



**BENEMÉRITA UNIVERSIDAD  
AUTÓNOMA DE PUEBLA**

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**FACULTAD DE LENGUAS**

**An Examination of Learner Multimodal  
Negotiation during Collaborative Work within a  
Literature Classroom Context**

**A thesis submitted to the Faculty of Languages**

**for the Degree of**

**Maestría en la Enseñanza del Inglés (MEI)**

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**January 2018**

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Negotiation during Collaborative Work within a  
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## Chapter 1

### 1.1 Introduction.

The current study explores students' use of semiotic resources when reconstructing meaning from a literary text into a multimodal representation. According to Van Leeuwen (2005), semiotic resources or modes are the actions, materials and artefacts that are used to create and communicate meaning. These can range from visual, aural and tactile resources (e.g. color, text, and sound, among others) and may adopt a variety of non-traditional reading paths. Each one of these resources individually communicate a message, but can also interact and come together into a multimodal ensemble; combining to form meaning. Kress and Van Leeuwen (2001), define multimodality as the “use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined” (p. 20). Thus, there are multiple modes available for meaning making, and each represents a resource for students' individual construction of meaning.

Moreover, when working in groups, students must interact and negotiate in order to achieve a group representation of meaning. Within these negotiations, there are also verbal and non-verbal interaction modes (e.g. gestures, body postures, words, grammatical constructions, among others) that influence the process of reaching agreement. Student's participation and non-participation then, is fundamental in the process of the design of a multimodal text. According to Wenger (2007), participation is both personal and social. Thus, students may adopt different roles (leader, monitor, note taker) when having to interact and work collaboratively. In addition, being language students can also influence the roles adopted by the members of each team, since

their proficiency (or lack of) with the language can influence the interaction and negotiation amongst students.

The increasing production of multimodal designs has remapped our conception of communicating. Students are increasingly exposed to and engaged with these kinds of designs. Changes in lifestyles and student's immersion in recent modes of communication (cell phones, web pages, video games, among others) point out a solid presence of meaning becoming increasingly multimodal (Cope and Kalantzis, 2005). Acknowledging the previously mentioned point, Marc Prensky (2001), states that "our students have changed radically. Today's students are no longer the people our educational system was designed to teach." (p.1). This points out the need to not only attribute meaning making to reading or writing standard forms of the language, but to rather include multiliteracies, and more specifically multimodal literacy—which implicitly signals a transition from a focus on text-based material to the use of multiple resources — in the language learning experience. Therefore, this study aims to a) identify the modes and ... students used in the design of the multimodal text and b) the process of negotiation/interaction to reach agreement while working collaboratively, given a literary text and having to reconstruct it into a multimodal text (adding different semiotic resources).

## **1.2 Significance of the study**

This study provides insight into the different strategies employed by students during negotiations while engaged in collaborative work as they produce a multimodal text. Additionally, students' exposure to text production and consumption, increasingly multimodal in the recent era, call for a better understanding of how text design and interpretation takes place. This process might inform teaching practices since being immersed in technology and multimodal resources has become a part of daily life for many, yet may continue to be a

somewhat unfamiliar world for others. This can lead to situations where teachers or students are not well equipped to manage emerging complexities as they engage in the process of teaching and learning (Gallo, 2013). Therefore, becoming more literate in multimodal material and classroom dynamics can aid teachers in engaging students, facilitating learning processes and successfully incorporating multimodal classes which indirectly take into consideration student's individual differences and learning styles, providing them with more resources to construct meaning and benefit learning (Sankey & Birch, 2005; Sankey, 2006).

Additionally, an increased understanding of how text producers collaboratively design multimodal texts has implications for how 'writing' in a traditional sense is transformed into a notion of 'multiple literacies' and how this is used within educational contexts.

### **1.3 Context**

This research was carried out at the Faculty of Languages from a Public University in central Mexico. The participants are students enrolled in the B.A. in English Teaching and were taking Literature class at the moment of the study. The participants were given a monomodal text (short story titled: Good Country People written by Flannery O'Connor) and were to carry out the task of creating a multimodal product based on this text (see chapter 3). They had to work in teams and were also to present this final product to the rest of the class, providing parts of music or songs as a soundtrack for their presentation.

### **1.4 Research questions:**

There are two research questions that guide this study. They are as follows:

RQ 1: What resources did students portray in their multimodal products and presentation of their multimodal products?

RQ 2: How did participants resolve disagreements about the use of multimodal resources during the text construction process?

## **1.5 Conclusion**

This chapter introduced the aims of the investigation in examining interaction in classroom contexts, exploring the multimodal negotiation carried out by students in collaborative work and their use of semiotic resources when creating a multimodal text. Importance and attention is also focused on the shift from traditional views of meaning making, limited to text only, to different modes adding meaning to each other and integrating as a whole. This process provides more available resources to students and is congruent with the skills and knowledge required in a changing, culturally diverse and globalized world (The New London Group, 2005). The following chapter includes scholarly literature relevant for the purpose of this study and for shaping the framework of this examination.

## Chapter II: Literature Review

### 2.0 Introduction

Shifting from monomodal to multimodal texts has been augmenting. In the production of such types of texts within a classroom setting, while working collaboratively, students find ways to negotiate as they interact and work together (or not so jointly) to agree or disagree upon *what* and *how* to represent meaning. Thus, this chapter provides an overview of literature related to multimodal texts and multimodal interaction as well as the framework that compiles three theories: the interaction order, visual design and place semiotics into a single denominated Geosemiotic Framework which will be used in this study.

### 2.1 A World of constant change

In the field of ELT, there has been an intensification in the use of new teaching equipment and resources available for both teachers and students (Alfehaid, 2014), as well as in the need for becoming skilled in more than one language (Block & Cameron, 2002). Terms such as digital natives and digital immigrants (Prensky, 2001) make reference to technological advancements where, in the educational area, learners are evermore exposed to and/or raised surrounded by digital technologies, and teachers and other adults, on the other hand, may have to make an extra effort to adapt to these new tools. Advancements in technology have led to new forms of media, internet-based tools and digital growth; the experiences, contact and relationships built through mobility have influenced and facilitated connectivity, knowledge/cultural exchange, and global collaboration. Larson (2001), states that “the process of world shrinkage, of distances getting shorter, things moving closer... the increasing ease with which somebody on one side of the world can interact, to mutual benefit, with somebody on the

other side of the world”(p.9), defines the process of globalization. Kumaravadivelu (2008) states that globalization can result in contemporary societies being shaped and reshaped by transformations in various dimensions (economic, political, cultural, technological, ecological, and individual).

Communication is one of the areas in which these transformations or changes have occurred. New technologies, for example, have enabled communication regardless of distance among those who are communicating. However, globalized communication requires both shared channels and a shared linguistic code (Block & Cameron, 2002). The advancements and constant changes have emphasized the use of different resources available for creating and conveying meaning and therefore, communicating. Thus, the movement towards a phenomenon or dynamics of constant change, has stressed the need to persistently adapt and restructure understandings about new lifestyles, knowledge, abilities needed to be developed and ideologies. All of the mentioned above are precisely of interest to this study, where meaning is created through the use of more than one mode; students and the teacher (within a classroom context) make use of various resources to produce and consume texts which can normally be encountered in the outside world.

