5 | 7 | knower code |
| 12 | 5 | 3 | knowledge code |
| 13 | 5 | 6 | knower code |
| 14 | 19 | 1 | knowledge code |
| 15 | 4 | 2 | knower code |

Museums visits were also presented as prestigious places of authentic knowledge. Based on the overall view of the frequency and quality of the students' reflections, the students demonstrated weaker epistemic relations and stronger social relations to the memorable museum experiences. From the perspective of LCT specialization codes, the students' museum experiences can be characterized mostly by a *knower code* (ER-, SR+). Out of the 15 student texts, 10 students demonstrated stronger social relations, with a few instances of stronger epistemic relations in five essays. This finding shows that students appreciated the social experiences, the social relationships and their own personal interests in terms of these museum visits. Knowing this, a good starting point for engaging museum visits can be a stronger initial focus on the students' feelings, dispositions and social experiences in museums, shifting towards learning opportunities offered by exhibitions during guided visits. In terms of this move towards explicit learning in museum contexts, a social semiotic multimodal view can give guidance in terms of the organization, layout and use of semiotic resources such as signs, color and size which construe meaning. Apart from these non-verbal semiotic qualities, learning about the use of language and the organization of texts in exhibition can also give guidance in building knowledge in these contexts.

9.4.1.2 Students' knowledge practices in connection with museum visits after the course

In the analysis of the students' responses in the end-of-course questionnaire, the themes have shifted towards stronger epistemic relations (ER+, SR-). The full data set containing the students' answers and the coding of the data can be consulted in Appendix I. Out of the 12 students who have completed the feedback questionnaire, one student expressed the importance of personal interest, reflecting on the lack of enjoyment in one exhibition because of the topic. The most frequently mentioned aspects of exhibition visits were categorized under SOCIAL SEMIOTIC ANALYSIS (18), DISCIPLINARY KNOWLEDGE (12), and ENACTMENT OF THEORIES (6). The numbers after each category indicate the number ideas related to them occurred in the 12 student feedback questionnaires. Students reflected on the possibility of seeing theoretical knowledge in practice, trying out new skills in a different context, and they appreciated the multimodal features of the exhibitions. The root of their enthusiasm and interest can be found in specialized knowledge and procedures, leading me to appreciate the importance of explicit instruction of specialized procedures such as social semiotic visual analysis or the analysis of texts in a museum from a linguistic perspective (e.g., O'Toole, 1994; Blunden, 2017; Ravelli, 2006).

Students also highlighted the importance of personal development (9), reflecting on gaining new perspectives (9) and gaining more authenticity. Two students also mentioned feeling more knowledgeable to take their own students to exhibitions in the future. One student mentioned that some tasks were less enjoyable because of their lack of interest in comics. Although these themes represent stronger social relations, the theme of PERSONAL DEVELOPMENT indicates a growing awareness of the personal dimension of learning, which is often a shift towards the appreciation of the role of knowledge and language use in the contexts of the course and the museum visits.

These results indicate that through the series of discussion, writing and research tasks, there are shifts in the students' knowledge practices. Generally, students reported gaining more confidence and a more objective view of the pedagogical opportunities that lie in the interaction with artefacts. These shifts which were observed both in their self-assessment at the end of the course and their assessment by me at the end of the course indicate that during a one-semester course, explicit training initiates the strengthening of epistemic access to new ways of engagement. This process can lead to the formation of a new, *cultivated gaze* (Maton, 2014) through prolonged exposure to more multimodal texts and exhibitions in shared experiences

and discussions. The short training the students received also contributed to these shifts showing the signs of the appearance of a *trained gaze* (Maton, 2014), which, in LCT terms, represents the presence of stronger epistemic relations, or in other words, reliance of disciplinary knowledge and specialized skills in museum interactions. Such interactions can be observed by the students' appreciation of the organization, the semiotic resources, the language use and the pedagogical potential in these visits. These findings also indicate the wide-ranging benefits of a short yet intensive program in multimodal literacy development with embedded museum visits. Based on these initial findings, the study and analysis of the deeper structure of these gazes needs to be carried out in future studies. In what follows, I will describe some of the tasks which contributed to the students' training in multimodal social semiotic knowledge practices.

9.4.1 RQ 2: What kind of tasks and processes contribute to the students' multimodal learning in the museum?

The changes in the students' knowledge practices in museum learning contexts happened as a result of a series of pedagogical tasks and reading assignments supported by group discussions and guiding questions. Although the students were not asked to specify the tasks and processes that contributed to their learning in the museums, their answers reveal these aspects of their experiences with a strong focus on how developing their language skills and learning about disciplinary areas contributed to a more complete and engaging learning experience. This highlights the interconnectedness of the often-segregated content- and language-based learning experiences and leads to a functional view of language. Apart from the students' feedback, my own observations also informed me in the development of museum visit tasks. Self-assessment was not the aim here given the new disciplinary areas the students had not been familiar with. However, I was interested in their overall course and learning experience, which will be discussed in Chapter 11.

Both exhibition visits can be described as challenging and inspiring at the same time. The *Kids'N'Comics* (2018) exhibition presented an excellent opportunity to practise the recently studied visual analysis and intersemiotic analytical approaches. Based on our pre-visit discussions, students had been familiar with these painters of *Freud, Bacon and the Painting of the London School* (2018) exhibition through the advertisement posters featured all across the city. They also found their visual style and thematic choices demanding to engage with.

This exhibition seemed the perfect opportunity to transform their immediate personal responses to paintings into analytical considerations of artworks. Such exhibitions need preparation in terms of their content and interaction with the images. However, the close reading of the students' answers and their analysis in terms of links with the course topic and set reading tasks indicate that not only the pre-visit tasks contribute to this preparation process. Table 42 presents the students' answers in the end-of course questionnaire with the coded themes next to the quotes. Under Course topic and Set Reading, Connected task and TLC stage, I added my own observations based on the lessons plans and my own notes. For example, S8 mentioned "multimodal meanings" in connection with the paintings at the exhibition, indicating the enactment of social semiotic theory and analysis in their interaction with the paintings. Another informative example can be read in the answer given by S9:

Comic books can and will be used as a learning tool.

The Freud family was even bigger and more successful than I thought.

Museum informational descriptions are more difficult to create than I thought.

I don't think I'll ever forget the word "salience."

In my analysis, these reflections are connected with the following tasks:

- classroom discussion of the teaching potential of comics
- research task before the visit to be shared with the group on the online educational platform
- reading and discussion about the role of written texts in the museum
- social semiotic compositional analysis

Based on the analysis of the students' answers, the most relevant tasks are listed in Table 44 below, and they are grouped according to their appearance in the Teaching Learning Cycle. The review writing task is not discussed in this chapter as Chapter 10 focuses on it entirely.

Table 9.42*Students' Answers in the End-of-Course Questionnaires on the Topics and Tasks During Course 3*

| Student | Student answers in end-of-course questionnaire | Theme | Course topic Set reading | Connected task | TLC stage |
|----------------|--|--|---|--|--------------------------------------|
| S1 | “I didn’t really enjoy writing the museum reviews because it was much more difficult for me to reflect on my experiences than I expected. However, I felt it was useful for me.” | review writing useful | Review writing | Review writing | Independent Construction |
| S1 | “I learned many new things: visual grammar for example was useful, the importance and relevance of picture books and how to behave in a museum – what to focus on and now I think of life as different modes are playing part in each of my interactions.” | multimodal perspective | Social semiotic multimodal theory | Multimodal reading practice Guided discussions about the area of study Description tasks Exhibition visit guiding questions | Field Building Deconstruction |
| S2 | “I enjoyed the exhibition visits and the review writing tasks the most because I could use my fresh knowledge in this topic, and I got feedback on it.” | review writing multimodal perspective | Review writing Social semiotic multimodal theory | Review writing | Independent Construction |
| S2 | “I’ve already mentioned it, but they were useful because I could apply what we’d learnt in class. It was an amazing experience. I might have not gone to the Freud, Bacon exhibition on my own.” | visual grammar image-text relations | Social semiotic multimodal theory | Multimodal reading practice Guided discussions about the area of study Description tasks Exhibition visit guiding questions | Field Building Deconstruction |

| Student | Student answers in end-of-course questionnaire | Theme | Course topic Set reading | Connected task | TLC stage |
|----------------|---|--|--|---|--------------------------------------|
| S4 | “I enjoyed the museum visits and reviews, during my university studies before I didn’t have any kind of tasks like this and it was refreshing.” | review writing novelty | Review writing | Review writing | Independent Construction |
| S5 | “I could analyse the picture in a more in-depth way, maybe I could feel that I have more authenticity towards the exhibitions.” | visual grammar, image-text relations | Social semiotic multimodal theory | Guided discussions about the area of study Description tasks Research tasks | Field Building Deconstruction |
| S7 | “Practically, it helped us to see theory in art. We could experience it and think more about the theory, even develop new thoughts in relation.” | enactment of theories | Social semiotic multimodal theory | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Deconstruction |
| S8 | “I liked the second exhibition better; I really think that those paintings contained multimodal meanings. We could really see what we have learnt about. I did not as much like the first one, somehow comics are not very close to me.” | multimodal perspectives language and learning in museums | Social semiotic multimodal theory Language and learning in museums | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Deconstruction |
| S9 | “Comic books can and will be used as a learning tool. The Freud family was even bigger and more successful than I thought.” “Museum informational descriptions are more difficult to create than I thought. I don’t think I’ll ever forget the word ‘saliency.’” | visual grammar, image-text relations language in museums | Social semiotic multimodal theory Language and learning in museums | Guided discussions about the area of study Description tasks Research tasks Exhibition visit guiding questions | Field Building Deconstruction |

| Student | Student answers in end-of-course questionnaire | Theme | Course topic Set reading | Connected task | TLC stage |
|----------------|--|----------------------------------|-----------------------------------|--|---|
| S10 | “I learnt new things e.g., about comics and also I saw two examples of using museums visits for educational purposes.” | language and learning in museums | Language and learning in museums | Guided discussions about the area of study | Field Building Guided Practice (in the museum) |
| S11 | “They broadened my knowledge (both personal and cultural knowledge). It was really useful to put the different theories and terms into context.” | enactment of theories | Social semiotic multimodal theory | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Guided Practice (in the museum) |
| S12 | “The two exhibition visits, we had the opportunity to use the acquired knowledge in practice.” | enactment of theories | Social semiotic multimodal theory | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Guided Practice (in the museum) |
| | “Museum visits are cool and I am going to bring my students to exhibitions as well.” | learning in the museum | Language and learning in museums | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Guided Practice (in the museum) |

Note. The highlighted parts indicate the themes.

Apart from the tasks described in Chapter 7 (Case study 1, Research question 2), additional discussions during and after the visits as well as the review writing task contributed to the learning experience in the context of the museum visit. The tasks are discussed below based on their role within the Teaching Learning Cycle adapted for the course. This TLC focused directed students towards control of/critical orientation to the exhibition as a large multimodal text (see Figure 6.12).

9.4.1.1 Implications for Pedagogy: Setting Context and Building Field – Deconstruction and Guided Practice

This well-structured pedagogical process is informed by context setting and field building in each step of the Teaching Learning Cycle (Dreyfus, Humphrey, Mahbob & Martin, 2015). As discussed in Chapter 2, conceptual and language development are seen as inseparable constructs in the sociocultural approach to language learning. This view is embraced in the CLIL approach to second language teaching, that is the integration of content and language development in the context of English language lessons. In the immediate context of this course and the museum visits presented here, directing students towards control of multimodal texts (no matter if it is a course book, an illustrated book, a website or an exhibition), also meant building and activating their multimodal literacy skills. In doing so, each step of the pedagogical process relied on advancing their second language skills, knowledge of multimodal resources, multimodal analytical skills and, as an overall approach, changing their attitudes along the way. Creating the tasks within the different stages of the TLC connected the students' advanced second language development with knowledge of multimodality.

In preparation for the exhibition visits, students needed to build and share knowledge of the themes of the exhibition, and this Building Field stage. From the perspective of language development, this encouraged students to engage with a variety of texts through reading and listening, finding information in a variety of texts, and summarizing their new knowledge in spoken (in the classroom) or written (on an education platform) form. Based on the described themes and tasks above highlighted by the students, the knowledge, skills and attitudes which need to be addressed can be established as:

- building vocabulary related to the exhibition theme;
- reading multimodal texts such as museum leaflets, museum websites;
- finding information on these websites;

- researching new information about the theme online and offline;
- sharing information with peers in class;
- sharing information in a short, written text on an educational platform or in an e-mail,
- building knowledge about the semiotic resources of museums: space, objects and linguistic resources (labels, leaflets, audio recordings, albums, activity books) – all of which can be defined as metasemiotic knowledge.

Building background knowledge

Students need to become familiar with the field of the exhibitions before they start analyzing them. In academic contexts, Building Field essentially includes reading preparatory texts often with the help of scaffolding questions and the group discussion of these reading experiences (Dreyfus et al., 2015). In addition to reading, image research tasks can also contribute to building knowledge of the curricular area.

A week before the visit, the students read the article “Dumbing down for museum audiences: necessity or myth?” (Blunden, 2006), and we brainstormed a series of texts which are present in the museum. As both Blunden (e.g., 2006) and Hooper-Greenhill (1999) observe, museum learning and museum communication extend the exhibition event and space, and leaflets, catalogues, books, mobile apps and websites are also part of the whole exhibition experience. Before the second visit, the students were asked to read two more texts about learning in the museum (Hubard, 2007; Blunden, 2017), which served to further expand the students’ knowledge of the topic.

As part of the home assignment, students were sent a link to the exhibition website and were asked to find out about the themes of the exhibitions. In the case of the first one, they listened to a podcast about speech bubbles in comics by the comics artist and theoretician Scott McCloud (99pi, 2018, <https://99percentinvisible.org/episode/speech-bubbles-understanding-comics-scott-mccloud>) on the website 99% Invisible. Before the second visit, the students were asked to explore the museum exhibition webpage and find an interesting piece of information on the Internet about the exhibition or the artists and share them in a comment below my note on the educational platform we used for class communication. Both Google Classroom and Edmodo platforms offer a user-friendly and safe environment for sharing materials, assigning tasks and posting questions and ideas. This encouraged students to rely on more resources in

the preparation process and also share the pieces of information they find with others. During Course 3, the group used Edmodo for online communication.

These preparatory tasks contributed to learning about the curriculum topic, establishing prior knowledge, and helped students reflect on discipline-specific features of the exhibitions. Taking students to exhibitions is beneficial in terms of implicit and explicit learning, and these visits can become beneficial through knowledge building about the field of multimodality and language development focusing on conceptual vocabulary development, guided speaking and scaffolded writing tasks.

Deconstructing the large multimodal text of an exhibition

Within the Teaching Learning Cycle (Rothery, 1994), the Deconstruction stage focuses on the features of a particular text type or genre through teacher-led modelling and student-led activities, which typically include finding examples of the modelled language features, reassembling segments of the text, and discussion of the linguistic patterns (Humphrey & Macnaught, 2011). Based on this approach, tasks before the exhibition sessions contributed to the students' museum experiences through the discussion of the theme (Building field) of the exhibition, the website of the exhibition and language use in exhibitions in general. Informed by my experiences and the students' feedback, the most successful tasks can be categorized in four main areas: learning to look, completing the exhibition visit worksheets, guided discussions and writing tasks after the visits.

In preparation for the visits, the picture and multimodal text description and discussion tasks (focusing on visual grammar, image-text relations and reading path) provided background knowledge and a certain level of confidence and authenticity for the students to engage with museum exhibitions. More directly, before the visits, the discussion of the students' expectations, reading about the themes of the exhibitions and giving scaffolding questions to answer during the visits helped students with an increased awareness of the semiotic features and the pedagogical potential of these exhibitions. The questions featured in Box 7 helped students organize their ideas during the exhibition visits and explore the most typical features of the exhibition as a multimodal text. The guided discussions focusing on these questions and the students' experiences were conducted to co-construct knowledge in the group, activating their descriptive, summary and interpretation skills in English. In terms of explicit and specific

language development, this helped students improve their advanced English proficiency on several levels. In terms of speaking, they practised presenting and commenting on descriptions. They followed modelled examples of image and multimodal text summary and interpretation. They also gained insights into how they can ask questions from their fellow students to clarify or challenge a statement.

The students were also reminded to share their opinions and memories of this exhibition with examples. An important pedagogical exercise was to remind students to downplay their strong personal preferences and apply analytical and disciplinary knowledge to reflect on the exhibits. Some students mostly focused on their likes and dislikes, at which stage they were reminded to rely more on the guiding questions seen in Box 7.

Box 9.7

Guiding Questions for the Freud, Bacon and the London School Exhibition

Bacon, Freud and the Painting of the London School

Hungarian National Gallery

November 2018

Making Meaning with Visual Narratives

Narrative

How does the whole exhibition construct a narrative?

Which painting represents the most memorable narrative for you?

- How does it achieve this effect?

Multimodality

What makes the exhibition a multimodal experience?

How does the multimodal aspect of the exhibition influence the meaning potential of the artworks?

What effect did the interplay of various semiotic resources have on the viewers?

How does a visit like this encourage the understanding of a multimodal approach to narratives?

Learning

How does the exhibition facilitate learning and knowledge-building in the museum?

What resources are available?

What use of language is made in the exhibition?

How could you make the written texts more effective in the exhibition?

Looking

Remember to focus on the visual aspects of the paintings.

First, enjoy them. And then, observe them.

Think about some aspects of visual grammar

- Narrative structure: gazes, vectors
- Contact, Distance, Point of view
 - demand, offer, close up, angles, involvement, position of the viewer
- Information value: placement of elements
- Framing, layout, composition
- Salience: size, color

Some questions to help you look

1. Where do you look initially?

2. What is represented?

3. How realistic is the image?

4. How does this image engage you?

5. How do all the elements combine together to make a coherent visual text?

Apart from the discussion of the students' expectations, the themes and the semiotics of the exhibition space, the students read about the use of language in museums texts such as labels, leaflets, activity books and other exhibition information materials (Blunden, 2007) before the

visits. Informed by this text, the group discussed a wide range of linguistic features of exhibition texts and labels in terms of the importance of context/environment, text density, syntax, word choices (everyday vs. academic items) and interpersonal meanings (addressing the museum audience in various ways) and the typography of the texts used. The differences between spoken and written English were also reviewed with implications for museum labels. This reading experience and discussions gave students some insights into how linguists can think about texts in different contexts for specific audiences. As pre-service teachers, future translators and language specialists, the students thought about how they can use this knowledge in text production for their students or in translation in the future. The deconstruction of museum texts prepared students to interact with the various texts in the exhibitions visited during the course. Apart from the linguistic outcome, they also gained knowledge about the multimodal space and how written texts interact with them. Such knowledge is essential for classroom teaching practice.

Text production during and after the Visits: Joint and Independent Construction

Within the Teaching Learning Cycle model, the Joint Construction stage is realized in an interactive, collaborative form and guides students to produce a text in the genre they have focused on in the previous Deconstruction step. Here the students can experience and practice text production with the help of the teacher and their peers. Most of the scaffolding is then taken away in the Independent Construction stage to grow autonomy and text control. Joint Construction is the bridge between text analysis and independent text production. As Humphrey and Macnaught (2011) point out, a benefit of this stage is that it focuses on the dynamic process of text creation, while Deconstruction focuses on the text as a product. Both perspectives on texts are essential for academic writing and language development. The authors also explain that even if a short text is generated together in class, the students can benefit from it significantly as they experience the process of making lexical and grammatical choices, editing sentences and paragraphs, and generating new ideas together. This shared experience simply reveals what goes on behind the scenes during a writing process, and it gives the enjoyable task of thinking and creating together as a group.

Museum exhibitions offer plenty of opportunities to explore different types of texts from labels through information leaflets to activity books. These resources are especially valuable and instrumental in the hands of language teachers, who would like to use engaging experiences to

generate language development. However, the richness of museum exhibitions can also be their limitations at first sight. They are large multimodal texts, which could be compared to operas in their complexity. Several levels of meaning-making devices come into action in an exhibition: image, objects, sound, video, written and spoken language, and space. During the course, apart from these multimodal aspects, it was essential to focus on written language. Ravelli (2006) explains that the most common genres found in museum texts are Reports and Explanations. Both are essential in the repertoire of language teachers, and they should contribute to language lessons. During the course, the students became familiar with features of museum texts, and realized that learning about such text creation is beneficial for text creation for L2 learning purposes. Both contexts need to define the content, the audience and the form of the text precisely for the most successful outcome. For this reason, creating labels and interactive activities became important tasks during the course. During the preparatory lessons for the museum visits, the class analyzed some labels and museum texts (offline and online) together, and we discussed the exhibition website.

Based on my experiences, this Joint Construction stage of the TLC proved to be a challenging task for the language classroom in terms of focusing on a large multimodal text of an exhibition. This was not seen as a surprise as curators and museum specialists work on exhibitions for extended time periods, and it would be unrealistic to expect students to construct something similar to what they plan to visit. Although the Joint Construction stage cannot concentrate on constructing a whole exhibition, various texts can be constructed and recontextualized. This is how my objective was to create only a small text, as suggested by Humphrey and Macnaught (2011) in class, and we worked on a short label and description together in class. As an extended task, I see the pedagogical potential in the creation of a small online or classroom exhibition, and its basic principles can be practiced during Joint Construction.

The students' interest in the topic inspired the creation of a new task idea. One way of completing the TLC based on the exhibition visits is creating online exhibitions of the students' own works or research results based on a theme. First, the collaborative design of such a gallery can be informed by suggestions given by Caple and Knox (2012) regarding authoring picture galleries. Writing captions and texts for the students' galleries is a collaborative writing task which can focus on pedagogical objectives selected by the students. Then, in the final Independent Construction stage, students can create their own galleries or encourage their own students to create classroom galleries based on projects. This task solution only emerged during

classroom discussions and inspired some students to create a small gallery in their final presentation plans. Unfortunately, the time constraints of the course did not allow us to complete this task in class. The proposition of such a TLC is informed by my experiences and student discussions during the course and is presented in Figure 17.

Figure 9.17

Exhibition Visits Within the Teaching Learning Cycle



During the courses, as an outcome of the Independent Construction stage, some students decided to analyze the pedagogical potential of online exhibition, and one student was inspired by the exhibition visits to propose a classroom exhibition design task based on the Roaring 20s. Moreover, the purpose of the exhibition visit was not the immediate outcome of creating an exhibition, the group focused on making meaning in these new environments. However, the exhibition visits served as one of the main fields of the review writing task, which is discussed in the next Chapter.

9.4.3 RQ 3: In what ways do exhibition visits support the students' multimodal literacy development?

In answering this question, I rely on the twelve end-of-course questionnaires completed by the students and analyzed above in the RQ2 discussion section, my own notes and the students' presentations at the end of the course. In general, the exhibitions have proven to be successful both in attendance rates and interaction. All 15 students during Course 3 participated in the visits, and one student who could not join the group on the date of the visit decided to go on her own. The main themes already introduced earlier in this chapter are summarized here as a reminder:

- multimodal awareness
- enactment of theories
- social semiotic approach
- personal development
- new perspectives
- review writing (not analyzed here)
- language in the museum (grouped under social semiotic approach)

Apart from the excitement of sharing such experiences, the students reported that they would not have gone on their own to these exhibitions. The events also supported my assumption that museums are rich places for interdisciplinary projects. Each student could find a connection with the exhibition themes based on their interest in language studies as well as in relation to their second disciplinary area.

Consulting the students' reflection on their museum experiences given to the answer "In what ways have the exhibition visits contributed to your learning?", we can establish the two-way, reciprocal relationship between exhibition visits and multimodal literacy. Exhibition visits are instrumental in Building Field in terms of knowledge about multimodal texts and their educational affordances. In return, the students' developing multimodal literacy skills contribute to their experiences in the museums. In my and the students' opinion, the act of leaving the classroom is a significant factor in this positive outcome, as one student said "I appreciated that we went to museums and did something outside the university" (S3_2018a). As Table 43 demonstrates, eight out of 12 students specifically reflected on how they were able to "see theory in action". By having to step outside the familiar learning environment where

the reading and discussion of abstract and theoretical concepts and interaction with projected images and books dominate the lessons into a complex multimodal space, the students are prompted to make connections between previously gained knowledge and their lived experience both creatively and critically.

Table 9.43*Students' Feedback on Exhibition Visits*

| Student | Student feedback | Themes |
|----------------|---|--|
| S1 | "I know what to pay attention to, what to focus on, I can be much more conscious about exhibitions and evaluate them." | MULTIMODAL AWARENESS |
| S1 | "I didn't really enjoy writing the museum reviews because it was much more difficult for me to reflect on my experiences than I expected. However, I felt it was useful for me." | PERSONAL DEVELOPMENT |
| S2 | "I've already mentioned it, but they were useful because I could apply what we'd learnt in class. It was an amazing experience. I might have not gone to the Freud, Bacon exhibition on my own." | PERSONAL DEVELOPMENT ENACTMENT OF THEORIES |
| S3 | "Both exhibitions were ones that I wouldn't have visited by myself, so I have seen new things. The one with the comics opened the world of comics before me because I have never really read comics before. The Bacon exhibition was also something new and made me think about exhibitions in general in a different way." | NEW PERSPECTIVES |
| S5 | "Maybe the museums visits, because I could feel the gist of the whole aim of the course." "I could analyse the picture in a more in-depth way, maybe I could feel that I have more authenticity towards the exhibitions." | ENACTMENT OF THEORIES SOCIAL SEMIOTIC APPROACH PERSONAL DEVELOPMENT |
| S6 | "I didn't like the cartoon exhibition, but I've mentioned the reason why. I couldn't take part in the second one." | PERSONAL PREFERENCES |
| S7 | "Practically, it helped us to see theory in art. We could experience it and think more about the theory, even develop new thoughts in relation." | ENACTMENT OF THEORIES |
| S8 | "I liked the second exhibition better, I really think that those paintings contained multimodal meanings. We could really see what we have learnt about. I did not like the first one, somehow comics are not very close to me." | MULTIMODAL AWARENESS |
| S9 | "Museum visits because they allowed us to get out of the classroom." "Comic books can and will be used as a learning tool. The Freud family was even bigger and more successful than I thought. Museum informational descriptions are more difficult to create than I thought." | ENACTMENT OF THEORIES NEW PERSPECTIVES PEDAGOGY SOCIAL SEMIOTIC ANALYSIS |
| S10 | "I learnt new things e.g., about comics and also I saw two examples of using museums visits for educational purposes." | PEDAGOGY |
| S11 | "They broadened my knowledge (both personal and cultural knowledge). It was really useful to put the different theories and terms into context." | PERSONAL DEVELOPMENT DISCIPLINARY KNOWLEDGE ENACTMENT OF THEORIES |
| S12 | The two exhibition visits, we had the opportunity to use the acquired knowledge in practice. | ENACTMENT OF THEORIES |
| S12 | Museum visits are cool and I am going to bring my students to exhibitions as well. | PEDAGOGY |

Linking the findings of this RQ3 with RQ1 and RQ3, the changes in the students' gazes imply the development of a multimodal gaze which was achieved by the tasks and procedures the students participated in during the course. Such a shift in the students' knowledge practices can be observed in their own comments during the post-visit discussions, their reviews as discussed in Chapter 10, and in their presentations at the end of the course. An important finding was that students started to look more carefully and discussed the exhibitions from multiple perspectives, entering into dialogues with each other. They paid attention to the reading path, the organization of the texts, the quality of the labels, the relationship between various sections of an exhibition, and the potential confusion the layout and text organization can cause for visitors. They also started to think in terms of language learning potential for their own teaching and learning. For example, students made such comments during the post-visit discussions during Course 2: "First I liked the faces and I noticed that how your visual reading path changes." Another student said: "The more I looked, the more happy faces I saw." They also started making connections between different semiotic modes: "This image reminds me of sounds of music." and "This image reminds me of a song." After the first museum visit in Course 3, students made comments about the confusion the labels caused, namely how certain technical terms were not introduced, and the exhibition texts assumed too much background knowledge without explaining them historically. Such criticism was powered by a clear understanding of the functions of language and compositional elements at an exhibition. The students learnt to reflect on their own experiences within an analytical framework which made discussions more relevant and accessible for anyone who had studied social semiotic multimodal analysis. At the same time, the students were also invited to rely on their own disciplinary knowledge areas and make connections with the disciplines they study at the university, becoming more aware of interdisciplinary meanings.

The role of language development in museum visits

A recurring idea in the students' comments was that exhibition visits were useful because "One could use the previously established techniques while also discovering something new." (C2_S3) Students also appreciated that during these visits they could "feel the gist of the whole aim of the course" (C2_S5), and that they were "refreshing" and they let them get out of the classroom. These visits have powerful pedagogical potential for several reasons. They proved to be motivating and engaging, and they take place in an informal space out of the classroom. This mental and physical space that we cross during our walk or short journey to the museum is important for the students to prepare for something new and real. Out of the classroom walls,

the students see that they can use previously studied technical terms in a new way, and they are motivated to recontextualize scientific knowledge in an everyday environment.

These various benefits of museum visits can be further observed from the contribution of language development to multimodal literacy development. The guiding principle of studying the link between various semiotic resources and language comes to life during these visits. In the meaning-making process during an exhibition visit, the most powerful tool the students had was their shared language, English. The students used English for real language practice: speaking, writing, reading and viewing. However, based on my observations, speaking about the exhibition experiences was also a challenge at first. The guiding questions helped students focus on meaningful exhibits, texts and observe the organization of space, the interaction of texts and the subject matter of the exhibitions. Students were encouraged to listen to my own introduction, then they were asked to describe the exhibits and various semiotic resources. These tasks contributed to practising their analytical skills in speaking. During the post-visit discussions, students used their own notes and memories to provide evidence to their opinions and interpretations, and they also made intertextual observations about the exhibition topic.

Giving enough time to the students to wander around alone or in pairs of groups proved to be an essential step in this learning process. It was the time when they had the opportunity to describe and explain details to each other, point out information the other might have missed and ask questions from each other and me. In a way, museum exhibitions naturally promote thoughtful meditation as well as peer and group dialogues in a real-life context. The personal exploration of the exhibition space was aided by guiding questions I provided the group with right before the visit. Apart from the on-site peer discussion, the whole group gathered to talk about the whole exhibition experience. Dedicating enough time is much appreciated by the students, and as some of them pointed out, even longer discussions are beneficial. Not only do these discussions encourage students to summarize, describe and explain what they saw, but they can also listen to each other's observations and opinions.

As I experienced, the students also enjoy listening to model analysis provided by the teacher. All along this discussion process, the students continuously use the new concepts and expressions introduced during the course, such as "reading path", "spatial meaning", "congruence of meanings", "salient features" and provide examples to these complex terms from the exhibitions. Apart from these social semiotic terms, the students also had the chance

to practice talking in terms of the theme of the exhibitions, for example anthropology and history or a variety of painting styles and subject matters. The students also find engaging interdisciplinary topics to share with each other. For example, students whose second major was History could explain the historical background, others with a second major in Literature or Spanish could make links with their own studies. Both in terms of vocabulary development, interaction in discussions and writing tasks, students develop language skills during these visits. Although some students found the writing tasks to be difficult, they also realized their usefulness for their language proficiency.

Museum spaces create not only engaging and motivating learning opportunities, but they also provide rich educational contexts in which students feel the need to engage in conversations to make meaning with their peers, reflecting on the wide range of modalities present in the exhibitions. In other words, as Blunden and Fitzgerald (2019) point out, for both students and teachers, these visits “can offer unprecedented opportunities to learn about and through different modalities” (p.194).

9.5 Summary

The study presented the procedures and tasks which supported the design and organization of two exhibition visits within Course 3. The most significant theoretical framework that defined both the analysis and conceptualization was the Specialization dimension of Legitimation Code Theory. Through a presentation of epistemic and social relations and the specialization codes, the nature of students’ knowledge practices became visible, and suggestions for the development of a trained gaze have been established. Knowledge about knowledge practices can clearly guide teachers and course planners in understanding what the students’ needs and interests are and the types of pedagogical tasks that work effectively in addressing them. By gaining information about the students’ knowledge practices, their dispositions and ways of knowing become visible, which results in understanding their possible learning paths ahead.

The students’ museum experiences were influenced by the novelty of the exhibition visit, and by the fact that in the informal context of the exhibition, they have the chance to see theory in practice. The recurrent themes of multimodal perspectives including the new approach to multimodal analysis indicate that the scaffolded reading of theoretical and analytical texts, research tasks and group discussions contribute to the positive experience of museum visits.

Students also reflect on the use of language and the possibilities of learning in these contexts, and this relates to the discussion of linguistic resources, labels and learning in museums.

Although pre-service teachers often feel the lack of authenticity and the need for specialized knowledge during exhibition visits, explicit instruction in the field of multimodal literacy can make them feel better equipped to consider such visits in their own teaching. By dedicating time and energy to these visits, the pre-service teachers also understood that such events are worth their time, and they ensure valuable learning opportunities which would not be accessible within the classroom walls. This characterization reinforces the definition of museums as “hybrid learning contexts” (Mutta, Peltonen, Augustin & Varhegyi, 2018, p. 7), creating both explicit and implicit learning opportunities, and promoting the importance of choice and shared experiences in learning.

Echoing the ideas of Maton (2018), there are explicit and implicit benefits of engaging in museum visits. Explicitly, when students visit a museum, they access new information about the arts and other disciplines, and they have the possibility to enact theories discussed in the classroom. During well-designed exhibition visits, the immediate impact includes the recontextualization of new content knowledge as well as guided language practice. Implicitly, as Maton (LCT, 2018) continues to remind us, students learn that art is something that is worth our time and effort, it is important to share and discuss cultural experiences, and they develop the necessary skills to share ideas in a community. In this process, English as their second language became a bridge between experience and knowledge.

CHAPTER 10: The role of writing instruction in the multimodal classroom

10.1 Introduction

In the previous chapter, I presented how exhibition visits were gradually integrated into the course structure of Course 3 based on the positive experiences during Courses 1 and 2. Case study 2 focused on the tasks that contributed to the appreciation of exhibition visits and how these resulted in multimodal literacy development in a group of students. As it has already surfaced in the previous chapter, writing had a significant role in shaping the students' learning in the context of museum experiences. In this chapter, I analyze and demonstrate the role of writing instruction in the multimodal classroom with a special focus on the writing tasks related to the exhibition visits based on my research within the same group as in Case study 2. One of the aims of the *Making Meaning with Visual Narratives* course was to develop the students' multimodal literacy skills and to guide them in gaining control over multimodal texts. In this process, at the beginning of Course 1, speaking and small writing activities such as descriptions dominated the course. As I developed the structure of Course 2, I included several writing tasks, which were well-defined by Course 3. One of the aims of the writing tasks was to help students reflect on the multimodal texts (such as a picture book or an exhibition visit) from the perspective from their social semiotic multimodal studies.

This study shows how two pedagogical approaches were implemented in the context of Course 3 focusing on multimodal literacy development. The two frameworks are genre-based pedagogy informed by Systemic Functional Linguistics (SFL) (Martin & Rose, 2008) and the Semantics dimension of Legitimation Code Theory (LCT) (Maton, 2013, 2014) as introduced in Chapter 5. Genre-based pedagogy developed by SFL educational linguists informs scaffolding literacy development with a focus on the semiotic features of texts. LCT is a sociological framework for researching and informing educational practice, and it conceptualizes knowledge practices and their organizing principles within social fields of practice. More specifically, the Semantics dimension of LCT conceptualizes organizing principles underlying knowledge practices through their semantic codes. It is important to keep in mind that SFL and LCT are separate theories with 'different insights that are complementary and which together can offer greater explanatory power' (Martin, Maton & Doran, 2020, p. 26). In the context of this research study, they are brought together to support literacy development mostly by revealing how students can access academic knowledge in the context of a unique artistic experience. However, the two theories offer different aspects on how

students represent experiences, insights and knowledge in academic texts, and the text analyses presented here do not aim to prescribe certain knowledge practices to the different stages of their texts.

The study demonstrates how the understanding of genre structures (Martin & Rose, 2008) and insights into the organizing principles of knowledge practices by examining context-dependency as explained in LCT Semantics (Maton, 2014) contributed to changes in the students' Academic English written production based on the experiences of visiting art exhibitions during the course.

10.2 Research questions

One of the aims of the 'Making Meaning with Visual Narratives' course was to develop the students' multimodal literacy skills and to guide them in gaining control over multimodal resources. However, aiming theoretically too high in these reflections, in other words the "Icarus effect" (Maton, 2013, p. 19), would be counterproductive because it would only present theoretical knowledge without the ability of connecting abstract concepts with experiences. In this respect, knowledge-building during the course was designed with semantic shifts (Maton, 2013) in mind to visibly connect the students' previous experiences and the shared experiences with the abstract concepts and analytical framework of social semiotic multimodality (e.g., Kress 2010).

Within this context, I formulated three research questions in connection with the students' written responses to two exhibition visits during the autumn semester of 2018.

RQ 1 How does the review writing task contribute to knowledge-building during the course?

RQ 2 What knowledge practices are present in the students' reviews?

RQ 3 How can genre-based pedagogy contribute to the students' learning?

Inspired by these experiences, in the autumn semester of 2018, I formulated three research questions in connection with the students' written responses to the two exhibition visits.

10.3 Research methods

10.3.1 Research context

Students usually arrive with diverse experiences and knowledge of text types at the English Studies programs at universities. In the Hungarian context, most of the language development courses focus on perfecting students' spoken and written skills for an advanced level (CEFR C1) proficiency exam at the end of the first year. However, there is no uniform understanding regarding what genres are expected from students at different courses and universities as course coordinators create the writing and language development syllabi based on different approaches to genres and writing pedagogy. The most common written tasks are argumentation, interpretation and critical reflection in English Studies programs. In this context, SFL-informed genre pedagogy provides a clear overview of guidance for the writing instructor and the students.