## **2.2 Multiliteracies**

One of the main focuses of this research is the construction of multimodal texts. Hence, the shift of the dominantly used mode of writing in classrooms as the main carrier of information, to a reliance on image, video, sound and other modes, is highlighted. In other words, since all modes can be employed to convey meanings in distinct ways, it seems that teachers have begun to place increased value on a variety of modes other than only writing. Traditional forms of viewing what students need to learn in order to be able to participate in this

new world of constant changes have been questioned (Cope & Kalantzis, 2000; O'Rourke, 2005; Anstey & Bull, 2006). The meaning of being a literate person, as in conventionally associated with being able to read and write a standard form of language, does not seem to be aligned with today's reality. New technologies and modalities of conveying meaning have pointed out the need for new literacies, or the need for multiple literacies. More recent definitions of literacy have appeared, including skills of not only reading and writing but also of new communication technologies. The term Multiliteracies, coined by the New London Group in 2000, considers learners as critical thinkers who can not only make use of new technologies but can also make critical judgments and informed decisions regarding the use of these technologies and changes in their surroundings. In addition, it acknowledges texts to be composed of not only writing but of multiple modes which can include image, color, and gestures, among other modes that can equally transmit meaning; this concept also acknowledges cultural and linguistic diversity as an essential component in social communication; and encourages learners to become active citizens as they can be "makers and remakers of signs and transformers of meaning" (New London Group, 2010, p.10) independent but also capable of working and negotiating with others for a common purpose. Thus, teaching and learning processes are also influenced. According to O'Rourke (2005), students immersed in digital technologies with multiple modes, who live in times of constant changes in socio-cultural, political, technological aspects, among others, would only be limited if their development of literacy emphasizes predominantly reading and writing through printed media. Becoming literate, as is considered by the philosophy underlying multiliteracies, can provide students with more assets to deal with challenges of consuming/producing a wide variety of texts and being able to successfully interact with others, as is the main focus of this study.

### **2.3 Multimodality**

Bezemer and Kress (2008), define a mode as a “socially and culturally shaped resource for making meaning” (p.166). Image, writing, speech, gesture, gaze, among others, are examples of modes since they all express meaning (Kress and van Leeuwen, 2001). Modes are socially and culturally shaped as these can be used and understood differently as well as have a different effect; the meaning can vary from context to context and thus, choices regarding modes employed will also vary. Hence, the importance of having multiple literacies where knowledge and skills about other cultures cannot be underemphasized. Furthermore, as communication takes place, producers and consumers of meaning must be aware of the possibilities that each mode represents in distinct cultural contexts.

The term multimodality, then, refers to the use of various modes that come together to convey meaning. Each one of these modes individually communicate a message, but can also interact and come together in a multimodal ensemble; combining to form new meanings, which may be more nuanced, complementary, extended or even contradictory. According to Kress (2010), multimodality is the theory which looks at the many different modes that people use to communicate with each other and to express themselves. These modes allow the construction of meaning. Kress and Van Leeuwen (2001), define multimodality as the “use of several semiotic modes in the design of a semiotic product or event, together with the particular way in which these modes are combined” (p. 20). Although communication has always, in one way or another involved different modes, (Marcheti and Cullen, 2016; Fernández-Pacheco, 2016) the affordances (potentials/limitations that modes have for making meaning) have been acknowledged and emphasized.

Inside a classroom, teachers and students make use of different modes to make and present meaning (Kress et al., 2001). Learning environments can be enhanced by the use of multimodality rather than a single-mode focus during the exchange of information (Gilakjani, 2011). Therefore, each mode represents a resource for teachers and learners (with different learning styles and modal preferences) to understand, transmit and create meaning.

#### **2.4 Classroom as a community: importance of (multimodal) interaction**

Availability of technology and various resources has emphasized the potentials of the different modes. However, it may not be the mode or technology alone that guarantee a successful learning experience, but rather the interaction with these different resources that enable a positive teaching-learning process. Jewitt (2006), states that it is precisely the interaction with multimodal resources that make the difference in a learning environment. As learners and teachers interact with each other in a classroom environment, they bring into a single space a variety of skills, knowledge, perspectives and motivations, among other aspects (Prabhu, 1992), from which they can all learn. Therefore, learners make choices, some more conscious than others, as to what they accept, reject and negotiate with others, becoming participants or non-participants of this social interaction throughout the learning event. Thus, it is not the mode, student or teacher, as isolated elements that exist separately, and with that mere existence, learning occurs. It is the interaction amongst teacher-mode-students or student-mode-classmates what can create a sense of community—as the participants are able to bond and make use of the different modes in order to understand or transmit a message —and benefit learning experiences. Even with a more individual interaction as in student-mode, learners' may be connected by having similar goals with the outside world for which they may be using the same

mode inside the same classroom. In such cases and in a broader sense, there may be a student-mode-world interaction.

Additionally, learners can make use of all sorts of modes, or multimodal interaction, to function and maintain a peaceful classroom community environment. Norris (2004), mentions two categories of multimodal interaction: *embodied* and *disembodied*. The former refers to modes that are carried out with the body such as gestures, postures, gaze, and speech, to mention a few. Disembodied multimodal interaction are those that are related to material resources or artifacts (e.g. seating or furniture arrangement, images on classroom walls and material used such as books, board, videos, audios, among others). As these multimodal interactions are put into practice, conscious or unconsciously, these can cause responses that may shape the actions, ideas and ways in which the students interact and work together since they can be indicators of agreement or disagreement which can either cause conflict or be successful signs for students to engage in a process of negotiation. Thus, whether embodied or disembodied modes are used, the classroom as a community, with its social norms (implicit or made explicit) can make use of these to create, agree, disagree and negotiate meaning. This multimodal interaction conforms an important aspect of the creation of a multimodal text. For this research, the participants engage in collaborative work. Therefore, what occurs throughout the interaction/negotiation is also of great relevance as this can influence the results of any classroom assignment, whether individual or group work.

## **2.5 Group consensus: Negotiation and roles adopted by students**

As learners engage in interaction inside the classroom, (especially when being involved in group work) they carry out different strategies in order to deal with and work around

differences which will allow them to reach group consensus. Therefore, before consensus can be achieved, a process of negotiation must take place. This process may or may not be easily carried out since there has to be flexibility in going from individual positions towards a group stance. Members of a particular group, have to communicate with each other exposing and examining different points of view trying to reach agreement; in other words, they negotiate (Lomnuscio, Wooldridge and Jennings, 2001). As students manage to carry out a successful negotiation, they reach consensus, which according to Engel & Korf (2005), refers to all of the involved participants considering that their interests and opinions have been taken into account for which they can accept the final negotiation results even if these are not what they had proposed. In multi-party related interactions, negotiation can become more challenging as there is a wider range of opinions and preferences that have to be considered in order to achieve group consensus (Mannix, Thompson, & Bazerman, 1989). As differences can exist amongst the members of a group (in this case, students) acceptance for others as valuable contributors, entailing an acceptance to collaborate, is the starting point for a negotiation process to take place. Negative feelings towards others, affinity, first contact with other members of the group may exist and can affect the process, the communication among these members and the results or quality of the results of the goal being met. Some students or group of students may learn from those that have more experience or knowledge about certain aspects, others may adopt more dominant or leadership roles, opposed to more passive, less participative roles, among others, where power and distance issues may or may not rise throughout their negotiation process which can be reflected in their multimodal interaction.

## **2.6 Scollon and Scollon's Framework-Geosemiotics**

Since the present study focuses on the multimodal design of a text and interaction, the framework that will be used to analyze such process will be Scollon and Scollon's Geosemiotics Framework. This framework integrates three perspectives with which language and meaning can be understood for its location within the material world: Goffman's (1983) *Interaction order*, Kress and van Leeuwen's (2006) *Visual Semiotics* and Scollon and Scollon's (2003) *Place Semiotics*. Scollon and Scollon (2003), define geosemiotics as "the study of social meaning of the material placement of signs and discourses and of our actions in the material world" (p.4). Thus, language can be materialized in the real world through various signs (images, sounds, color, among others) and through our own embodiment of signs in our movements, speech and gestures; thus conveying meaning through various modes. However, Scollon and Scollon (2003) point out that these signs obtain their meaning as they are located in a specific (meaningful) place in the world of those who are making use of such signs. Thus, if they are placed in a setting that is meaningful for those involved, these signs begin to make sense.

### **2.6.1 Interaction Order (based on Goffman)**

Students, just as other individuals, constantly communicate their thoughts, personality, cultural background or other states of mind through their bodies as they interact or withdraw from others. The various ways in which individuals can position themselves with others in the world is what Goffman (1983) refers to as the *Interaction order*. Goffman points out that language can be displayed throughout our body, which in turn, can index various social, cultural

or cognitive states. However, one must be careful to take into consideration different perspectives when reading others embodiment of language, especially with intercultural communication where a difference in customs, traditions and lifestyles can be reflected in an individual's actions, and if not considered, these can be misunderstood (Scollon and Scollon, 2003). As mentioned, we can portray our thoughts and inner states, but also our relationships with others. With our multiple actions, which are available for others to read, we index ourselves, others and the world around us, as well. In order to analyze this, there are elements that can be examined such as the resources we... and the units of interaction. These will be briefly described in the following paragraphs.

The *Interaction order*, one of the three frameworks that conform the Geosemiotics construct, refers to how face to face discourse can be embodied, placing ourselves in the world as we carry out different and various social performances. As we carry out these performances, there are element that we can portray. One of the elements is constituted by the *sense of time*, which concerns a person's sense of how slow or quickly time is passing. This sense of time can be influenced by urgency, monochronism (doing one thing at a time) and polychronism (multitasking). Additionally, *perceptual spaces* (visual, auditory, olfactory, thermal or tactile spaces) can locate language or discourses in specific places as speakers/hearers have to look around in their surroundings (e.g. when making allusion to a specific smell or temperature) to identify the space referred to and interpret or understand the meaning their interlocutor intends to convey. *Interpersonal distances* (intimate distances, personal distance, social distance and public distance) can portray our relationships and intentions as we locate ourselves in proximity or further away from others. The distance in which we place ourselves from others can express our relationships with others, whether we place ourselves at an intimate, personal, social or public

distance (the closer we are we represent an intimate relationship). However, it may be the case that even though there may be greater distance amongst people, there may be close relationships amongst them, or vice versa. This can be seen through different signs that each person transmits. Another resource mentioned by Goffman (1983) is our *personal front*. The author mentions this resource to refer to chosen artifacts a person can have on them such as e.g. clothing, eyewear, and perfumes, among others.

Another important aspect within this theoretical construct are the *units* of the interaction order, which refer to how individuals can arrange themselves with respect to one another. The two main units are pointed out to be the *single* and the *with*. The *with* referring to “a party of more than one” (Goffman (1983) in Scollon and Scollon (2003) p.6), where one understands that those people in the *with* are somehow together and the singles “a party of one” (p.6), where that person is separate from others. In other words, in the first situation, there would be a set of individuals coming together to form a social group, contrastive to the singles where an individual would be amongst others in a same space, yet by himself/herself. These arrangements of interaction index certain social groupings in a specific place. Other units include: files and processions, queues, contacts, service encounters, conversational encounters, meetings, people-processing encounters, platform events and celebrative occasions (see Goffman, 1983). Overall, the interaction order, highlights what the embodiment of language can index or point out, especially in relation to others who are in the same physical space. It considers human beings to be social actors who constantly communicate, whether intended or not, with our own bodies our cultural, social, personal beliefs. Nevertheless, there must be awareness of possibilities of the different perceptions; an indicator of one thing cannot be taken to be true for everyone, otherwise there may be misreading when deciphering others embodied language. Inside a classroom, a

numerous amount of interactions occur; students as well as teachers, communicate and form meaning of each other's actions. During group work, which could be another category within the units of interaction, students are expected to achieve a goal as a whole, and throughout the process, consciously or unconsciously, make use of the various resources and place or arrange themselves in ways that can enable or obstruct negotiation, affecting both the process and the product.

### **2.6.2 Kress & van Leeuwen's Visual Design**

With Goffman's Interaction Order, Scollon and Scollon (2003) focused on face to face discourse analysis, whereas with Kress and van Leeuwen's framework of Visual Design the attention is directed towards the representations of that interaction order in images and signs. As language can be analyzed from different perspectives, the theory underlying this framework acknowledges that meaning can be transmitted not only by spoken text, but can also be captured and portrayed in pictures. This framework seeks to identify how the real world can be represented in visual images.

Kress and van Leeuwen (2006), point out certain features through which states of mind, thoughts, intention, relationships and in general, meaning can be read in a visual design. According to Kress and Van Leeuwen (1996), within the layout of an image or text, the elements carry different information and are attributed a different degree of value depending on the placement within that text. This *saliency*, can be determined by several aspects such as the placement and foreground, difference in size, color or sharpness used throughout the different elements on the overall space which make them stand out from other elements. Furthermore, when reading an image, the overall design can represent a narrative structure (showing

relationships and actions developing-creating a storyline) or a conceptual structure (lacking relationships or unfolding actions that can be read individually or separately regardless of the order of the elements presented as it does not affect the information), through the vectors that relate the participants in the pictures, as in following the eye gaze trajectory of such participants, the direction of the motion, the trace left by moving objects or people, or degree of balance (e.g. if a person is leaning forward) and other postures that show action or relationships. Additionally, lines or whitespaces, a repetition of shapes and colors or discontinuities of these, are to be read together as they express a joint interaction or express a sense of as separation or distance; this framing represents connection or disconnection between the elements that are represented in a design.