In a foreign language learning context, previous experiences with genres in the students' L1 often influence their writing in new educational contexts (e.g., Kang, 2005), and this issue of transfer of L1 writing practices needs to be remembered during writing instruction. Several elements of the Hungarian secondary school exam text types correspond to the taxonomy of school genres described by Rose and Martin (2012). Secondary school exams in Hungarian Language and Literature (Oktatási Hivatal, 2017), require knowledge of genres from the genre families of arguments and text responses: exposition, critical interpretation and comparative critical interpretation of literary works. Control of bureaucratic and rhetorical text types such as complaints, requests, comments, appraisals and letters of reference are also expected by the end of secondary education. However, at secondary school level English, students are not expected to be familiar with academic genres. Instead, the following text types are defined as requirements: at intermediate level (Common European Framework of Reference, CEFR B1) personal communication (e-mail, message, blog, journal entry), invitations, letters; at upper-intermediate level (CEFR B2) letter to the editor and article for a (student) newspaper (Oktatási Hivatal, 2017). This suggests that students need a new introduction to academic genres in English in the context of their university studies.

10.3.2 Participants

In the autumn term of 2018, there were 15 students in the course, and they all completed the review writing tasks as summarized in Table 18. Thirteen students followed the English teacher training program and had another field of study apart from English, one student was in the English Studies program, and one student was a visiting student. The students' level of English was advanced (CEFR C1 and C2), and they were in the fourth year of their studies.

Table 7.18 (repeated detail)

Participants of Course 3

| Time | Course category | Course title | Participants | Specialization | Year |
|----------------------------|---|--|---------------------|------------------------------|-----------------------------------|
| 2018 autumn Course 3 | Specialization in Applied Linguistics | Making Meaning with Visual Narratives | 15 | 15 OTAK 1 MA 1 Erasmus | 4 th - 5 th |

10.3.3 Data collection methods and procedures

A glimpse at the main blocks of the course in Table 44 reveals its organizing principles, informed by the phases of the TLC (Rothery, 1994). During the first, Deconstruction phase, students were introduced to social semiotic multimodal analysis through image and multimodal text discussions and reading tasks. As a special extension, five lessons were dedicated to two museum visits, which are described as the lessons of the intervention, based on a complete TLC specifically designed for the purpose. In the final, Independent Construction phase of the whole course, during the last two seminars, the students presented their research projects inspired by the course.

The written tasks comprised four different types of texts during the course: recounts, descriptions, reviews, and a slideshow/poster presentation. First, students wrote recounts of childhood reading, and then recounts of memorable museum experiences to recall significant events which had shaped their own relationship with reading and museums. During the first lessons, to practice multimodal analysis, students wrote descriptions of images and multimodal texts such as paintings, picture book pages, websites, and magazine covers. Then, during the exhibition visits, the students wrote two reviews of two separate exhibitions. The final presentation task was the creation of a multimodal text such as a presentation.

Table 10.44*Overview of Course 3 Schedule*

| | Lessons 1-3 | Lessons 4-5 | Lessons 6-10 | | Lessons 11-13 |
|----------------------|---|---|--|---|--|
| Content | Guided text discussions; Theoretical readings | Detailed text discussions, focus on visual grammar, intermodal relations, picture books | Exhibition 1 Pre-visit preparation: speech bubbles and comic books; language and learning in museums; Post-visit discussion | Exhibition 2 Pre-visit preparation: online resources to learn about the exhibition; language and learning in the museum; Post-visit discussion | Students' presentations of their chosen topics on multimodal text analysis |
| Writing tasks | Picture descriptions, Recounts | Review examples | Exhibition review 1 | Exhibition review 2 | Slideshow / poster presentation |
| TLC phases | Deconstruction | | Embedded TLC in the context of exhibition visits | | Independent Construction |

10.3.3.1 Scaffolding review writing: lesson steps

While genre-based pedagogy informed explicit writing instruction through its focus on the context and structure of the text, LCT Semantics informed the organizing principles of how specialized knowledge demonstrated in the students' reviews. In what follows, I give an overview of the implementation of these approaches in pedagogical tasks before, during and after the exhibition visits.

The sequence discussed in this study focuses on the specific TLC designed around the two exhibition visits. Preceding and during the exhibition visit block of the seminar, two sessions were dedicated to the discussion of comic books, picture books and illustrated books in class. After the shared reading and analysis of some books, students selected a book and presented it to their peers. During these oral book presentations, the three main stages of the review genre were introduced. Following this session, the students were encouraged to read reviews in popular magazines and newspapers and also revised the stages of the review genre through model texts (Martin & Rose, 2008). A useful addition to this step was the joint drafting of a review and re-ordering the paragraphs of model reviews.

Preceding and during the exhibition visit block of the seminar, two sessions were dedicated to the discussion of comic books, picture books, and illustrated books in class. After the shared

reading and analysis of one book – for example, *Where the Wild Things Are* by Maurice Sendak (1963) – students selected a book and presented it to their peers. Some students brought their most cherished picture books to class and worked with them. During these oral book presentations, the three main stages of the review (Martin & Rose, 2008) were introduced. Following this lesson, students completed a research task, looking for reviews of books, concerts, exhibitions or films of their own interest. They were encouraged to find these reviews in popular entertainment magazines and newspapers. During the next session dedicated to writing and language practice, first the stages of the review genre were discussed through model texts, and then this structure was compared against the students’ own findings. Other selected texts from online newspapers and blogs further illustrated how the review genre is structured in popular journalism. One review *The New York Times*, called “Inside the Box” (Wolk, 2012) introduced a graphic novel. Another text from *The Guardian* also concerned a graphic novel (Ware, 2014).

During the same sessions, the students were also introduced to the LCT Semantics concept of context-dependency with the help of a tutorial video (AUT literacy for assessments, 2018) on using semantic gravity (i.e., the context-dependency of meaning in texts) and discussions about semantic gravity in writing and teaching. For easy access and clarity, semantic gravity was illustrated through an overview of linking concrete experiences with generalizations and theories/concepts, which represents a three-level analysis of semantic shifts.

The first exhibition visit took place in a small gallery near the university. The title of the exhibition was *Kids’n’Comics*, and the exhibits were artworks of contemporary Hungarian graphic artists. The exhibition was organized to guide the visitor through stories of growing up. This small exhibition space created opportunities for collaborative group dialogues before, during and after the exhibition. The second exhibition visit happened at the *Bacon, Freud and the Painting of the School of London* exhibition at the Hungarian National Gallery. This famous and popular exhibition displayed almost ninety paintings on two floors and several rooms. The students received a list of questions organized around the topics of multimodality, learning and language in the exhibition (see Appendix H for a full list of questions).

During the exhibition visits, further scaffolding was provided through a list of viewing questions, directing the students’ attention to the presence of semiotic resources and the learning opportunities they offered. The reviews were written after a short class discussion that

followed the exhibition visits. Students received feedback both in terms of the structure and the logical development of the review. In the case of reviews that presented strong context-dependency or no semantic shifts, the feedback included comments on semantic waves in the paragraphs. There was a slight modification in the First and Second Review Writing Tasks in terms of their wording, which can be compared in Boxes 8 and 9.

Box 10.8

The First Review Writing Task

Write a review about the visit to Deák 17 Gallery. In your review, discuss the following topics.

1. Describe the context of the visit.
 - Why did you visit? What were your expectations?
2. Describe the exhibition.
 - Describe the whole exhibition. OR
 - Choose an interesting artwork and describe it.
3. Evaluate the visit.
 - Write about your own response.
 - How does the exhibition relate to the course?

Write your review in 600-800 words.

After the second visit, students prepared another review based on the instructions in Box 9. The reviews were assessed with a focus on the structure and the organization of ideas in the texts. In both writing tasks, students were asked to take on the role of a language teacher who writes for fellow teachers about the exhibition in an English language teaching journal.

Box 10.9

The Second Review Writing Task

Write a review about the ‘Bacon, Freud and the Painting of the School of London’ exhibition. In your review, discuss the following topics.

1. Context
 - What is this exhibition about?
2. Description
 - Describe the use of language and the interplay of semiotic resources at the exhibition.
3. Evaluation
 - Evaluate the use of written text in the exhibition.

Write your review in 600-800 words.

In this final written assignment, the students were expected to demonstrate an understanding of specialized knowledge in their own writing. Responding to the everyday experience enacting academic, expert roles demanded a shift in the students' way of thinking. They needed to view this exhibition having the knowledge of semiotic resources and pedagogical value of an exhibition visit. Changing their social role in the context of the visit also meant changing the knowledge practices they enacted in the reviews. This conceptual development is related to a higher level of semiotic mediation, described as *metasemiotic mediation* (Coffin & Donohue, 2014, p. 117). Apart from the metalanguage of genres, the metalanguage of semiotic resources also gave access to more meanings within this academic discourse.

10.3.4 Data analysis methods and procedures

The two sets of exhibition reviews written by the 15 students were collected, resulting in 30 reviews with each review between 600 and 900 words. These texts were analyzed in three cycles. The first reading of the texts happened during the course, when feedback was given to the students, focusing on the review stages and semantic waves. Then, the second and third readings provided more in-depth analysis of the texts with the same focus points. First, I examined the students' understanding of the review genre in the two sets of texts. Second, I looked at the semantic gravity (context-dependency) of the reviews, coding the texts based on meaningful units, which were sentences or clauses in some cases. Both tasks can be consulted in Appendix J.

The first reading of the texts happened during the course, when feedback was given to the students, focusing on the genre stages and the characteristics of semantic gravity. Then, the second and third readings provided more in-depth analysis of the texts with the same focal points. First, I examined the students' understanding of the review genre in the two sets of texts. Second, I looked at the context-dependency of the reviews, coding the texts sentence by sentence, and in some cases, clause by clause.

To guide the analysis and make the coding decisions transparent, a translation device was developed based on other research studies enacting LCT semantic gravity. Three translation devices (Maton, 2014; Georgiou, 2016; Kirk, 2018) were studied in detail. The basic principle of creating a translation device or external language of description (Maton, 2016) is the same across all translation devices enacting semantic gravity, that is that they represent LCT concepts and connect them with the description of the coded content and examples from the

data. This way, these translation devices can be read from left to right and vice versa, making the analysis explicit and transparent. The translation device for this particular study is presented in Table 45. The semantic gravity analysis of two sets of reviews can be consulted in Appendix L.

Table 10.45*Translation Device for the Semantic Gravity Analysis of Students' Exhibition Reviews*

| Semantic gravity | Coding categories | Coding responses | Description of coded content | Example quote from student reviews |
|-------------------------|--------------------------|-------------------------|---|--|
| Weaker | SG-- | Enacting theories | Student refers to a theoretical principle, specialized or abstract knowledge without reference to the exhibition | “As Gunther Kress expresses particular perceptions can be conveyed by different semiotic modes.” (C3_S5_R2) |
| | SG- | Generalization | Student makes generalized comments about the exhibition while explicitly providing some references to multimodal perspectives | “Last but not least, size is also a means of meaning-making.” (C3_S5_R2) “Besides language and the paintings, as semiotic resources, other signs of meaning-making are present in this exhibition.” (C3_S5_R2) |
| | SGØ | Summary | Student summarizes the exhibition experience | “photographs have a quite important role in some artists' work” (C3_S5_R2) “Visualizing the exhibition as a timeline enables us to discover the incredible dialogues between artists.” (C3_S5_R2) |
| | SG+ | Description | Student describes the exhibition space and objects with concrete examples | “The exhibition presents almost ninety paintings from painters of the London School (Francis Bacon, Lucian Freud, Frank Auerbach, and Leon Kossoff), and also from contemporary artists who have been inspired by their figurative work of art (Cecily Brown, Lynette Yiadom-Boakye).” (C3_S5_R2) “Francis Newton Souza is playing with light in ‘Two Saints in a Landscape’, a completely black painting” (C3_S5_R2) |
| Stronger | SG++ | Personal response | Student reflects on personal engagement, opinions and emotions during the exhibition experience | “I was a bit disappointed, but fortunately I was able to find some quite interesting comics” (C3_S5_R1) “I also liked that both the drawings and the texts had a big enough size to read and look at.” (C3_S5_R1) |

During the analysis and coding of the reviews, the first readings determined the strengths of context dependency that could be observed. This translation device was shared with fellow LCT researchers who gave me feedback about the clarity and accuracy of the coding. This is how five levels of semantic gravity were defined for the analysis of the student texts based on the variety of the knowledge practices they exhibited in the reviews as can be read in the ‘Description of coded content’ column. In the teaching practice, these were reduced to the three levels of concrete experiences, generalized ideas and theories. For example, if the content contained expressions such as ‘I was a bit disappointed’ or ‘I also liked that’, the response was coded as [SG++], functioning as the students’ self-reflection. Such a perspective gives insights into the student’s personal reactions and emotional engagement. The next level, coded as [SG+], contained detailed descriptions of the exhibition space and objects such as ‘Francis Newton Souza is playing with light in *Two Saints in a Landscape*, a completely black painting.’ This describes a concrete example from the exhibition, informing the reader about the context of the event. Descriptions which summarize the exhibition experience, for example, ‘photographs have a quite important role in some artists’ work’ were coded as [SGØ]. When students described the exhibition space while explicitly providing some references to multimodal perspectives, their responses were coded as [SG-], for example ‘size is also a means of making meaning.’ The weakest level of semantic gravity was coded as [SG--], representing abstract and specialized knowledge, often referencing academic work. For example, the response ‘Kress argues that particular perceptions can be conveyed by different semiotic modes’ introduces a theoretical approach without any references to the exhibition space.

10.4 Findings and discussion

In the following section, I will answer each research question (RQ) by first presenting the results of the analysis, and then interpreting and discussing them. One pair of reviews by the same student is used to illustrate the findings. This pair of reviews, as also explained in the results of the RQ2 is representative of the whole group in terms of the changes in students’ semantic profiles.

10.4.1 RQ 1: How does the review writing task contribute to multimodal knowledge-building during the course?

This research question aimed at understanding how review writing tasks shaped the students’ museum visit experience in the context of the course. As introduced in the overview of the context of this research, the students’ writing was supported by the scaffolding tasks which

helped with the different genre stages as described by Martin and Rose (2008). Reading the texts in three cycles during the data analysis, eclectic writing practices were found in all of the students' first reviews. Most typically, the students' initial reviews contained elements of a variety of genres such as recounts, personal responses and critical interpretations with elements of descriptions.

Table 10.46

Genre Structures in a First Review (C3_S5)

| Paragraph | Expected genre stage | Observed stages: genres | Example from data (C3_S5_R1) |
|-----------|----------------------|--|--|
| 1 | Context | Record of events: recount Reaction: personal response | "I visited the exhibition mostly because it was a group activity and I have an interest in the topic." |
| 2 | Description | Description: review Record of events: recount | "When I saw the first scene I immediately felt the connection; it drew my attention." |
| 3 | | Background: historical | "To be honest, this realization I encountered made me feel good in a way that I could finally benefit from my history courses at university. On top of that, I was working in a summer camp for children, where we dealt with the Roman Empire, and I was so proud of my little brother, who also took part, that he had learnt the name of the roman sword, whereas a lot of people do not know." |
| 4 | | Evaluation: review | "This shows the numerous adaptability of comics." |
| 5 | | Evaluation: personal response | "As a reflection on the visit itself I could start with the relevance to the course." |
| 6 | | Reaction: personal response | "Personally, I felt empowered by the little knowledge I gained so far." |
| 7 | Evaluation | Reaction: personal response | "Finally, I would like to add that this kind of group activity fulfils my requirements for an open-minded educational setting." |

Table 46 shows a set of examples of the different elements detected in a typical Review 1. This text was also used to illustrate the semantic gravity analysis in RQ 2. The full text, together with another example review can be consulted in Appendix K. After the feedback given on the first reviews and the discussion of the aim of each stage, the second set of reviews showed more control of the review structure, with a growing tendency to include interpretive and analytical comments instead of personal comments about the exhibition details during the Description stage. There were only 4 students who produced a review based on the task

instructions. However, the majority of the group, 8 students followed the expected three stages but also included texts typical of the stages of analysis, evaluations or personal responses in the descriptive paragraphs. Three students' texts strongly combined personal responses, recounts and descriptions all through their texts. An interesting change after the first reviews was the students' tendency to include multimodal analysis based on the newly studied theoretical concepts. Except for the three cases of strongly mixed texts, personal remarks were shared in the Evaluation stage, taking the role of the language teacher, not the everyday museum visitor.

The skill of writing in a particular genre is necessary for teachers and professional writers, as they are often assigned to teach or write based on precise guidelines. Implicitly, students are expected to possess these skills by their secondary school exams. In the first reviews, students based their observations on their personal preferences, feelings and opinions, and less on objective descriptions, analysis and evaluation. The reasons for the initial writing challenges can be the result of the transfer of writing attitudes acquired in the students' L1 writing education and the lack of clear instructions in their writing experiences. These interpretations can be further investigated with the help of interviews. The shift in the students' positions is also seen as a result of the activation of their freshly encountered knowledge and the introduction of explicit genre pedagogy.

The most significant observation regarding writing tasks is the need for clear specifications about the function of the stages in the genre, and making the students understand that good observational skills manifest in written descriptions, which are necessary for further analysis and evaluation. The two review writing task instructions are presented in Appendix J, and they demonstrate how the expected genre stages were clarified in the second review writing task. When students become confident with writing various text types for specific audiences, they can organize their own observations and ideas in a meaningful way, and they can be prepared for critical interpretation and reflection. This way a review writing task is an important step in building knowledge about a certain topic such as the pedagogical value of exhibition visits. Based on my observations, it is the teacher's responsibility to give enough guidance and clear criteria regarding the expectations of the text production, even with simple tasks such as a review writing.

In terms of multimodal knowledge building, the reviews served as tools that facilitate reflection after each exhibition visit. These tasks also encouraged students to organize their ideas in terms of revisiting the context of the experience, and then describing the overall exhibition space seen as both a multimodal text and community experience. Finally, reviews invited students to write evaluations informed by their newly gained knowledge about multimodality and multimodal learning. The review writing task became the contemplative ending of the exhibition which enabled students to enact theoretical and analytical approaches towards multimodal texts based on a real experience.

10.4.2 RQ 2: What knowledge practices are present in the students' reviews?

As discussed above, this study draws on the LCT concept of semantic gravity to understand the different knowledge practices demonstrated by the students. The specifications of the multimodal social semiotic disciplinary context of the course resulted in clear expectations regarding what knowledge practices needed to be demonstrated in the texts, and a wide semantic range was estimated in the reviews. Writing about an exhibition visit implies the necessity of context-dependency, with exact details of the exhibition space and objects. Since the students were assigned the role of an expert teacher who prepared the review with knowledge of the pedagogical and multimodal meaning-making potential of museums, they were also expected to demonstrate insights from such perspectives.

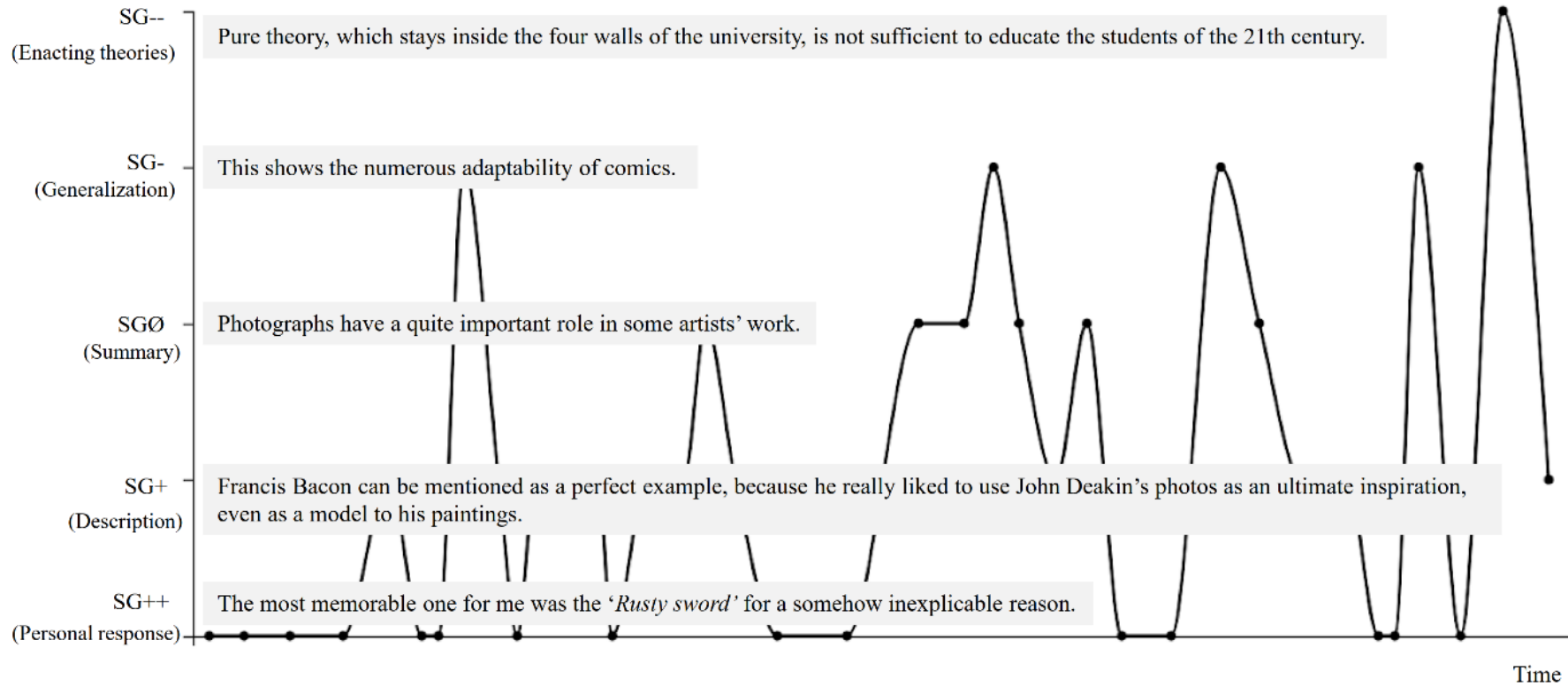
As described in the previous section on the genre specifications, the first set of texts mostly contained elements of personal responses and recounts. From the perspective of semantic gravity analysis, such elements in the students' texts resulted in strong semantic gravity within the writer's personal context, instead of the expected description of the museum space or summary of the experience. This is the main reason for the introduction of the coding level SG++, which indicates the strongest level of context-dependency, representing opinions and observations strictly from the viewer's own perspective, locked in the immediate context of the self.

The semantic profiles presented below in Figures 18 and 19 show tendencies of the changes in the most typical students' semantic profiles in Review 1 and 2, who followed the review structure but still combined different genre elements in them. Figure 18 presents one detailed semantic gravity analysis of a typical first review, based on clause and sentence level analysis of the students' text already featured in Tables 45 and 46. Examples from the student's text are

added to the semantic profile, and the complete translation device used for the analysis can be consulted in Table 45. For insights into how the semantic gravity analysis was carried out, consult Appendix L. Two sets of reviews (C3_S1 and C3_S5) have been added there to show how the text markup and the line graphs are created through 5-level semantic gravity coding with the SG++, SG+, SGØ, SG- and SG- -as presented in Table 45.

Figure 10.18

Semantic Gravity Analysis of the First Exhibition Review (C3_S5_R1)



The sentences at the beginning of the text (the first four black dots) show strong semantic gravity which reflect a series of personal comments about the students' feelings at the exhibition, for example:

I visited the exhibition mostly because it was a group activity and I have an interest in the topic. [SG++] I have tried to use comics in my English lessons, but I have not exposed myself to them enough yet. [SG++]

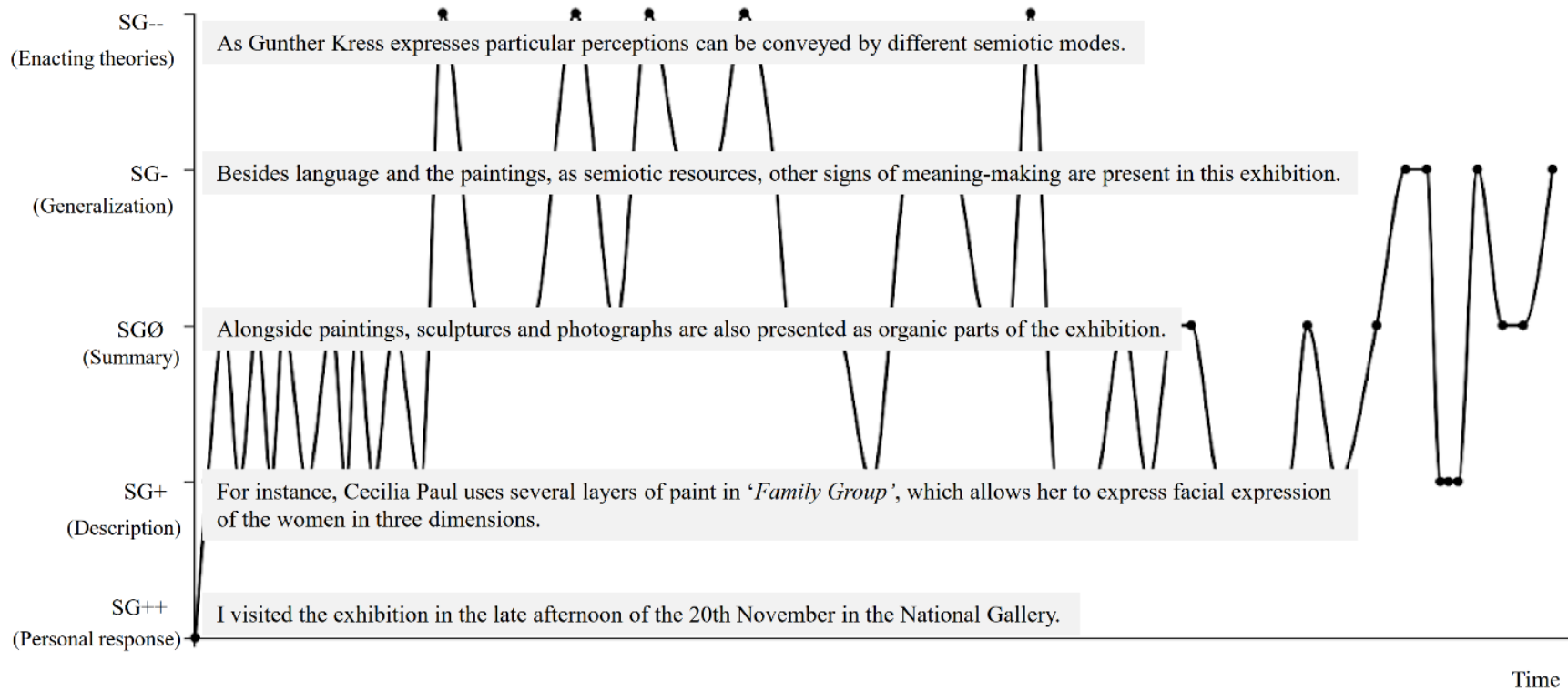
This example from the second paragraph of this review shows how the students shift between description, personal response, generalized ideas and multimodal perspectives:

The most memorable one for me was the '*Rusty sword*' for a somehow inexplicable reason. [SG++] When I saw the first scene, I immediately felt the connection; it drew my attention. [SG++] I fell in love with [SG++] the concept of a tricolour comic, especially the concept of adding a third emphasizing colour to the black and white 'background'. [SGØ]

In this first text, the student shared details of the exhibit, but it was presented from an extremely personal perspective, almost as if this piece of text was part of a letter to the friend. After the feedback given on this first review, the students' second writing showed less focus on the personal feelings, and more on the exhibition itself. As a comparison, Figure 19 presents the semantic gravity analysis of the same student's second exhibition review.

Figure 10.19

Semantic Gravity Analysis of the Second Exhibition Review (C3_S5_R2)



In the second review, the semantic threshold has clearly moved up a level, which, consulting the translation device created for the study, shows the point of reference, the concrete examples were based on the exhibition space and not on the student's own personal experience. This profile also shows a typical writing strategy of introducing highly valued expert voices as introductions to observations, thus structuring the descriptions through multimodal theories, which is not necessarily typical in entertainment reviews:

Alongside paintings, sculptures and photographs are also presented as organic parts of the exhibition. [SGØ] Alberto Giacometti's figurative sculptures can be seen as the adaptation of the paintings; as the characters would come alive. [SG+] This serves a complementary role in meaning-making, as a film adaptation to a book. [SGØ] Photographs have a quite important role in some artists' work. [SGØ] Francis Bacon can be mentioned as a perfect example, because he really liked to use John Deakin's photos as an ultimate inspiration, even as a model to his paintings. [SG+]

In this second example, the student provides a summary of the exhibition, and at the same time gives insights into observation techniques and illustrates the commentary with concrete artistic examples.

The most significant result is that the students' point of reference became the exhibition itself instead of their own personal memories and feelings induced by the exhibition. Similar changes can be seen in 12 reviews, but three of these concentrated their personal reflections in the evaluation which means stronger semantic gravity [SG++] in the Evaluation of the exhibition. 12 students kept a raised semantic profile at the level of [SG+], which indicates a focus on the museum as a source of examples. Three students kept the subjective, personal engagement in the second review, showing signs of knowledge-based observations, but still seen through a lens of personal beliefs, opinions and feelings all through the description.

After the feedback on the first reviews, students gained understanding of the different knowledge practices, achieving a wider semantic range with the introduction of multimodal viewpoints through descriptions and illustrative details from the exhibitions. Another course with similar writing practice would most certainly help students with more confident control of their knowledge practices in different interactions and writing tasks.

Semantic gravity waves and knowledge-building

The semantic gravity analysis indicates that the move away from a strong reliance on their personal perspectives was the first major shift the students performed. The distancing objectivity of descriptions is what prepares students for forming an evaluation, and then for the analysis and critical interpretation of texts and events. Creating these shifts and weaving the experiences with viewpoints demonstrating specialized knowledge are essential practices for taking part in well-informed and knowledge-powered dialogues in the classroom or any discourse community. Responding to the everyday experience enacting academic, expert roles demanded a shift in the students' way of thinking. Changing their social role in the context of the visit also meant changing the knowledge practices they enacted in the reviews. This conceptual development is related to a higher level of semiotic mediation, described as "metasemiotic mediation" (Coffin and Donohue, 2014, p. 117). Apart from the metalanguage of genre pedagogy, the metalanguage of semiotic resources also gave access to more meanings within this academic discourse.

Based on these results, semantic gravity analysis can be used as a teaching and feedback tool to help students make visible these shifts between their knowledge practices, and as an analytical tool as well. An important step is the creation of the translation device presented earlier in this paper, which can be adapted for different research contexts.

10.4.3 RQ 3: How can genre-based pedagogy contribute to the students' learning?

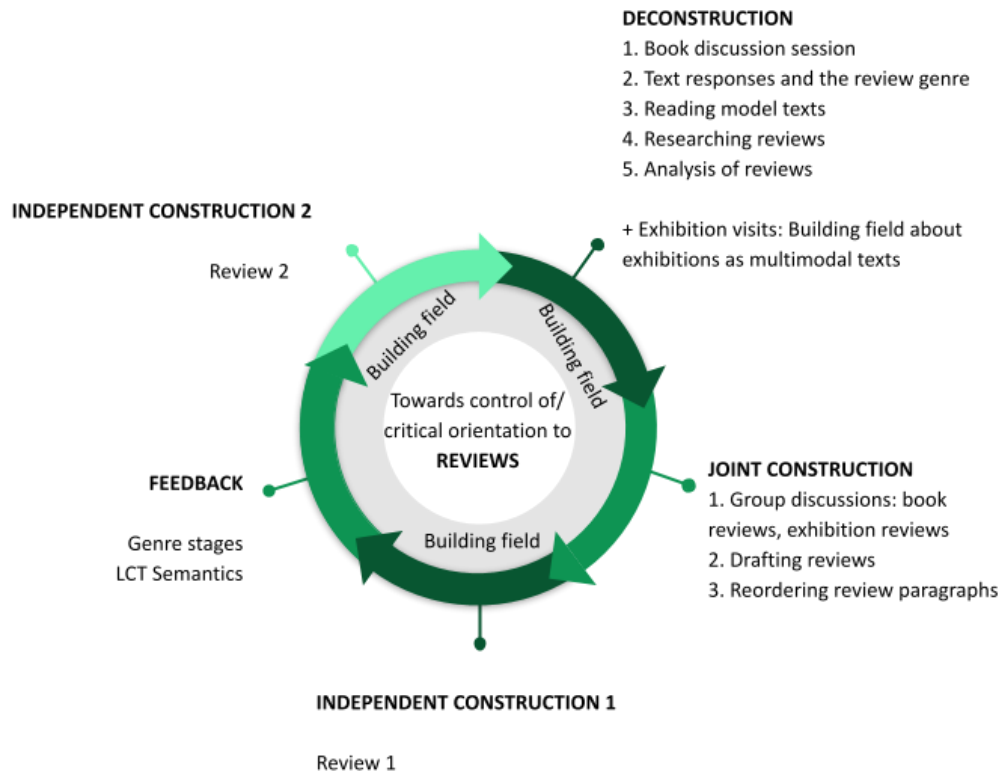
The discussion of this research question is based on the insights provided by the intervention procedures and the analysis presented above. The development observed in the students' review writing can be interpreted as the result of explicit genre-based pedagogy implemented not only in the intervention phase, but all through the course design. Students were asked to write different genres for different pedagogical purposes all through the course. First, the recount of a memorable experience activated their own memories of museum visits. These texts, already shown in Chapter 9, contained a strong focus on personal experiences, which shows a previous pattern of anchoring their reviews in their own experiences. However, the recognition and ability to write in a different genre structure is a legitimate expectation for an advanced level English Studies student. Then, the picture descriptions prepared them for the objective description of multimodal texts. The multimodal text analysis enacting theories helped them enact new concepts of social semiotic multimodality which they relied on in the

final presentations. The reviews discussed here as part of the intervention had the greatest impact on the students' understanding of the social and pedagogical role of different texts not only in education, but in other aspects of their lives. Only one student mentioned not enjoying review writing at all, and another one, who did not enjoy it, wrote that they "felt it was useful." Five students explicitly reflected that they either enjoyed or found the review useful, saying for example "I enjoyed the exhibition visits and the review writing tasks the most because I could use my fresh knowledge in this topic, and I got feedback on it" (C3_S2). Some students also pointed out the novelty of this task, for example "I enjoyed the museum visits and reviews, during my university studies before I didn't have any kind of tasks like this and it was refreshing" (C3_S4).

Inspired by these results, in future courses I decided to include a wider range of reviews as model texts, and instead of reading only book reviews, I find it advisable to include a model text of an exhibition review, a film review, and a book or concert review. Indeed, in subsequent courses, I decided to encourage students to find reviews of a wide range of events or texts. Apart from the variety of the texts, it is also beneficial to talk about the role of the different stages of review or any other genre in writing assignments both in educational and other professional contexts. Asking students to describe what they expect in a review reveals how genres are "staged, goal-oriented social processes" (Martin & Rose, 2008, p.6), and if they have expectations towards certain texts, their own readers will have expectations toward their texts. The readers of their reviews were defined before the task as fellow English language teachers who read an English language teaching journal. Diverting from the expected stages of a professional or academic text is possible as long as the writer is aware of the changes made, and probably makes their writing choices explicit or at least reasonable. This way students can realize that having knowledge of genres is empowering in their academic and professional lives.

Figure 10.20

The Teaching Learning Cycle Adapted for Review Writing during the Course



During the intervention stage built around the exhibition visits, the stages adapted from the scaffolding model of the TLC provided a clear pedagogical approach to guide students in this writing development as presented in Figure 20: Deconstruction of model texts, Joint Construction based on group discussions and writing tasks, Independent Construction 1 of Review 1, Feedback 1 on Review 1, Independent Construction 2 of Review 2, Feedback 2 of Review 2. Repeating the Independent Construction twice, based on explicit prompts and feedback helped students concentrate on their exhibition experiences instead of having to guess the expectations of the course tutor.

The integration of the TLC aimed to illustrate how the model can be adapted to guide students towards control of different genres. However, the text production outcome of the TLC was only one of its benefits during the course. The process of arriving at the Independent Construction stage created a rich learning experience which included a variety of speaking and writing

activities both individually and as a group. During this course, the TLC provided an empowering pedagogical model with the possibility of shaping it to the students' needs and the objectives of the course.

10.5 Summary

This small-scale qualitative study focused on specialized knowledge-building within a course on multimodal social semiotics with English language teacher trainees, who were asked to write exhibition reviews among other text types. The several readings and the analysis of the data show that making expectations within a writing task explicit and realistic is key to successful writing development. Not only were the expected stages modeled and practiced before writing, but the students also received further scaffolding through feedback enacting the LCT concept of semantic gravity, visualizing and analyzing the context-dependency of their writing. These findings indicate that the more explicit scaffolding and feedback are, the more controlled and informative the students' writing can become. Presenting the writing task with a focus on the relevance of context, target audience and organizing principles of writing contributed to the students' learning. Apart from receiving an introduction to review writing, the students also practiced organizing their ideas with the help of the LCT Semantics concept of semantic gravity. Semantic gravity contributed to this process as a teaching, assessment and analytical tool, informing both the teacher and the students about the knowledge practices enacted in exhibition review writing in terms of their relative context-dependency.

These exhibition visits created memorable learning experiences and formed the basis of further knowledge-building. However, such experiences without the collaborative discussion of multimodal analytical perspectives and the individual writing tasks would have remained only positive memories. In this learning process, the genre-based approach to writing instruction has proven to be time-saving and empowering both for the students and their tutor.