Furthermore, elements placed in a left-right contrast, tend to represent the *Given* (information that is already known, evident, and easily accepted) on the left side and the right side tends to represent the *New* (unknown, problematic, challenges) information. When there is a top-bottom contrast, the former tends to embody the *Ideal* (abstract, general and provides a model); whereas the latter represents the *Real* (specific, practical evidence or consequences and exemplifies). Figures can also be placed in the dimensions of center and margin, where the shape in the center would be the nucleus of the information. The margin would depend and be focused on the center. Thus, the way in which an image is read also depends on where that image is placed in the real world. Contextualizing the image and the represented elements can help recognize certain indicators and make sense of such visual design recognizing certain. This is the point that will be discussed in the following section.

### 2.6.3 Place semiotics

Scollon and Scollon (2003) define the term geosemiotics as “the study of the social meaning of the material placement of signs in the world” (p. ). They point out how signs can index a certain place in the world throughout certain aspects or can only come to signify something once they are located in a certain place. The material with which a sign is made can also be characteristic of a certain place or culture. A sense of durability, permanence or on the other hand, temporality through the material used for the inscription of a design or through the material out of what the product itself is made of long-lasting material used for inscription in a design portrays a higher degree of permanence. Material that will fade, or can be destroyed easily will point out temporality. If a product itself is made of material that is more resilient, the producer’s intention for there to be durability will show. The time and effort, even cost wise, put into a design can be seen from the material and process through which the design had to go through to obtain its final form. of which the design .

Signs can take up several forms and appear in different places. When there is sign that always has the same form that appears in different contexts, e.g. a Chinese food logo which appears in Mexico or in USA, refers to decontextualized semiotics. The physical space where signs are placed can also be transgressive if they are considered to be in the wrong or unauthorized location or intentionally/ unintentionally going against a semiotic norms. This could be the case were the written and reading path of a determined language is contradictory to its expected or conventional form (writing the word the upside down or from right to left when it is normally read from left to right), or a drawing on walls where it is not permitted.

## **2.7 Conclusion**

It is important to mention that, as signaled by Scollon and Scollon (2003), any element to be analyzed in a sign cannot be generalized for every context. The interpretation and perceptions of time, permanence, durability, what is permitted and what is not, proximity and what this represents in regards to a relationship, among other aspects can vary among contexts. The participants, and environment of this study will be described in order to have a broader view of the context in which this research was carried out. The following chapter contains the methodology in general for this study.

## **Chapter III: Methodology**

### **3.1 Introduction**

In this chapter, the methodology used for data collection will be addressed. Firstly, the participants will be described. Secondly, the instrument will be presented, ensuing the procedure followed throughout the study that facilitated the collection and analysis of data.

### **3.2 Methodology**

Due to the distinctiveness of this investigation, a qualitative research case study was carried out. The use of multimodal discourse analysis and multimodal interaction was essential to analyze participants' social semiotics. It contained micro ethnographic features where the researcher had an etic role within the interaction taking place in the setting of this study. Thus, a recorded observation was fundamental for this study as well as the actual "mono-modal" and the multimodal texts used and produced by students.

### **3.3 Participants**

The participants who took part in this research were enrolled in a public university in the state of Puebla (in Mexico) majoring in Teaching English. These students were taking a Literature 1 Course (at the moment of the study), which is normally taken in the 4<sup>th</sup> semester of their program. There were a total of nineteen participants (students enrolled in this course). Their ages ranged from 19 to 26 years old; 11 female and 8 male students. Five teams were formed: two teams of three members, two teams of five members and one team with four members. They were not assigned teams by the teacher, but were rather given the freedom to choose and form

their own teams. One of the groups (consisting of four members) was formed by students from Spain who were in an exchange program, this class was the last subject they would take before returning to their home school in Spain. The rest of the participants were Mexican students. The teacher in charge of this group is an American English native speaker who has been working in this institution for over 20 years. The teacher mentioned has academic interest and experience in the area of discourse analysis and multimodality. For this reason, since the multimodal attention and activities carried out inside this classroom context matched with the purpose of this study, the participants were considered suitable to be part of this research.

### **3.4. Instrument**

The instruments used throughout this study were recordings and photographs, taken during the sessions in which the product was to be worked on and presented, in order to later analyze them. Kress and van Leeuwen's (2006) visual design; Scollon and Scollon (2003) discourse in place, and Goffman's (1983), interaction order work served as a framework of analysis of the various semiotic resources used throughout the entire design and presentation of their multimodal product. Different elements were taken into account from these authors and nine total categories were analyzed in the students' multimodal product, including the presentation.

### **3.5 Procedure**

The student participants were given a text of a short story (let us remember they are in a literature 1 course) by the teacher participant. They were to read the text, form teams and create a multimodal product presenting the most important elements of the story following the guideline

of: exposition, rising action, conflict, climax, falling action and conclusion. Throughout the sessions, they worked in their teams discussing and working on their products. During these sessions, the researcher of this study carried out observations of the teams working and developing their designs, recorded and took pictures of the progress being made. In the sessions, the students orally presented their products in front of their classmates and teacher; this was also recorded. After the presentations were finished, the products were collected and then analyzed, along with the recordings and photographs, based on the categories chosen. The analysis was carried out, described and conclusion were drawn.

### **3.6 Conclusion**

This chapter presented an overview of the research methodology, including description about the participants, instrument and procedure. The following chapter will focus on the analysis of the data collected. Categories from different authors who focus on multimodal analysis will be taken in order to analyze each element within the final products of all five teams. First, an overview of the each team's design of their multimodal products will be given. Then, each product will be analyzed, providing a summary of each. Finally, a description of one of the team's interaction throughout the creation of the multimodal texts within the classroom, will also be provided.

## Chapter IV: Data Analysis

### 4.0 Introduction

This chapter presents the analysis of the teams' multimodal product design choices. First, a brief description of each product and presentation will be provided. Then, a table containing a summary of the main outcomes will be presented. Finally, these findings will be exemplified with images for further detail.

### 4.1 Description of each team's multimodal product and presentation

#### *Team 1*

This team was conformed of three members who created a book type design with the following dimensions: 48.5 cm x 46 cm. The front cover contained elements of a conventional book cover: the title, author and illustrator. Inside the book, there were a total of six pages. The first page presented the main characters with phrases that were most distinctive of each character. The following five pages, portrayed five different scenes from the story. All of the elements were drawn and colored with markers and colored pencils; almost no text was included. Each of the members of the team presented two pages, explaining the scene and then playing a song for each page that would also be representative of the scenes. The songs were mainly modern songs with lyrics in English. The overall theme of the song was related to the scene, and was normally played from the beginning and not in any specific part (since each song was only played for a couple of seconds).



Image 1. Cover page of final product Team 1 (left side); Team 1 during oral presentation of final product (right side)

## *Team 2*

This team was formed by five members who created a book type design, which closed had the following dimensions: 18x18cm. This book had an origami type folding, thus once opened each page measured 28x28cm and fully extended measured 3m20cm long. The cover of the design contained only the title of the story and the back cover had the author's name. The first page was used to introduce three of the main characters with phrases that characterized each of them. The nine following pages represented different scenes of the story. Colored printed images were used to represent the parts of the story. There was text in each page that provided context information.

All five of the members participated in the oral presentation, although two of them had more participation than the rest, describing three scenes each. They used nine different parts of songs for each scene. The majority of the songs presented had no lyrics and were mainly representing the mood of the scene. This team used parts of songs with lyrics in Spanish and in English. The overall theme of the songs, in some cases, did not match the scene, yet the parts and lyrics of the songs played made reference to what the scene was representing (e.i. the last scene represented a part of the story where the character runs off with someone else's belonging-the part of the song used for this scene had a quick rhythm and said "Go, baby, go! Go! Go, baby, go!" this song does not talk about having to flee after stealing, yet the words made reference to the character leaving).



Image 2. Cover page of final product Team 2 (left side); Team 2 during oral presentation of final product (right)

### ***Team 3***

The multimodal product made by this team (formed by five members) had the following dimension: 32.5x50cm. There were a total of four pages on the inside and eight different scenes represented. The images used in this design were chosen from a free online webpage used to create comics strips. They were printed, cut out and posted on to the white pages. Throughout the design, the characters had speech bubbles with phrases they would, for the most part, normally use in the original story. Only one of the team members presented in the way of telling a narrative and the team member who help up the product got the rest of the class to see were in charge of listening to the presenter and turn pages to match the narrative.

Since they did not play the music for the different scenes, they were asked to do so once they were finishes with their presentation. The songs were played and presented by a different team members. The songs used for the design were mainly only parts of songs with no lyrics.



Image 3. Cover page of final product Team 3 (left side); Team 3 during oral presentation of final product (right side)

### ***Team 4***

This team, formed by three members, created a product with the following dimension: 49.5x65cm. They presented six separate poster board papers with the measurements mentioned. They drew all of the designs and colored them with oil pastels. Almost no text was included. The first four papers were full page individual portraits of the characters. The representation of the

characters did not resemble the appearance mentioned in the original story, and were even represented in the opposite gender. The design had a strong influence from the movie *Django*, adding certain assets to the designs that made the characters similar to those in the movie.

One of the members was in charge of presenting and spoke throughout the entire presentation. Only once did another participant read a part of text included in the design. The songs were mainly chosen due to the theme or message behind the song or as it was related to the movie previously mentioned.



Image 4. Individual sheets of final product Team 4



Image 5. Team 4 during oral presentation.

## Team 5

This team, (formed by three members), created a multimodal product with the following dimensions: 95x70cm. This product was a bond paper divided into eight different sections. In these sections, a different scene was represented. All of the scenes exemplified were drawn and colored with color pencils. This team did not present orally.



Image 6. Full bond paper of final product Team 5

## 4.2 Summary of key findings

The table below previews the key findings that the analysis revealed. The multimodal products (based on the recreation of a short story provided by the teacher of the literature course), created and designed by groups of students were analyzed in regards to existing classifications from Kress and Van Leeuwen (categories 1-6); Scollon and Scollon (categories ); each category is examined in further detail sections below.

**Table 1.0 Summary of analysis of multimodal product and presentation**

Multimodal product					
Category of analysis	Team 1	Team 2	Team 3	Team 4	Team 5
<b><i>Represented participants from Kress and Van Leeuwen (1996)</i></b>	Narrative structures (represented through gaze vectors amongst participants, dialogue bubble vectors, motion and degree of balance of moving objects)	Narrative structures (represented through gaze vectors and dialogue bubble vectors and degree of balance of moving objects)	Narrative structures (represented through dialogue bubbles and degree of balance of moving object)	Conceptual structures (represented through single participants presented) Narrative structures (represented through motion and track or trace)	Narrative structures (represented through gaze vectors, dialogue bubble vectors, motion, track or trace.)
<b><i>Modality from Kress and Van Leeuwen (1996)</i></b>	Details in face and body postures and angles used to increase modality. Overall simple outlines used for drawings as well as the white space surrounding the drawings show low modality.	Background images used had a high degree of modality. Images used to portray characters had a low degree of modality.	Modality shown through the detail in the clothing of the characters. Elements with low degree of modality as well as white space surrounding the images.	Low degree of modality due to the use of geometrical outline in drawings.	Low degree of modality due to the use of geometrical outline in drawings. Details in body shapes increased modality in overall simple lines used for silhouettes.
<b><i>Composition from Kress and Van Leeuwen (1996)</i></b>	Information value: Center-margin Polarized (left-right/top-bottom layout) Salience:	Information value: Center-margin Polarized(left-right) polarized (top-bottom layout for front	Information value: Center margin Polarized ( left-right/top bottom layout) Salience	Information value: Center margin Polarized (left-right/top-bottom layout) Salience:	Information value: Center-margin Polarized (left-right/top bottom layout) Salience:


	(placement of the foreground/background) Framing (connection and disconnection shown through the use of frame lines/ borders)	page) Saliency: (differences in sharpness) Framing (represented through discontinuities of color)	:(represented through color contrasts) Framing (shown through the use of frame lines/ borders.)	(relative size)	(relative size, placement foreground/background) Framing (use of frame lines and borders)
<b>Interactive participants from Kress and Van Leeuwen (1996)</b>	Interaction between represented participants and viewer (social and public distance)	Interaction between represented participants and viewer (public distance)	Interaction between represented participants and viewer (social and public distance)	Interaction between represented participants and viewer (social and public distance)	Interaction between represented participants and viewer (public distance)
<b>Inscription: Materiality from Scollon and Scollon (2003)</b>	A degree of <i>permanence</i> through the materials of inscription (markers and printed text) and <i>temporality</i> (color pencils for the drawings) A degree of <i>durability</i> through the type of material the product itself is made of.	<i>Permanence</i> through the use of the materials of inscription (markers, pens, and color printed images) A high degree of <i>durability</i> through the type of material the product itself is made of.	<i>Permanence</i> through the use of the materials of inscription (markers and printed images) and <i>temporality</i> (staples as a cohesive element that holds product together) A degree of <i>durability</i> through the type of material the product itself is made of.	<i>Permanence</i> through the use of the materials of inscription (markers, pen and oil pastels) A degree of <i>durability</i> through the type of material the product itself is made of.	<i>Temporality</i> through the use of the materials of inscription (color pencils, pencil) and through the type of material the product itself is made of (soft thin bond paper).
<b>Multimodal product and presentation</b>					
<b>Category of analysis</b>	<b>Team 1</b>	<b>Team 2</b>	<b>Team 3</b>	<b>Team 4</b>	<b>Team 5</b>
<b>Mode from Kress and van Leeuwen (1996;2001)</b>	Writing, drawing, color, font, sound, gestures, speech	Writing, images, color, size font-boldness, sound, gestures, speech	Writing, images, color, font, sound, gestures, speech	Writing, drawing, color, sound, gestures, speech	Writing, drawing, color, sound, gestures, speech
<b>Multimodal presentation</b>					
<b>Category of analysis</b>	<b>Team 1</b>	<b>Team 2</b>	<b>Team 3</b>	<b>Team 4</b>	<b>Team 5</b>
<b>Sense of time from Hall (1959)</b>	Monochronism	Polychronism	Monochronism and Polychronism	Monochronism and Polychronism	There was no oral presentation in this team.
<b>Interpersonal distances from</b>	Intimate distance within team members.	Intimate and personal distance within	Intimate and personal distance within	Intimate and personal distance within	There was no oral presentation in this team.