CHAPTER 11: The way they see it: Course evaluation through the students' perspectives

“I learnt a new perspective of looking at things, and most importantly I got tools to help me to explain them.” (C3_S3)

11.1 Introduction

This final chapter focuses on the students' experiences based on their own feedback at the end of the courses. As the quote above succinctly summarizes, the students gained new perspectives during the course, and by giving them the chance to share their own insights, the story of the learning process became clearer and more organized for themselves and their teacher. This long endeavor can only be completed by giving voice to its main participants, the students themselves. All through the courses, I listened to their passing comments, questions and requested feedback carefully and with much interest. Course development seemed possible only by listening, and showing interest in the students' self and course assessment. When students were asked the right questions with true interest, they started to talk and think about their own development. This dialogue informed my own work lesson by lesson and term by term. Naturally, my own aims, expectations, and theoretical and pedagogical principles were already well established, providing a firm base for this development. However, the students' ongoing and final feedback made change and real development true and possible. One of the most exciting moments of each course was receiving the students' end-of-course questionnaire answers in which they reflected on their own experiences during the term.

In this manner, this chapter discusses the students' learning experiences during the three courses, summarizing and analyzing their expectations, perceived difficulties, self-assessment and course assessment. I consider it necessary to give time and space to these as all through the courses the students were treated as fellow researchers whose opinion mattered and influenced the development of consecutive courses. Such a perspective is a unique quality of qualitative classroom research which would be a mistake to ignore. This is how this chapter focuses on the recurring themes in the students' answers in the end-of-course questionnaires courses. This way, the data collected in three slightly different groups and classroom contexts gives insights into the benefits, potentials, and difficulties of a multimodal literacy course.

By analyzing the students' answers, three important concepts surfaced: awareness, reflective practice and reciprocity. For a university graduate and a teacher trainee, these are all highly expected values which form part of an invisible curriculum. These outcomes of the course contribute to the value of the whole research project not only in terms of multimodal literacy development, but also in terms of pedagogical practice.

11.2 Research questions

to gain insights into the students' experiences, I formulated the following research questions at the beginning of Course 1:

RQ1 What are the students' expectations of this course on multimodal discourse analysis in the English Studies program at this Hungarian university? What inspired them to choose the course? What do they expect to learn here?

RQ2 In what ways has the course proved useful for the students?

RQ3 What difficulties do students perceive in relation to the course?

RQ4 What do students appreciate about the course?

These questions remained with me all through the courses, and I was constantly curious to find out about the students' interests, development and their own perception of the whole course. At the end of each course, my first task was to evaluate the coursework based on my own difficulties, successes, the students' texts and presentations, and their answers given to the end-of-course questionnaires. Showcasing the students' experiences at the end of the course appreciates the importance of this joint effort we experienced all through the courses.

11.3 Research methods

11.3.1 Research context

The context of the research is identical to the preceding three studies, it can be revisited in Chapter 7.4.

11.3.2 Participants

The most intriguing part of carrying out such data collection is learning about the aims, interests, limitations and preferences of the students all through the coursework. This is how their development became real and unique at the same time. Of course, apart from looking at

the individual participants, I also observed the development of the group as an entity, shown in Table 47. Although not every student could give feedback at the end of the courses, their numbers were high enough to show patterns in their thinking and experiences. The participants of this study are the same as the ones in the previous studies. The number of students who have been included in this study is indicated under Participants: answers/students.

Table 11.47

Participants of the Three Courses and the Number of Given Feedback

| Time | Course category | Course title | Participants: answers/students | Specialization | Grade |
|-------------------------------|--|---|---|--|--|
| 2017 autumn Course 1 | Specialization in Applied Linguistics | Making Meaning with Visual Narratives | 17/17 | 11 OTAK 5 BA 1 Film Studies 1 Erasmus | 5 th 3 rd |
| 2018 spring Course 2 | Content-Based Language Development | Content-based Language Development through Art and Museum Texts | 7/13 | 11 OTAK 2 BA | 2 nd and 3 rd |
| 2018 autumn Course 3 | Specialization in Applied Linguistics | Making Meaning with Visual Narratives | 12/17 | 15 OTAK 1 MA 1 Erasmus | 5 th |
| | | | 36 answers | | |

11.3.3 Data collection methods and procedures

11.3.3.1 Elicitation procedures: pre- and end-of-course questionnaires

Each course began with a pre-course questionnaire and a long discussion with each student. I asked the same questions from everyone, and primarily wanted to find out why they joined the course and what their expectations were. It was also important to gain insights into their previous experiences regarding the visual arts, multimodality and museum visits. Apart from the continuous reflection on their own development, I also asked the students to fill out anonymous end-of-course questionnaires. Only at the end of Course 1 did they hand in their reflections with their names as explained in Chapter 7. The details of the pre- and post-course questionnaires can be revised in Chapter 7. The data collection instruments used in this study are presented in Appendix M.

11.3.3.2 Observations

I collected observations in the form of teacher's notes and communication records from the various educational platforms (Edmodo, Google Classroom) and e-mail exchanges. I also found it important to share my own reflections with fellow teachers as such discussions helped me see my own experiences from a less subjective perspective. The various observation methods can be revisited in Chapter 7.

11.3.3.3 Production tasks

The students carried out a series of creative writing tasks during the course. The texts produced by the students informed the various research studies presented before and they also give insights into the students' multimodal literacy development. Given that I did not rely on any tests to assess the students' preliminary multimodal literacy, these production tasks served best to gain valuable insights into the students' skills.

The memorable museum experiences writing assignments and the exhibitions reviews informed me about their changing relationship with museums. Another informative task was the students' research plans and presentations as presented in Chapter 7. These research plans and presentations were significant for two reasons. First, they were based on the freshly gained knowledge of multimodality. Second, they were inspired by the students' own preferences at the same time. This is how they showed me how they were able to use and recontextualize multimodal perspectives and analysis in a theme of their own choice.

11.3.4 Data analysis methods and procedures

The data analysis happened in several cycles, similarly to the analysis methods and procedures in Chapter 7. However, it was important to change the lenses through which I read these texts. To understand the students' perspectives, I read the students' answers again in several cycles for information which can provide answers to the research questions of this study. There was no direct answer to these research questions, I needed to read their answers so carefully that I almost memorized their reflections on the course. These answers and my own notes taken during the lessons together formed a narrative which gave insights into the students' experiences. After the descriptive codes had been highlighted and defined, the recurring themes were established for each research question. These analytical tables can be consulted in Appendix N. The data analysis was carried out in ATLAS.ti. Apart from the analytical numbers

and quotes giving information about the frequency of topics in the students' answers, my own perception of their lived experiences also informs the following sections. However, I find the students' own voices the most revealing: their own words give invaluable information about how they see their own development and the values of the course. Table 48 gives an overview of this study.

Table 11.48

Overview of Case Study 4

| | Research questions | Data sources | Methods of analysis |
|---------------------|---|---|------------------------------|
| Case study 4 | RQ1 What are the students' expectations of this course on multimodal discourse analysis in the English Studies program at this Hungarian university? | Pre-course questionnaire Teacher's notes | Qualitative content analysis |
| | RQ2 How developed is the students' multimodal literacy at the beginning of the course? | Pre-course questionnaire Description tasks | |
| | RQ3 In what ways has the course proved useful for the students? | Teacher's notes Communication records Students' research End-of course questionnaire | |
| | RQ4 What difficulties do students perceive in relation to the course? | Teacher's notes Communication records End-of-course questionnaire | |
| | RQ5 What aspects of the course do the students value? | End-of course questionnaire Communication records | |

11.4 Findings and discussion

11.4.1 RQ1: What are the students' expectations of this course on multimodal discourse analysis in the English Studies program at this Hungarian university?

Students expressed their expectations at the beginning of the course in the pre-course questionnaires and during the first discussions. In these feedback sheets, Question 4, "What are your expectations of this course?" requested them to write freely about their expectations. In general, the course was seen as something new and interesting that the students had not experienced before. The analysis of the students' answers in the questionnaire revealed that the most prevalent patterns revolved around uncertainty and something unknown and unfamiliar, which was themed as UNCERTAINTY (mentioned 12 times), and the theme NEW AREA (6)

is related to it. In terms of course content, the students expected VISUAL ANALYSIS (9), VISUAL NARRATIVES (2), FILMS (3), LANGUAGE TEACHING (3) and DISCUSSIONS (3). These answers indicate that multimodality was a new area for the students. Although it was introduced and explained in the course descriptions, not one student mentioned anything in relation to it. Interestingly, the TITLE (3) also influenced some students' decision to take this course, indicating that even giving the right title to the course can influence the students' choices of subjects. The theme of uncertainty can reveal various aspects of the students' expectations. At the beginning of Course 1, the students demonstrated a lot of uncertainty about what the course would entail and based on the title they expected something to do with visual analysis. For example, they mentioned "I don't really know what to expect" (C1_S11), "I'm not exactly sure" (C1_S14). These and similar answers were coded as UNCERTAINTY, indicating that students had not yet experienced anything similar before. Other answers about the content also show some level of uncertainty and their experience of a different kind of approach: "I was actually expecting a more 'boring' approach, reading formal texts from books or something similar." (C2_S6). This shows that the student was probably used to theoretical readings and discussions during such seminars. Another student expressed their concern: "I was a bit afraid to be honest." (C2_S7). Not knowing what to expect also appeared in the students' answers, for example: "I honestly had no ideas based on the title; I could imagine everything from hardcore linguistics to looking at picture the whole time." (C3_S3). All these answers suggest that the students had not experienced anything similar before, or if they did, it was not explicitly done so that they would be aware of the theoretical and analytical approach followed by the course.

After Course 1, for departmental and curricular reasons, I needed to change the course title to *Content-Based Language Development: Visual Arts and Museum Texts*. I was not definitely against this idea, as I was hoping that it would make the focus of the course clearer. However, the students were still unsure about what the course would be about, and they were simply inspired by the idea of engaging with the visual arts. By Course 3, which was called *Making Meaning with Visual Narratives* like Course 1, students arrived at the first lesson having some understanding of what the course would be about as their peers had recommended it to them.

To sum up, these answers and my own observations show that multimodality, multimodal discourse analysis and visual narratives were new fields of study for the students of these courses. At first, they could hardly grasp the relationship between linguistics and multimodal

discourse analysis. What truly inspired them was their genuine interest in the visual arts, narratives and the multimodal texts the course promised to investigate.

11.4 .2 RQ2: In what ways has the course proved useful for the students?

The students’ answers show a saturated picture of their own academic development including personal development, teacher development and a greater awareness of the multimodal aspect of teaching materials or simply the world around them. To answer this question, I analyzed the students’ feedback first by creating descriptive codes in the data analysis software ATLAS.ti. I started by focusing on the questionnaire questions which contain relevant answers for this research question. Then, I looked for the codes in the students’ answers, and as certain patterns started to appear, these codes were then grouped into code groups or themes. In Appendix N, I share six randomly selected coding samples, and the summary of the codes. In Table 49, I present the themes and example quotes are presented. Following the table, I discuss the emerging themes based on this data set.

Table 11.49

The Students’ Perceptions of the Usefulness of the Course

| THEMES | Codes/Number of times mentioned | Quotes from students’ answers |
|--------------------|---|---|
| SEMIOTIC ANALYSIS | semiotic tools (27) visual analysis (25) typography (3) | <p>“I learned many new things: visual grammar for example was useful.” (C3_S1)</p> <p>“What I mean by this is that I have so far never or hardly ever consciously analysed the relationship between a text and a picture. Owing to this, I am now equipped to infer a little or even a lot more from certain texts.” (C1_S6)</p> <p>“Talking about and using typography, which can be important later in my studies.” (C3_S6)</p> |
| KNOWLEDGE BUILDING | multimodal knowledge (23) more cultured (1) | <p>“I learned many new things: visual grammar for example was useful, the importance and relevance of picture books and how to behave in a museum – what to focus on and now I think of life as different modes are playing a part in each of my interactions.” (C3_S1)</p> <p>“I feel like I have become more cultured in a sense.” (C1_S13)</p> |

| THEMES | Codes/Number of times mentioned | Quotes from students' answers |
|----------------------|---|--|
| MULTIMODAL AWARENESS | importance of pictures (1) interdisciplinary perspective (1) multimodality (22) new perspective (25) | "In addition to this, something that really sticks with me is the idea that everything we read or look at is multi-modal and mono-modality does not exist because it is just the way that we focus on one aspect." (C1_S10) |
| TEACHER TRAINING | exhibition visits in teaching (1) picture books in teaching (5) pictures in teaching (3) teaching-related topics (9) | "It gave me a new perspective on what I can use in my life, for example to put together the puzzle's pieces when I plan a lesson." (C3_S7) "During this course I learned about the importance of pictures and how they can be used in teaching." (C1_S1) |
| APPLICABLE SKILLS | how to behave in museums (1) how to give presentations (2) practical (5) real-life relevance (6) organizational skills (1) sense of agency (1) | "Moreover, if we want to design a website, a brochure or any other text that uses different modes; we have to know how to direct the gaze of the viewer to achieve the desired effect on him." (C1_S14) |
| DISCUSSIONS | discussions (6) speaking development (3) | "In my opinion, it was really useful that we always discussed these afterwards which made us aware of what made us write those things and how many different things influence our ideas about one image." (C1_S10) |
| LANGUAGE DEVELOPMENT | review writing (1) speaking development (3) vocabulary development (3) | "I learned some useful expressions and phrases through visual art analysis." (C2_S1) "We listened to each other's ideas and a process emerged and that is when I learned a lot." (C1_S15) |
| MUSEUMS | exhibition visits in teaching (1) how to behave in museums (1) language in the museum (2) teaching learning (1) | "Museum informational descriptions are more difficult to create than I thought." (C3_S9) "Museum visits are cool and I am going to bring my students to exhibitions as well." (C3_S12) |
| THINKING | critical thinking (2) interdisciplinary perspective (1) open-minded (1) | "I've learnt to think in a more abstract way." (C3_S11) "I've learned to be more open-minded to new impulses" (C3_S11) "and it is definitely something I can make use of as a future teacher as well, if anything just to make my students more open-minded" (C1_S9) |

Based on these findings, I found wide-ranging implications of the effectiveness of the course for the students, which are discussed below. Also, there has been consistency in the students' answers all through the three courses. Although the courses differed slightly, the core idea of

providing the students with a multimodal semiotic perspective through new experiences and a firm theoretical base did not change. This approach can be seen reflected in the students' answers. By Course 3, students mentioned their positive experiences in connection with museum visits more frequently, which is understandable given the growing presence of my focus on the impact of museum visits during the course.

Semiotic analysis

One student mentioned that “the most useful activity was the focus on pictures and the visual grammar because it improved my understanding of attaching value to them. The ‘scientific’ way of looking is not that abstract anymore because of the balance of theory and discussions.” (Anonymous student feedback after the first course).

Most of the feedback reflected on such and very similar ideas: the appreciation of new theoretical and analytical knowledge, and the possibility to enact those in new contexts. All through the three courses, the most prevalent ideas are related to visual grammar, visual analysis, image-text relations, and reading path analysis, which I have grouped as SEMIOTIC TOOLS. Gaining knowledge about these semiotic tools through practice in visual analysis helps students be prepared for semiotic analysis, which is connected to their growing multimodal knowledge and awareness.

Multimodal awareness

Theme of multimodal awareness refers to the students' appreciation of multimodality and the new perspective they have given them in their relationship with the world around them or the learning materials they used. The reflections indicate that a major outcome of the course is gaining a conscious awareness of multimodality in the students' environment. This shift in their engagement with multimodal texts can also be seen in their final research projects both in terms of cultural research and text analysis and pedagogical practice. For example, presentations such as “How I choose books for my kindergarten classroom” (C1_S1), “Using Children's Picture Books in ESL Teaching: a lesson plan based on *Matilda* by Roald Dahl and *Wer hustet da im Weihnachtsbaum?* by Sabine Ludwig” (C3_S1), and “Using website materials in history teaching: the British Museum website” (C3_S9) all show how their new literacy skills influenced their teaching interests. Other topics which focus on the analysis of book covers and books, and the visual design of posters and social media pages present how students applied these skills and knowledge in cultural investigations. The overall sensation of several students

was that their whole world view has changed, which, in terms of the LCT perspective, indicates that their cultivated and trained gazes resulted in an alert multimodal awareness.

This kind of multimodal awareness, a new multimodal perspective can be interpreted as an example of how knowledge about semiotic modes contributes to such development. The phenomenon described as *metasemiotic mediation* by Coffin and Donohue (2014) is supported by language used in multimodal analysis, thus supporting Halliday's (1996) point that the process of learning is essentially a linguistic process. This multimodal awareness also depends on negotiation and mediation, and therefore feedback and course evaluation are both important parts of the whole process. My conviction is that simply giving a grade to the students at the end of the course would not have helped us achieve similar results.

Knowledge-building

Building knowledge about the principles of multimodal texts occurred not only through language tasks such as reading and discussing texts, but also through picture research tasks. This two-way approach to knowledge building relied on the pedagogical potential of multimodal resources. Students needed to possess the key concepts and analytical approaches to multimodal texts, and then use both verbal and visual tools to complete the tasks. The most important aspect of this knowledge building was not simply their growing understanding of multimodal resources, but the possession of words and phrases to demonstrate this knowledge. This indicates that language has a major role in directing the students' thinking and their ability to express their observations.

Apart from gaining a new perspective on multimodality, one student also mentioned that they feel more insightful and cultured: "I can look at visual narratives with more insight. I feel like I have become more cultured in a sense" (C1_S13). Similar ideas are reinforced by other students, one of them reflected that "I look at images a little bit differently because I know a lot of things that are going on 'behind' the image that forms our perception of it" (C1_S10). This kind of positive, insightful change in the students' multimodal literacy indicates that if students are given access to analytical frameworks, they can feel less intimidated and more insightful in their encounters with multimodal texts. One student specifically mentioned that "I learnt a new perspective of looking at things, and most importantly I got tools to help me to explain them." (C3_S2). Building knowledge explicitly and in a continuously dialogic manner

helped students appreciate this new knowledge base and recontextualize it during their own studies.

Teacher training

“The only thing I would do is make it compulsory for every OTAK student because this is something we can make use of in the future.” (C1_S7) Although only one student wrote such an explicit opinion in their feedback answers, several others mentioned the necessity of a course like this one for their teacher training experience. Other students mentioned how the course tasks directed their attention to picture books, comics books, images and other multimodal resources in language teaching. They also reflected on becoming better-informed and more confident when using these resources in classes. In other words, their teacher competences and their sense of teacher agency were influenced positively by the course. For example, one student mentioned that “I really liked what I learned about story books, I never realized how important they are in teaching children and now that I know I have been using them more often in my work with kindergarten children.” (C1_S1) Other answers focused on the analytical aspect they gained: “I got help with ideas in teaching more interestingly” (C3_S2) and “It helped me to organize and analyze visual elements to be used for teaching.” (C3_S4)

The museum visits were also eye-opening and inspiring events for teacher trainees, who reflected on realizing the educational potential in such events. The students experienced the immediate enactment of their freshly gained knowledge in the exhibition context. In their own words, “I saw two examples of using museum visits for educational purposes” (C3_S10), and “I’ve already mentioned it, but they were useful because I could apply what we’d learnt in class” (C3_S2). In summary, the course scaffolded their competence as teachers of English in terms of language, content, and methodology. As one student mentioned, “I could feel that I have more authenticity towards the exhibitions” (C3_S5), which is a truly empowering experience for a teacher trainee.

As an unexpected outcome, the course also inspired some teacher education MA thesis research studies. Since the first course, four students have designed classroom research inspired by the course for their MA thesis in language pedagogy, showing how they were able to make interdisciplinary connections and recontextualize their knowledge in teaching.

Transferable skills

While only eleven students commented on various aspects of skills transfer, these comments indicate that their freshly gained knowledge had an impact on a wide range of literacy skills. There are two main aspects of this transferable development: a hands-on one and a more theoretical one. From a practical point of view, a positive outcome is the students' ability to apply this multimodal knowledge in contexts such as giving presentations and designing a website. For example, one student mentioned that they learnt to organize their work in a tight and concise way. (C2_S2) A conceptual aspect is the influence the course had on the students' cognitive skills such as observation, paying careful attention to detail and reasoning based on multimodal resources. The general view from students was that apart from the multimodal analytical skills and their pedagogical applications, they gained a new perspective on organizing their ideas, looking at things around themselves and accessing a wider range of communicational tools. The comment "It gave me a new perspective on what I can use in my life" (C3_S7) is a good example of such realization. These findings indicate that developing the students' multimodal literacy contributes to the development of other skills. Such transferable skills are crucial to become successful teachers as they empower students with a critical and evidence-based view on texts of all sorts around them.

My main observation concerns the underlying reasons for such transfer. The main access to multimodal knowledge was possible through L2 development and discussions of texts and images. The language development aspect mostly focused on lexical and conceptual development. The discussions affected the students' speaking and reasoning skills. In general, the students' L2 development has a significant impact on their reasoning skills also in their L1 and even in their L3. The details of these main developmental reactions are discussed below.

Second language development

In terms of the traditional skills of L2 development, mostly the students' reading, speaking and writing skills were developed during the course. In the context of English language teaching, the courses developed the students' multimodal literacy skills through the development of their EFL knowledge tapping into the skills of reading, writing, speaking and viewing. The addition of the viewing skill in the context of L2 development is necessary here: the students' viewing skills developed in English as much as those skills are impacted by the students' conceptual development in L2. In this sense, viewing and observation were influenced by the students' L2 development.

More precisely, the roots of the changes in the students' literacy skills can be found in their L2 lexical/conceptual development. Lexical expansion resulted in the students' conceptual development in English, their second language, which had an impact on their thinking in general and their first language perspectives. In retrospect, the new terms and phrases were the triggers of the students' conceptual development, which affected their reasoning skills both in L2 and L1, and in some cases in their L3 based on the students' own reports. For example, students started doing research and developing lesson plans based on the new ideas in Spanish and German languages using the approaches addressed during the course. Based on the students' oral reports, most of the terms were new to them and they had no exact knowledge of them in their first languages (Hungarian, German, Czech, Chinese). One student at the end of Course 3 specifically wrote 'I don't think I'll ever forget the word "salience"' (C3_S9). Although the students had no access to the exact terminology of multimodality in their first languages, their second language development had a great impact on their reasoning skills in their L1. Of course, developing their first language knowledge of multimodality and translating the key concepts of the research field would further contribute to their L1 reasoning skills.

Based on my findings in the picture description and presentation tasks, the students demonstrated changes in their language use compared to their text production at the beginning of the course. The two sample picture descriptions in Box 10 below illustrate the changes typical in students' texts at the beginning and end of the course. The student used more specific terminology to describe the composition and the color scheme of the painting by the end of the course. More sample image descriptions can be consulted in Appendix G.

Box 11.10

Student Description of the Same Image at the Beginning and at the End of the Course (C3_S1)

| |
|--|
| Course 3 Student 1 Description 1 |
| Turner's "Twilight over the Waters" is about light and shadows, about the past and the present and about eternity. I chose it because I love the colours Turner used, and also because the painting evoked some memories. Turner depicted life in a way I could never do, though in a way I also see it. |
| Course 3 Student 1 Description 2 |
| Turner's Twilight over the Waters When talking about image-text relation in case of a painting and its title is possible then the two modalities expand and enhance each other. The vertical line, the whiteness in the water is a salient element in the painting. The peaceful scenery is full of life and movement in the lower part of the image due to the nature of the water. The horizontal line that divides the water from the sky is very clear and precise, probably even symbolic. The colours contrast each other, the water is depicted in dark hues, whereas the sky in airy light nuances. The dichotomy of the dark and light seems to be present in the painting, though the darkness is beautifully softened by the ray of the setting sun. |

As already presented in Chapter 9, the students' writing skills also improved during the course, and some of them reflect on these benefits.

Dialogues: the role of dialogue in L2 classroom

Dialogues were crucial to the lesson structures as each lesson started with a discussion about the chosen multimodal texts and the students' reading experiences. There were two main reasons for the need for these discussions. Firstly, the reading tasks were often demanding for the students based on their own evaluation. Secondly, the multimodal text and image discussions were eye-opening and engaging parts of the lessons. Not only could students listen to each other's observations, but they could also practice the analytical framework introduced during previous lessons. An important aspect of these dialogues was that they were always well-structured and guided by me, the teacher, giving an opportunity to every student to share their ideas and asking them to use previously revised analytical key concepts. Also, there was a need for monologic interaction with the students to support the dialogic interaction. Initially, I had expected students to be comfortable and confident in discussing various topics in English. However, students often struggled to express what they noticed in the texts. More importantly, they often struggled to notice certain details until both their vocabulary as mentioned above,

and the speaking skills were targeted with guiding questions and modelled descriptions. Scaffolding was provided by modelling picture and text discussions, which only took about five to ten minutes during each lesson. To quote one student, these parts of the lessons had a good pedagogical impact: “When you were showing us pictures and you described it was also fine to listen and learn” (C3_S5)

These dialogues were much appreciated by the students, who often reflected on the fact that through these joint discussions – during which the deconstruction of model texts and the explanation of concepts occurred – they learned a lot not only from their teacher, but also from each other. They also mentioned how important it was that they felt secure and comfortable to express their opinions. A positive atmosphere proved extremely supportive of these sessions. One student mentioned that “The warm and friendly environment encouraged me to be able to speak more confidently.” (C2_S2) However, I noticed that it was often demanding for the students to support their opinions with evidence from the images and texts. This expectation during the lessons was meant to contribute to a more critical approach to the texts. Without giving the students the tools to describe, analyze and reflect on the texts, it would have been an unrealistic expectation to ask students to give supporting evidence during these group dialogues. Discussion for discussion’s sake, without a sound theoretical and analytical framework would have been less successful and less enjoyable for the students.

Based on my experiences during the courses and the students’ comments, such a critical stance was possible because enough time was given to slow talk and the development of vocabulary and speaking skills in English. Language learners tend to believe that learning vocabulary is what makes them proficient, and this is how they feel they benefited from a course. However, we see how much more integrated this is: they think they learned expressions and phrases, but it turns out that they developed everyday communication, academic English and critical reasoning skills. The classroom dialogues and written texts are the evidence. This dialogic pedagogical approach, based on the stages of the Teaching Learning Cycle (Rothery, 1994) (Deconstruction - Joint Construction - Independent Construction) worked effectively in integrating dialogues into each lesson. As Wells and Arauz (2006) explains, not all lessons demand dialogues (p. 418), but they are indeed effective in the co-construction of knowledge.

Thinking: critical reasoning

During a book discussion, when a student harshly commented on a book, another student commented: “You’re being judgmental, and not critical.” Such a sharp observation exemplifies how the students’ growing multimodal awareness and knowledge of semiotic analysis contributed to their critical reasoning skills. As Unsworth (2014) suggested in his discussion of the use of visual and verbal narrative art in literacy pedagogies, knowledge of multimodality can contribute to the students’ interpretive and creative experiences. Indeed, we can see signs of how due to evolving multimodal literacy skills, the students’ critical orientation to texts also developed. These observations were echoed by the students’ own reflections on how their critical thinking skills improved as they became able to think in terms of abstract concepts. In terms of critical thinking and reasoning skills, as Szenes et al. (2015) pointed out, it is essential to make a distinction between critical thinking as a set of cognitively defined skills or knowing processes (e.g., analysis, interpretation, inference, and self-regulation) and critical thinking as “the knowledge practices associated with what practitioners in higher education judge as successful demonstration of critical thinking” (p. 587). In this research, the two perspectives on critical thinking, the students’ evaluation of their own development can be observed as approximating to my own evaluation of their spoken and written text production. In this sense, the students’ use of theory-informed and analytically sound reasoning was backed up with examples and details of multimodal texts to support their interpretations. My own observations are based on three different groups of texts produced by the students:

- picture descriptions at the beginning and end of all three courses
- classroom dialogues during the three courses
- exhibition reviews produced during Course and 3
- presentations at the end of Courses 2 and 3

As an example, I noted down some observations next to a student’s picture description from Course 1 in Table 50. These picture descriptions give evidence of vocabulary and language development as discussed above and the development of the students’ critical thinking in an explicit way, demonstrating knowledge practices of multimodal discourse.

Table 11.50*Comparison of a Student's Picture Descriptions (C1_S2)*

| Text/Student | Comments |
|--|--|
| Course 1 Student 2 Description 1 | |
| <p>In this picture we can see four people picking some sort of fruit. Based on the picture only, I would say that they are picking apples, but I would need more information about the picture to be sure. Based on the colours of the picture it is fall, which would also support the idea of the apples. We can see one man and three women but also a horse ride in the background as well.</p> | <p>Simple, descriptive sentences focusing on the objects and colours of the painting.</p> |
| Course 1 Student 2 Description 3 | |
| <p>There are ten women in the picture around a small pond. All of them except for one is looking into the water where we can see their reflections. The setting is similar to a desert of some sort with some hills. The salient part of the picture is the third woman from the left, because she is the only one who is standing which makes her stand out from the other ones. In addition, the colour of her dress is light blue which also makes her stand out. Within the big narrative of the picture, there are also smaller narrative structures, which are action processes here. We can see some of them placing their hands on the others or bending forward etc. Since there are ten women in the picture, there are ten different gazes as well, which create different relationships in the picture. The picture can be a reference to the story of Narcissus, if we have the background knowledge about it, because the women are looking at their own reflections in the water. The one woman who isn't looking at the water is more of a religious reference based on her body position.</p> | <p>Detailed description of the painting. Use of technical terms such as "narrative structure". The student uses evidence from the visual details to understand mythological references in the painting instead of assuming meanings.</p> |

Artistic and multimodal resources

During the long picture book discussions at each course, the students were challenged by controversial and unusual books. Their analyses and presentations of these books showed how well they use analytical processes of multimodality and use the gained information to form opinions about the books. Instead of simply saying that a book looks surprising or shocking, they started thinking about visual meanings and image-text relations in the texts. They analyzed who the target audience might be and how the books could be used in classroom contexts.

The students reflected on the changes in their own knowing processes. The most prevalent answers in the feedback revealed how the course had transformed the students' understanding

of multimodal texts through learning about visual grammar and image-text relations. For example, one student wrote that the course “helped me with its tools on how to approach paintings (etc.), what to look for where and how” (C2_S3) They also reflected on how the course changed their viewing and thinking, for example, “I’ve seen it a lot, but I was never forced to look into it or think about it more, so my superficial knowledge deepened” (C2_S7). Another student wrote “I learnt a new perspective of looking at things, and most importantly I got tools to help me to explain them.” (C3_S3)

Students also highlighted the usefulness of the picture book discussion lesson when they had the chance to try out these new practices and investigate details. Although this new theoretical framework presented challenges, students have reported that the pedagogical approach which built new theoretical understanding and analytical skills activating their own experiences and observations made it easier to access and then recontextualize new content. The overview of reading paths and multimodal reading lead students to appreciate the benefits of picture books and illustrations in pedagogical practice.

The museum visits created opportunities for both discussions and writing reviews as discussed in the Chapter 10. Here critical thinking became truly accessible and observable in the students’ writing, demonstrated and analyzed through semantic waves. In line with the findings of Szenes et al. (2015), the review analysis shows that control of semantic waves in writing, i.e., shifting between abstract/scientific knowledge and on-site experiences shows good practice of critical thinking.

These observations also resonate with the findings of O’Halloran et al. (2015), who found that the skills of reading, viewing, understanding and critical thinking about multimodal texts require multimodal literacy. Indeed, their own definition of multimodal literacy is “the ability to critically interpret linguistic, visual and audio resources as they combine in traditional and new media.” (p. 18)

11.4 .3 RQ3: What difficulties do students perceive in relation to the course?

In a similar manner to the process of data analysis in answering RQ2 above, the students’ answers were coded in several cycles with the help of ATLAS.ti. I read the students’ feedback carefully to find information about the perceived difficulties, and after descriptive coding, I

categorized them according to the three themes presented in Table 51. The data analysis processes are presented in Appendix N.

Table 11.51

Difficulties Perceived by the Students During the Courses

| THEMES | Codes/Number of mentions | Quotes from students' answers |
|----------------------------------|---|--|
| THEORETICAL FRAMEWORK | confused by terminology (1) | “Reading theoretical background and understand it was a little bit difficult me.” (C3_S11) |
| | difficult to link different aspects of the course (1) | |
| | in-class test (1) | |
| | novelty of the visual analysis (2) | |
| | theoretical readings (9) | |
| CLASSROOM MANAGEMENT | difficult to link different aspects of the course (1) | “visual analysis was hard for me first, because I’ve never done anything like this before” (C2_S1) |
| | difficult to put theory into practice (1) | |
| | changes in the syllabus (1) | |
| | difficulty sharing ideas (2) | |
| | homework discussion (1) | |
| WORKLOAD | not enough feedback (5) | “it might have been more beneficial to look at and discuss some of the pictures we collected as a class, firstly to give us feedback straightaway” (C1_S17) |
| | not enough time for presentations (3) | |
| | number of students (1) | |
| | review writing (1) | |
| | sitting arrangement (3) | |
| | test feedback (1) | |
| | number of readings (2) | |
| number of tasks (8) | | |
| distribution of the readings (1) | | |
| WORKLOAD | | “There was an awful lot to do.” (C3_S8) |
| | | |
| | | “What I would change is the number of secondary sources that we need to read and not because of time but because it is really difficult to put the theory into practice.” (C1_S15) |

For any teacher and researcher, the challenges and difficulties the students encounter are equally important to their most favored tasks and general opinion of the course. The students’ feedback clearly defined the aspects of the course that needed to be addressed in future courses, and due to the cyclical nature of the research, they informed the subsequent courses.

Theoretical framework

The complexity and number of the reading assignments was at the top of the list of difficulties. Although students mentioned that they clearly understood how social semiotic multimodal theory works in action, this was the result of classroom discussion, and not their individual

reading. The students who found the assigned readings and discussions difficult suggested that there needs to be even more focus on discussions and practical activities. This shows that their advanced language proficiency and academic English needed more work and scaffolding.

Solutions

- I changed some aspects of working with the theoretical concepts by choosing video interviews with Gunther Kress and Theo van Leeuwen in which they explain complex concepts.
- Two online multimodal glossaries were also recommended to the students as a reference so that they can check keywords and terms all through the term.
- In Course 3, students were asked to keep a notebook with concept definitions from week to week.
- The idea of integrating the Specialization and Semantics dimensions of Legitimation Code Theory was raised by the students' demand for a transparent and accessible way of making connections between their reading assignments that contained new concepts and the hands-on experience of working with multimodal texts.
- Guiding questions were provided for difficult theoretical readings.
- Joint discussion of the concepts with the help of model texts eased the theoretical challenges.
- The teacher's presentation of theories and concepts were shared after each lesson with the students.

Classroom management

A complex list of nine different difficulties was grouped under the theme of CLASSROOM MANAGEMENT. Some of these difficulties are often out of the control of the teacher, such as the seating arrangement, the number of students due to limitations in classroom choices. Another set of difficulties concerned the changes in the content and tasks, especially during Course 1, when the course plan was modified quite extensively (see Appendix B). Since Course 1 was a pilot version of the course, I relied heavily on my own observations and the students' feedback to adjust the weekly workload. This concern was not mentioned in Courses 2 and 3, where the structure of the course became more defined.

Students mentioned the necessity of more regular feedback on their work both in terms of classroom tasks, research tasks and in-class tests. Time management became an issue during Course 2 because of the double presentations (one artist and one exhibition) the students were requested to do. Some students, who claimed to be introverted and quiet, mentioned that although they enjoyed discussions, they found it difficult to share their ideas.

Solutions

The difficulty of the reading assignments and the review writing task made me rely more on scaffolding techniques such as using a detailed writing task and giving guiding questions for reading tasks. Also, the possibility of integrating home assignments in the learning process more effectively had to be addressed, and for this, I turned to SFL-informed genre-based pedagogy and the stages of the Teaching Learning Cycle (Rothery, 1994) to have a comprehensive framework guiding the development of the course as described in Chapters 7, 8 and 9.

Apart from the integrations of tasks in the TLC, the following changes helped me address the issues of classroom management:

- The number of presentations was reduced to one for each student at the end of the course
- Regular feedback was given during the lessons on the students' thoughts
- Sharing ideas was motivated by peer discussions and guiding questions.

Workload

Students found it hard to tackle the number of readings and number of tasks during the courses. In order to address this issue, more tasks needed to be integrated in the lessons, and apart from smaller home assignments such as writing a recount of memorable museum experiences, carrying out picture research, the longer review writing and presentation tasks were requested from the students. Instead of an in-class test, the students wrote a key term test, and they presented their own small research at the end of the course.

Solutions

In reply to these concerns, the syllabus went under significant modifications during the three courses, which can be consulted in Appendices 2, 3 and 4. Most importantly, the number of topics were reduced, more in-class discussions were integrated, fewer reading assignments were scheduled, and two museum visits were built in the courses after the initial Course 1 plan.

11.4 .4 RQ4: Which aspects of the course do the students value?

Apart from reflecting on the students' views concerning the pedagogical aspects of the course, it is also important to read their answers to understand what they value in terms of the course. After the analysis of the collected data in terms of expectations, usefulness and difficulties, I addressed the question of the value of the whole course, wanting to understand what aspects of the experience they appreciate the most. Based on the descriptive coding, the results of thematic coding of the students' end-of-course questionnaire answers are summarized in Table 52.

The codes related to the theme CONTENT reveal that not only did the students enjoy learning about social semiotic theory, they also appreciated the fact that they had gained new skills. By Course 3, the students gave positive feedback on the course structure and the teaching-related questions. The theme of NOVELTY is closely related to these aspects of the content, as students considered the course as something new, original, unique, for example in terms of interdisciplinary and multimodal perspectives. They also value the RELEVANCE of the course, as it has already been pointed out in the findings about its usefulness.

Another important group of themes is related to the classroom and the teacher. The students highlighted the positive impact of TEACHER QUALITIES such as enthusiasm, behavior, understanding and guidance. In connection with the classroom ATMOSPHERE, the students appreciate the freedom to express their opinions and reflect on their personal experiences. This positive classroom atmosphere is seen as something motivating in terms of assignments and in terms of understanding complex concepts. Some aspects of CLASSROOM MANAGEMENT were also mentioned, such as continuous feedback and communications, which were improved course by course, and also the chance for reflection.

Finally, students reflected on the course in terms of the NEW PERSPECTIVE and KNOWLEDGE they gained, as it has already been described in terms of the theme of usefulness.

Table 11.52*Student's Perspectives on the Values of the Course*

| THEMES | Codes | Quotes from students' answers |
|-------------------|---|--|
| CONTENT | art-related (1) course materials (1) course structure (6) course topics (2) creativity (2) difficulty (2) discussions (7) exhibition visits (5) interesting (2) linguistic approach (1) pictures (2) teaching-related (6) writing (1) | <p>"I liked the open-minded discussions and the museum visits." (C3_S4)</p> <p>"The topic during the whole seminar, I think it was very well composed." (C3_S6)</p> <p>"I really appreciate how you knew there were so many teacher trainees in your class so you asked teaching-related questions." (C1_S3)</p> <p>"Creativity, freedom, equality, respect." (C2_S7)</p> |
| NOVELTY | interdisciplinary aspect (1) new area (2) originality, uniqueness (1) | <p>"So, this course was really useful for me because I had never had anything like this before in my 5 years at this university (or before that), and it is definitely something I can make use of as a future teacher as well, if anything just to make my students more open-minded." (C1_S9)</p> <p>"I enjoyed the museum visits and reviews, during my university studies before I didn't have any kind of tasks like this and it was refreshing." (C3_S4)</p> |
| RELEVANCE | practical (4) relevant (3) useful tasks and topics (7) | <p>"I liked the theme very much, it is a modern, useful and very important topic." (C3_S8)</p> <p>"First of all, we rarely get an opportunity to deal with such current and prevalent topics such as adaptations, comics or illustrations in other classes." (C1_S14)</p> |
| TEACHER QUALITIES | helpful teacher (1) teacher's behavior (1) teacher's enthusiasm (2) the teacher (5) teacher-student rapport | <p>"That you were very helpful and interested in our opinion." (C3_S10)</p> <p>"Your enthusiasm and engaging classroom presence came through during the classes which made us easier to get involved in the topic." (C1_S5)</p> <p>"And your behavior towards us, your acceptance and understanding of us and our problem, you could encourage us more to do our best with this attitude than being too strict." (C3_S1)</p> |

| THEMES | Codes | Quotes from students' answers |
|----------------------|---|--|
| ATMOSPHERE | atmosphere (4) freedom of expression (2) interactive (1) motivation (2) open-minded (2) use of personal experiences (1) teacher-student rapport | “I liked the atmosphere and that we could share our personal opinion with each other and with the teacher.” (C3_S11) “That we could express ourselves freely and that you communicated a lot with us and answered quickly.” (C3_S3) “we were also encouraged to express our own thoughts and opinions freely” (C1_S13) |
| CLASSROOM MANAGEMENT | teacher communication (1) feedback (2) instructions (1) reflection (2) | “The personal help and feedback meant a lot too.” (C3_S3) “I personally adore constructive criticism, which was also present.” (C2_S7) |
| KNOWLEDGE | knowledge (13) | “Now I know (at least) that there are several ways to analyze a picture and what I really liked was that through this course pictures are very similar to literature for me.” (C1_S15) |
| NEW PERSPECTIVE | new perspective (16) | “Before this course I had no idea how to really look at a picture, especially paintings.” (C1_S15) “it succeeded in something else: showing a new way of thinking to your students – as far as I can see, it is a rare phenomenon/experience in educational institutions.” (C1_S8) |

11.5 Summary

This final study examined the students' preferences, interests and challenges during these three courses of multimodal literacy development. Based on the students' communication, feedback and my observations during the course, I can establish that their attitude was positive, and the students felt engaged, and they found the topics and the ways of dealing with them innovative and interesting. In terms of L2 development, both spoken and written language had central roles in the learning experience. Students enjoyed and benefited from collaborative dialogues, which helped them practice new vocabulary and improve their speaking skills. They appreciated every opportunity to express their opinions and discuss various topics related to the course. The teaching approach of combining monologic and dialogic sessions also shows the significance of the teacher's role in modelling text analysis, and the need for explicit and clear instructions and criteria that make a new topic more approachable for the students. Through these dialogues, the new concepts came to life and affected the students' thinking skills, which they reported on in their own feedback.

As a teacher-researcher I considered the students' views on the course a success, and the course itself an innovative, creative and powerful one which helped students build new knowledge in interaction and develop skills they can use in their personal and professional lives. Although the development of the three courses from semester to semester demanded adaptability and a lot of patience, especially from the first group of students, their valuable feedback contributed to a better-structured course with relevant materials and tasks. My reliance on their opinions and feedback helped students focus on practising reflection, which is a much-needed skill for pre-service teachers. This way, this reflective practice raises the concept of reciprocity. The students' involvement in the planning and making decisions helped them learn about their own preferences, limitations and strengths. At the same time, they also helped me understand knowledge areas and pedagogical tasks that are most effective for the purposes of the course.

Finally, the most valuable general outcome can be described as the development of multimodal awareness, which the students perceived as a changed and more knowledgeable perspective on the multimodal texts around them. This multimodal awareness is a perceived cognitive process, a way of knowing that the students observed in their own development. From an educational and knowledge-focused perspective, the building blocks of this multimodal awareness need to be revealed and defined so that it becomes achievable during future courses. Both my own pedagogical practice and students' feedback helped me understand what made this multimodal awareness possible. This learning process had two well-defined sources which relied on explicit scientific knowledge and the students' own experiences, tapping into other ways of knowing about multimodality. On the one hand, gaining knowledge of semiotic analysis, that is the tools to analyze and create multimodal texts was the foremost necessity in making this awareness accessible and tangible for each student. On the other hand, pedagogical tasks were needed to open up and transform already existing experiences and knowledge of other fields. This knowledge building, however, was only possible through the development of the students' second language and literacy skills in an academic context.

CHAPTER 12: Conclusion

“You put together two things that have not been put together before. And the world is changed. People may not notice at the time, but that doesn’t matter. The world has changed nonetheless.” (Barnes, 2014, p. 3)

This thesis set out to explore the possibilities of multimodal literacy development in higher education L2 contexts. It specifically addressed, from the perspectives of sociocultural theories of learning languages (e.g., Lantolf, 2000, 2001), social semiotics (Halliday, 1978), multimodality (e.g., Kress and van Leeuwen, 1996) and SFL-informed pedagogies (Martin and Rose, 2008; Rose and Martin, 2012), the issue of integrating scaffolding pedagogical approaches to L2 and multimodal pedagogy. It aimed at introducing innovation and affecting change at the level of classroom discourse and course design. This focus on innovation was motivated by the realization that higher education students with disciplines that have a strong focus on language development need explicit multimodal literacy development. The title of the course designed to explore multimodal literacy and L2 development was *Making Meaning with Visual Narratives*.

Section 12.1 will first consolidate the major findings of the thesis and its theoretical contributions to multimodal literacy and L2 pedagogy. These contributions include an understanding of the role of language as a mediational tool in the development of multimodal literacy skills in these students. During the understanding of the nature of multimodal literacy, the thesis focused on the knowledge and skills necessary for its development. Section 12.2 will consider the pedagogical implications of making explicit L2 learning in the context of multimodal literacy development. It will also highlight the adaptation of the Teaching Learning Cycle (Rothery, 1994) during lesson and course level planning. The thesis also integrated two dimensions (Specialization and Semantics) of Legitimation Code Theory (e.g., Maton, 2013) in its pedagogical approach and data analysis. In its approach to writing, it enacted SFL-informed genre-based pedagogy to introduce review writing in the context of exhibition visits. The potential of extramural exhibition visits was also revealed during the research. Finally, Section 6.3 will address the limitations of this study and provide some directions for future research.

12.1 Summary of major findings and theoretical contributions

Having established the need for multimodal literacy development in English studies contexts in Chapter 1, the thesis examined the ways it can be developed with a focus on L2 learning. In order to understand the task ahead, the first part of the thesis discussed the main constructs seen as the building blocks of the theoretical foundation of the research. In Chapter 2, this included the discussion of sociocultural theory in language learning contexts with a special focus on the social turn in SLA research. The theoretical and pedagogical frameworks of Vygotskian and Hallidayan sociocultural and semiotic understandings of language and its role in meaning-making and thinking skills were introduced with a special focus on semiotic mediation. Within pedagogical research, the concept of mediation is closely connected with the notions of scaffolding and the Zone of Proximal Development, and they provide the main approach to the pedagogical realization of semiotic mediation. Following the Vygotskian understanding of everyday and scientific knowledge, SFL perspectives on commonsense and ‘uncommonsense’ or everyday and educational knowledge were introduced, which established on the significance of explicit knowledge-building within the multimodal L2 classroom.

To demonstrate what this multimodal classroom needs to focus on, Chapter 3 presented social semiotic multimodality. It showed the relationship between social semiotic multimodality and SFL theories of language and semiosis from a Hallidayan perspective (1978). In this view, language is one semiotic system among others, but it is also the most powerful mediational tool available to humans. The major theoretical and methodological underpinnings highlight the concepts of meaning potential, affordance and choice within meaning-making. The SFL understanding of the relevance of contexts (of culture and of situation) and the metafunctions (ideational, interpersonal and textual) were discussed and their adaptation in multimodal discourse analysis. The contextual and metafunctional view on language and other semiotic systems proved to be not simply a theoretical approach, but also a pedagogical and analytical one for classroom practice. This chapter also presented a variety of multimodal texts and intersemiotic perspectives on the visual and verbal modes under investigation in the research. The image-text relations discussed have become effective ways of analyzing multimodal texts and presenting them during classroom discussions.

Making a links between multimodal literacy and L2 development research was an essential step in this research. For this reason, Chapter 4 dissected the constructs of literacy, multimodal literacy and contrasted them with the constructs of communicative competence and its

multimodal interpretation, multimodal communicative competence. In this thesis, the working construct remained multimodal literacy as it resonates well with sociocultural research, and it is also the more widely used concept.

One of the major contributions of this research in terms of innovation is the introduction of LCT (e.g., Maton, 2013, 2014), a multidimensional toolkit that examines the nature of different types of knowledge in real-life contexts. LCT provided both analytical and pedagogical tools to understand the characteristics of different types of knowledge practices (ways of knowing) in educational contexts. The dimensions of Specialization and Semantics were enacted with their analytical tools and translation devices to make research practices truly transparent and adaptable. Links between LCT and SFL were established to provide further bridges between the theoretical frameworks.

Finally, Chapter 6 overviewed the different aspects of multimodal pedagogy in L2 contexts. It established the main areas that became the pedagogical building blocks of the course development and lesson planning. These main areas included task-based pedagogical approaches (Long, 2016; Rose and Martin, 2012), and text-based syllabus design (Feez, 1998). Apart from these principles, the whole research relied strongly on scaffolding pedagogies, and most importantly SLF-informed genre-based pedagogy (Rose and Martin, 2012) and its pedagogical model, the Teaching Learning Cycle (Rothery, 1994). The TLC became the primary guiding principle in my course design and lesson planning, and its various adaptations were presented in Chapters 8 and 10. Chapter 7 presented the qualitative research methodology of the thesis and its case study approach to conducting the research studies. Four studies were presented in Chapters 8-11, focusing on different aspects of multimodal literacy development. To implement my research idea, I designed three consecutive courses for English majors and English teacher education students at the Department of Applied Linguistics at Eötvös Lóránd University at ELTE. The courses were taught in the autumn term of 2017 and the spring and autumn terms of 2018.

From a theoretical perspective, the first contribution of this thesis is to sociocultural theories of language, namely the role of mediational tools in meaning-making. Revisiting Halliday's (1978) view on language among other semiotic systems, precisely that "language is one of the semiotic systems that constitute a culture; one that is distinctive in that it also serves as an encoding system for many (though not all) of the others" (p. 2), this thesis examined the specific

role of L2 in the development of the students' multimodal literacy skills. Driven by both Hallidayan social semiotics and multimodal social semiotics, my main concern was to understand the relationship between different semiotic systems in learning contexts and to propose that learning about multimodal systems is equally important to learning about L2 in higher education English studies and TEFL teacher education contexts. Although the main focus on studies in the researched contexts is on language, I considered the significance of building knowledge about visual semiotic resources in the overall objective of L2 development. Based on my findings, this thesis found in resonance with Halliday (1978) that language (and L2 in this case) does indeed serve as an encoding system for others. However, this principle needs to be expanded by the idea proposed by the multimodal approach in that multimodal creation and meaning-making includes choice at the modal level as explained by Kress and van Leeuwen (2001) and van Leeuwen (2004). In this regard, building up the students' meaning potential (Halliday, 1978; van Leeuwen, 2004) involves learning about the affordances of different semiotic systems.

This thesis also reveals that this relationship between language and other semiotic systems results in conceptual development, which based on the first findings, but demanding further research, might result in transfer between languages (e.g., L1 and L2 or L3) in students. In this regard, the research approached language development inseparable from knowledge building, confirming the Hallidayan view on language-based theory of learning (1993). What I also found is that although students' knowledge of multimodal semiotic systems has many implicit sources fed by their experiences and previous studies, learning about them in the classroom needs to be made explicit for clarity. The nature of such disciplinary knowledge was approached through the Vygotskian view on scientific knowledge. In line with SCT theories of L2 learning, I found that the co-construction of reflected upon knowledge and social interaction make L2 learning an intentional process students can control given the right tasks and resources. The thesis found that although language is indeed the most powerful mediational tool in our hands, its focus needs to be well-directed at different semiotic systems in physical and digital environments.

The first research study presented in Chapter 8 focused on multimodal literacy development in the classroom. It found the most effective tasks, text types and topics which needed to be addressed explicitly with English studies and English language teacher education students. The pedagogical implications of the study are detailed in Section 12.2. Its theoretical findings point

out that the expansion of explicit knowledge about semiotic systems has a wide-ranging effect on language use and multimodal awareness both in classroom and everyday contexts. Although it is often repeated that students at our times are digital natives (Prensky, 2001), my findings confirm that knowledge about multimodal resources needs to be built explicitly in order to reach a fuller meaning potential in academic and everyday situations. In this regard, based on my findings, knowledge of intersemiotic relation largely contribute to multimodal awareness.

The second study presented in Chapter 9 dealt with the impact of exhibition visits on the students' multimodal literacy development. These extramural activities offer opportunities for L2 and multimodal development and reveal the source of knowledge in museum experiences. Based on the Specialization dimension of LCT, this study focused on the nature of knowledge in connection with museum visits and the role language has in shaping these experiences. It found that initially, students mostly relied on their social experiences in their reflection on museum visits. Later during the course, they reflected on the importance of enacting specific disciplinary knowledge practices and how these changed their experiences. Learning about multimodality grew the students' meaning potential in these contexts. By having explicit knowledge of the affordances of meaning-making resources apart from language, the students were better equipped to form critical opinions and interpretations of museum experiences. This way, the language and multimodal systems have a reciprocal relationship in terms of development. The more students learn about multimodal resources through L2, the more meanings these will provide for further L2 development in spoken dialogues and written assignments.

The third study in Chapter 10 specifically addressed the role of writing in the context of exhibition visits and its contribution to disciplinary knowledge building. Through the development of writing skills, the students gained opportunities reflect on different types of knowledge. The different types of knowledge practices in action during an exhibition visit were accessed and described through the Semantics dimension of LCT. Museum exhibitions were approached as large multimodal texts, and in this regard they provided ample opportunities to reflect on the role of multimodal resources in them. The study found that multimodal experiences are manifold, and they are often unexpressed explicitly. By giving a structure and opportunity through writing to reflect on experiences in academic contexts for academic audiences, multimodal theories are enacted and come to life through language.

The final study in Chapter 11 focused on the students' own voices and reports on their experiences during the course on multimodal literacy development. The overall implication of the study is that conceptual development about multimodality in L2 has a positive impact in the students' thinking in both L2 and L1. Multimodal knowledge contributes to multimodal awareness and the students' critical reasoning skills which are present in their opinions, analyses, interpretations both in speaking and writing. Apart from semiotic mediation, the thesis reveals the role of metasemiotic mediation, foregrounding the specific disciplinary knowledge (Coffin and Donohue, 2014). The ways in which these changes occurred are discussed under Section 12.2 in terms of the pedagogical implications of this thesis.

12.2 Pedagogical implications

This thesis was motivated by pedagogical objectives with multimodal and linguistic investigations also in mind. Such thinking is based on Halliday's notion of applicable linguistics, that is, it does not strictly separate applied linguistic research from linguistic investigations. Each study focused on a different aspect of multimodal pedagogy. In line with the characteristics of case study research, the studies inspired each other in a consequential manner, revealing major issues to be addressed to gain a more complete picture of the potentials of multimodal pedagogy. As a grand aim, the research intended to have a positive impact on the students' multimodal awareness in general while perfecting their advanced academic L2 skills. One of the major theoretical findings with powerful pedagogical implications concerns the inseparable relationship between content knowledge and language as also discussed in connection with the SFL concepts of context and metafunctions in Section 3.2.

12.2.1 The relationship between multimodal literacy and L2 development

Informed by the theoretical findings regarding the relationship between language and other semiotic systems, from pedagogical perspectives, the thesis also established the reciprocal relationship between L2 and multimodal literacy development. Based on the students' oral and written production and self-assessment, their language use, vocabulary, spoken and written skills developed during the course. The fact that they were able to reflect upon such development indicates the effectiveness of explicit pedagogy that makes expectations and disciplinary knowledge transparent and accessible while providing ample opportunities to reflect upon and creatively enact new theoretical and analytical concepts.

Chapter 8 discussed the most relevant tasks, text types and topics that contributed to the students' multimodal literacy development. These topics included multimodal discourse analysis, visual grammar and image-text relations, teaching-related topics and learning about a variety of multimodal texts. These texts included paintings, picture book illustrations, newspapers, websites, posters, video materials, podcasts, film and comics adaptations of classic literature, and social media websites. A major revelation of the first course was that exhibitions as multimodal texts (Ravelli, 2006) were among the most effective and favored learning activities.

In line with sociocultural theories of language learning (e.g., Lantolf, 2000), the courses focused on developing spoken skills through collaborative dialogues (e.g., Wells, 2007) during each lesson. The thesis revealed that the combination of monologic modelling of text analysis with regular dialogues worked well at making students feel comfortable in discovering new approaches to multimodal texts. Listening to each other's opinions and the teacher's guidance and feedback together provided a safe and empowering learning environment for the students. The students started to notice and analyze their own learning and their immediate environments from a multimodal perspective, and they also paid attention to the multimodal resources available in classroom teaching. The key to this positive outcome can be found in the reliance on authentic multimodal resources and explicit, knowledge-powered dialogues about multimodal analysis.

12.2.2 Scaffolding pedagogies

The adaptation of the Teaching Learning Cycle (Rothery, 1994) accompanied the three courses with a growing significance by Course 3 based on the positive outcomes of its introduction at earlier courses. The TLC pedagogical model presents each learning cycle as an ongoing process of building field towards the critical orientation to a given genre. The understanding of genre is based on the SFL-informed genre-based approach according to which "a genre is a staged, goal-oriented, purposeful activity in which speakers engage as members of our culture" (Martin & Rose, 2008, p. 6). However, in my modification, the TLC was adapted on the micro level of lesson planning and it was used to work with descriptions, reviews, book presentations and multimodal texts.

The three main stages of a TLC are Deconstruction/Modelling of texts, Joint Construction and Independent Construction. This model was adapted for the micro level of learning about descriptions at lesson level as well as the macro level of course design with a focus on multimodal texts. Based on my findings, TLC model combined with genre-based pedagogy support students' writing development in an empowering way.

12.2.3 Legitimation Code Theory in higher education contexts

The thesis integrated the analytical and teaching tools of LCT to gain new perspectives about what constitutes academic knowledge and how knowledge practices can become accessible. By relying on LCT, I stepped out of the usual approaches to analyzing students' texts. This decision made making links with other disciplinary areas easier, revealing connections between language studies and other areas. LCT gave invaluable insights into the nature of knowledge practices through its two dimensions, Specialization and Semantics. The research relied on LCT for both data analysis and providing more explicit scaffolding for students' writing and reasoning.

In the study presented in Chapter 9, the Specialization concepts of epistemic relations (ER) and social relations (SR) revealed how students experienced exhibition visits before and after the course, and it showed that learning about multimodality contributes to changes in the students' views on these events. Cultivating and training their multimodal gaze opened up several layers of meanings during the exhibitions. These findings indicate the relying on the students' personal and social experiences is beneficial as a basis for academic investigations. Learning how to use and reflect on such experiences contributes to a more critical orientation towards non-academic or extracurricular events. A translation device enacting the specialization concepts of ER and SR was developed to analyze the students' responses towards museum visits. The findings indicate that knowledge about knowledge practices gives teachers guidance about the students' dispositions, attitudes, ways of knowing which can result in effective pedagogical practice which works in harmony with the students' needs.

The Semantics dimension of LCT informed the study presented in Chapter 10. The concept of semantic gravity was introduced to help students organize their ideas and see semantic shifts between their experiences and disciplinary knowledge. Semantic gravity contributed to this process as a teaching, assessment and analytical tool, giving insights into the knowledge

practices enacted in exhibition review writing in terms of their relative context-dependency. LCT Semantics was found to be a practical assessment and pedagogical tool in classroom contexts, which also informs data analysis and curriculum design.

12.2.4 The potential of museum visits

One of the most entertaining and engaging emergent themes during Course 1 was the success and impact of an exhibition visit. For this reason, two exhibition visits became the core of the second half of each course after the first term of teaching the *Making Meaning with Visual Narratives*. The integration of exhibition visits proved to be an essential part of course design, with implications for pedagogical practice in L2 and other disciplinary contexts. As discussed in Chapter 9, during exhibition visits students explicitly access new information about the arts and other disciplines, and they have the possibility to enact the multimodal theories discussed in the classroom. These visits create opportunities for the recontextualization of new content knowledge as well as reading a variety of multimodal texts, taking part in dialogues and writing texts such as reviews in L2. Students also learn that art and culture are valuable and investing time in visiting such places is an important pedagogical and personal responsibility. Doing such explorations in English gives them opportunities to share ideas, form opinions and enact theoretical and analytical approaches in real contexts.

12.3 Limitations of the research and directions for future research

Reflecting on the limitations of this research reveals the researcher's methodological awareness and gives directions for further investigations. Although most of the limitations of each research can be overwritten by clear principles and guidelines based on the chosen research methodology, some limitations might occur during the executions of the research. In what follows, I will reflect on these.

Firstly, the three courses included in this thesis had different participants in terms of academic year and orientation. This fact was seen as a positive factor as different voices, attitudes and experiences were part of the research. At the same time, learning more about how the different backgrounds and academic levels influence the students' multimodal literacy development might reveal deeper and more complex information about the potential of the course. Related to this, the separation of pre-service teachers from English studies majors would have been beneficial. Such a change did happen after the doctoral research, when I had the chance to

separate the two groups and hold for teacher and non-teacher education groups in the same academic term. The focus points of the courses became clearer and more organized for the students.

Secondly, due to the nature of qualitative data analysis and the amount of data collected, it was inevitable that only one researcher carries out the data analysis. This might become a concern especially in Study 4, where the student's perspectives were under scrutiny. One solution to this issue would have been the inclusion of two or more researchers in the coding of the data from the beginning. Another answer to such concerns of validity includes the creation of a translation device as presented in Chapter 9 and Chapter 10 to provide a clear overview of the connections between data analysis and interpretation.

Thirdly, the inclusion of recorded and transcribed data of classroom dialogues would have given a more complex and detailed picture of the students' performance and development. This way, a truly multimodal research study could have been carried out. However, the directions the research took and the reliance on written texts and the students' feedback in data analysis directed the analytical focus towards written resources.

Finally, the researcher's background knowledge might influence the potential reliability of the research. However, each teacher-researcher comes with a unique knowledge base and background to teaching. While not all that was carried out here can be repeated by any other teacher, the methodology and theoretical/analytical perspectives are easily adaptable and can work in other disciplinary contexts.

As mentioned above, one characteristic of case study research is that it often produces emerging issues to be addressed by further research. I see the roots of the directions for future research in these emerging issues as well as the limitations of the studies discussed earlier. This thesis invites further research in multimodal pedagogy, the potential of museum visits, and the integration of genre-based pedagogy and Legitimation Code Theory.

In terms of multimodal pedagogy, it raises the question of integrating a variety of modes such as audio, moving images, gesture and pose in the course materials and tasks. After an introductory course into multimodality, further, more specialized courses need to be developed which deal with different aspects of multimodal research. Related to the limitation of

combining two different groups in the courses, the course materials need to be revised and examined in terms of specific requirements for pre-service teachers and English majors whose main concern is not language teaching.

This thesis had no intention of measuring the students' multimodal literacy through pre- and post-course tests. However, expanding the qualitative approach of the research and including specific tests to gain a deeper understanding of the students' multimodal literacy skills would have important implications for the areas needed to be developed in students. The written texts and presentations prepared by the students together with their own self-reflection and my observations provided plenty of information about the changes in their multimodal awareness. However, having objective tests would be even more informative and provide more research validity. Such tests need to be developed for higher education students. It would be also important to include a wide range of modes in these tests. Eventually, another course, focusing on semiotic resources such as sound, gesture, posture and touch is necessary to gain a better understanding of multimodal literacy skills in these students.

As mentioned in Chapter 10, review writing is not the typical genre for higher education students. Although it had its benefits in the context of this course, but different genres could be included in the course programme and analyzed. In connection to this direction, the question is raised what impact the integration of genre-based pedagogy would have on the students' overall writing production.

As with every qualitative research involving several participants over a longer period of time, it would be important to conduct follow-up interviews with some students to gain insights into how they operationalize the course materials in their teaching and other professional practice.

In terms of Legitimation Code Theory in the research, the thesis raises the question whether knowledge about knowledge practices informed by LCT research can be integrated at a higher level of course design, also at the departmental level. The LCT Specialization research carried out in Chapter 9, the investigation could be further expanded to include university teachers from different departments of the School of English and American Studies. Since they are the ones who mostly influence the pre-service teachers' educational experience and give a framework to their future pedagogical practices, their thinking about exhibition visits would be revealing to explore. The impact of two other extremes can be studied: online art gallery visits

on platforms such as the Google Arts & Culture website or field trips to cultural environments for example visiting the target country of the students' language studies, which is a popular activity for secondary schools. From a theoretical perspective, as indicated above, these initial findings regarding the nature of the students' knowledge practices can be further analyzed to understand the deeper structure of the gazes demonstrated by the students.

12.4 Coda

Major, even historical events can have an important impact on research as it is the case with this thesis in retrospect. The past years have brought unexpected changes to educational experiences all over the world due to the pandemic the world is still fighting. Distance, online and blended learning had been dominant topics in educational research before 2020, and they have unavoidably become the focus of educational discourse, conferences and publications since then. Based on my own teaching experiences and my reading of educational news and discussions, the major question is how teachers and students at all educational levels access and use digital media in their everyday practice. As this thesis has pointed out, digital literacy is not an innate skill, the idea of students being digital natives is questionable in terms of how reliable their knowledge of digital environments is. In this regard, the implications of the thesis regarding the necessity of an overall theoretical and pedagogical approach such as multimodal social semiotics and multimodal pedagogy have become even more significant than I imagined. Digital environments are multimodal and interactive, and knowledge of the meaning potential of the different modes activated in them can have a positive impact on planning distance and online education. Further research into the integration of courses on multimodality and digital environments in teacher education programs has become an urgent matter.

The question of what happens to exhibition visits where presence and dialogue are necessary for a truly engaging experience remains to be discovered. Museums and galleries have been quick to respond to the new digital demands of the educational situation, and they created online exhibitions. Can these resource substitute physical presence in three dimensional environments where a variety of modes come to life that cannot be achieved through the screen? How can such experiences be integrated into teaching practices? These are questions which need to be further explored.

Further questions focus on how the lack of physical presence and the impact of dialogues in digital environments impact teaching practices, and what the most effective strategies are to expand the meaning potential of these environments. Some of the experiences of this research already raised such issues, for example in encouraging students to explore digital websites for teaching practices and communicating online on a regular basis. Genre-based writing instruction described in this thesis can also be seen as an easily accessible and manageable pedagogical task which functions well in digital learning situations. The experiences that provide materials for such writing need to be studied in the online world.

As educational practice navigates unknown territory, it becomes evident that L2 education needs to rely on a variety of modes, and teacher need to be well-informed in the pedagogical affordances of multimodal resources. The integration of a course on multimodal literacy development can provide the necessary base for such development. Moreover, in terms of how new knowledge practices and a variety of knowledge practices can be organized in a meaningful way can be studied with the help of the analytical tools offered by Legitimation Code Theory. This thesis showed one way of integrating different pedagogical and disciplinary approaches with the purpose of advanced academic L2 and multimodal literacy development in higher education contexts, hoping to initiate further dialogue about the potentials of these approaches.

Changing the world has not been the main purpose of this thesis but affecting positive change in the students' learning experiences was its openly admitted objective. Reflecting on the achievements and implications of this research and the materials and pedagogical tasks developed during the courses, I realize that in a small way, putting together theoretical and pedagogical approaches did result in changes in the students' thinking and knowing.

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Appendices

APPENDIX A: Consent to Participate in Research form

| | |
|--|-----------|
| Consent to Participate in Research | |
| Making Meaning with Visual Narratives | |
| Researcher: Nagy Nóra | |
| E-mail: nora.nagy@yahoo.com | |
| Background and Purpose of the Research | |
| You are kindly asked to participate in a research study on English majors' language, multimodal literacy and reasoning skills development. The purpose of this study is to find out more about (1) students' multimodal literacy development and (2) the affordances of the educational approach and materials applied during the seminar. | |
| Procedures | |
| In the study I will use information collected from your work in the semester and your feedback sheets. All of the information collected will be confidential: I will not use your name, but a pseudonym. | |
| Your participation | |
| Participating in this study is voluntary. Your decision to participate will in no way affect your grade. If you have any questions about the study, you can contact me at the above email address. | |
| Student's consent | |
| I have read and understand the information provided in this Informed Consent Form. I voluntarily agree to participate in this study. | |
| _____ | _____ |
| Name of Participant | Signature |
| _____ | _____ |
| Researcher | Signature |
| <input type="checkbox"/> I would like to receive information about the findings of this study to the following e-mail address: | |
| _____ | |
| <input type="checkbox"/> I volunteer to participate in a follow-up interview | |

1 Course description on School of English and American Studies website Making Meaning with Visual Narratives Autumn 2017

Description

Aim of course: The aim of the course is to provide theoretical knowledge as well as practice in multimodal discourse analysis with a focus on the role of visual narratives in social and educational discourse.

Content

Learning about multimodality and emphasis on the intermodal affordances in visual narratives. The basic concepts of image-text relations and visual grammar will be reviewed, and students will explore the meaning-making potential in various types of multimodal texts, such as posters, advertisements, paintings, magazine and book covers, magazines, newspapers, picture books and illustrated books. Through refining multimodal literacy skills and gaining knowledge about different semiotic modes, students will be better equipped to develop arguments and practise critical reasoning skills.

Requirements & assessment

Students will complete speaking and writing tasks all through the term. These tasks will include images and multimodal texts. Students will work with texts provided by the tutor as well as their own findings. At the end of the course students will present and analyze a visual narrative of their choice.

1. Presence at classes: No more than three absences are allowed. In the case of a longer absence (either due to illness or official leave), the tutor and the student will come to an agreement of how to solve the problem.

2. Assigned reading: Short tests on the assigned readings will be taken at each seminar. These test results make up the final seminar grade (10%). The total of the tests must reach 60% otherwise the course results in a failure. You will be granted, though, one chance to make up for the failure of these minor tests at the end of the term as agreed with your course instructor. There will be set texts as well as texts students can choose based on their final presentation interests.

3. Classroom work: Each student is expected to take part in classroom discussions, and do the classroom tasks.
4. Final project and presentation: Each student will present and analyse a visual narrative of their choice. This analysis will have to be handed in in writing.
5. End-term test

2 Course 1 plan with modifications indicated: 2017 autumn Making Meaning with Visual Narratives

| LESSON | Topic |
|--------|---|
| 1 | Introduction to the course Types of visual narratives |
| 2 | Key concepts and terms Language as social semiotic Functions of language |
| 3 | Multimodality and multimodal reading |
| 4 | Visual grammar, visual language Home assignment: image research 1; summary of the story of Narcissus |
| 5 | Image-text relations, intermodality NEW ADDITION: In-class book discussions |
| 6 | NEW ADDITION: In-class book discussions Home assignment: Image-text picture research; Recount of reading experiences as a child |
| 7 | Paintings, museum exhibitions Home assignment: Recount of a memorable museum experience |
| 8 | MOVED: Graphic design: cover, double spread, layout, typography Newspapers and photojournalism |
| 9 | Sequential art: comic books and graphic novels |
| 10 | Picture books and illustrated books Adaptations and intertextuality Home assignment: Choose and read an article in a research field |
| 11 | Websites and social media Sequential art: comic books and graphic novels |
| 12 | Adaptations and intertextuality Social media |

| | |
|-----------|---|
| 13 | <p>Final project discussions, evaluation NEW ADDITION: Deák 17 Gallery Alice's Adventures in Wonderland illustration exhibition visit Home assignment: Research plan and End-of-course questionnaire</p> |
|-----------|---|

3 List of reading assignments: Course 1

| LESSON | Reading |
|--------|--|
| 1 | No set reading |
| 2 | <p>Key concepts and terms Multimodality glossary https://multimodalityglossary.wordpress.com/ SFL, social semiotic view on language Christie Unsworth Developing socially responsible language research Halliday language based</p> |
| 3 | <p>Multimodal reading Walsh Reading... Page Multimodal storytelling Introduction</p> |
| 4 | <p>Visual grammar Visual design grammar Kress & van Leeuwen Interactions Kress & van Leeuwen Narrative representations</p> |
| 5 | <p>Image-text relations, intermodality Martinec & Salway Painter, Martin & Unsworth picture books image-text</p> |
| 6 | <p>In-class book discussions No set reading</p> |
| 7 | <p>Language and museums Blunden Dumbing down</p> |
| 8 | <p>Newspapers and photojournalism MOVED: Graphic design: cover, double spread, layout, typography No set reading</p> |
| 9 | <p>Sequential art: comic books and graphic novels Students choose: 1) Dreyfus, S., Hood, S., & Stenglin, M. (2011). Semiotic margins: Meaning in multimodalities. London: Continuum International Pub. Group. 2) Unsworth, L., Caple, H., Coffin, C., Connelly, J., Derewianka, B., Feez, S., Djonov, E., ... Knox, J. (2011). Multimodal Semiotics: Functional Analysis in Contexts of Education. New York: Continuum Publishing Corporation 3) O'Halloran, K. L. (2006). Multimodal discourse analysis: Systemic-functional perspectives. London: Continuum. 4) Hunt, P. (2014). Understanding Children's Literature. 5) CLELE Journal: http://clelejournal.org/</p> |

| | |
|----|---|
| 10 | Picture books and illustrated books Adaptations and intertextuality Hutcheon A theory of adaptation introduction 2006 Sélel Adaptáció 2017 |
| 11 | Websites and social media Sequential art: comic books and graphic novels In-class reading: In Frey & Fisher Teaching Visual Literacy Using Graphic Novels |
| 12 | Adaptations and intertextuality Social media No set reading |
| 13 | Gallery visit No set reading |

Note. Crossed out topics were part of the original plan and later modified.

4 Overview of tasks and assignments in Course 1 2017 autumn

| | Task focus | Task | Instruction |
|--------|---|---|--|
| 1 | Image description (Apple-picking) | Scaffolded image description | Describe an image answering three scaffolding questions. |
| 2 | Image description (New York Times photos) | Scaffolded image description | Describe an image answering three scaffolding questions. |
| 3 | Image descriptions (Little Red Riding Hood) | Scaffolded image description | Describe an image answering three scaffolding questions. |
| 4 | Image research 1 (salience, setting) | Image research | Find images to illustrate salience and setting in images. |
| 5 | Concept definitions test | Define terms in multimodality | Define the following terms. |
| 6 | Summary of Ovid's Narcissus | Writing a recount | Read about and retell the story of Narcissus. |
| 7 | Image descriptions (Narcissus images) | Scaffolded image description | Describe an image answering three scaffolding questions. |
| 8 | Overview image-text relations | Reading task: note-taking | Summarize the basic image-text taxonomies in a table. |
| 9 | Image research 2 (image-text relations) | Image research | Find multimodal texts with to illustrate the different image-text relations. |
| 1 0 | In-class book presentation (Illustrated and picture books, course books) | Oral book presentation (group, alone) | Select a book (picture book, comic book, textbook) and present it in class. |
| 1 1 | Reading experiences as a child | Writing a recount | Tell the story of your childhood reading experiences. |
| 1 2 | List of articles read so far with keywords | Note-taking, bibliography | Write a short list of the articles you read with keywords to highlight their content. |
| 1 3 | Memorable museum experience | Writing a recount | Tell the story of a memorable museum experience. |
| 1 4 | Book covers and layout (Different book covers of <i>Persuasion</i> by Jane Austen) | Class discussion | Compare various book covers. |

| | | | |
|----------------|----------------|------------------------------------|--|
| 1 5 | Graphic novels | Presentation in class | Based on the reading experience, present the benefits of using graphic novels in language learning. |
| 1 6 | Term test | Definitions, description | Definitions of terms, description of social semiotic theory, image description. |
| 1 7 | Final task | Reflection on course, project plan | Write an essay about your experiences during the course and describe the project you would like to research. |

APPENDIX C: Course 2 plan

COURSE DESCRIPTION

In this course you will develop your language and multimodal literacy skills and engage with the visual arts, museum spaces and texts that can be found in museums. During the course you will engage with visual images to talk and write about them. You will build general and technical vocabulary to be able to express what you think and see when you look at visual art or when you enter a museum exhibition. We will discuss the basics of visual grammar and multimodality to help you with engaging with and evaluating multimodal texts. You will also practise writing different genres, keep a learning journal and give presentations.