<b>Hall (1959) and Goffman (1963)</b>	Social distance from the rest of the class.	team members. Social distance from the rest of the class.	team members. Social distance from the rest of the class.	team members. Social distance from the rest of the class.	
<b>Emplacement from Scollon and Scollon (2003)</b>	Transgressive semiotics	Transgressive semiotics	Transgressive semiotics	Transgressive semiotics	Transgressive semiotics Decontextualized semiotics

**4.2.1 Structure**

Table 4.1 above indicates each of the six teams’ design choices regarding the representation of the elements or participants within their multimodal projects. All six teams included a narrative structure (participants portraying unfolding events), in preference to a conceptual structure. Only one team had a conceptual structure dominance, where there was an absence of vectors indicating some sort of action taking place or relationships amongst the elements represented. As each team inclined towards narrative structure representations, there were a variety of forms in which these were conveyed. In other words, the narrative structure can be represented in various forms. The figures below provide examples of the variety of design choices that the teams made where the represented participants embody developing actions and relationships amongst each other:

**Table 1.1 Narrative/Conceptual structure of represented participants within the multimodal products**


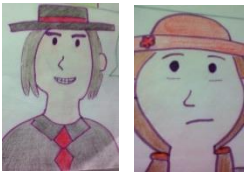










<b>Narrative and conceptual structure of represented participants</b>	
<b>Team 1</b>	 <p>Gaze vectors amongst participants, body inclination and lines around the falling hat indicate motion of an action being developed between the characters. These actions follow a story line and is placed within a certain order, e.i. the design is placed corresponding to the actions before and after this scene.</p>

<p><b>Team 2</b></p>		<p>Speech bubble vectors relate person and text (what is being said and by who); the text states: <i>“I excuse her because of her attitude”</i>. Though bubble vectors relate person and image (what is being thought and by who); a man holding a weapon in the woods. The text makes reference to a certain way in which this character acts towards another and the reason behind her actions. The image visually exemplifies the story behind the <i>“attitude”</i> of the character referred to in the text as <i>“her”</i>. These elements narrate relationships between the represented participants and also follow a story line with a specific order.</p>
<p><b>Team 3</b></p>		<p>This team included narrative structure in portraying the participants located at the bottom of a trail indicating distance from other elements and tracing an imaginary path they had to have followed to get to the place where they are at, indicating some kind of action. The relationship between the characters is also developed through the text which states <i>“If you want me, here I am like I am”</i>, as well as the gestures carried out by the represented participants where the vectors coming from their body postures indicate them to be in each other’s direction.</p>
<p><b>Team 4</b></p>		<p>This design included elements such as (1) lines placed behind legs with bent knees used to indicate speed (in participant on the top part of the image) and (2) body positioned almost horizontally point out loss of balance (character placed in the bottom part of the image). The actions mentioned are a consequence of the other for which the participants being represented show how one influenced the other as the portrayed motion follow the sequence of the story being told.</p>
<p><b>Team 5</b></p>		<p>The body inclination and leaning against a steady point of the woman on the left side show a degree of balance in the participant. This same character has a speech bubble vector, the text reading: <i>“What a juicy rumor”</i>. The other two represented participants are placed in front of the first. The text, along with the degree of balance of this person and the inattention (lack of gaze vectors) of the two participants toward the character on the left, represent unfolding actions.</p>

## 4.2.2 Modality

The majority of the teams had a low degree of modality using simple outlines for the drawings and nonrealistic images. There was, however, an intent for creating motion within the design and several details that increased modality in some cases, such as face gestures or body postures. The following table provides some examples of modality within the designs of the multimodal product.

**Table 1.2 Modality within the multimodal products**

<i>Modality from Kress and Van Leeuwen (1996)</i>				
Team 1	Team 2	Team 3	Team 4	Team 5
<p>Modality was portrayed through the body positions and angles that were used in the drawings to simulate a real life view of the scenes.</p>  <p>There were lines drawn under the eyes of the older characters to portray age difference from the rest of the characters.</p>  <p>There were also changes in the face gestures according to the scene being presented.</p>	<p>There was low modality used in the images intended to represent the characters of the story. They were not representative of the ages or descriptions given in the original story and always had the same posture and face expressions throughout the entire design.</p>  	<p>The majority of the images used had some degree of modality in the detail of the clothes they were wearing, e.g. wrinkles in the clothes depending on the posture the character has.</p>  <p>However, the white space and collocation of the images decreased modality as they did not portray reality in the background.</p> 	<p>The outlines used in the drawings decrease modality as they follow very geometric forms throughout the design.</p>    	<p>This product had details in some of the elements that increased modality in the drawings.</p>  <p>Simple lines were used in the outlines of the drawings, yet there were lines used to create the impression of movement or being in certain body postures.</p>  <p>In other elements such as the buildings with geometrical outlines, there was less modality.</p>

 <p>However, in general there was low modality as the rest of the parts of the face and body were low modality with simple lines and shapes used. The white space left around the drawings also decreased modality as it made the scene seem less realistic as a visual.</p> 	<p>The images used for the background had a high degree of modality yet had less clarity in the sharpness of the image.</p>  	<p>There were also two characters who had animalistic faces which also decreased modality.</p>  		
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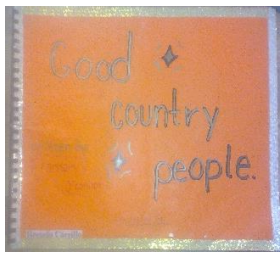
### 4.2.3 Composition

Kress and van Leeuwen (1996) point out three systems that interact to create the composition of an image: the information value, salience and framing (discussed in chapter two). The majority of the teams presented their information in a polarized left/right or top/bottom layout throughout their design, although, they also included center margin layout. Elements of salience was portrayed through the placement of the characters within the design, the size of the different elements and the color used in the design. The five different teams also used lines and color to create sections and separate scenes and characters.

**Table 1.3 Composition within the multimodal products**

<i>Composition from Kress and Van Leeuwen (1996)</i>				
Team 1	Team 2	Team 3	Team 4	Team 5

The front page of this multimodal product had a center margin layout.



For the rest of the design, there was mainly polarized (left-right) layout.



The overall design of this team's product involved polarized (top-bottom) layout where the top part was occupied by text that described or provided verbal context; the images on the bottom part exemplified what was said in the text.



The overall design involved a polarized (top bottom) layout.



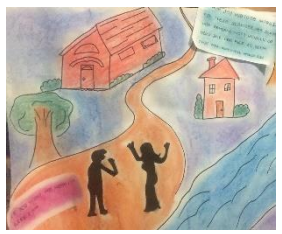
There was center margin layout included in one of the scenes represented from the story.



This team had for the most part a center margin layout.



Polarized (left-right/top-bottom) layout was also included.



This team's design as a whole was meant to be read from left to right moving downward as the story develops.



Within each section there was mainly a polarized (left-right) and center margin layout.



This team made use of the placement of the foreground/background and therefore variation in size of the characters represented within the product, which portrayed *salience*.



The characters in this design are represented by images pasted onto other background images (the background is less defined for which the participants stand out). Moreover, most of the space in the design is occupied by the images (thus, being more salient), in contrast to the text on the top of each image.



*Salience* is represented through the use of color, as there is almost no color (other than black, gray and white) throughout the overall design, except for few images—all of the main character of the story.


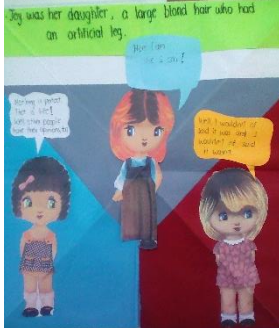





This team used bright colors to draw attention to the design where the characters were individually represented.



*Salience* can be observed through variation in size of the elements, where the thought of the participant is represented in a greater size (therefore, highlighted), than what is portrayed as the reality (the character dreaming).



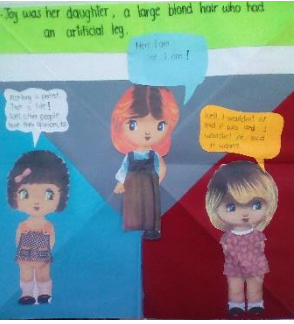




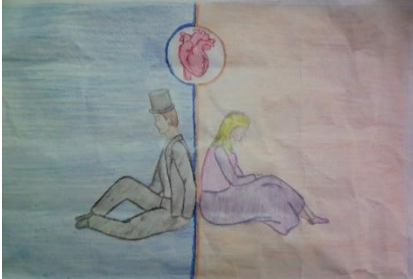
<p>This team used lines to separate characters and scenes represented in the same space of a page.</p> 	<p>Framing was represented through discontinuities of color which separated the characters from the story.</p> 	<p>The use of lines and borders show three different relationships, connecting the participants within those borders.</p> 	<p>Connection and disconnection is shown through framing with color (yellow) where everything within this space is connected and therefore, disconnected with the participant inside the orange perimeter.</p> 	<p>This team used lines to create equal sized rectangles or sections in which different scenes were represented.</p>  <p>Within some of these sections, the characters were framed within shapes and color to represent connection or disconnection amongst these characters (observed in the image used for <i>salience</i> where two of the characters are within the same space framed by a blue, rectangle shape).</p>
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#### 4.2.4. Interactive participants

Apart from the interaction amongst the participants within the visual design (seen in 4.1), the interaction between the reader and the represented participants can also be portrayed. A sense of intimate/personal, social and public distance can be obtained through the different full head shots, upper body and full body shots which represent the distance one would experience in a face to face encounter (following Hall's 1959 established measurements). These are exemplified below:

**Table 1.4 Interactive participants within the multimodal products**

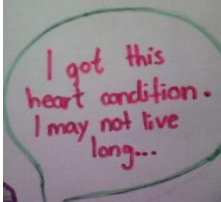
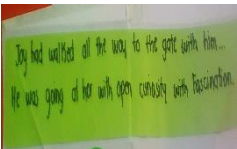
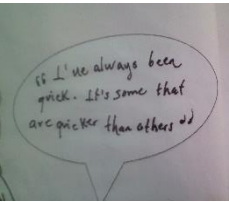
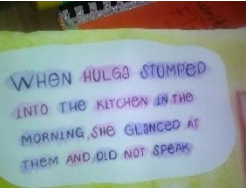
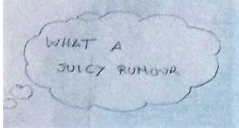
<b>Interactive participants</b>	
<p>Full head (<i>intimate/personal distance</i>) and upper body (<i>social distance</i>) shots for the reader to perceive what would simulate the view you would have when being in physical presence of another person.</p>	<p>Full body shots of the participants for the reader to perceive what would simulate the view you would have when being face to face with another person at a <i>public distance</i>.</p>
<p>Team 1</p> 	<p>Team 1</p> 
<p>Team 2</p> <p style="text-align: center;">Not used.</p>	<p>Team 2</p> 
<p>Team 5</p> 	<p>Team 3</p> 

Team 4		Team 4	
Team 5	Not used.	Team 5	





#### 4.2.5 Mode

The use of language can imply, in one way or another, the use of different modes. Therefore, producers and consumers of meaning must be aware of the possibilities that each mode represents. All six teams used text, color, font, sound, speech, and gestures to design and present their products. In this case, the main difference was in the use of drawing in most teams in contrast to the use of images and moving image in one of the teams. \*Again, although the same modes may have been chosen, they were used in various ways.

**Table 1.5 Mode within the multimodal products and the presentations**

Mode (multimodal product and presentation)				
Team 1	Team 2	Team 3	Team 4	Team 5
hand/written text	Hand-written text	hand-written text	hand-written text	Hand-written text
				