EVALUATION AND ASSESSMENT

Grading scale

85-100%: 5 – 71-84%: 4 – 61-70%: 3 – 51-60%: 2 – 0-50%: 1

| Task | Details | % |
|--------------------------------------|---|----------|
| Preparation and active participation | Your participation in class discussions | 10 |
| 2 vocabulary tests | Formal visual analysis | 10 |
| 4 writing tasks | Task 1: Art & me; Museum experience Task 2: Mirror of Venus, Mariana Task 3: Ludwig Museum visit essay Task 4: Deák 17 Gallery visit essay | 30 |
| 2 presentations | Presentation 1: Museum Presentation 2: Artist | 20 |
| Learning journal | All your writing (including the ones which are not on this list) organized in one document. You can add images, texts, photos of your notes. No extra writing is required. | 15 |
| Research tasks | Research 1: Saliency Research 2: Intertextuality | 15 |

Format for submitted assignments

The Final portfolio should be handed in PDF format with careful design and editing. Details to be discussed in class.

| WEEKLY SCHEDULE | | |
|-----------------|--|---|
| DATE | TOPIC | READINGS AND TASKS |
| Week 1 | <p>Introduction to the course: expectations & requirements</p> <p>Images: Tesla Roadster Don't Panic Turner Train</p> | --- |
| Week 2 | <p>Basic art vocabulary Digital resources: visual arts and museums</p> <p>Picture descriptions</p> <p>Images: Millais, J. E. Mariana</p> | <p>Reading Visual grammar</p> <p>1) Write a very short, informal blog or diary entry to tell me about you and your connection with art. 2) Write a very short, informal blog or diary entry to tell me about 'A memorable museum experience'. 3) Rewrite a summary of a discussion of Millais' Mariana. Here is the link to the video: https://www.youtube.com/watch?v=DjNMJpdFPGA Here is the link to the Tate page of the painting: http://www.tate.org.uk/art/artworks/millais-mariana-t07553 Write a short text about the painting to introduce it to a fellow student OR a student you might teach.</p> <p>Choose for the presentations: 1) one artist, movement, style or theme 2) one museum or gallery</p> |
| Week 3 | <p>Overview of social semiotic approach:</p> <ul style="list-style-type: none"> - metafunctions - visual grammar (salience, participants - interactive and represented, colour, positioning) - The Mirror of Venus; Caravaggio's Narcissus and the Deep Purple cover, Rapture of the Deep - Intertextuality: Ovid's Narcissus, the mirror symbolism and identity <p>Picture descriptions</p> | <p>1) Read the texts which describe The Mirror of Venus. Collect adjectives and phrases to describe the scene, the participants, the setting (landscape) and the theme. Describe the image in a short paragraph recycling these collected words and phrases in your own sentences. Pay attention to the physical description of the painting and then also discuss any cultural, literary or mythological references you find. The target audience is 14-16-year-old secondary school language learners. Make it interesting as well as informative. Max. 200 words. Do not copy whole sentences, just use single words or phrases. https://gulbenkian.pt/museu/en/works_museu/the-mirror-of-venus/</p> <p>2) Picture research: find images to illustrate salience: size, place in the composition, contrast against background, colour saturation, conspicuousness, sharpness of focus, psychological (human face, figure) ----- select 5 (or more) aspects.</p> |
| Week 4 | <p>Museum visit 1 Museum Ludwig Common Affairs: Collaborative Art Projects Guided tour by Andrea Simon, Project Manager</p> | <p>Write about your thoughts and memories of this visit to THE LUDWIG MUSEUM Guide: Simon Andrea, project manager of the exhibition The title, the time of the visit, the place of the visit 1) Your preconceptions - What did you imagine you would see? How did you imagine a collaborative art</p> |

| | | |
|----------------|---|---|
| | | <p>project?</p> <p>2) Your general overview of what this exhibition and project aimed to do</p> <p>3) A project (or a detail, an idea) that you liked, something that stayed with you. Explain what it is and why you liked it.</p> <p>Please add anything else you remember. Here is a link to the exhibition: https://www.ludwigmuseum.hu/en/exhibition/common-affairs-collaborative-art-projects</p> |
| Week 5 | <p>Picture descriptions</p> <p>Formal visual analysis: https://www.youtube.com/watch?v=sM2MOyonDsY</p> | <p>Select a photograph or painting and write sentences about it guided by the 10 points covered in the formal analysis in this video? Please send it to me. Write your Name in the document as well as the saved file name. Do not write the title of the painting or photograph and the name of its painter/photographer. Put it at the bottom so that I can also guess and imagine what you are describing.</p> |
| Week 6 | <p>Feedback on exhibition report</p> <p>Linguistics and colours: https://www.facebook.com/Vox/videos/862730853914518/</p> <p>Presentation techniques</p> <p>Student presentations</p> | |
| Week 7 | <p>Picture descriptions: vocabulary practice</p> <p>Image analysis strategies: salience Writing strategies: semantic waves</p> <p>Student presentations</p> | <p>Collect examples of intertextual links in art, fiction and film (all three or just two of these).</p> <p>Link to semantic waves video: https://www.youtube.com/watch?v=PNNeNtr_8&feature=youtu.be</p> |
| Week 8 | <p>Art, adaptations and intertextuality</p> <p>Student presentations</p> | <p>Write up your ideas about intertextuality with your examples. There should be a visual component in the examples, but any other ideas are welcome. Also attach a short description to the examples using the language of comparisons and descriptions.</p> |
| Week 9 | <p>Student presentations</p> | |
| Week 10 | <p>Museum visit 2</p> <p>Deák 17 Gallery: http://www.deak17galeria.hu/kialitasok/ata-mesei---ata-kando-gyermekfotoi-a-deak17-galeriaban</p> | <p>Exhibition visit essay</p> |
| Week 11 | <p>Student presentations</p> | |
| Week 12 | <p>Student presentations</p> | <p>Hand in final portfolio (collection of all the assignments in one document)</p> |

APPENDIX D: Course 3 plan

Aim of course:

The aim of the course is to provide theoretical knowledge as well as practice in multimodal semiotics with a focus on the role of visual narratives in social and educational discourse.

Content:

Learning about multimodality an emphasis on the intermodal affordances in visual narratives. The basic concepts of image-text relations and visual grammar will be reviewed, and students will explore the meaning-making potential in various types of multimodal texts, such as paintings, photographs, book covers, picture books and illustrated books. Students will also learn about the pedagogical affordances of museum visits and resources. Through refining multimodal literacy skills and gaining knowledge about different semiotic modes, students will be better equipped to develop arguments and practise critical reasoning skills.

Assessment and requirements:

Students will complete speaking and writing tasks all through the term. These tasks will include images and multimodal texts. Students will work with texts provided by the tutor as well as their own findings. At the end of the course students will present and analyse a visual narrative of their choice.

1. Presence at classes

No more than three absences are allowed. In the case of a longer absence (either due to illness or official leave), the tutor and the student will come to an agreement of how to solve the problem.

2. Assigned reading

A short mid-term test on the assigned readings will be taken after the autumn break.

3. Classroom work

Each student is expected to take part in classroom discussions and do the classroom tasks.

4. Tasks

There will be a series of short writing tasks, picture research tasks and presentations tasks during the seminar.

5. Final presentation

Each student will present and analyse a visual narrative of their choice. This analysis will have to be handed in in writing.

Grading policy

0-60% **1** 61-70% **2** 71-80% **3** 81-90% **4** 91-100% **5**

| | |
|--|-----|
| In-class test (based on reading assignments) | 15% |
| Classroom work | 15% |
| Tasks | 30% |
| Final presentation | 15% |
| Final project | 25% |

Please note that each and every course component above is obligatory: the failure to meet any of these requirements (class attendance, in-class test, classroom work, tasks, final presentation, final project) will jeopardise the completion of the course. Out of three course components (in-class test, final presentation, final project) only one re-sit or re-submission will be granted; failure to meet more than one requirement will automatically result in overall failure. Please also note that there is no make-up for insufficient class attendance or in case you fail to submit your final project by the defined deadline.

Course materials and required readings

The required readings are available on the online learning platform used during the semester under ‘Course Materials’.

Online resources:

You will be asked to read about some terms on these websites each week. The selected terms will be discussed in class and also shared on the online learning platform.

- MODE (2012). Glossary of multimodal terms. <https://multimodalityglossary.wordpress.com/>. Retrieved 10/09/2018. [GMT]
- Key Terms in Multimodality: Definitions, Issues, Discussions, edited by Nina Nørgaard. <https://multimodalkeyterms.wordpress.com/> [KT]

WEEKLY SCHEDULE

| WEEK DATE | TOPIC | TASK TO DO FOR SEMINAR | DUE BY |
|-------------|--|------------------------|--------|
| W1 11/09 | Introductions, overview of the course Definition of the course title | Pre-course questions | ----- |
| | Reading for Week 2: <ul style="list-style-type: none"> • Ingold, R. (2017). Language, Winnie-the-Pooh, and how linguistics can help you. Retrieved from https://learningandteaching-navitas.com/language-winnie-pooh-linguistics-can-help/. • Leeuwen, T. v. (2005). Introducing social semiotics. Oxon: Routledge. (pp 3-6). Videos to watch: <ul style="list-style-type: none"> • ‘Making meaning: the role of semiotics and education’ conversation with Gunther Kress https://www.youtube.com/watch?time_continue=25&v=8-yO04u8MHc • ‘TvL on Mode and Modality’ conversation with Theo van Leeuwen https://www.youtube.com/watch?v=FiwIQ3txNts&index=21&list=PLGzF-dGWO-1GR67Mz7x6hA2jV0EUUYU5ou Recommended reading: | | |

| | | | |
|---------------------|---|--|---------------|
| | <ul style="list-style-type: none"> Christie, F., & Unsworth, L. (2000). Developing socially responsible language research. In Unsworth, L. (Ed.), <i>Researching language in schools and communities: Functional linguistic perspectives</i>. London: Cassell. (pp. 1-26). Jewitt, C. (2008). Multimodality and literacy in school classrooms. <i>Review of research in education</i> 32. <p>[KT] to check:</p> <ul style="list-style-type: none"> Multimodality, multimodal meaning-making, narrative and narrativity | | |
| W2 18/09 | The basics of SFL Introduction to multimodality and social semiotics | Write keywords based on readings and prepare a glossary of the terms | Noon 18/09 |
| | <p>Reading for Week 3:</p> <ul style="list-style-type: none"> Unsworth, L. (2008). Multimodal semiotic analysis and education. In Unsworth, L. (Ed.), <i>Multimodal semiotics</i>. London: Continuum. (pp. 1-13). <p>Videos to watch:</p> <ul style="list-style-type: none"> 'What is a mode' Gunther Kress https://www.youtube.com/watch?time_continue=54&v=kJ2gz_OQHhI 'What is multimodality' Gunther Kress https://www.youtube.com/watch?v=nt5wPIhhDDU&t=10s 'How do people choose between modes' Gunther Kress https://www.youtube.com/watch?v=OvP2sN7MFVA 'Why adopt a multimodal approach' Gunther Kress https://www.youtube.com/watch?v=rZ4rMVCWkQs <p>Recommended reading:</p> <ul style="list-style-type: none"> Kress, G. & Leeuwen, T.v. (2006). <i>Reading images</i>. Oxon: Routledge. (pp. 73-75; 148-149; 175; 201-204) | | |
| W3 25/09 | Multimodal analysis Visual grammar | Write keywords based on readings and prepare a glossary of the terms | Noon 25/09 |
| | <p>Reading for Week 4:</p> <ul style="list-style-type: none"> Painter, C., Martin, J. R., Unsworth, L. (2012). Reading visual narratives: Image analysis in children's picture books. Sheffield: Equinox. (pp. 1-7). Martinec, R. & Salway, A. (2005). A system for image-text relations in new (and old) media. <i>Visual Communication</i> 4.3. pp. 339-374. <p>Recommended reading:</p> <ul style="list-style-type: none"> Unsworth, L. (2006). Image/text relations and intersemiosis: Towards multimodal text description for multiliteracies education. | | |
| W4 2-10 | Image - text relations Picture books and course books, newspapers and websites | Picture research task 1 | Noon 1/10 |
| | <p>Reading for Week 5</p> <ul style="list-style-type: none"> Page, R. (2010). Introduction. In Page, R. (Ed.). <i>New perspectives on narrative and multimodality</i>. Oxon: Routledge. (pp. 1-9). Walsh, M. (2006). Reading visual and multimodal texts: how is 'reading different'? <p>Recommended reading:</p> <ul style="list-style-type: none"> Nagy, N. (2018). Stepping into the woods with Little Red Riding Hood: Visual narratives in the English language class. In Illes, E. & Sazdovska, J. (Eds.). (2018). <i>Dimensions, diversity and directions in ELT. 26th Annual IATEFL Conference selections.</i> (pp. 49-60) | | |

| | | | |
|---------------------------|---|---|---------------|
| W5 9/10 | Visual narratives - multimodal narratives - multimodal reading Picture books, illustrated books, comics, graphic novels | Picture research task 2 | Noon 8/10 |
| | Reading for Week 6: <ul style="list-style-type: none"> Blunden, J. (2016). Dumbing down for museum audiences: necessity or myth? <i>The Fine Print</i>, 3. pp. 27-33. Video/podcast: <ul style="list-style-type: none"> Speech Bubbles: Understanding comics with Scott McCloud on 99% Invisible https://99percentinvisible.org/episode/speech-bubbles-understanding-comics-scott-mccloud/ Understanding comics: Scott McCloud https://www.youtube.com/watch?v=fXYckRgsdJI | | |
| W6 16/10 | Deák 17 KIDS'N'COMICS' Discussion about comics, graphic novels Exhibition visit | Memorable museum visit (short narration - experiences, about 300 words) | Noon 15/10 |
| W7 23/10 | Online task Write a short summary & its possible classroom uses of a chosen study. Choose from the list attached related to education. The list of articles will be available by 9th October. | | |
| 30/10 AUTUMN BREAK | | | |
| | Reading for Week 8: <ul style="list-style-type: none"> Leeuwen, T. v. (2005). Typographic meaning. <i>Visual Communication</i> 4.2 (pp. 138-143) Online material about parts of the book Task: <ul style="list-style-type: none"> Research and revise book-related vocabulary | | |
| W8 6/11 | Mid-term test Book analysis and discussion Illustrated and picture books discussion Cover - double spread - layout - typography | Exhibition review 1 ----- Childhood reading (short narration - experiences, about 300 words) | Noon 5/11 |
| | Reading for Week 9: <ul style="list-style-type: none"> Hubard, O. (2007). Productive information: Contextual knowledge in art museum education. <i>Art Education</i>, July. pp. 17-23. Blunden, J. (2014). Language under the microscope: a 'linguist-in-residence' at the Metropolitan Museum of Art. Task: <ul style="list-style-type: none"> Explore Google Art Project website Choose a museum website and explore it Study the Visual Thinking Strategies home page: http://vtshome.org | | |
| W9 13/11 | Museum exhibitions and texts Learning in museums | Book or double spread description based on discussion on W9 (short description, analysis, about 400-600 words) | Noon 12/11 |
| | Reading for Week 10: <ul style="list-style-type: none"> Read the exhibition web page Read about Bacon/Freud and the London School | | |

| | | | |
|----------------------------|--|--|---|
| W10 20/11 | Bacon/Freud exhibition Hungarian National Gallery | Send a short note of your expectations before the exhibition. (informal comment) ----- Choose the topic of your final project. | Noon 20/11 ----- Noon 22/11 |
| W11 27/11 | Project presentations 1 | Exhibition review 2 | |
| W12 4/12 | Project presentations 2 | Hand in final projects | Midnight 7/12 |
| W13 11/12 | Evaluation of the course Feedback on the course | Reflection on the course - in class | ----- |

APPENDIX E: Multimodal texts and images used the three courses

5.1 List of multimodal texts

| COURSE | TITLE | TOPICS |
|--------------------------------------|---|--|
| Photographs (photojournalism) | | |
| Course 1 | https://learning.blogs.nytimes.com/2015/09/14/whats-going-on-in-this-picture-sept-14-2015/ | vivid colours engaging topic |
| Lesson 2 | Own photograph taken at a church exhibition. | combination of symbols and text |
| Lesson 7 | Trojka dance performance in Múcsarnok [Photograph]. | image-text relations colours space |
| | Museum visitors 1 | learning in the museum |
| | Museum visitors 2 | |
| | Museum visitors 3 | |
| Paintings | | |
| Lesson 1 | Pissarro, C. (1888) <i>Apple Picking at Eragny-sur-Epte</i> [Painting]. | familiar theme popular style |
| | Renoir, P. A. (1882). <i>Luncheon of the Boating Party</i> [Painting]. | familiar theme popular artist |
| | Szinyei-Merse, P. (1873). <i>Majális</i> [Painting]. | familiar theme well-known artist in Hungary |
| Lesson 2 | Burne-Jones, E. (1877). <i>The Mirror of Venus</i> . [Painting]. | mythological analysis: setting, participants, colours, gazes, composition |
| | Caravaggio. (1597–1599). <i>Narcissus</i> . [Painting]. | mythological analysis: gaze, composition intertextuality |
| Lesson 5 | Giotto. (1306). <i>Caritas</i> [Fresco]. | allegorical painting image-text relations |
| | Magritte, R. (1935). <i>Key to Dreams</i> [Painting]. | image-text relations |
| Lesson 10 | Millais, J. E. (1851-1852). <i>Ophelia</i> [Painting]. | adaptations |
| | Burne-Jones, E. (1875-1878). <i>The Soul Attains. The Pygmalion Series</i> [Painting]. | adaptations |
| Lesson 11 | Lichtenstein, R. (1963). <i>Whaam!</i> [Painting]. | image-text relations |
| Illustrations | | |

| | | |
|--|--|--|
| Lesson 3 | Weber. S. (n.y). <i>Little Red Riding Hood</i> [Illustration]. | popular theme visual grammar |
| Lesson 10 | Addams, C. (1964). <i>Banquet</i> [Illustration]. | intertextuality popular culture |
| Music album cover | | |
| Lesson 2 | Deep Purple (2005). <i>Rapture of the Deep</i> [Album cover]. | reference to mythology intertextuality |
| Book covers | | |
| Lesson 3 | Koertge, R. & Dezső, A. (2012). <i>Lies, knives and girls in red dresses</i> . | visual grammar typography |
| Lesson 6 | Austen. J. <i>Persuasion</i> . Seven different covers | audience visual grammar typography |
| Posters (design, film) | | |
| Lesson 8 | Flack, C. (2014). “Comic Sans for Cancer”. <i>Strategy Thinking</i> . 5, 104-105. | typography |
| Lesson 10 | Great Expectations Film posters 1946, 1998, 2012 | image-text relations typography adaptations |
| Film stills | | |
| Lesson 10 | Cukor, G.(Director). (1964). <i>My Fair Lady</i> [Film]. Warner Bros. | adaptations |
| | Gillispie, C. (Director). (2007). <i>Lars and the Real Girl</i> [Film]. Metro-Goldwyn-Mayer. | adaptations |
| Picture books and illustrated fiction | | |
| Lesson 3 | Northcott, R. & Flores, C. (2015). <i>Little Red Riding Hood</i> . Helbling Languages. | double-page ELT young reader layers of texts image-text relations visual grammar |
| | Zoboli, G. & Concejo, J. (2015). <i>C'era una volta una bambina</i> . Topipittori. | double-page audience specification |
| Lesson 5 | Hutchins, P. (1968). Rosie’s walk. <i>Macmillan</i> . | double-page narrative structures |
| Lesson 6 | Jackson Pollock | |
| | Dániel, A. & Máray, M. (2017). <i>Utazz bálnabusszal!</i> Két Egér Kft. | |
| | Klassen, J. (2011). <i>I want my hat back</i> . Candlewick Press. | |

| | | |
|--------------------------------|---|--|
| | Urveti, R. & Yamakami, J. (2012). <i>I Saw a peacock with a fiery tail</i> . Tara Books. | |
| | Nagy, D. (2016). <i>Angol-magyar képes szótár</i> . Scolar. | |
| | Janikovszky, É. (2007). Answer nicely when you're asked. <i>Móra</i> . | |
| ELT graded readers | | |
| Lesson 5 | Conrad, J. (2013). <i>Heart of Darkness</i> . Helbling Languages. | double-page with illustration |
| Lesson 6 | Swift, J. (2014) <i>Gulliver's Travels</i> . Helbling Languages. | double-page with illustration |
| Newspaper front pages | | |
| Lesson 8 | New York Times Frankfurter Allgemeine Zeitung Time The New Yorker The Guardian Daily Mail Elle | graphic design reading path visual grammar |
| Illustration exhibition | It's always tea-time, Alice in wonderland illustration [Exhibition]. (2017). Deák 17 Gallery, Budapest, Hungary. http://www.deak17galeria.hu/en/exhibitions/its-always-tea-time | |

5.2 Illustrations of the story of Little Red Riding Hood: Little Red Riding Hood meets the wolf

Figure 1

Little Red Riding Hood Illustration. Sam Weber (n.d.). Copyright Sam Weber.



Figure 2

Little Red Riding Hood Illustration. Catty Flores (2015). Copyright Helbling Languages.

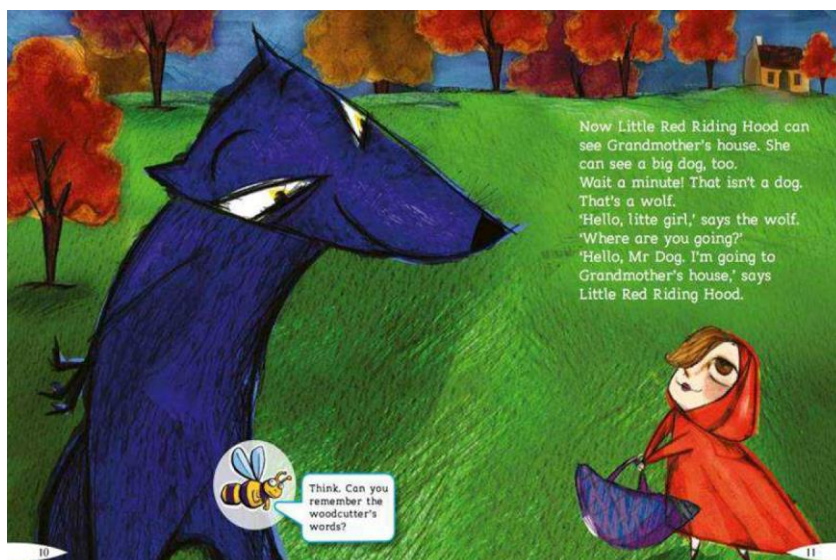


Figure 3

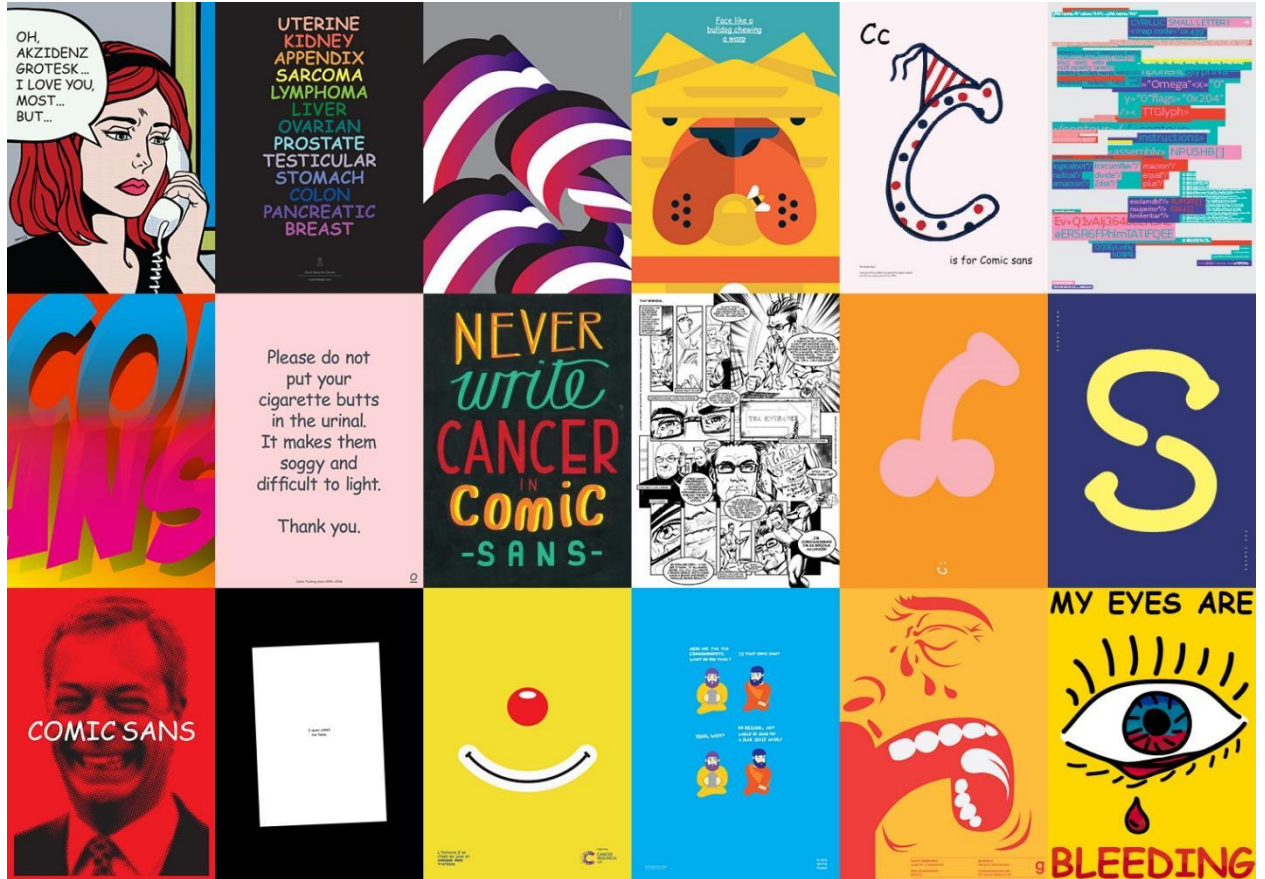
Little Red Riding Hood Illustration. Joanna Conjeco (2015). Copyright Topipittori.



5.3 Comic Sans for Cancer Project

Figure 4

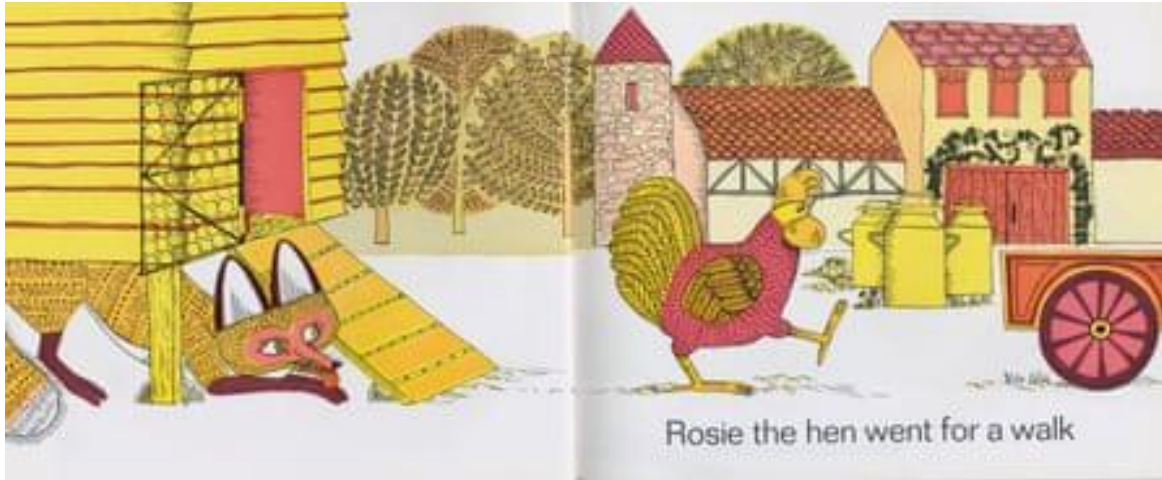
Comic Sans for Cancer Posters. Copyright Strategy Creative.



5.4 Rosie's Walk

Figure 5

Double Page in Rosie's Walk by Pat Hutchins, 1968. Copyright Macmillan.



5.5 Narcissus images

Figure 6

Burne-Jones, E. (1877). The Mirror of Venus [Painting]. Calouste Gulbenkian Museum, Lisbon, Portugal.



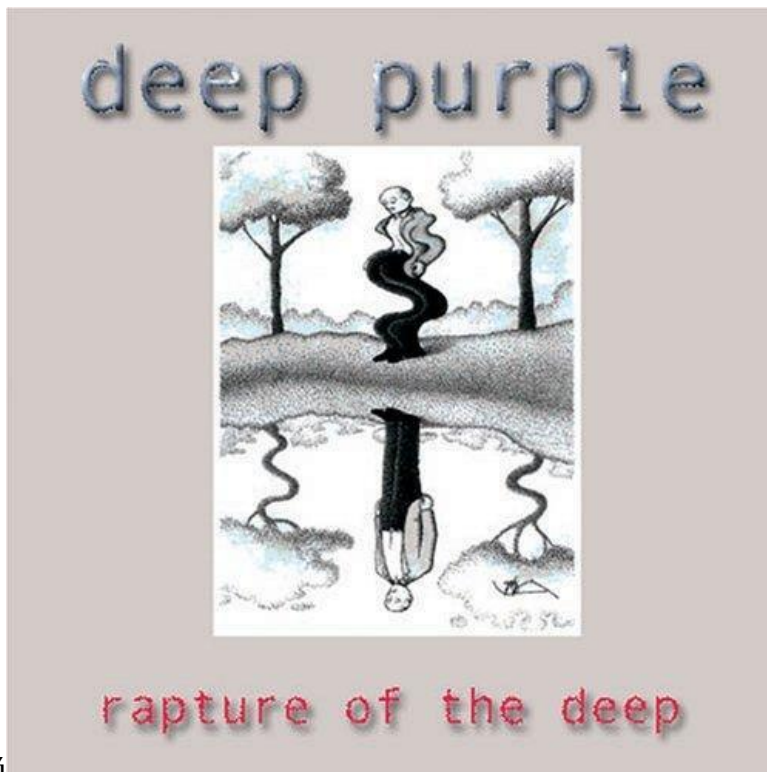
Figure 7

Michelangelo Merisi da Caravaggio. (1597-1599). Narcissus. Galleria Nazionale d'Arte Antica, Rome, Italy.



Figure 8

Purple, D. (2005). Rapture of The Deep [Album cover]. Edel Records.



ü

5.6 Museum visits

Figure 9

Visit to the It's Always Tea-Time Exhibition in Deák 17 Gallery, Budapest, Hungary in 2017.

Own Photograph.



Figure 10

Visit to the Common Affairs Exhibition in Museum Ludwig, Budapest, Hungary in 2018. Own Photograph.



Figure 11

Visit to the Ata Kandó Exhibition in Deák 17 Gallery, Budapest, Hungary in 2018. Own Photograph.



Figure 12

Visit to the Kids 'N' Comics Exhibition in Deák 17 Gallery, Budapest, Hungary in 2019. Own Photograph.



1 Pre-course open-ended questionnaire: Course 1

Name:

Year:

1 Who are you? Please write a short introduction.

2 What are your strengths in English?

3 What are your expectations of this course?

4 Please write about the picture and answer the three questions below.

- a) What's going on in this picture?
- b) What do you see that makes you say that?
- c) What more can we find?

2 End-of course open-ended questionnaire: Course 1

1 Please write a paragraph about your experiences at this course answering the following questions in a coherent text.

- a) What did you learn during this course?
- b) What did you like most about it?
- c) What would you change about it?

2 Please write another paragraph about your proposed research topic based on your course experiences and reading. Answer the following questions when writing the paragraph.

- a) Which texts and/or images would you like to analyze?
- b) What would your 2 research questions be?
- c) What analytical tools and theoretical frameworks would you use?
- d) What literature would you use?

3 Sample from the teacher's notes taken after a lesson: Course 1

Reflections on the MMVN lesson on 24 October

The original plan for this lesson was the discussion of linguistic resources in museums, and the understanding of museum exhibitions as structured narratives built around a theme.

Then, on Monday evening I went to see the open rehearsal of Trojka Színház – Genesis, a dance performance which then took place on 25 October in Műcsarnok in a photography exhibition. This influenced the images discussed during the lesson.

First, we started with a simple writing task. “Please describe a memorable museum experience.” Then we had a quick chat about what the museum meant for students – what kind of resource it was, what experiences they had there, what potential it has.

It was a free-association game, and then it led to sharing experiences and opinions.

Then we went on to discussing the images. Talked about different functions of museum.

It seems that students have a varied experience – learning, entertainment, and some of them go on their own as well. Others would consider taking their students to PIM or visiting a science museum for fun. They talked about how annoying noise and crowd can be.

Then we looked at learning possibilities in museums. This led to a discussion about how museums, learning and texts. Students had to discuss in groups the following two questions.

- What kind of texts are available in museums?
- What kind of learning can happen in museums?

They came up with several good ideas, I am thinking about setting this topic as a writing task.

We also discussed different language resources – verbal, written texts in museums.

Another task possibility: collect all the linguistic resources in your local museum.

Think about an exhibition as a resource for creating a narrative. We also talked about fiction writing inspired by museums and artworks. Then we talked about and discussed online platforms, websites, learning possibilities in museums. Showed them different museum websites and the Google Art and Culture Project. Another task could be the exploration of learning functions on these museum websites.

4 Sample summary of a lesson shared with the students on the online learning platform:

Course 1

Here is a summary of our session on 24 October.

Attached you'll find the three images that we discussed in class.

Also, here is the link to the dance performance we talked about:
<https://www.facebook.com/events/1944909325772488/>.

TASK 1 for the next session on 7 November:

Please do think about the following questions while reading Jennifer Blunden's text on museums.

- What kind of texts are available in museums?
- What kind of learning can happen in museums?

TASK 2 for the next session on 7 November.

Please choose one. You can choose from the following tasks:

- 1) Reflect on the topic of exhibitions as resources for creating narratives and learning opportunities. Please give examples of your own experiences.
- 2) Describe the online platform of a museum. Focus on the language learning programme, materials and resources this museum and its website offer.

TASK 3 for the next session on 7 November.

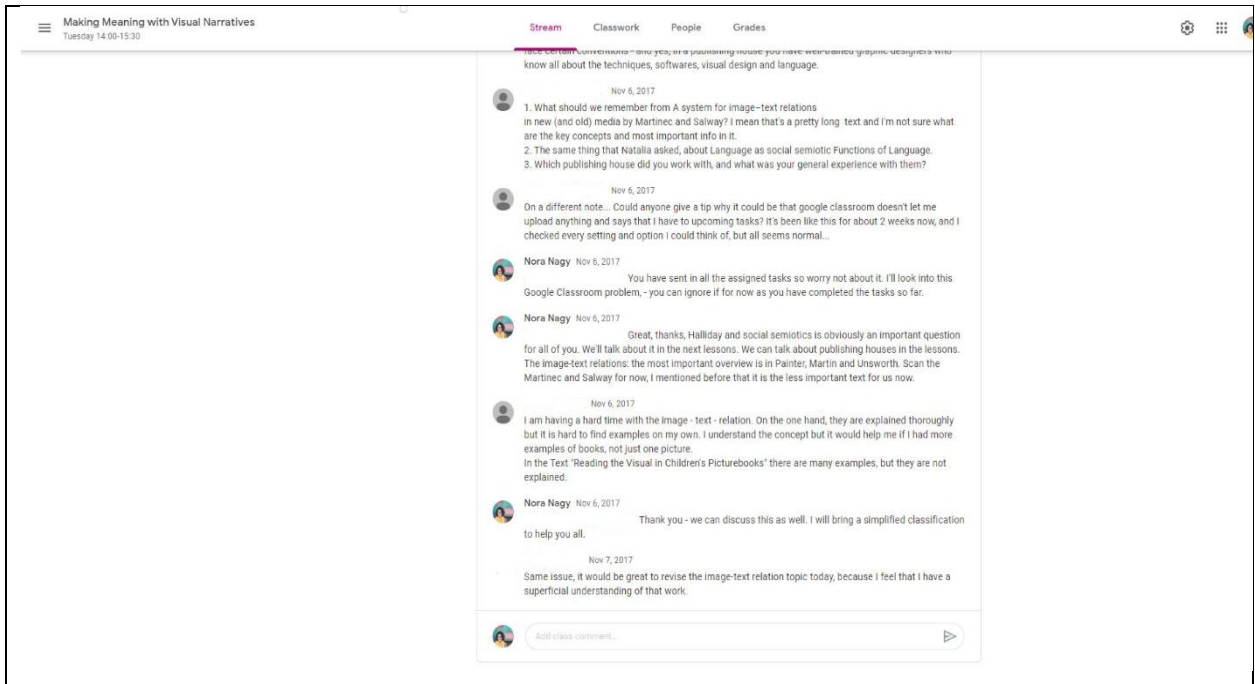
Please review all your reading so far. In a separate announcement you will find the minimum requirements.

ON 14 NOVEMBER you will write a short test based on the topics and texts we have discussed. On 7 November we can discuss these reading assignments.

Thank you

Nora

5 Sample record of communication with the students: Course 1



The screenshot shows a Google Classroom stream for the course "Making Meaning with Visual Narratives" on Tuesday, 14:00-15:30. The stream is titled "Stream" and has tabs for "Classwork", "People", and "Grades". The stream content includes:

- A post from Nov 6, 2017 with a list of three questions:
 1. What should we remember from A system for image-text relations in new (and old) media by Martinec and Salway? I mean that's a pretty long text and I'm not sure what are the key concepts and most important info in it.
 2. The same thing that Natalia asked, about Language as social semiotic Functions of Language.
 3. Which publishing house did you work with, and what was your general experience with them?
- A post from Nov 6, 2017 asking for tips on why Google Classroom doesn't let users upload anything and says they have upcoming tasks.
- A post from Nora Nagy (Nov 6, 2017) stating that all assigned tasks are complete and can be ignored.
- A post from Nora Nagy (Nov 6, 2017) thanking the instructor and mentioning that they will discuss publishing houses in the next lessons.
- A post from Nov 6, 2017 expressing difficulty with image-text relations and asking for more examples.
- A post from Nora Nagy (Nov 6, 2017) offering to bring a simplified classification to help.
- A post from Nov 7, 2017 suggesting to revise the image-text relation topic.

At the bottom, there is a text input field for "Add class comment..." with a send button.

6 End-of-course questionnaire: Course 2, 2018 spring

Content-Based Language Development: Visual Arts and Museum Texts

Feedback Sheet / 15th May 2018

Please answer the questions below about the course.

Note that this feedback sheet is anonymous.

1. What were your expectations before the course?
2. Which tasks did you enjoy the most? Why?
3. Which tasks did you enjoy the least? Why?
4. In what ways do you think the course has helped you learn something new? Specify at least three new things you have learned during the course.
5. What did you like about the course?
6. What would you change about the course?

Thank you for your participation.

7 End-of-course questionnaire: Course 3, 2018 autumn

Content-Based Language Development: Visual Arts and Museum Texts

Feedback Sheet / 15th May 2018

Please answer the questions below about the course.

Note that this feedback sheet is anonymous.

1. What were your expectations before the course?

2. Which tasks did you enjoy the most? Why?

3. Which tasks did you enjoy the least? Why?

4. In what ways do you think the course has helped you learn something new? Specify at least three new things you have learned during the course.

5. In what ways have the exhibition visits contributed to your learning?

6. What did you like about the course?

7. What would you change about the course?

Thank you for your participation.

APPENDIX G: Coding of data in Case study 1

1 Coding of Course 1 end-of-course questionnaire answers, 2017 autumn

Highlighted in grey – topics

Underlined - tasks

| Student | 1) What did you learn during this course? 2) What did you like most about it? 3) What would you change about it? | Favored topics | Favored tasks | Suggestions |
|---------|--|--|-------------------|---------------|
| C1_S1 | <p>During this course I learned about the importance of pictures and how they can be used in teaching. I also learned about how all art has meaning and what it is trying to say, along with how to analyze it. Before I wasn't aware that there was anything to learn on the subject and now I realize there is so much that I do not know.</p> <p>I really liked what I learned about story books, I never realized how important they are in teaching children and now that I know I have been using them more often in my work with kindergarten children.</p> <p>I would have liked if we would have discussed the homework reading more in class. I know we used the terms when we spoke in class, but when it came to the test I was super confused and it took me a really long time to understand everything. I felt it was really abstract. Another thing I would change, I wish we would have gotten our tests back 1 or 2 weeks after completing it (even if not to keep, but just to look at). I would have been really interested to see how I did and was disappointed that I didn't get a chance to.</p> | <p>social semiotic multimodal analysis</p> <p>pedagogy picture books</p> | | more feedback |
| C1_S2 | NOT COMPLETED | | | |
| C1_S3 | <p>I enjoyed the course, although, as a teacher trainee, I was really deconcentrated sometimes. I really appreciate how you knew there were so many teacher trainees in your class so you asked teaching-related questions. It was very helpful and personally of course, I prefer to talk about teaching-related questions in general, so I liked these discussions the most. We covered so many topics which I also liked – I would say the second part of the course when we talked about comics and adaptations were more interesting for me. I started to look at pictures in a different way and I notice more details than I used to.</p> | <p>pedagogy</p> <p>comics adaptations</p> | group discussions | |
| C1_S4 | <p>During this course, I acquired a lot of useful knowledge. I learnt a different way for looking at pictures. I learnt that there is not just one way for</p> | <p>social semiotic</p> | description tasks | |

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| | <p>making meaning, but we can use a lot of different tools to create context and meaning. So, when I look at a picture or an image, now I see a lot of different things and levels of meaning, because I realised that every part of a picture can contain information and the whole image has a lot to say.</p> <p>About the course I liked the knowledge we acquired, because I think it was extremely useful and interesting, because in real life, there are pictures and images around us everywhere and it is essential to be able to read them.</p> <p>I would not change anything about the course, it gave me a lot of background knowledge of the topic and I was able to see how the theory works in real life during the classes.</p> | multimodal analysis | | |
| C1_S5 | <p>During this course I got better at analysing images and looking at them from a different perspective. I learnt a lot about graphic design, comic books and graphic novels that I didn't know much about before. Although we were supported with a detailed theoretical framework, I did not feel the 'weight' of it. (I mean it wasn't heavy or dry at all.) The course was very practical and we were able to turn all the theoretical knowledge into use. It was great that you made us see that these concepts are all around us and that we mostly relied on our personal experiences and impressions. Your enthusiasm and engaging classroom presence came through during the classes which made us easier to get involved in the topic. I also found the tasks when we had to find examples for saliency and image-text relations very useful. The only thing that did not really help is the sitting arrangement, which I know is only a technical issue that you cannot do much about and is not that easy to solve, but since the lessons were organised mostly as discussions, it could've helped if we could see each other better. The other thing is the constant change in the syllabus, which wasn't a problem in general, but it made me feel a bit anxious at times and was a bit difficult for me to adapt to. I felt a bit confused at times or was prepared to do a task in a way which changed a couple of times and in the end I wasn't always sure whether I did them as expected or not. All in all I really enjoyed the classes and the topics that you brought us and I think it was a class that I can benefit from in the future.</p> | <p>social semiotic multimodal analysis</p> <p>comics</p> <p>image-text relations</p> | research tasks | <p>sitting arrangement</p> <p>fewer changes in the syllabus</p> |
| C1_S6 | <p>I think that the greatest benefit of this course for me, and perhaps for everybody else as well, was acquiring a new perspective on multimodal texts. What I mean by this is that I have so far never or</p> | social semiotic multimodal analysis | book discussions | more practical relevance of theories |

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| | <p>hardly ever <u>consciously analysed the relationship between a text and a picture</u>. Owing to this, I am now equipped to infer a little or even a lot more from certain texts. My favourite exercises were the ones where we looked at picture books, comics, etc. while, even though I know it's necessary for our general understanding, I didn't really enjoy learning about the theory of multimodality in the classroom in the first few lessons of the course, and I think that learning certain aspects of multimodality through practical activities would be more enjoyable for the majority of people.</p> | <p>image-text relations</p> <p>picture books comics</p> | <p>description tasks</p> | |
| C1_S7 | <p>My first impression about the course was that I won't be able to understand a word. But this feeling disappeared soon, because your enthusiasm helped me to understand the aim of the course. I have never had a course in this topic, so I have learned a lot from every lesson. I liked the way you structured the sessions: We had to read ahead, so the topic of the following lesson was always familiar. On the other hand, the topics were quite useful, as this course is for future teachers, I gained a lot by talking about them. I especially liked the lessons when we talked about pictures and had to describe them. Discussing picture books and comic books is an interesting topic and I think it can be easily brought to the classroom as well. Moreover, I especially enjoyed our last session, when we visited the Deák17 museum. The pictures were amazing, and the building and the organisation itself made our visit enjoyable and memorable. I would not change anything about the course. The only thing I would do is to make it compulsory for every OTAK student because this is something we can make use of in the future.</p> | <p>social semiotic multimodal analysis</p> <p>picture books comics pedagogy</p> | <p>group discussions</p> <p>book discussions</p> <p>exhibition visit</p> | <p>make it compulsory</p> |
| C1_S8 | <p>This course gave me a whole new perspective on language and the way we interpret it. I have never studied about multimodal reading this deep, and now I feel that I could benefit from the course. By analysing visual narratives, I got a tool to work in a more "interdisciplinary" way in the classroom. As far as I can see, in Hungarian schools the majority of the teachers' tends to treat different subjects as chunks that are totally separated from each other; media has nothing to do with history or social studies, language is not related to art, language is written, spoken, but cannot be "seen". However, it would be more reasonable and fun to show the children how to learn through this "interdisciplinary goggles". Students need to see that the things they</p> | <p>social semiotic multimodal analysis</p> <p>multimodal reading</p> <p>interdisciplinary focus</p> | | |

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| | learn in different classes are interconnected so everything can be useful in a way, even if they are not that interested in a subject. This course is a pleasant and outstanding example for teaching and learning this way. To be honest, it wasn't the most academic course I've ever taken, but it succeeded in something else: showing a new way of thinking to your students – as far as I can see, it is a rare phenomenon/experience in educational institutions. | | | |
| C1_S9 | At the start of this semester I had no idea what to expect from this course as the title did not reveal much for me, and although now I know the basic concepts of visual narratives and making meaning through them, I think that was the most important “lesson” for me throughout this course: to stop having expectations. There are so many things, art included, that do not have specific answers, right, wrong or stupid ways to go about them, it is what makes them so special, that they mean something different to every single person who perceive them. So, this course was really useful for me because I had never had anything like this before in my 5 years at this university (or before that), and it is definitely something I can make use of as a future teacher as well, if anything just to make my students more open-minded. I do not think I would change anything about this course, if only the number of students attending and the room. I reckon it would have been easier for a lot of people to share their thoughts and feelings in a bit more of an intimate atmosphere rather than surrounded by people they cannot even see most of the time. | social semiotic multimodal analysis pedagogy | | |
| C1_S10 | I can say that I have learned a lot of new and useful things during this course. Going into it I did not really know what to expect, I only had an idea about the topic but I am glad that I chose this course in the end. After this course, I can say that I look at images a little bit different because I know a lot of things that are going on “behind” the image that forms our perception of it. In addition to this, something that really stick with me is the idea that everything we read or look at is multi-modal and mono-modality does not exist because it is just the way that we focus on one aspect. I think that the most useful part of the course was when we had to write a paragraph about an image at the beginning of some of the lessons, always with the same three questions. In my opinion, it was really useful that we always discussed these afterwards which made us aware what made us write those things and how | social semiotic multimodal analysis | WRITTEN PICTURE DESCRIPTI ONS PICTURE DISCUSSIO NS PICTURE RESEARCH | |

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| | <p>many different things influence our ideas about one image. In addition to this task, I found learning about visual grammar and salience also very useful and I really enjoyed that we could search for our own images when looking at these aspects.</p> | | | |
| C1_S11 | <p>I learnt a lot about how we can approach a picture or a text. I found it really interesting how much we can find out about a simple picture with the help of visual grammar. I know that I did not talk a lot in the classes, but it was not because of my lack of interest, it was because I am more of an introverted person and do not like to share my ideas with a big group of mostly unknown people. It is actually connected to the one thing that I would probably change about the course: I would let the students talk in pairs or small groups about the pictures before sharing their thoughts with the whole class, because it is easier to open up to only a few people first, and then to everyone. By this, probably more students would have contributed to the lesson, not only those usual three or four people. However, it does not mean that I did not like these tasks; I actually liked these ones the most, because I really enjoyed listening to all those ideas, impressions, and questions that came up, and it was great to see how differently we started to look at the pictures once we already learnt some parts of visual grammar. I actually feel like I began learning a new language: the language of pictures.</p> | <p>social semiotic multimodal analysis</p> | <p>PICTURE DISCUSSIONS</p> | |
| C1_S13 | <p>I think this was an interesting and creative course. I found just about every topic we covered intriguing, and enjoyed completing most of the in-class tasks and home assignments as well. I think I have learned a lot of things that could be useful for anyone with artistic inclinations. For instance, we have learned about crucial elements of visual grammar, which can improve a young artists' style and even a layman's aesthetic awareness. Honestly, most of these concepts and terms (like salience, gaze or the three metafunctions) were either new or unclear for me before this course, so now I can look at visual narratives with more insight. I feel like I have become more cultured in a sense. Another thing I find great is that thanks to this course I know more about the process of creating and interpreting visual arts and categorizing possible image-text relations. It was also nice - and potentially useful in our future work - that we talked about the process of editing and evaluating illustrated books. I also liked that we were provided relevant research</p> | <p>social semiotic multimodal analysis</p> <p>image-text relations</p> | <p>GROUP DISCUSSIONS</p> <p>EXHIBITION VISIT</p> | |

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| | <p>articles and papers for most of the topics we covered, but at the same time we were also encouraged to express our own thoughts and opinions freely, without having to cite sources and refer to studies all the time. This gave us the opportunity to experiment with styles and share various materials that we personally like and find noteworthy. I was glad that we went to visit an exhibition in our last class, too, even though I wasn't really talkative there for some reasons. I would perhaps change the way our mini-presentations were conducted, because I think it would have been better/more effective and engaging for us (or at least for me) if everyone in the small groups would have spoken about their respective topics, instead of just leaving everything to a voluntary spokesperson. Another aspect that I wish would have been a bit different is our evaluation; sometimes I felt like I would like to receive a bit more regular/predictable feedback, for example in connection with our in-class test, or with the individual evaluation of our pieces of homework.</p> | book editing | | |
| C1_S14 | <p>I really enjoyed taking part in this course for many reasons. First of all, we rarely get an opportunity to deal with such current and prevalent topics such as adaptations, comics or illustrations in other classes; however, we are surrounded by these images and works of art. It is especially common that we watch movies that are adaptations, and we do not realize this fact. I believe it is important to learn how to evaluate them and to be able to determine what makes an adaptation good or bad and why. During this course we also discussed multimodality and multimodal reading, which is very important nowadays because multimodal texts need to be read in a different way than regular texts, and it is necessary to be conscious of the process of interpreting multimodal texts, such as websites or advertisements in order to avoid being manipulated by them. Moreover, if we want to design a website, a brochure or any other text that uses different modes; we have to know how to direct the gaze of the viewer to achieve the desired effect on him. What I liked most about the course is when we discussed adaptations, and also when we talked about the narrative process and the elements, participants and characteristics of a picture because this is strongly connected to what directors and cinematographers consider while making a movie. What I would perhaps change about the course is</p> | <p>adaptations comics illustrations</p> <p>social semiotic multimodal analysis</p> <p>multimodal reading</p> | <p>DISCUSSION OF ADAPTATIONS</p> <p>PICTURE DISCUSSIONS</p> | |

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| | <p>that the distribution of readings was a bit uneven; sometimes we had to read a lot for the next class, sometimes only a little. The readings were interesting, but occasionally it was difficult to fit the longer ones into my schedule while also having to prepare for my teaching practice. However, I did manage to solve this problem, and I enjoyed the classes.</p> | | | |
| C1_S15 | <p>Before this course I had no idea how to really look at a picture especially paintings. I only saw what was before me and nothing more. I never looked for a deeper meaning or checked the details. I was only interested in the aesthetical aspect of the pictures whether I liked them or not. Now I know (at least) that there are several ways to analyze a picture and what I really liked was that through this course pictures are very similar to literature for me. They have a story, are or can be intertextual; they refer to something that is outside of the pictures' world. Pictures can be thought-provoking and we can imagine stories behind the picture, also we can make stories before and after the happenings of the pictures. I knew that a visual object could be used for different means but I was not aware of these options. I really liked that we tried to analyze pictures and paintings during the seminars, although they were challenging in the beginning (at least for me). What was really useful about this was the discussion after. We listened to each other's ideas and a process emerged and that is when I learned a lot. I heard ideas about some pictures that I would have never thought on my own and these ideas were legit, so I had to think about them and maybe add my own ideas to it. Though I did not really talk during these sessions because I was afraid of what I say might be totally stupid but in the end I realized that pictures are alike literature in this aspect too. There are no right or wrong answers as long as I have an explanation that comes from the picture itself and from my own experience. What I would change is the amount of secondary sources that we need to read and not because of time but because it is really difficult to put the theory into practice and it seems easier to know what we talked about during the seminars.</p> | <p>social semiotic multimodal analysis</p> | <p>PICTURE ANALYSIS - DISCUSSIONS</p> | |
| C1_S16 | <p>The course provided quite a new perspective on things. It gave a chance to learn to learn about how visual compositions work, some expertise regarding how to analyse pictures. I'm a fan of linguistics, so I loved how we approached it from that angle. I also enjoyed when we were trying to</p> | <p>social semiotic multimodal analysis</p> | <p>BOOK DISCUSSIONS</p> | |

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| | practically approach things (e.g. when we had to dissect a book ourselves). As for changing anything, what comes to mind is the lack of big picture – sometimes it was difficult to decide how what we’re doing know pairs up with everything else. | | | |
| C1_S17 | <p>During this course I learnt a lot of new things. Basically, though the topics we discussed often seemed to be evident at the first sight, I realized soon how many unknown aspects of a topic exists and how good it is to learn about it in a structured and organized way. For example, multimodality is present everywhere, many people -including me – also use it unconsciously to achieve a desired effect, but it was beneficial to learn about its theoretical background, to become aware with the concept itself and to examine its various forms. It was picture discussions and learning about image-text relations I liked the most during this course. I liked the way we had to analyse different pictures at the beginning of some classes (I found the pictures themselves also motivating), I truly enjoyed the topic ‘visual grammar’ and the homework tasks connected to it; I really took delight in searching for pictures on the Internet. The thing I would change is linked to this. As far as I remember, it was originally planned to be done but it was not carried out finally: in my opinion, it might have been more beneficial to look at and discuss some of the pictures we collected as a class, firstly to give us feedback straightaway whether we got the point of the task correctly, secondly, to let us see more - expectedly interesting- examples that others collected.</p> | <p>social semiotic multimodal analysis</p> <p>image-text relations</p> | <p>PICTURE DISCUSSIONS</p> <p>PICTURE RESEARCH</p> | |

2 Coding of Course 2 end-of-course questionnaire answers, 2018 spring

Underlined - tasks

| | 1 What were your expectations before the course? | 2 Which tasks did you enjoy the most? Why? | 3 Which tasks did you enjoy the least? Why? | 4 In what ways do you think the course has helped you learn something new? | 5 What did you like about the course? | 6 What would you change about the course? | FAVORED TOPICS | FAVORED TASKS |
|----|--|--|---|---|---|--|----------------|----------------------------------|
| S1 | I thought that we would improve our vocabulary with art-connected words, analyse pictures, and talk about different artists. | I enjoyed giving <u>reviews</u> and <u>reflecting on my own works</u> , because I think it's useful and this way I can learn a lot about my own improvement. | I don't say that I didn't enjoy it, but the visual analysis was hard for me first, because I've never done anything like this before. | I learned some useful expressions and phrases through visual art analysis. I learned how to give effective and enjoyable presentations (in the theme of art). I developed my skills in expressing myself properly by discussing different topics. | I liked the atmosphere of it, and actually I liked the writings we had to do, because this way I always reflected on my own work. I also really enjoyed going to museums. | I think the structure fell apart by the end of the semester, because we had to do lots of things on the last week, and it was really tiring (if you count all the other finals we had to do in other courses). | | review writing reflection |
| S2 | Visiting museums with English-speaking guides, analysing well- | <u>The Ludwig Museum visit</u> because outside activities like this are more | Visual analysis because it was an entirely different task than we previously did. | It merely helped me improve my critical thinking. It developed my vocabulary. | Its structure! I enjoyed when we watched YouTube videos or websites in connection with | I'd give more appointment for presentations. | | exhibition visit |

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| | known paintings. | efficient for me to think. | | The warm and friendly environment encouraged me to be able to speak more confidently. | the learning material. They provided me new points of views. | | | |
| S3 | <p>The themes did resemble my preconceptions (museum, art, interpretation) but were more detailed and branching than what I imagined.</p> <p>I expected more vocabulary tasks and/or group tasks.</p> <p>Definitely a bit more homework (like smaller but more frequent tasks) □ This is not a negative point, number seems balanced enough.</p> | <p><u>The museum visits / tasks</u> □ One could use the previously established techniques while also discovering something new.</p> <p>Definitely a good break from traditional lectures.</p> <p><u>Presentation and research tasks</u> (salience, intertextuality) enabled to do guided individual research, present it. Made the class more bonded.</p> | <p>Maybe some tasks of discussion rewritings or summaries.</p> <p>Although they are a bit frustrating, they do have a purpose in language learning. Not everything can be always 100% fun.</p> | <p>To be open to new topics, be brave when approaching them.</p> <p>Appreciation and its benefits by seemingly ordinary processes (like looking at a painting). Visual analysis, multimodality, etc.</p> <p>Organizing your work in a tight and cohesive way.</p> | <p>Its structure, most of the tasks. It didn't necessarily gave me a fully new perspective on art but helped me with its tools on how to approach paintings (etc.), what to look for where and how.</p> | <p>A tighter, more even presentation schedule could be useful. (Could help maximizing the time available)</p> | | <p>exhibition visit</p> <p>presentation</p> <p>research tasks</p> |
| S4 | I like Nora & Nora's course last semester. I would definitely join if I have | <u>Write about the experience and reflect after museum and gallery visits.</u> | I couldn't tell since I didn't do all the tasks. | Nora's ways of organizing of the course inspires me a lot. The ways of | Clear instructions- Well-planned course contents and pace. | Nothing to change. Just when the day we are visiting Deak 17 | | review writing |

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| | any chance, though I'm not fully participated in the course this semester. When I heard that "it's about museums" I expect to learn some museology, how to analyze art works, how to write art work labels, and the experience about art exhibitions. | I'm doing this all the time. I wonder how to improve my language skills through art activities and what actually do I get from visiting art exhibitions. | | finding learning sources about art. Actually I gained so many new things in every class. I'm browsing through my notes and amazed at the abundant contents of each class. | Various kinds of course activities. Art related. Every activity in class and after class are organized and reflective way. | Galleyr, there's another very nice exhibition Európa Fesztivál – Vizuális Kultúra OKTV Kiállítás. The art works made by high school students in Hungary are so amazing! They are so professional. I'm very curious about the art education on those high school. Hope I can have a chance to visit and talk with the students and art teacher. | | |
| S5 | I expected a lot of talking about artworks, discussions, disputes. I also expected a deeper insight into the world of art. | <u>I enjoyed visiting museums the most.</u> Although I'm interested in art, I barely have time (and I barely make the effort) to visit an exhibition. | Actually, I enjoyed all of the tasks. | I learned to approach visual art in a more sophisticated way. I learned the word "salience" for a lifetime. | I liked that even though it was the last class on my very busy day, it still managed to make me feel motivated. | More transparent online communication and a clearer syllabus. | | exhibition visit |
| S6 | I was actually expecting a more "boring" approach, reading formal | <u>I enjoyed the museum visit very much and putting together the learning</u> | I didn't like the Mirror of Venus task where we had to write a sort of | A new approach to seeing art and looking at art. | I liked the tasks and the general atmosphere of the class as well as the | The time slot. It was late in the afternoon for me after a really long day. | | exhibition visit learning journal |

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| | texts from books or something similar. | <u>journal</u> , and preparing my assignments in a way to make them presentable for the learning journal. | synthesis. This kind of task is not really enjoyable for me personally and I don't see so much the point of combining and mashing text together like this. Also, maybe I slightly misinterpreted the task, I am not really sure. | Teaching, learning and presentation methods. | interactive and open-minded methods compared to other, more formal classes. | | | |
| S7 | I was a bit afraid to be honest. At first the course seemed way more difficult than it was, requiring tons of work and research. But at the same time, it was also promising, providing development in some (if not even just language) areas. I was also not really interested in art (not like that changed drastically), but | I <u>enjoyed the two research tasks the most – and also the least</u> . I might have some hidden perfectionist tendencies, so it was a nuisance choosing and selecting from all those pictures I found. But all jokes aside, I really liked that we could investigate and present our own take n everything – | As I mentioned before, the only problem I had was in research and also the presentations. I enjoyed the freedom we got with the tasks, but too much options and possibilities make it a bit stressful. Although we had verbal guidelines, we didn't have “artistic” ones, which is eventually good, but I felt lost many times not | salience intertextuality wide scope of art When I mention salience, I don't just mean the word itself, although it's always great to be able to articulate what one sees. But I also pay more attention to it everywhere. I've seen it a lot, but I was never forced to look into it or | Creativity, freedom, equality and respect. Sound cliché, but I don't experience it in every course. I was also very light but serious at the same time, and I personally adore constructive criticism, which was also present. | Different classroom for sure, where everyone can see the projections comfortably. Also maybe a constantly updated excel sheet, where we (as well as the professor) can see which tasks are ready, which are not, what are the next ones (though it was already pretty much the same what you have done, but sometimes I still | | research tasks |

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| | I feel like my eyes opened up about it. I was hesitating between this and another course which seemed less work, but for that exact reason I chose this one. | while also learning. | being used to tasks like these. | think about it more, so my superficial knowledge deepened. The concept of art has been entirely restructured for me, and now I see how language, too can be used as a form of art. | | managed to get confused, so it might be a personal deficiency). | | |
|--|--|----------------------|---------------------------------|---|--|---|--|--|

3 Sample coding of Course 3 end-of-course questionnaire answers, 2018 autumn

Underlined - tasks

| | 1 What were your expectations before the course? | 2 Which tasks did you enjoy the most? Why? | 3 Which tasks did you enjoy the least? Why? | 4 In what ways do you think the course has helped you learn something new? | 5 In what ways have the exhibition visits contributed to your learning? | 6 What did you like about the course? | 7 What would you change about the course? | FAVORED TOPICS | FAVORED TASKS |
|-----------|--|---|---|--|---|--|---|-----------------------|--------------------------------------|
| S1 | I thought we will talk about picture and learn how to make meaning through them. | I enjoyed <u>the tasks when we learned salience</u> the most, because they were fun to me, to realize quite | I didn't really enjoy writing the museum reviews because it was much more difficult for me to reflect | I learned many new things: visual grammar for example was useful, the importance and relevance | I know what to pay attention to, what to focus on, I can be much more conscious about | I liked the material – all of them, except for some difficult texts. And your behavior towards us, | Maybe helping us to understand certain texts – which were complex and difficult to figure out the | | picture analysis □ description tasks |

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| | | obvious things that I haven't paid attention to before. I always enjoyed when <u>we analyzed paintings</u> , because I usually feel that I understand the surface but now I learned how to go a bit deeper. | on my experiences than I expected. However, I felt it was useful for me. | of picture books and how to behave in a museum – what to focus on and now I think of life as different modes are playing part in each of my interactions. | exhibitions and evaluate them. | your acceptance and understanding us and our problem, you could encourage us more to do our best with this attitude than being too strict. | most important things. | | |
| S2 | I wanted to get to know a new field of applied linguistics, which is closer to my interest and also applicable in the ESL classroom. I was very excited to work with visuals. | I enjoyed the <u>exhibition visits</u> and the <u>review writing tasks</u> the most because I could use my fresh knowledge in this topic, and I got feedback on it. I also enjoyed reading and watching the homework articles and videos. They were pretty informative | For me making detailed notes was less enjoyable, but it was quite useful so I am glad I had to do it. The in-class test was quite hard, because understanding and recognizing is one thing, using terms is another. | I learnt a new perspective of looking at things, and most importantly I got tools to help me to explain them. I got help with ideas in teaching more interestingly. I got some advice on the usage of comics in teaching and learning. I got experience in writing a | I've already mentioned it, but they were useful because I could apply what we'd learnt in class. It was an amazing experience. I might have not gone to the Freud, Bacon exhibition on my own. | I loved it. It was well-structured, well-thought, absolutely complex and fulfilling course. I really feel the development. I've become more. | For teacher trainees in 5 th or 6 th years the amount of assignments was a bit overwhelming, but you are really generous and accepting, really human-like. | | exhibition visit review writing |

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| | | and easy to digest. | | review what I've never done before. I've learnt a lot of new expressions, terms, views, and also sources where I can explore this topic. | | | | | |
| S3 | I honestly had no ideas based on the title; I could imagine everything from hardcore linguistics to looking at picture the whole time. | I enjoyed the <u>picture research tasks</u> and the <u>personal writing tasks</u> . I also liked when we <u>analyzed pictures</u> during the lesson without strict rules. | Some of the readings were very complicated for me, so reading these and making notes about them. | How to look at pictures in a different way, how important visual things are in our age and what small details can influence our opinion about visual sources. These were new for me and I already see things differently around me. | Both exhibitions were ones that I wouldn't have visited by myself, so I have seen new things. The one with the comics opened the world of comics before me because I have never really read comics before. The Bacon exhibition was also something new and made me think about exhibitions in general in a different way. | That we could express ourselves freely and that you communicated a lot with us and answered quickly. The personal help and feedback meant a lot too. I appreciated that we went to museums and did something outside the university. | The readings were too much for me, especially when I was doing my teaching practice. Sometimes I spent 3-4 hours with readings and taking notes and other exercises and doing this amount every week was too much just for one course, next to my other 13. The readings, however, were interesting so maybe reading only | | research tasks writing tasks picture analysis □ description tasks |

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| | | | | | | | the 4-5 most important pages would have been enough. | | |
| S4 | To get to know how to better use visual sources in a classroom. | I <u>enjoyed the museum visits</u> and <u>reviews</u> , during my university studies before I didn't have any kind of tasks like this and it was refreshing. | | I helped me to organize and analyze visual elements to be used for teaching. | | I liked the open-minded discussions and the museum visits. | Only the time of the start of the lesson. | | exhibition visit review writing |
| S5 | It is hard to define. I thought something with reading books and discuss its narratives. To be honest, I didn't know what to expect. The title itself was interesting for me. | Maybe the <u>museums visits</u> , because I could feel the gist of the whole aim of the course. When <u>you were showing us pictures</u> and <u>you described it</u> was also fine <u>to listen and learn</u> . | I don't think I could write anything. That's rare! Every task had a logical aim and was necessary to do, that's why. | Visual grammar Analysing pictures Put the theories into practice How to teach it to the students Typography | I could analyse the picture in a more in-depth way, maybe I could feel that I have more authenticity towards the exhibitions. | The tasks which were hard enough, the various exhibition visiting opportunities. | It started too late. I was sleepy. | | exhibition visit description tasks |
| S6 | I expected that we'' work with pictures, analyse them and talk about them. | When we <u>worked with salience</u> . I loved that task, I found it very interesting. I haven't done | Working with cartoons. I am not that cartoon person so it's simply about my feelings in connection | Talking about pictures Talking about and using typography, which can be important | I didn't like the cartoon exhibition, but I've mentioned the reason why. I couldn't take | The topic during the whole seminar, I think it was very well composed. And as I said, | The many works to hand in! They are too much even if they're interesting. | | description tasks |

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|----|---|--|---|---|--|--|--|--|---|
| | | anything like that before. The reason why I loved it was that I love working with pictures of any kind because I always have thoughts about it and I can't say anything wrong. | with the topic. That's why I didn't really like the museum visit about cartoons. I don't like them. | later in my studies How to write a literature review I general I found the course very interesting and we learnt thousands of new things, which I don't mind if I won't use, because it was interesting during learning. | part in the second one. | I love working with pictures. I also liked that we were never directly asked about the homework, because sometimes I cannot give an answer even if I have done the task. | | | |
| S7 | My expectations were more or less what we met on the course. We've got a broader view and knowledge on how to view a picture, learned a new perspective, that was it, actually. | I enjoyed the <u>picture review tasks</u> and the <u>visits in the museums</u> . They were really worth the time and even the money. What I regret is that we didn't have more time to go into more details. | I did not enjoy some of the reading tasks, because I expected something more specific or to acquire knowledge on some exact topic, what I mean by this is it would have been better to read some texts which longer and have content on 1-2 | I've learnt to look at pictures, images and signs from another point of view, which I really enjoy. It gave me a new perspective what I can use in my life, for example to put together the puzzle's pieces when I plan a lesson, and use it in | Practically, it helped us to see theory in art. We could experience it and think more about the theory, even develop new thoughts in relation. | I liked the atmosphere of the classes. | I would use less readings/tasks what students have to fulfill from week to week, or give a clear picture of it in the beginning, because it helps us to plan how we can deal with time-consuming projects as well. Anyway, I | | description tasks exhibition visit |

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| | | | topics in a more detailed way. As from the introductions I didn't get a clear picture sometimes it mixed up my thoughts. | communications, as well. When I think about my future lessons, I plan to build in some of these aspects. | | | liked it much. Thank you! | | |
| S8 | I had absolutely no idea, only hoped that picture analysis might come up. I hoped that something films, pictures, paintings will happen. | The <u>picture and painting analysis</u> as that is something that is based on logic and makes my mind work like a puzzle. | I didn't like watching the videos on YouTube. They weren't easy to understand and I found them boring. | I have learned how pictures achieve salience, how connection is raised between written texts and images and how web pages can make meaning. What we have done through the course has given me a lot and I would really like to work like this with movies and series as well. | I liked the second exhibition better; I really think that those paintings contained multimodal meanings. We could really see what we have learnt about. I did not as much like the first one, somehow comics are not very close to me. | I liked the theme very much, it is a modern, useful and very important topic. I liked that I contained so many visuals. | There was an awful lot to do. To many stuff for home, I wish more work was done during courses and much more less at home. People at the 5 th year and in the year of the TDK just do not have enough time to do as many homework and readings. | | picture analysis □description tasks |
| S9 | Maybe comparing and viewing movies or pictures I'm | <u>Museum visits</u> because they allowed us to get out of the classroom. | Reading the texts required for lessons, as they were very complex and | Comic books can and will be used as a learning tool. The Freud family was | See 4. | Your welcoming and friendly attitude. | I would reduce the number of tasks, but make them more | | exhibition visit presentations |

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| | not sure by this point. | <u>Presentations</u> you have done in the first few lessons, because they explained the vibe of this whole class and looked at things from a different perspective. | professional. Nevertheless, I understand their importance and admit that I am a lazy pig. | even bigger and more successful than I thought. Museum informational descriptions are more difficult to create than I thought. I don't think I'll ever forget the word "salience" | | Its difficulty (love-hate relationship) Its originality, uniqueness as compared to other courses, it contained a lot of new information. | challenging. It might be just me, but it brings more satisfaction when I finish a 2-hour projects, whereas I do not even want to bother starting a 20-minute one. | | |
| S10 | I expected mostly picture analysis tasks and seeing projects, movies and movie posters to take into class. | The one when we had to bring a <u>picture and describe it</u> . It was something I could use later on. | Review writing and writing the glossaries. I didn't like them that much because normally I don't take notes while reading (only some on the margins, e.g. key words) because it is too time-consuming. | Picture analysis – I haven't done this before. Learning about typography. Learning about comics Learning about labels. | I learnt new things e.g. about comics and also I saw two examples of using museums visits for educational purposes. | That you were very helpful and interested in our opinion. | The amount of literature and tasks. For me it was too much at some times and I had to prepare twice as much as for any other courses. Sometimes it was bad for the quality of my work although I liked the topics. | | description tasks |
| S11 | The title of the course was really eye-catching for me. I'm a | I really enjoyed the <u>picture research tasks</u> . I spent | Reading theoretical background and understand it | I've learned to be more open-minded to new impulses | They broaded my knowledge (both personal | It was very motivating from me to watch things and life itself | Maybe less theory, but I know that those are important to | | research tasks |

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| | visual person that's why I hope that during the course I could do my best. | hours with the selection of the pictures because I started to analyze that I found mentally. So the things that we learned made me watch and think in an absolutely different way. | was a little bit difficult me. But we talked about the most difficult terms in class so it was useful. | I've learned to watch everything with a different manner I've learn to think in a more abstract way | and cultural knowledge) It was really useful to put the different theories and terms into context | in a more abstract manner I liked the atmosphere and that we could share our personal opinion with each other and with the teacher | have an overall view and understanding of the course's topics | | |
| S12 | I was the word "narratives" that made me sign up for this course. I have expected literary theory. Nevertheless, I do not mind my decision at all. | The <u>two exhibition visits</u> , we had the opportunity to use the acquired knowledge in practice. | Reading research and studies. Multimodality is hard to get a grip on, and these texts were highly theoretical. Also, we got too much tasks, but keeping in mind that you were flexible with the deadlines, it is okay. | Salience Multimodal approach to educative books (and all books) Museum visits are cool and I am going to bring my students to exhibitions as well | - | - | - | | exhibition visit |

4 Sample image descriptions written by students

| Course 1 Student 1 Description 1 | Comments |
|--|---|
| <p>They are collecting apples from a tree. My first impression is that it's apple, could be some other fruit. but because of the baskets I would say apple. The picture is quite old because the clothes people are wearing are old-fashioned. It is somewhere on the countryside since there are no buildings.</p> | <p>Narrative description. Follows guiding questions.</p> |
| Course 1 Student 1 Description 2 | Comments |
| <p>There is a giant wolf in the picture, who looks very scary and hungry and a small person in a red hood is standing in front of it. As I know the story of Little Red Riding Hood, I know it must be her meeting the wolf in the forest, and I also know the wolf is going to eat her.</p> <p>The organization of the characters makes it obvious that the girl is in danger as she is smaller than the wolf who also somehow is standing over her.</p> <p>The wolf and the background are all black or darker that also makes the wolf scarier while the girl is the only one who is red, more colored – that makes me think that she is the good character in the story.</p> | <p>Use of some semiotic concepts: colours, organization of characters.</p> |
| Course 1 Student 1 Description 3 | Comments |
| <p>The people in this picture are watching their own reflection in the water. They are probably from the ancient Greek ages and they are watching themselves as they find themselves beautiful. They are probably fall in love with themselves and trying to be as close as they can to their reflection.</p> <p>They are wearing typical antique clothes and their hairstyles are also typical of ancient Greek culture.</p> <p>They are watching their reflection which reminds of the story of Narcissus – his story makes me think that they are watching themselves because they find themselves the most beautiful. Some of them are almost falling into the water that is why I think they are trying to be closer to it.</p> <p>The background is quite empty while the clothes of people are colourful.</p> | <p>Detailed description. Intertextual references.</p> |
| Course 1 Student 1 Description 4 | Comments |
| <p>In the picture I can see two rocketships or planes. The one on the left is probably the main character's rocketship. This picture must be part of a comic book because of the texts that are written on it, they are typical comic books' fonts, it describes the crash by writing "Whaam!" which is again typical in comics.</p> | <p>Simply narrative description. Reference to comics, characters and symbols.</p> |

| | |
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| <p>Also, the drawing itself is really similar to comics I have seen.</p> <p>The rocketship on the left must belong to some kind of nation or they might be the police or sheriff because the ship has a star on it. Or they just belong to a community whose symbol is this star. I cannot see how many people is in the rocketship, I thought two and one of them pushed the fire control and that's why they shoot the other rocketship. They could be in a fight, the other rocketship might belong to some criminals. The shooting might also be an accident as the text implies that the speaker is surprised that pressing the control caused rackets blazing.</p> | |
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| Course 1 Student 2 Description 1 | Comments |
|--|--|
| <p>In this picture we can see four people picking some sort of fruit. Based on the picture only, I would say that they are picking apples, but I would need more information about the picture to be sure. Based on the colours of the picture it is fall, which would also support the idea of the apples. We can see one man and three women but also a horse ride in the background as well.</p> | <p>Well-structured description. Follows guiding questions. No use of analytical concepts except for colours.</p> |
| Course 1 Student 2 Description 2 | Comments |
| <p>There is a big dark wolf-like creature looking at a much smaller person in a red cape with a hood. Everything is black and grey in the picture except for the wolf's eye and mouth and the small person. Based on the colours, the artist is implying that the picture is a representation of the Little Red Riding Hood. Since everything else is dark and the small person is wearing red the viewer immediately thinks of the tale they know. So as a result the viewer assumes that the big creature is a scary wolf who wants to eat the little girl. This is also based on the visual weight of the picture since the wolf has a much bigger salience than the person. The fact that the wolf is dark and only its mouth and eye is light also implies how scary it is.</p> | <p>Well-structured description. Use of semiotic concepts: colours, visual weight, salience. The meaning of salience is clear, but wrong use of the word – should be 'salient'.</p> |
| Course 1 Student 2 Description 3 | Comments |
| <p>There are ten women in the picture around a small pond. All of them except for one is looking into the water where we can see their reflections. The setting is similar to a desert of some sort with some hills.</p> | <p>Well-structured description: participants, setting, composition. The word 'salient' used correctly here.</p> |

| | |
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| <p>The salient part of the picture is the third woman from the left, because she is the only one who is standing which makes her stand out from the other ones. In addition, the colour of her dress is light blue which also makes her stand out. Within the big narrative of the picture, there are also smaller narrative structures, which are action processes here. We can see some of them placing their hands on the others or bending forward etc. Since there are ten women in the picture, there are ten different gazes as well, which create different relationships in the picture. The picture can be a reference to the story of Narcissus, if we have the background knowledge about it, because the women are looking at their own reflections in the water. The one woman who isn't looking at the water is more of a religious reference based on her body position.</p> | <p>Technical terminology: narrative structures, action processes, gazes. Intertextual reference.</p> |
| <p>Course 1 Student 2 Description 4</p> | <p>Comments</p> |
| <p>On the left side of the picture I can see a (possibly) military-style plane which is shooting a rocket at another similar plane, on the right side of the picture. I can see the smoke from under the left plane's wings, which indicates that the rocket has just been fired. It is also indicated with the speech bubble above the plane, which gives me some extra information about the situation in the picture. I can also see that the other plane is already in flames with the word: WHAAM! written above it in capital letters and with an exclamation mark, because it indicates the sound of the explosion. Because of all the above mentioned information I would assume that this picture is from an American-style comic book, and its theme or story is possibly related to a war situation. The picture also has a certain colour-style because the whole picture has got kind of a grey-tint, but the words are in yellow the the flames are red.</p> | <p>Detailed description. Some use of semiotic concepts. Reference to comics and speech bubbles. Deductive description.</p> |
| <p>Course 3 Student 1 Description 1</p> | <p>Comments</p> |
| <p>Turner's "Twilight over the Waters" is about light and shadows, about the past and the present and about eternity. I chose it because I love the colours Turner used, and also because the painting evoked some memories. Turner depicted life in a way I could never do, though in a way I also see it.</p> | <p>Personal response and reflection. Simple words used.</p> |

| Course 3 Student 1 Description 2 | Comments |
|---|---|
| <p>Turner's Twilight over the Waters</p> <p>I talking about image-text relation in case of a painting and its title is possible then the two modalities expand and enhance each other. The vertical line, the whiteness in the water is a salient element in the painting. The peaceful scenery is full of life and movement in the lower part of the image due to the nature of the water. the horizontal line, that divides the water from the sky is very clear and precise, probably even symbolic. The colours contrast each other, the water is depicted in dark hues, whereas the sky in airy light nuances. The dichotomy of the dark and light seems to be present in the painting, through the darkness is beautifully softened by the ray of the setting sun.</p> | <p>Semiotic concepts used in description.</p> |
| Course 3 Student 2 Description 1 | Comments |
| <p>Honestly, I don't know. It is a perfect example of an absurd work, it might not have something exact behind it, it is only showing some kind of emotion through colours and lines. I believe it is about a moment, when everything is a little chaotic, and crowded, and tiring, but it is still beautiful together, and somehow, as a complex picture, also calming. I chose it because I like Kandinsky and his work of absurd, I like the idea of absurd, and I get always really nervous when I have to choose something I really like, and since nothing came to my mind, I went through my notes and found this work. (The name of it.)</p> <p>Since I found a note about this painting, there must be a story as well. On my first days of Erasmus (in France), the first exhibition I went to was Kandinsky's. And I took notes of all the works I truly enjoyed. And therefore, all his works remind me of my time in France and all the great mixture of emotions come back.</p> | <p>Reflections and personal response.</p> <p>Flow of ideas.</p> |
| Course 3 Student 2 Description 2 | Comments |
| <p>The "Csellózó nő" is an oil painting by Róbert Berényi, a Hungarian painter, who captured his wife while playing the cello. There is the woman in front of a dark background looking at her own movements, offering the viewer a possibility to follow her look's</p> | <p>Well-structured description with use of semiotic concepts: look's direction (gaze), salience, colours.</p> |

direction as well. Her bright skin's salience attracts the attention making her and her feelings - while experiencing the moment - the most important element of this painting.

The contrast of the red and white colors create the image of this woman being the living example of beauty - could refer to snow white - and her beauty lies in her playing the instrument. All her emotions are reflected on music and what music makes her experience.

Her posture and beauty also display the painter's emotions towards the girl, love, music and beauty are the main themes of this painting.

1 Course 2 Post-visit task: Essay task

Deák 17 Gallery: Ata Kandó Photography Exhibition

2018 Spring

ATA KANDÓ PHOTOGRAPHY EXHIBITION

WRITING TASK

Write an essay about the visit to Deák 17 Gallery. In your essay, discuss the following topics.

- What were your expectations before the visit?
- Briefly reflect on your favourite artwork at the exhibition by discussing what it depicts and why you have chosen it. Consider the visual grammar, the socio-cultural and intertextual aspects of the chosen artwork.
- Would you like to participate in other visits in future courses? If yes, why? If no, why not?

Write your essay in 500-600 words.

2 End-of-course questionnaire: Course 2

Content-Based Language Development: Visual Arts and Museum Texts

Feedback Sheet / 15th May 2018

Please answer the questions below about the course.

Note that this feedback sheet is anonymous.

1. What were your expectations before the course?
2. Which tasks did you enjoy the most? Why?
3. Which tasks did you enjoy the least? Why?
4. In what ways do you think the course has helped you learn something new? Specify at least three new things you have learned during the course.
5. What did you like about the course?
6. What would you change about the course?

Thank you for your participation.

3 Course 3 exhibition visit questions

Bacon, Freund and the Painting of the London School
Hungarian National Gallery
November 2018
Making Meaning with Visual Narratives

Narrative

How does the whole exhibition construe a narrative?

Which painting represents the most memorable narrative for you?

- How does it achieve this effect?

Multimodality

What makes the exhibition a multimodal experience?

How does the multimodal aspect of the exhibition influence the meaning potential of the artworks?

What effect did the interplay of various semiotic resources have on the viewers?

How does a visit like this encourage the understanding of a multimodal approach to narratives?

Learning

How does the exhibition facilitate learning and knowledge-building in the museum?

What resources are available?

What use of language is made in the exhibition?

How could you make the written texts more effective in the exhibition?

Looking

Remember to focus on the visual aspects of the paintings.

First, enjoy them. And then, observe them.

Think about some aspects of visual grammar

- Narrative structure: gazes, vectors
- Contact, Distance, Point of view
 - demand, offer, close up, angles, involvement, position of the viewer
- Information value: placement of elements
- Framing, layout, composition
- Salience: size, colour

Some questions to help you look

1. Where do you look initially?

2. What is represented?

3. How realistic is the image?

4. How does this image engage you?

5. How do all the elements combine together to make a coherent visual text?

4 End-of-course questionnaire: Course 3, 2018 autumn

Content-Based Language Development: Visual Arts and Museum Texts

Feedback Sheet / 15th May 2018

Please answer the questions below about the course.

Note that this feedback sheet is anonymous.

1. What were your expectations before the course?

2. Which tasks did you enjoy the most? Why?

3. Which tasks did you enjoy the least? Why?

4. In what ways do you think the course has helped you learn something new? Specify at least three new things you have learned during the course.

5. In what ways have the exhibition visits contributed to your learning?

6. What did you like about the course?

7. What would you change about the course?

Thank you for your participation.

APPENDIX I: Coding of data in Case study 2

1 Research question 1: How can the students’ experiences in museums be characterized before and after the class visits? What did the students value in these visits?

From descriptive coding to LCT specialization coding in the students’ responses in the end-of-course questionnaire.

| Student | Student feedback | Codes | Themes | LCT codes |
|---------|--|---|--|-----------|
| S1 | I didn't really enjoy writing the museum reviews because it was much more difficult for me to reflect on my experiences than I expected. However, I felt it was useful for me. | review writing usefulness | WRITING PERSONAL DEVELOPMENT | ER-, SR+ |
| S1 | I learned many new things: visual grammar for example was useful, the importance and relevance of picture books and how to behave in a museum – what to focus on and now I think of life as different modes are playing part in each of my interactions. | multimodal perspective museum behavior | MULTIMODAL ANALYSIS PERSONAL DEVELOPMENT NEW PERSPECTIVE | ER+, SR+ |
| S1 | I know what to pay attention to, what to focus on, I can be much more conscious about exhibitions and evaluate them | multimodal perspective new knowledge | MULTIMODAL ANALYSIS PERSONAL DEVELOPMENT | ER+, SR+ |
| S2 | I enjoyed the exhibition visits and the review writing tasks the most because I could use my fresh knowledge in this topic, and I got feedback on it. | review writing new knowledge feedback | WRITING ENACTMENT OF THEORIES PERSONAL DEVELOPMENT | ER+, SR+ |

| | | | PEDAGOGY | |
|----|---|---|--|----------|
| S2 | I've already mentioned it, but they were useful because I could apply what we'd learnt in class. It was an amazing experience. I might have not gone to the Freud, Bacon exhibition on my own. | usefulness language and learning in museums | PERSONAL DEVELOPMENT ENACTMENT OF THEORIES | ER+, SR+ |
| S3 | I appreciated that we went to museums and did something outside the university. | language and learning in museums | MUSEUM VALUE | ER+, SR+ |
| S3 | Both exhibitions were ones that I wouldn't have visited by myself, so I have seen new things. The one with the comics opened the world of comics before me because I have never really read comics before. The Bacon exhibition was also something new and made me think about exhibitions in general in a different way. | language and learning in museums new knowledge usefulness | MUSEUM VALUE NEW PERSPECTIVES PERSONAL DEVELOPMENT | ER+, SR+ |
| S4 | I enjoyed the museum visits and reviews, during my university studies before I didn't have any kind of tasks like this and it was refreshing. | language and learning in museums review writing novelty | MUSEUM VALUE NEW PERSPECTIVES WRITING | ER+, SR+ |
| S5 | I could analyse the picture in a more in-depth way, maybe I could feel that I have more authenticity towards the exhibitions. | visual grammar, image-text relations new knowledge | MULTIMODAL ANALYSIS PERSONAL DEVELOPMENT | ER+, SR+ |
| S5 | Maybe the museums visits, because I could feel the gist of the whole aim of the course. When you were showing us pictures and you described it was also fine to listen and learn. | language and learning in museums visual grammar | MUSEUM VALUE MULTIMODAL ANALYSIS | ER+, SR+ |
| S6 | Working with cartoons. I am not that cartoon person so it's simply about my feelings in connection with the topic. That's why I didn't really like the museum visit about cartoons. I don't like them. | personal perspective | MULTIMODAL ANALYSIS MUSEUM VALUE | ER-, SR+ |
| S6 | I didn't like the cartoon exhibition, but I've mentioned the reason why. I couldn't take part in the second one. | learning in museums | MUSEUM VALUE | ER-, SR+ |

| | | | | |
|-----|--|---|---|----------|
| S7 | I enjoyed the picture review tasks and the visits in the museums. They were really worth the time and even the money. What I regret is that we didn't have more time to go into more details. | review writing learning in museums | WRITING MUSEUM VALUE | ER+, SR+ |
| S7 | Practically, it helped us to see theory in art. We could experience it and think more about the theory, even develop new thoughts in relation. | enactment of theories new knowledge | ENACTMENT OF THEORIES PERSONAL DEVELOPMENT | ER+, SR+ |
| S8 | I liked the second exhibition better; I really think that those paintings contained multimodal meanings. We could really see what we have learnt about. I did not as much like the first one, somehow comics are not very close to me. | multimodal perspectives language and learning in museums | MULTIMODAL ANALYSIS ENACTMENT OF THEORIES | ER+, SR+ |
| S9 | Comic books can and will be used as a learning tool. The Freud family was even bigger and more successful than I thought. Museum informational descriptions are more difficult to create than I thought. I don't think I'll ever forget the word "salience." | visual grammar, image-text relations language in museums | MULTIMODAL ANALYSIS MUSEUM VALUE | ER+, SR+ |
| S9 | Museum visits because they allowed us to get out of the classroom. | learning in museums | MUSEUM VALUE | ER-, SR+ |
| S10 | I learnt new things e.g., about comics and also I saw two examples of using museums visits for educational purposes. | language and learning in museums new knowledge | MUSEUM VALUE PERSONAL DEVELOPMENT | ER+, SR+ |
| S11 | They broadened my knowledge (both personal and cultural knowledge). It was really useful to put the different theories and terms into context. | new knowledge enactment of theories | PERSONAL DEVELOPMENT ENACTMENT OF THEORIES | ER+, SR+ |
| S12 | The two exhibition visits, we had the opportunity to use the acquired knowledge in practice. (tasks most liked) | learning in museums enactment of theories | PERSONAL DEVELOPMENT ENACTMENT OF THEORIES | ER+, SR+ |
| S12 | Museum visits are cool and I am going to bring my students to exhibitions as well. | learning in museums | MUSEUM VALUE | ER-, SR+ |

2 Research question 2: What kind of tasks and processes contribute to the students' multimodal learning in the museum?

| Student | Student feedback | Codes | Themes | Related course topic & set reading | Related task | TLC stage |
|---------|--|---|--|------------------------------------|---|---|
| S1 | I didn't really enjoy writing the museum reviews because it was much more difficult for me to reflect on my experiences than I expected. However, I felt it was useful for me. | review writing usefulness | [WRITING] PERSONAL DEVELOPMENT | Review writing | Review writing | Independent Construction |
| S1 | I learned many new things: visual grammar for example was useful, the importance and relevance of picture books and how to behave in a museum – what to focus on and now I think of life as different modes are playing part in each of my interactions. | multimodal perspective museum behavior | SOCIAL SEMIOTIC APPROACH PERSONAL DEVELOPMENT NEW PERSPECTIVE | Social semiotic multimodal theory | Vocabulary building Multimodal reading practice Guided discussions about the area of study Description tasks Exhibition visit guiding questions | Field Building Deconstruction Guided Practice (in the museum) |
| S2 | I enjoyed the exhibition visits and the review writing tasks the most because I could use my fresh knowledge in this topic, and I got feedback on it. | review writing new knowledge feedback | [WRITING] ENACTMENT OF THEORIES PERSONAL DEVELOPMENT [PEDAGOGY] | Review writing | Review writing | Independent Construction |
| S2 | I've already mentioned it, but they were useful because I could apply what we'd learnt in class. It was an amazing experience. I might have not | usefulness language and | PERSONAL DEVELOPMENT | Social semiotic multimodal theory | Multimodal reading practice | Field Building Deconstruction |

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|----|--|---|--|---|---|---|
| | gone to the Freud, Bacon exhibition on my own. | learning in museums | ENACTMENT OF THEORIES | Language and learning in museums | Guided discussions about the area of study Description tasks Research tasks Exhibition visit guiding questions | Guided Practice (in the museum) |
| S4 | I enjoyed the museum visits and reviews, during my university studies before I didn't have any kind of tasks like this and it was refreshing. | review writing novelty | MUSEUM VALUE | Review writing | Review writing | Independent Construction |
| S5 | I could analyse the picture in a more in-depth way, maybe I could feel that I have more authenticity towards the exhibitions. | visual grammar, image-text relations | MULTIMODAL ANALYSIS | Social semiotic multimodal theory | Guided discussions about the area of study Description tasks Research tasks | Field Building Deconstruction |
| S7 | Practically, it helped us to see theory in art. We could experience it and think more about the theory, even develop new thoughts in relation. | enactment of theories | ENACTMENT OF THEORIES | Social semiotic multimodal theory | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Deconstruction Guided Practice (in the museum) |
| S8 | I liked the second exhibition better; I really think that those paintings contained multimodal meanings. We could really see what we have learnt about. I did not as much like the first one, somehow comics are not very close to me. | multimodal perspectives language and learning in museums | MULTIMODAL PERSPECTIVE MUSEUM VALUE | Social semiotic multimodal theory Language and learning in museums | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Deconstruction Guided Practice (in the museum) |

| | | | | | | |
|-----|---|---|---|---|---|---|
| S9 | Comic books can and will be used as a learning tool. The Freud family was even bigger and more successful than I thought. Museum informational descriptions are more difficult to create than I thought. I don't think I'll ever forget the word "salience." | visual grammar, image-text relations language in museums | MULTIMODAL ANALYSIS MUSEUM VALUE | Social semiotic multimodal theory Language and learning in museums | Guided discussions about the area of study Description tasks Research tasks Exhibition visit guiding questions | Field Building Deconstruction Guided Practice (in the museum) |
| S10 | I learnt new things e.g. about comics and also I saw two examples of using museums visits for educational purposes. | language and learning in museums | MUSEUM VALUE | Language and learning in museums | Guided discussions about the area of study | Field Building Guided Practice (in the museum) |
| S11 | They broadened my knowledge (both personal and cultural knowledge). It was really useful to put the different theories and terms into context. | enactment of theories | ENACTMENT OF THEORIES | Social semiotic multimodal theory | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Guided Practice (in the museum) |
| S12 | The two exhibition visits, we had the opportunity to use the acquired knowledge in practice. | enactment of theories | ENACTMENT OF THEORIES | Social semiotic multimodal theory | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Guided Practice (in the museum) |
| S12 | Museum visits are cool and I am going to bring my students to exhibitions as well. | learning in the museum | MUSEUM VALUE | Language and learning in museums | Guided discussions about the area of study Exhibition visit guiding questions | Field Building Guided Practice (in the museum) |

3 Research question 3: In what ways do exhibition visits support the students' multimodal literacy development?

| Student | Student feedback | Themes |
|---------|---|--|
| S1 | I know what to pay attention to, what to focus on, I can be much more conscious about exhibitions and evaluate them. | MULTIMODAL AWARENESS |
| S1 | I didn't really enjoy writing the museum reviews because it was much more difficult for me to reflect on my experiences than I expected. However, I felt it was useful for me. | USEFUL |
| S2 | I've already mentioned it, but they were useful because I could apply what we'd learnt in class. It was an amazing experience. I might have not gone to the Freud, Bacon exhibition on my own. | USEFUL ENACTMENT OF THEORIES |
| S2 | I've already mentioned it, but they were useful because I could apply what we'd learnt in class. It was an amazing experience. I might have not gone to the Freud, Bacon exhibition on my own. | USEFUL ENACTMENT OF THEORIES |
| S3 | Both exhibitions were ones that I wouldn't have visited by myself, so I have seen new things. The one with the comics opened the world of comics before me because I have never really read comics before. The Bacon exhibition was also something new and made me think about exhibitions in general in a different way. | NEW PERSPECTIVES |
| S5 | Maybe the museums visits, because I could feel the gist of the whole aim of the course. | ENACTMENT OF THEORIES |
| S5 | I could analyse the picture in a more in-depth way, maybe I could feel that I have more authenticity towards the exhibitions. | ANALYSIS AUTHENTICITY |
| S6 | I didn't like the cartoon exhibition, but I've mentioned the reason why. I couldn't take part in the second one. | PERSONAL RESPONSE |
| S7 | Practically, it helped us to see theory in art. We could experience it and think more about the theory, even develop new thoughts in relation. | ENACTMENT OF THEORIES |
| S8 | I liked the second exhibition better, I really think that those paintings contained multimodal meanings. We could really | MULTIMODAL AWARENESS |

| | | |
|-----|--|---|
| | see what we have learnt about. I did not as much like the first one, somehow comics are not very close to me. | |
| S9 | Museum visits because they allowed us to get out of the classroom. | ENACTMENT OF THEORIES |
| S9 | Comic books can and will be used as a learning tool. The Freud family was even bigger and more successful than I thought. Museum informational descriptions are more difficult to create than I thought. | EDUCATIONAL AFFORDANCE KNOWLEDGE-BUILDING ENACTMENT OF THEORIES |
| S10 | I learnt new things e.g. about comics and also I saw two examples of using museums visits for educational purposes. | EDUCATIONAL AFFORDANCE |
| S11 | They broadened my knowledge (both personal and cultural knowledge). It was really useful to put the different theories and terms into context. | KNOWLEDGE-BUILDING ENACTMENT OF THEORIES |
| S12 | The two exhibition visits, we had the opportunity to use the acquired knowledge in practice. | ENACTMENT OF THEORIES |
| S12 | Museum visits are cool and I am going to bring my students to exhibitions as well. | EDUCATIONAL AFFORDANCE |

1 Course 3: Post-visit task 1

Post-visit task

Deák 17 Gallery visit

16th October 2018

Making Meaning with Visual Narratives

'Kölykök + képregények' exhibition

WRITING TASK

Write a review about the visit to Deák 17 Gallery. In your review, discuss the following topics.

1. Describe the context of the visit.
 - Why did you visit? What were your expectations?
 - Describe the exhibition.
2. Describe
 - the whole exhibition.

OR

 - an interesting artwork.
3. Evaluate the visit.
 - Write about your own response.
 - How does the exhibition relate to the course?

Write your review in 600-800 words.

Font: Times New Roman 12

Line spacing: 1.5

Format: Word doc

Saved as: SURNAME_REVIEW1

2 Course 3: Post-visit task 2

Post-visit task

Bacon, Freud and the Painting of the London School

Hungarian National Gallery

20th November 2018

Making Meaning with Visual Narratives

WRITING TASK

Write a review about the ‘Bacon, Freud and the Painting of the School of London’ exhibition. In your review, discuss the following topics.

1. Context

- Where/when did you visit?
- What is this exhibition about?

2. Description

- Describe the use of language and the interplay of semiotic resources at the exhibition.

3. Evaluation

- Evaluate the use of written text in the exhibition.

Write your review in 600-800 words.

Font: Times New Roman 12

Line spacing: 1.5

Format: Word doc

Saved as: SURNAME_REVIEW2

APPENDIX K: Sample data analysis in Case study 3: Genre stage analysis

Example review 1 (C3_S1)

| Review divided by paragraphs | Observed stages: genres |
|--|--|
| <p>I have visited the Kids’N’Comics exhibition at Deak 17 with my class from the university. It is related to our course, as these works of art are good examples of visual narration. Therefore, I expected to see some comics with text and interesting pictures. Actually, I had a course on comics a year ago, where we learnt about its special place in literature, so I presumed what was displayed in the gallery. What I didn’t think of was that, the pictures were organised around a frame and lined up systematically.</p> | <p>Record of events: recount Reaction: personal response</p> |
| <p>I started the walkway next to the door with the black and white comics. These were independent pieces of art with text and the contour was the salient of this type of comics. These were full of actions and small drawings, therefore it was difficult to follow every moves on the picture. Although it was dense, I liked the way how the characters expressed themselves. In most cases, the language was a surprising element and interesting how it matched with the style of the comics. As I was crossing the pictures some was really outstanding by their uniqueness. For example, there was the story of a baby’s life until the toddler-years. It was organised like an album. I really liked the structures of the comics, so I started to pay more attention to the articulation. Most of them was drawn on an original way, as comics should look alike. Nonetheless, there were some where the articulation was different for instance, the story was divided into four big squares and within these there were also some more squares and it looked like a board, indeed. There were also some comics which broke up the articulation and the original lining up of the pictures and space was opened up giving spacious room for one or two more important participants/events of the story.</p> | <p>Record of events: recount Description: review Reaction: personal response</p> |
| <p>The other thing I could observe was the meaning of the colours. Beside the structure of each comic strip, as the empty room adds some extra meaning to the picture’s meaning, the text and the colours also include important clues for understanding. There was a comics of a school</p> | <p>Description: review Evaluation: interpretation</p> |

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|---|---|
| <p>boy who was bullied and threatened by his classmates. The background colours of each picture displayed a state of the characters. We could follow the events through one of his classmates eyes, who tried to defend the new school boy in the end. Where feelings as anger and aggression were displayed, the background has got a red colour, which was the salient of these picture, as it drove the eyes of the reader and made the reading engaging through the whole story. It also showed the atmosphere of the happenings.</p> | |
| <p>Furthermore, the method of creating comic strips was the most surprising element of the visit. The embroidery was so wonderful and unique. These were really different from the others but served the same idea and reached the goal of visual narration, as these didn't even need text. Some other comics which was drawn by hand also used the way of expressing thoughts and moves without text or using a very little one. It supported the idea of how pictures and text can complete each other, and sometimes the text is not needed in order to understand what the picture shows. These can be so general that everyone can understand but, in the details, there are lying some extra information, which can make the meaning so powerful.</p> | <p>Description: review Evaluation: review</p> |
| <p>As for me, I really enjoyed the exhibition. I think comics mean pictures of stories for most of the people but this event proved that these are real pieces of art and worth to take a closer view on them. The displayed comics were so different from each other, but they completed each other as an exhibition, all together. The gallery was spacious so we could walk around freely and the frames of the comics were well-chosen, as they matched with the salient colour. Beside looking at the works in practice, the meaning of each work was important, as well. It relates to the course by the visual way of narration, as a comics can show the utmost features of this topic, which can be easily recognizable through them. There are so many details that we can pay attention to, so it was very difficult to collect information from different perspectives at the same time but it was a useful and interesting way to experience the theory in practice.</p> | <p>Evaluation: review Reaction: personal response</p> |

Example review 2 (C3_S1)

| Review divided by paragraphs | Observed stages: genres |
|---|--|
| <p>The exhibition has taken place in the National Gallery, which is located in the Buda Castle, in one of capital's prettiest sights. I have visited the 'Bacon, Freud and the Painting of the London School' exhibition with my university group from the 'Making Meaning with Visual Narratives' course in the middle of November. The exhibition displayed pictures of the London School, whose painters followed the idea of figurative painting in the face of avantgarde. Therefore, these paintings were created around the beginning of the 20th century at the first time, and the exhibition introduced more from the last 100 years, as well. We have seen paintings from Lucian Freud, Francis Bacon at the first place. Although, there are 90 paintings displayed from various authors, the style of the artwork and the method as it has been created is not the same. We could see some from Frank Auerbach and Leon Kossoff which were made in the beginning of the century, but then there were some which reflected on the II. World War, just after it has ended. These were letargic, demonstrated darkness, emptyness and negative feelings. Some of these paintings were so abstract that without the labels we couldn't figure out the theme, but there we could see some fine works as well with careful elaboration, for example David Bomberg and William Coldstream's paintings. At the end of our looking pathway we arrived to those rooms where the paintings of the after-life of London School were shown made by Michael Andrews, R. B. Kitaj and Euan Uglow.</p> | <p>Context: review Description: review Record of events: recount</p> |
| <p>Regarding the language at the exhibition, the comments were displayed in a small amount with small letters and not many times. Mostly, the labels showed only the title of a painting and its author. Almost in every room there was a longer explanation of the painting, methods some key terms of the painters' life and habits, they rarely told interesting facts about their paintings and influences or method they used. In other case, the labels tried to explain in a few instances what the viewer can see or what was the intention of the painter at that time when it was painted. It was an interfering effect, because it's not necessary to read about these details that cannot be taken for sure. Although, it's always the viewer's choice to read</p> | <p>Description: review Deconstruction: interpretation Evaluation: interpretation</p> |

them or not, but it influences them unconsciously. Beside that, not only the labels make an interplay on the viewer but the placing of the paintings, too. They were arranged in a loose way but it was also well-organized, as we found out that some paintings had to be put to their exact place, for instance two types of religious characters were in the opposite of each other or some too abstract pictures beside one another. Moreover, the frames of the paintings or the lack of them added an extra meaning to the pictures. I was interested in observing how it changes the outline or completes the structure in some cases. The frames were so varied in colour and pattern or even material, as those have been made only for the certain pictures. Even the lack of them opened up the space around the paintings. One more interesting idea was, when one black frame has operated as a mutual boundary and joined the three-part-artwork together making them coherent, though they were fit into the same background in three pieces. These effects sometimes gave more information on the picture for me as a viewer, then the labels as the frames let me using my imagination and personal understanding of the use of the space.

All in all, the written texts of the exhibition seemed to be useless in some cases, though it could have been used up in a better way. It's known that nobody will read all of them, but as I see it should contain more factual information and not someone's impressions about the authors or their habits. These all sound interesting, although it can be ambiguous and misleading for the viewer. Therefore, actual facts can help as a background information in the understanding of some artworks to enjoy the paintings more, because the meaning making is a personal process which comprises the individual's knowledge and previous experiences. Supporting texts and labels are always better but sometimes it is nice to guess, as we fortunately did on the exhibition: „what can you see on that picture?“ than read the title and allocate the information with the visuals.

Evaluation: review & critical response

Example review 1 (C3_S5)

| Review divided by paragraphs | Observed stages: genres |
|--|--|
| <p>I visited the exhibition mostly because it was a group activity and I have an interest in the topic. I have tried to use comics in my English lessons, but I have not exposed myself to them enough yet. I thought that this is a perfect opportunity to participate in a kind of academic discussion with my peers and our teacher, meanwhile I get to know some contemporary pieces. I was not aware that the exhibition has a specific theme, so I was a bit disappointed, but fortunately I was able to find some quite interesting comics.</p> | <p>Record of events: recount Reaction: personal response</p> |
| <p>The most memorable one for me was the '<i>Rusty sword</i>' (A rozsdás kard) for a somehow inexplicable reason. When I saw the first scene I immediately felt the connection; it drew my attention. I fall in love with the concept of a tricolour comic, especially in a concept of adding a third emphasizing colour to the black and white 'background'. Moreover, it contained a lot of movements, even though not that many actions happened, and effects. I also liked that both the drawings and the texts had a big enough size to read and look at. The the different panels were not too text-heavy nor disturbingly full of smaller details, so it was easy to digest.</p> | <p>Description: review Record of events: recount</p> |
| <p>It is possibly the historical segment of the comic, which added to the arousal of my attention. As I look it up, I got to know that György Somogyi's comic was made for a competition on Fidelio, which was dedicated to Saint Martin. This is the reason why Somogyi included some quotes from Sulpicius Severus. With some historical background it is easier to interpret the connection, because it is well-known that the life of Saint Martin has lived on due to the writings of Sulpicius Severus. To be honest, this realization I encountered made me feel good in a way that I could finally benefit from my history courses at university. On top of that, I was working in a summer camp for children, where we dealt with the Roman Empire, and I was so proud of my little brother, who also took part, that he had learnt the name of the roman sword, whereas a lot of people do not know. So, in a nutshell, probably it can be said that personal preferences, memories, experiences, previous</p> | <p>Background: historical recount</p> |

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|--|--------------------------------------|
| <p>knowledge also play a huge role in our artistic taste and interpretations.</p> | |
| <p>However, it is a set of simple drawings and sentences, this comic includes a sense of humour, an educational bit, and also a moral. This shows the numerous adaptability of comics. Anyone who can read and see can understand this comic, and with a bit of external help the interpretation can be specified. It contains just enough historical information to make it a perfect extra ingredient even for a history lesson.</p> | <p>Evaluation: review</p> |
| <p>As a reflection on the visit itself I could start with the relevance to the course. From this point of view I was highly satisfied, because I could revise and think about the points of the <i>Blunden</i> text. If I hadn't read the text, probably I wouldn't have been able to recognize that I what I was extremely disturbed by is the circumstances in the gallery. The lights reflected on the glasses covering the comics, and the position of the frames wasn't the best either. Although, I perfectly understand that this gallery is not specialized for comics, it was mildly affecting my experience with the comics.</p> | <p>Evaluation: personal response</p> |
| <p>Secondly, the comments of my peers made is absolutely clear, that this visit has a relevance to our course, because they used terms we learnt together. The change in their mindsets was also tangible by the way they were meeting and analysing the pieces of art in the room. Personally, I felt empowered by the little knowledge I gained so far. I am now able to use this knowledge as a tool to start to deal with paintings, comics, drawings etc. from a semiotic point of view.</p> | <p>Reaction: personal response</p> |
| <p>Finally, I would like to add that this kind of group activity fulfils my requirements for an open-minded educational setting, which we lack of. Pure theory, which stays inside the four walls of the university, is not sufficient to educate the students of the 21th century. From my point of view, as Sulpicius Severus would say about Saint Martin's act, this visit was a miracle in our university life at ELTE.</p> | <p>Reaction: personal response</p> |

Example review 2 (C3_S5)

| Review divided by paragraphs | Observed stages: genres |
|--|--|
| <p>I visited the exhibition in the late afternoon of the 20th November in the Hungarian National Gallery. The exhibition presents almost ninety paintings from painters of the London School (Francis Bacon, Lucian Freud, Frank Auerbach, and Leon Kossoff), and also from contemporary artists who have been inspired by their figurative work of art (Cecily Brown, Lynette Yiadom-Boakye). Moreover, visitors are introduced to the dialogues between artists in London, such as Michael Andrews, R.B. Kitaj, Paula Rego, F.N. Souza or Euan Uglow, in the second half of the twentieth century. Moreover, the exhibition extends its focus to other noticeable artists of figurative expressive genre (Alberto Giacometti, Chaim Soutine), and to the influential presenters of the local artistic traditions of Britain (Walter Richard Sickert, David Bomberg, Stanley Spencer, and William Coldstream). The displayed pieces have been borrowed from various European public and private collections, and also from Tate Britain in London.</p> | <p>Context: review</p> |
| <p>To describe the various uses of language in the exhibition several aspects can be taken into consideration. According to <i>Daniel Jacobi</i> texts in exhibitions serve three main functions: indicating, labelling, and commenting. Although, in this exhibition, the path for the visitor is indicated by the chronology of the paintings, the lack of other signs to help finding the order of the rooms might evoke some hesitation and uncertainty in the visitors. On top of this, seeing the spelling mistakes on the wall panels according to its main function ‘<i>to explain and comment on any aspect of the exhibition</i>’ (Jacobi, 2018), might be understood as carelessness. Bitgood says that bad edition, such as grammatical or spelling mistakes, is considered to be one of the twelve ‘deadly sins’ that leads to an unsuccessful text. So, the lack of few letters in the panel texts might suggest the inattentiveness of the editors of this exhibition, even though these respected paintings are in a fancy milieu. Finally, considering that labelling helps the visitors by naming and identifying the pieces of art (Jacobi 2018), the composers’ decision to put more precise labels only next to one or a few pieces might raise a few questions: Whether only those paintings are important to</p> | <p>Description: review Evaluation: critical response</p> |

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|--|--------------------------------------|
| <p>know more about? Or they assume that visitors would only read one or two labels?</p> | |
| <p>Another way of evaluating the language in the exhibition is based on Blunden’s conception on the three key elements of the message: content, how you communicate, and the environment. Content-wise it has medium density, and jargon is used in a digestible amount. The texts are informative, and also thought-provoking. They give a more thorough understanding both of the background of the paintings and the painter. The way the sentences ‘talk’ to you fulfils the requirements of a ‘spoken language-like’ conversation between the writer and the visitors, as readers. For instance, several quotes can be found on the labels, and on the wall texts as well, creating an illusional dialogue with the artists themselves. Examining the environment of the written text, it can be stated that the placement of the label texts is not optimal according to the twelve ‘deadly sins’ mentioned above. In relation to this list, a label text is considered to be badly placed, when the reading is causing pain in the back, in the neck, or strain in the eye of the visitor. However, the density of the labels and wall texts cannot be regarded as heavy.</p> | <p>Evaluation: critical response</p> |
| <p>Besides language and the paintings, as semiotic resources, other signs of meaning-making are present in this exhibition. As Gunther Kress expresses particular perceptions can be conveyed by different semiotic modes. For instance, Cecilia Paul uses several layers of paint in ‘<i>Family Group</i>’, which allows her to express facial expression of the women in three dimensions. David Hockney visually manipulate the viewer in his ‘<i>In Memoriam of Cecchino Bracci</i>’ through a construct consisting of the frame and the painting, which looks like a coffin. Alongside paintings, sculptures and photographs are also presented as organic part of the exhibition. Alberto Giacometti’s figurative sculptures can be seen as the adaptation of the paintings; as the characters would come alive. This serves a complementary role in meaning-making, as a film adaptation to a book. Photographs have a quite important role in some artists’ work. Francis Bacon can be mentioned as a perfect example, because he really liked to use John Deakin’s photos as an ultimate inspiration, even as a model to his paintings. Particular</p> | <p>Description: review</p> |

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|--|--------------------------------------|
| <p>pictures of his lover, George Dyer reappear in the ‘<i>Portrait of George Dyer in the Mirror</i>’ or in the ‘<i>Triptych</i>’ as well. Francis Newton Souza is playing with light in ‘<i>Two Saints in a Landscape</i>’, a completely black painting. Last but not least, size is also a means of meaning-making. For example, the visitor might imagine looking at the posters around town, that one of Lucian Freud’s masterpieces, the ‘<i>Girl with a kitten</i>’ is a quite sizeable painting. However, its dimensions are closer to a magazine’s than to a usual-sized painting, and this is definitely affecting the visitor’s experience.</p> | |
| <p>Visualizing the exhibition as a timeline enables us to discover the incredible dialogues between artists. From a multimodal point of view, painters reflect and refer to objects from various modes: a novel (<i>The Deer Hunt</i>), a photograph (John Deakin), other pieces of art (Diego Velazquez, El Greco). This ‘flow of speech’ is manifested indirectly in the information given by the label texts, and also directly, for instance, in a quote on a wall text: ‘<i>artists have a constant dialogue with their predecessors</i>’. To detect and understand these conversations an artistic pair of eyes is not sufficient. That is why language still plays a prominent role in exhibitions, because without these written or spoken chunks of information the complex system of references may remain hidden.</p> | <p>Evaluation: critical response</p> |
| <p>References Bitgood, Stephen <i>Deadly sins revisited: a review of the exhibition label literature</i>, Visitor Behaviour, vol 4, no 3, pp 4-11 Blunden, Jennifer (2014, March 20) <i>A ‘LINGUIST-IN-RESIDENCE’ ... what’s that about?</i> Transcript of a presentation made to the Assembly of the Metropolitan Museum of Art Blunden, Jennifer (2006, February) <i>Dumbing down for museum audiences — necessity or myth?</i> The Fine Print, Issue 3, pp 27-32 Kress, Gunther (2012) <i>What is multimodality?</i> Berit Henrisken in Conversation with Gunther Kress, Mode, Institute of Education, University of London Retrieved from: https://www.youtube.com/watch?v=nt5wPIhhDDU&t=10s Jacobi, Daniel (2018, February 5) <i>Do we need to read the texts at exhibits?</i> Retrieved from: https://sms.hypotheses.org/10989</p> | <p>Reference: research paper</p> |

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|---|--|
| Hungarian National Gallery website, <i>Bacon, Freud and the Painting of the School of London</i> Retrieved from: https://mng.hu/temporary_exhibitions/bacon-freud-and-the-school-of-london-122899 | |
|---|--|

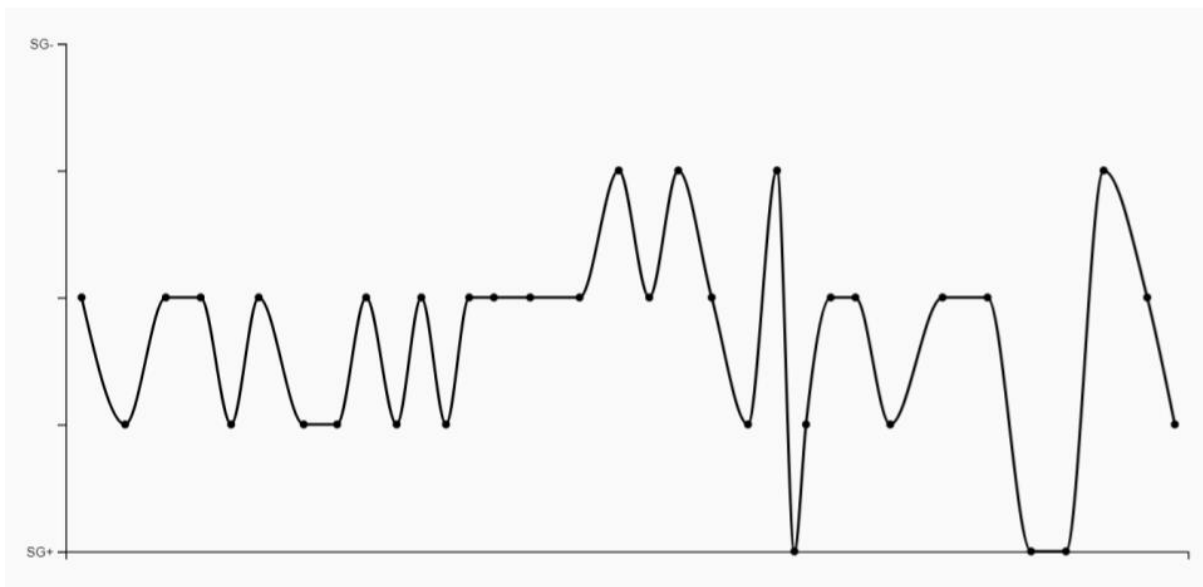
2 Semantic gravity analysis of Review 2 (C3_S1)

Text markup and plotted points and line graph

The exhibition has taken place in the National Gallery, which is located in the Buda Castle, in one of capital's prettiest sights [SG0]. I have visited the 'Bacon, Freud and the Painting of the London School' exhibition with my university group from the 'Making Meaning with Visual Narratives' course in the middle of November [SG+]. The exhibition displayed pictures of the London School, whose painters followed the idea of figurative painting in the face of avantgarde. [SG0] Therefore, these paintings were created around the beginning of the 20th century at the first time, and the exhibition introduced more from the last 100 years, as well. [SG0] We have seen paintings from Lucian Freud, Francis Bacon at the first place. [SG+] Although, there are 90 paintings displayed from various authors, the style of the artwork and the method as it has been created is not the same [SG0]. We could see some from Frank Auerbach and Leon Kossoff which were made in the beginning of the century, but then there were some which reflected on the II. World War, just after it has ended [SG+]. These were letargic, demonstrated darkness, emptiness and negative feelings [SG+]. Some of these paintings were so abstract that without the labels we couldn't figure out the theme, but there we could see some fine works as well with careful elaboration, [SG0] for example David Bomberg and William Coldstream's paintings [SG+]. At the end of our looking pathway we arrived to those rooms where the paintings of the afterlife of London School were shown [SG0] made by Michael Andrews, R. B. Kitaj and Euan Uglow [SG+].

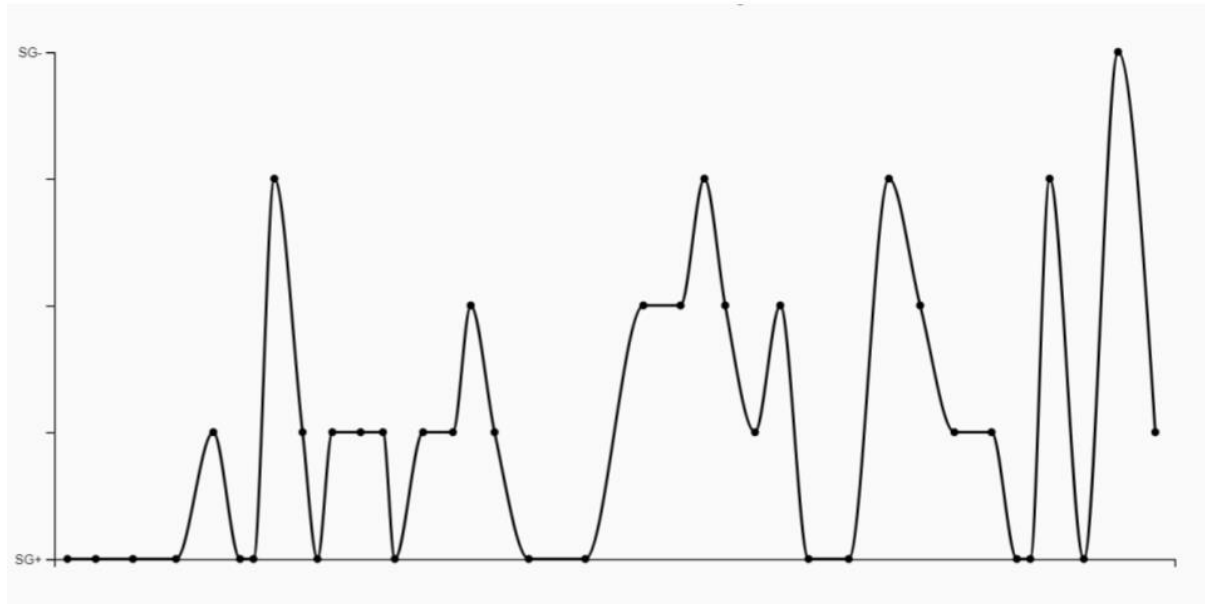
Regarding the language at the exhibition, the comments were displayed in a small amount with small letters and not many times [SG0]. Mostly, the labels showed only the title of a painting and its author [SG0]. Almost in every room there was a longer explanation of the painting, methods some key terms of the painters' life and habits, they rarely told interesting facts about their paintings and influences or method they used [SG0]. In other case, the labels tried to explain in a few instances what the viewer can see or what was the intention of the painter at that time when it was painted [SG0]. It was an interfering effect, because it's not necessary to read about these details that cannot be taken for sure. [SG+] Although, it's always the viewer's choice to read them or not, but it influences them unconsciously [SG0]. Beside that, not only the labels make an interplay on the viewer but the placing of the paintings, too [SG+]. They were arranged in a loose way but it was also wellorganised, as we found out that some paintings had to be put to their exact place [SG0], for instance two types of religious charicters were in the opposite of each other or some too abstract pictures beside one another [SG+]. Moreover, the frames of the paintings or the lack of them added an extra meaning to the pictures [SG+]. I was interested in observing [SG+] how it changes the outline or completes the structure in some cases [SG+]. The frames were so varied in colour and pattern or even material, as those have been made only for the certain pictures [SG0]. Even the lack of them opened up the space around the paintings [SG0]. One more interesting idea was, when one black frame has operated as a mutual boundary and joined the threepartartwork together making them coherent, though they were fit into the same background in three pieces [SG+]. These effects some times gave more information on the picture for me as a viewer, then the labels as the frames let me using my imagination and personal understanding of the use of the space [SG0].

All in all, the written texts of the exhibition seemed to be useless in some cases, though it could have been used up in a better way [SG0]. It's known that nobody will read all of them, but as I see it it should contain more factual information and not someone's impressions about the authors or their habits [SG+]. These all sound interesting, although it can be ambiguous and misleading for the viewer. [SG+] Therefore, actual facts can help as a background information in the understanding of some artworks to enjoy the paintings more, because the meaning making is a personal process which comprises the individual's knowledge and previous experiences [SG+]. Supporting texts and labels are always better but sometimes it is nice to guess, as we fortunately did on the exhibition [SG0]; what can you see on that picture?" than read the title and allocate the information with the visuals [SG+].



3 Semantic gravity analysis of Review 1 (C3_S5):

Text markup and plotted points and line graph



4 Semantic gravity analysis of Review 2 (C3_S5):

Text markup and plotted points and line graph

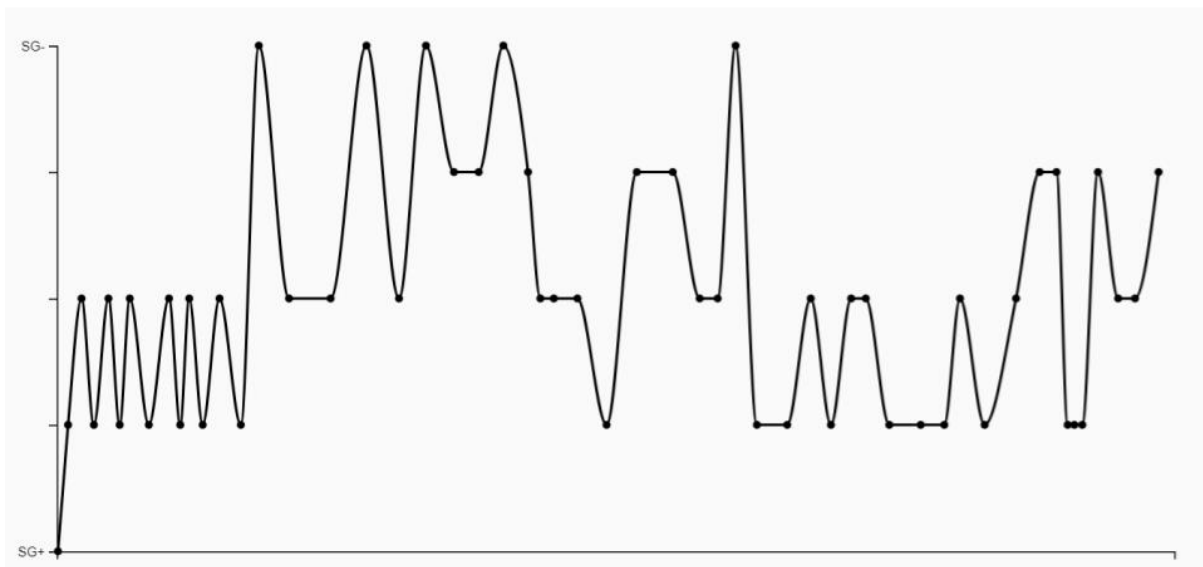
I visited the exhibition [SG-1] in the late afternoon of the 20th November in the Hungarian National Gallery [SG-]. The exhibition presents almost ninety paintings from painters of the London School [SG-] (Francis Bacon, Lucian Freud, Frank Auerbach, and Leon Kossoff [SG-]), and also from contemporary artists who have been inspired by their figurative work of art [SG-] (Cecily Brown, Jannis Vassonidis [SG-]). Moreover, visitors are introduced to the dialogues between artists in London [SG-], such as Michael Andrews, R.B. King, Paula Rego, F.N. Souza or Euan Uglow, in the second half of the twentieth century [SG-]. Moreover, the exhibition extends its focus to other notable artists of figurative expressive genre [SG-] (Alberto Giacometti, Chaim Soutine [SG-]), and to the influential presenters of the local artistic traditions of Britain [SG-] (Victor Bonnard, John Ruskin, J.M.W. Turner, and William Dobson [SG-]). The displayed pieces have been borrowed from various European public and private collections, and also from Tate Britain in London [SG-].

To describe the various uses of language in the exhibition several aspects can be taken into consideration [SG-]. According to Daniel Jacobs texts in exhibitions serve three main functions: indicating, labelling, and commenting [SG-]. Although, in this exhibition, the path for the visitor is indicated by the chronology of the paintings, the lack of other signs to help finding the order of the rooms might evoke some hesitation and uncertainty in the visitors [SG-]. On top of this, seeing the spelling mistakes on the wall panels according to its main function to explain and comment on any aspect of the exhibition (Jacobs, 2018), might be understood as carelessness [SG-]. Bingood says that bad edition, such as grammatical or spelling mistakes, is considered to be one of the twelve deadly sins that leads to an unsuccessful text [SG-]. So, the lack of few letters in the panel texts might suggest the inattentiveness of the editors of this exhibition, even though these respected paintings are in a fancy milieu [SG-]. Finally, considering that labelling helps the visitors by naming and identifying the pieces of art (Jacobs 2018 [SG-]), the composer's decision to put more precise labels only next to one or a few pieces might raise a few questions: Whether only those paintings are important to know more about? [SG-] Or they assume that visitors would only read one or two labels? [SG-].

Another way of evaluating the language in the exhibition is based on Blunder's conception on the three key elements of the message: content, how you communicate, and the environment [SG-]. Contentwise it has medium density, and jargon is used in a digestible amount [SG-]. The texts are informative, and also thought-provoking [SG-]. They give a more thorough understanding both of the background of the paintings and the painter [SG-]. The way the sentences talk to you fulfils the requirements of a spoken language-like conversation between the writer and the visitors, as readers [SG-]. For instance, several quotes can be found on the labels, and on the wall texts as well, creating an *illusional dialogue with the artists themselves* [SG-]. Examining the environment of the written text, it can be stated that the placement of the label texts is not optimal according to the twelve deadly sins mentioned above [SG-]. In relation to this list, a label text is considered to be badly placed, when the reading is causing pain in the back, in the neck, or strain in the eye of the visitor [SG-]. However, the density of the labels and wall texts cannot be regarded as heavy [SG-].

Besides language and the paintings, as semantic resources, other signs of meaning-making are present in this exhibition [SG-]. As Gunther Kress expresses particular perceptions can be conveyed by different semiotic modes [SG-]. For instance, Cecilia Paul uses several layers of paint in *Family Group*, which allows her to express facial expression of the women in three dimensions [SG-]. David Hockney visually manipulates the viewer in his *Memoriam of Cecchino Bracci* through a construct consisting of the frame and the painting, which looks like a coffee [SG-]. Alongside paintings, sculptures and photographs are also presented as organic part of the exhibition [SG-]. Alberto Giacometti's figurative sculptures can be seen as the adaptation of the paintings, as the characters would come alive [SG-]. This serves a complementary role in meaning-making, as a film adaptation to a book [SG-]. Photographs have a quite important role in some artists' work [SG-]. Francis Bacon can be mentioned as a perfect example, because he really liked to use John Deakin's photos as an ultimate inspiration, even as a model to his paintings [SG-]. Particular pictures of his lover, George Dyer reappear in the *Portrait of George Dyer in the Mirror* or in the *Trilogy* as well [SG-]. Francis Newton Souza is playing with light in *Two Stars in a Landscape*, a completely black painting [SG-]. Last but not least, size is also a means of meaning-making [SG-]. For example, the visitor might imagine looking at the portraits around town, that one of Lucian Freud's masterpieces, the *Girl with a horse* is a quite sizeable painting [SG-]; however, its dimensions are closer to a magazine's than to a usualized painting, and this is definitely affecting the visitor's experience [SG-].

Visualizing the exhibition as a timeline enables us to discover the incredible dialogues between artists [SG-]. From a multidisciplinary point of view, painters reflect and refer to objects from various modes [SG-]: a novel (*The Deer Hunt* [SG-]), a photograph (John Deakin), [SG-] other pieces of art (Diego Velazquez, El Greco [SG-]). This flow of speech is manifested indirectly in the information given by the label texts, and also directly [SG-], for instance, in a quote on a wall text: artists have a constant dialogue with their predecessors [SG-]. To detect and understand these conversations an artistic pair of eyes is not sufficient [SG-]. That is why language still plays a prominent role in exhibitions, because without these written or spoken chunks of information the complex system of references may remain hidden [SG-].



1 Pre-course open-ended questionnaire: Course 1

Name:

Year:

1 Who are you? Please write a short introduction.

2 What are your strengths in English?

3 What are your expectations of this course?

4 Please write about the picture answering the three questions below.

- d) What's going on in this picture?
- e) What do you see that makes you say that?
- f) What more can we find?

2 End-of course open-ended questionnaire: Course 1

1 Please write a paragraph about your experiences at this course answering the following questions in a coherent text.

- d) What did you learn during this course?
- e) What did you like most about it?
- f) What would you change about it?

2 Please write another paragraph about your proposed research topic based on your course experiences and reading. Answer the following questions when writing the paragraph.

- e) Which texts and/or images would you like to analyze?
- f) What would your 2 research questions be?
- g) What analytical tools and theoretical frameworks would you use?
- h) What literature would you use?

3 End-of-course questionnaire: Course 2

Content-Based Language Development: Visual Arts and Museum Texts Feedback Sheet / 15th May 2018

Please answer the questions below about the course.
Note that this feedback sheet is anonymous.

1. What were your expectations before the course?
2. Which tasks did you enjoy the most? Why?
3. Which tasks did you enjoy the least? Why?
4. In what ways do you think the course has helped you learn something new? Specify at least three new things you have learned during the course.
5. What did you like about the course?
6. What would you change about the course?

Thank you for your participation.

4 End-of-course questionnaire: Course 3

Content-Based Language Development: Visual Arts and Museum Texts Feedback Sheet / 15th May 2018

Please answer the questions below about the course.
Note that this feedback sheet is anonymous.

1. What were your expectations before the course?
2. Which tasks did you enjoy the most? Why?
3. Which tasks did you enjoy the least? Why?
4. In what ways do you think the course has helped you learn something new? Specify at least three new things you have learned during the course.
5. In what ways have the exhibition visits contributed to your learning?
6. What did you like about the course?
7. What would you change about the course?

Thank you for your participation.

APPENDIX N: Data analysis in Case study 4

1 Coding of students' answers about their expectations (RQ1)

Students' expectations 2017 autumn

| STUDENT | PROGRAM | What are your expectations of this course? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|---------|---------------|--|--|--|
| C1_S1 | BA | To understand and learn about visual narratives as at the moment I really don't know much. | visual narratives doesn't know | VISUAL NARRATIVES UNCERTAINTY |
| C1_S2 | MA Erasmus | What kind of visual narration is going to be shown/used in the course? How are they going to be linked to each other? What kind of meaning is supposed to be revealed/learned? | visual narratives questions | VISUAL NARRATIVES UNCERTAINTY |
| C1_S3 | OTAK | I don't really know. To be honest, I have not thought about it. Now it seems interesting, I like applied linguistics in general so I am opened to learn anything new. | doesn't know new | NEW AREA |
| C1_S4 | OTAK | I thought that we will be looking at texts with images and we will analyze them, but after your introduction my idea is that we will be writing texts for images. So, we will learn how to write text for images or how to create images for texts. The second one would be more interesting for me. | texts with images analysis writing image creation | UNCERTAINTY VISUAL ANALYSIS |
| C1_S5 | OTAK | With the help of our imagination and impressions we'll try to explore the meaning of images and organize our thoughts about them. | imagination "meaning of images" organize thoughts | VISUAL MEANINGS IMAGINATION THINKING |
| C1_S6 | BA | To be quite frank I have absolutely no expectations coming into this course. To be even more honest, I am only here because no other classes fit my schedule (due to my working hours or I simply did not get in). However, I'm interested in what the course might offer for me. | no expectations fits schedule personal interest | UNCERTAINTY PERSONAL INTEREST |
| C1_S7 | OTAK | I don't have any expectations, but I have to write something, so... to improve my English and learn something new. | no expectations | UNCERTAINTY |
| C1_S8 | OTAK | I think this will be an intriguing course where we can learn a lot | intrigue | |

| | | | | |
|--------|-----------------|--|--|--|
| | | about non-verbal communication based on pictures and different kinds of metaphors/visual metaphors. | non-verbal communication | |
| C1_S9 | OTAK | I do not have many expectations as I found the title of this course a bit vague and mysterious – we do not have many similar classes, really. I suppose I would like to learn how to use different media (mostly visually) in a motivating, exciting way in language teaching. | no expectations mysterious new media in language teaching | UNCERTAINTY NEW AREA LANGUAGE TEACHING |
| C1_S10 | OTAK | I don't really have any specific idea, but I looked up what visual narratives mean on Google so I am thinking something like how we make meaning from a picture or video. | no specific idea make meaning | UNCERTAINTY VISUAL MEANINGS |
| C1_S11 | OTAK | Honestly, I don't really know what to expect, I took this course because I thought it would be about something that we haven't dealt with before and so I'm rather curious. | doesn't know not dealt with before curious | UNCERTAINTY NEW AREA |
| C1_S12 | Film Studies MA | -- | -- | -- |
| C1_S13 | BA | To be honest, I haven't yet read the course description, which I now regret. But based on the title and what I've heard so far, I hope to learn about visual art and the process of creation as well as about the possible interpretations of art forms. | doesn't know visual art art creation art interpretation | UNCERTAINTY VISUAL ARTS |
| C1_S14 | OTAK | All in all, I'm looking forward to this course because even though I'm not exactly sure what it's going to be about, I have a feeling that it's going to include some aspects of my areas of interest. | looks forward to it doesn't know areas of interest | UNCERTAINTY PERSONAL INTEREST |
| C1_S15 | OTAK | To be honest, I don't have any. I don't think about the course I just go with it and that's all. | no expectations | NO EXPECTATIONS |
| C1_S16 | BA | -- | -- | -- |
| C1_S17 | OTAK | -- | -- | -- |

Students' expectations 2018 spring

| STUDENT | What were your expectations of this course? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|----------------|---|---|--|
| C2_S1 | I thought that we would improve our vocabulary with art-connected words, analyse pictures, and talk about different artists. | vocabulary arts picture analysis | VISUAL ANALYSIS VOCABULARY BUILDING |
| C2_S2 | Visiting museums with English-speaking guides, analysing well-known paintings. | museums painting analysis | MUSEUMS VISUAL ANALYSIS |
| C2_S3 | The themes did resemble my preconceptions (museums, arts, interpretation) (but were more detailed and branching than what I imagined. I expected more vocabulary tasks and/or group tasks. Definitely a bit more homework (like smaller number but more frequent tasks) □ this is not a negative point, seems balanced enough. | museums arts art interpretation vocabulary | MUSEUMS VOCABULARY BUILDING ART INTERPRETATION |
| C2_S4 | I like Nora and Nora's course last semester so I would definitely join if I have any chance, through I'm not fully participated in the course this semester. When I heard that "it's about museums", I expect to learn some museology, how to analyze artworks, how to write artwork labels and the experience about art exhibitions. | museums artwork analysis writing labels writing about exhibitions | MUSEUMS VISUAL ANALYSIS MUSEUM WRITING |
| C2_S5 | I expected a lot of talking about artworks, discussions, disputes. I also expected a deeper insight into the world of art. | artworks discussions | ART DISCUSSIONS |
| C2_S6 | I was actually expecting a more "boring" approach, reading formal texts from books, or something similar. | reading | READING |
| C2_S7 | I was a bit afraid to be honest. At first the course seemed way more difficult than it was, requiring tons of work and research. But at the same time it was also promising, providing development in some (if not even just language) areas. I was also not really interested in art (not like that changed drastically), but I feel like my eyes opened up about it. I was hesitating between this and another course which seemed less work, but for that exact reason I chose this one. | afraid a lot of work and research promising language development | NEW AREA RESEARCH LANGUAGE DEVELOPMENT |

Students' expectations 2018 autumn

| STUDENT | What were your expectations of this course? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|---------|---|--|--|
| C3_S1 | I thought we will talk about picture and learn how to make meaning through them. | picture discussion making meaning | VISUAL ANALYSIS |
| C3_S2 | I wanted to get to know a new field of applied linguistics, which is closer to my interest and also applicable in the ESL classroom. I was very excited to work with visuals. | a new field ESL classroom excited | NEW AREA LANGUAGE TEACHING |
| C3_S3 | I honestly had no ideas based on the title; I could imagine everything from hardcore linguistics to looking at picture the whole time. | no ideas picture viewing linguistics | UNCERTAINTY VISUAL ANALYSIS LINGUISTICS |
| C3_S4 | To get to know how to better use visual sources in a classroom. | visual resources in language teaching | LANGUAGE TEACHING |
| C3_S5 | It is hard to define. I thought something with reading books and discuss its narratives. To be honest, I didn't know what to expect. The title itself was interesting for me. | reading discussion of narratives didn't know interesting title | READING UNCERTAINTY DISCUSSIONS TITLE |
| C3_S6 | I expected that we work with pictures, analyse them and talk about them. | picture analysis picture discussion | VISUAL ANALYSIS DISCUSSIONS |
| C3_S7 | My expectations were more or less what we met on the course. We've got a broader view and knowledge on how to view a picture, learned a new perspective, that was it, actually. | knowledge picture viewing new perspective | VISUAL ANALYSIS NEW AREA |
| C3_S8 | I had absolutely no idea, only hoped that picture analysis might come up. I hoped that something films, pictures, paintings will happen. | no idea picture analysis films & paintings | UNCERTAINTY VISUAL ANALYSIS FILMS |
| C3_S9 | Maybe comparing and viewing movies or pictures I'm not sure by this point. | comparing and viewing films or pictures | FILMS |
| C3_S10 | I expected mostly picture analysis tasks and seeing projects, movies and movie posters to take into class. | picture analysis films and film posters | VISUAL ANALYSIS FILMS |
| C3_S11 | The title of the course was really eye-catching for me. I'm a visual person that's why I hope that during the course I could do my best. | interesting title personal interest | TITLE PERSONAL INTEREST |
| C3_S12 | I was the word "narratives" that made me sign up for this course. I have expected literary theory. Nevertheless, I do not mind my decision at all. | literary theory interesting title | LITERARY THEORY TITLE |

2 Sample coding of the students' answers about the usefulness of the course (RQ2)

Students' answers 2017 autumn

| STUDENT | 1) What did you learn during this course? 2) What did you like most about it? 3) What would you change about it? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|---------|--|---|--|
| C1_S1 | <p>During this course I learned about the importance of pictures and how they can be used in teaching. I also learned about how all art has meaning and what it is trying to say, along with how to analyze it. <u>Before I wasn't aware that there was anything to learn on the subject and now I realize there is so much that I do not know.</u></p> <p>I really liked what I learned about story books, I never realized how important they are in teaching children and <u>now that I know</u> I have been using them more often in my work with kindergarten children.</p> <p>I would have liked if we would have discussed the homework reading more in class. I know we used the terms when we spoke in class, but when it came to the test I was super confused and it took me a really long time to understand everything. I felt it was really abstract. Another thing I would change, I wish we would have gotten our tests back 1 or 2 weeks after completing it (even if not to keep, but just to look at). I would have been really interested to see how I did and was disappointed that I didn't get a chance to.</p> | <p>importance of pictures</p> <p>pictures in teaching</p> <p>multimodality</p> <p>new perspective</p> <p>picturebooks in teaching</p> | <p>MULTIMODAL AWARENESS</p> <p>TEACHER TRAINING</p> <p>MULTIMODAL KNOWLEDGE</p> <p>MULTIMODAL AWARENESS</p> <p>SEMIOTIC ANALYSIS</p> |
| C1_S3 | <p>I enjoyed the course, although, as a teacher trainee, I was really deconcentrated sometimes. I really appreciate how you knew there were so many teacher trainees in your class so <u>you asked teaching-related questions.</u> It was very helpful and personally of course, I prefer to talk about teaching-related questions in general, so I liked these discussions the most. We covered so many topics which I also liked – I would say the second part of the course when we talked about comics and adaptations were more interesting for me. <u>I started to look at pictures in a different way and I notice more details than I used to.</u></p> | <p>teaching-related topics</p> <p>multimodality</p> <p>new perspective</p> | <p>TEACHER TRAINING</p> <p>MULTIMODAL AWARENESS</p> |

Students' answers 2018 spring

| STUDENT | Students' answers Q4 In what ways do you think the course has helped you learn something new? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|----------------|---|--|--|
| C2_S1 | I learned some useful expressions and phrases through visual art analysis. I learned how to give effective and enjoyable presentations (in the theme of art). I developed my skills in expressing myself properly by discussing different topics. | visual analysis vocabulary development how to give presentations speaking development | SEMIOTIC ANALYSIS APPLICABLE SKILLS LANGUAGE DEVELOPMENT |
| C2_S3 | To be open to new topics, be brave when approaching them. Appreciation (visual analysis, multimodality, etc.) and its benefits by seemingly ordinary processes (like looking at a painting). Organizing your work in a tight and concise way. | multimodality new perspective semiotic tools visual analysis organizational skills | MULTIMODAL AWARENESS SEMIOTIC ANALYSIS APPLICABLE SKILLS |

Students' answers 2018 autumn

| STUDENT | Students' answers Q4 In what ways do you think the course has helped you learn something new? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|----------------|--|--|--|
| C3_S1 | I learned many new things: visual grammar for example was useful, the importance and relevance of picture books and how to behave in a museum – what to focus on and now I think of life as different modes are playing a part in each of my interactions. | multimodal knowledge semiotic tools picturebooks in teaching how to behave in museums multimodality | MULTIMODAL AWARENESS KNOWLEDGE BUILDING MUSEUMS TEACHING SEMIOTIC ANALYSIS |
| C3_S3 | How to look at pictures in a different way, how important visual things are in our age and what small details can influence our opinion about visual sources. These were new for me and I already see things differently around me. | new perspective multimodality multimodal knowledge | MULTIMODAL AWARENESS |

3 Sample coding of the students' answers about the perceived difficulties during the course (RQ3)

Students' answers 2017 autumn

| STUDENT | 1) What did you learn during this course? 2) What did you like most about it? 3) What would you change about it? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|---------|---|--|---|
| C1_S1 | I would have liked if we would have discussed the homework reading more in class. I know we used the terms when we spoke in class, but when it came to the test I was super confused and it took me a really long time to understand everything. I felt it was really abstract. Another thing I would change, I wish we would have gotten our tests back 1 or 2 weeks after completing it (even if not to keep, but just to look at). I would have been really interested to see how I did and was disappointed that I didn't get a chance to. | not enough feedback homework discussion confused by terminology test feedback | CLASSROOM MANAGEMENT THEORETICAL FRAMEWORK |
| C1_S3 | I enjoyed the course, although, as a teacher trainee, I was really deconcentrated sometimes. I really appreciate how you knew there were so many teacher trainees in your class so you asked teaching-related questions. It was very helpful and personally of course, I prefer to talk about teaching-related questions in general, so I liked these discussions the most. We covered so many topics which I also liked – I would say the second part of the course when we talked about comics and adaptations were more interesting for me. I started to look at pictures in a different way and I notice more details than I used to. | --- | --- |

Students' answers 2018 spring

| STUDENT | Students' answers Q4 What tasks did you enjoy the least? Why? (INITIAL CODES HIGHLIGHTED) | Students' answers Q6 What would you change about the course? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|---------|---|--|---|---|
| C2_S1 | I don't say that I didn't enjoy it, but the visual analysis was hard for me first, because I've never done anything like this before. | I think the structure fell apart by the end of the semester, because we had to do lots of things on the last week, and it was really tiring (if you count all the other finals we had to do in other courses). | novelty of visual analysis number of tasks | THEORETICAL FRAMEWORK CLASSROOM MANAGEMENT |
| C2_S3 | Maybe some tasks of discussion rewritings or summaries. Although they are | A tighter, more even presentation schedule could be useful. | not enough time for presentations | CLASSROOM MANAGEMENT |

| | | | | |
|--|--|---|--|--|
| | a bit frustrating, they do have a purpose in language learning. Not everything can be always 100% fun. | (Could help maximising the time available). | | |
|--|--|---|--|--|

Students' answers 2018 autumn

| STUDENT | Students' answers Q4 What tasks did you enjoy the least? Why? (INITIAL CODES HIGHLIGHTED) | Students' answers Q7 What would you change about the course? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|----------------|--|--|--|---|
| C3_S1 | I didn't really enjoy writing the museum reviews because it was much more difficult for me to reflect on my experiences than I expected. However, I felt it was useful for me. | Maybe helping us to understand certain texts – which were complex and difficult to figure out the most important things. | review writing theoretical readings | CLASSROOM MANAGEMENT THEORETICAL FRAMEWORK |
| C3_S3 | Some of the readings were very complicated for me, so reading these and making notes about them. | The readings were too much for me, especially when I was doing my teaching practice. Sometimes I spent 3-4 hours with readings and taking notes and other exercises and doing this amount every week was too much just for one course, next to my other 13. The readings, however, were interesting so maybe reading only the 4-5 most important pages would have been enough. | theoretical readings amount of readings | THEORETICAL FRAMEWORK WORKLOAD |

4 Sample coding of the students' answers about the values of the course (RQ4)

Students' answers 2017 autumn

| STUDENT | 1) What did you learn during this course? 2) What did you like most about it? 3) What would you change about it? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|---------|---|--|--------------------------------|
| C1_S1 | During this course I learned about the importance of pictures and how they can be used in teaching. I also learned about how all art has meaning and what it is trying to say, along with how to analyze it. Before I wasn't aware that there was anything to learn on the subject and now I realize there is so much that I do not know. I really liked what I learned about story books, I never realized how important they are in teaching children and now that I know I have been using them more often in my work with kindergarten children. | new perspective teaching-related | NEW PERSPECTIVE CONTENT |
| C1_S3 | I enjoyed the course, although, as a teacher trainee, I was really deconcentrated sometimes. I really appreciate how you knew there were so many teacher trainees in your class so you asked teaching-related questions. It was very helpful and personally of course, I prefer to talk about teaching-related questions in general, so I liked these discussions the most. We covered so many topics which I also liked – I would say the second part of the course when we talked about comics and adaptations were more interesting for me. I started to look at pictures in a different way and I notice more details than I used to. | teaching-related discussions new perspective | CONTENT NEW PERSPECTIVE |

Students' answers 2018 spring

| STUDENT | Students' answers Q5 What did you like about the course? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|---------|--|--|--|
| C2_S1 | I liked the atmosphere of it, and actually I liked the writings we had to do, because this way I always reflected on my own work. I also really enjoyed going to museums. | atmosphere writing reflection exhibition visits | ATMOSPHERE CONTENT CLASSROOM MANAGEMENT |
| C2_S3 | Its structure, most of the tasks. It didn't necessarily gave me a fully new perspective on art but helped me with its tools on how to approach paintings (etc.), what to look for where and how. | structure | CONTENT |

Students' answers 2018 autumn

| STUDENT | Students' answers Q6 What did you like about the course? (INITIAL CODES HIGHLIGHTED) | DESCRIPTIVE CODES | THEMES |
|----------------|---|--|--|
| C3_S1 | I liked the material – all of them, except for some difficult texts. And your behavior towards us, your acceptance and understanding us and our problem, you could encourage us more to do our best with this attitude than being too strict. | course material teacher's behavior | CONTENT TEACHER QUALITIES |
| C3_S3 | That we could express ourselves freely and that you communicated a lot with us and answered quickly. The personal help and feedback meant a lot too. I appreciated that we went to museums and did something outside the university. | freedom of expression teacher communication feedback | ATMOSPHERE CLASSROOM MANAGEMENT |