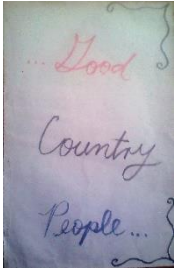

<p><b>Drawing</b></p> 	<p><b>Images</b></p> 	<p><b>Images</b></p> 	<p><b>Drawing</b></p> 	<p><b>Drawing</b></p> 
<p><b>Color</b></p> <p>The use of a black silhouette to represent distance.</p> 	<p><b>Color</b></p> <p>color-coded speech bubbles for each participant throughout the different pages (color also used for framing as seen in 4.2 )</p> 	<p><b>Color</b></p> <p>Black, grays and white color throughout the design, almost no other color (color also used for salience as seen in 4.2)</p> 	<p><b>Color</b></p> <p>Red tones used for participant that represents danger (color also used for framing as seen in 4.2)</p> 	<p><b>Color</b></p> <p>Color mainly used for framing as seen in 4.2.</p> 
<p><b>Font</b></p> <p>Capital letters and outline of a speech bubbles were used to show a demand.</p> 	<p><b>Font</b></p> <p>Cursive letter used only for front page of multimodal design</p> 	<p><b>Font</b></p> <p>Capital letters were used to emphasize certain words and ideas.</p> 	<p><b>Font</b></p> <p>No difference in font, all text was written in capital letters.</p> 	<p><b>Font</b></p> <p>Symbols and outline of speech bubble used to emphasize anger when speaking.</p> 
<p><b>Sound</b></p> <p>Six different parts of songs were used as a soundtrack to this team's oral presentation of the multimodal product. All six of the songs had lyrics in English. The parts of the lyrics used did not make direct reference to the</p>	<p><b>Sound</b></p> <p>Nine different parts of songs were used as a soundtrack to this team's oral presentation of the multimodal product. Five of the choices of songs only included music (no lyrics) to set the tone or mood of the scene. Three</p>	<p><b>Sound</b></p> <p>Six different parts of songs were used as a soundtrack to this team's oral presentation of the multimodal product. None of the songs included had any lyrics-only music. The tone of the music was according to the</p>	<p><b>Sound</b></p> <p>Six different parts of songs were used as a soundtrack to this team's oral presentation of the multimodal product. One of the songs had no music-only lyrics which contained a message/concepts that related to the</p>	<p><b>Sound</b></p> <p>There was no oral presentation.</p>

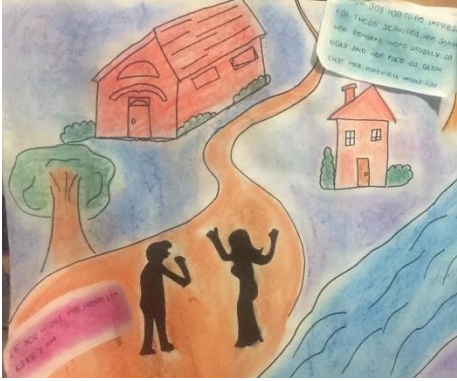

<p>scenes being represented, however the complete songs transmitted a message related to the scenes. There was a contrast between slower and faster paced songs depending on the scenes.</p>	<p>songs had Spanish lyrics and one song had lyrics in English, The parts of the songs used included the lyrics that made direct reference to the scenes being represented.</p>	<p>scene, playing softer and slower music for romantic scenes and louder and faster rhythms for dramatic or conflictive scenes being represented.</p>	<p>character being represented; two had lyrics in English and two had no lyrics yet were part of the soundtrack for the movie <i>Django</i>, which highly influenced the design of the product.</p>	
<p><b>Gestures</b> A member of the team points at the drawing making an up and down movement with finger (top picture)/ another member makes a farewell hand gesture(bottom picture) that coincide with the action in the story being described.</p> 	<p><b>Gestures</b> A member of the team points at an image to indicate the character that is being described.</p> 	<p><b>Gestures</b> One of the members of the team looked at the audience and nods head to show agreement with what that person in the audience is saying regarding the actions beings explained.</p> 	<p><b>Gestures</b> One of the team members made several hand gestures that exemplified his speech as he presented, e.g. he pointed at his ear as he said: <i>“I hope that you can hear a little bit...”</i></p> 	<p><b>Gestures</b> There was no verbal presentation.</p>
<p><b>Speech</b> All three members of this team take part in verbally presenting their multimodal design.</p>	<p><b>Speech</b> Four of the five members of this team take part in verbally presenting their multimodal design.</p>	<p><b>Speech</b> Two of the five members of this team take part in verbally presenting their multimodal design.</p>	<p><b>Speech</b> One of the three members of this team verbally presents their multimodal design. Another member participated in reading a brief text in one of the designs.</p>	<p><b>Speech</b> There was no verbal presentation.</p>

#### 4.2.6 Inscription-Materiality

The materials with which a product is made, can also provide information in respect to, the time and expense, for example, as to which they were willing to put into the development of such design and product. The majority of the teams' choices regarding the material of inscription and the material of the product itself, conveyed a degree of durability and permanence. One of the teams portrayed more of a sense of temporality by using less enduring materials. The table below illustrates the use of materiality in the design of the products.

**Table 1.6 Materiality within the multimodal products**

Materiality		
Team 1	Team 2	Team 3
<p>A degree of <i>durability</i> portrayed through the use of a plastic binder as a cohesive element to hold together a book type design with medium-thick bendable poster board paper for the front/back pages (thicker than the white paper used for the inside pages).</p>  <p>The names of the participants were computer printed and text was written with markers as well as the outlines of the drawings, for a sense of <i>permanence</i>, yet used colored pencils decreasing permanence and increasing <i>temporality</i> in their design.</p> 	<p>This product had the highest degree of quality of the five teams regarding <i>permanence</i> through the use of markers and pens for inscription and <i>durability</i> through the use of thick stiff Bristol board for the front/back covers.</p>  <p>The cohesive element of the overall product was done through origami type folding of several papers glued and folded together. The images used were also color printed cut and pasted. The fact that the papers were glued together onto one another, made each page stronger as they became thicker, also increasing <i>durability</i>.</p> 	<p>A degree of <i>durability</i> portrayed through the use of thicker poster board paper for front and back pages and marker for inscription.</p>  <p>There is also <i>temporality</i> in the design through the cohesion element, using staples to hold together the pages.</p> 

Team 4	Team 5
<p>There was a degree of <i>permanence</i> through the use of markers, pen and oil pastels (which do not vanish as easily). This team also portrayed a degree of <i>durability</i> through the use of six separate medium-thick flexible poster board papers for which in this case, the cohesion element was the use of oil pastels</p>  <p>Throughout the different separate papers; yet some <i>temporality</i> was portrayed as the text was written on white copy paper and partly glued onto the cardboard.</p>	<p>There was <i>temporality</i> portrayed in this product through the use of color pencils/pencil for text and drawings (making some elements hard to see from a not so far distance since they are done with pencil-which can easily vanish) and soft thin white bond paper. This may coincide with the fact that the members of this team was formed by students who were taking this course as part of an exchange program soon this culminate, therefore deciding to use more temporal elements than permanent ones.</p> 

#### 4.2.7 Resources-Sense of time

In general, the teams had a monochronic sense of time, doing one task at a time, with the exception of one team, who had a polichronic sense of time style of presenting (doing several tasks at time). There was, for the most part, no urgency shown as they all took their time to present their product. However, there were gestures carried out in order to avoid silence that would interrupt the continuity in their presentation or taking too long to go from one scene they were presenting to the other. An example of this for each team is provided in the following table:

**Table 1.7 Sense of time within the presentations of the multimodal products**

Sense of time	
Team 1	

There was a sense of *monochronism* as each team member carried out their tasks, doing one thing at a time (i.e. in the order of (1) turning pages, (2) explaining and (3) playing music). At some time there was an overlap of the music playing and explanations given, however for the most part, as a team there was no urgency to finish the presentation shown by the participants. They gave each other time to finish what each wanted to say and waited for one task to be finished before beginning the next. This may be due to the fact that they each had individual tasks to carry out and equal participations in the oral presentation from which their sense of time may have been more or less the same. This team described 6 parts of the story and had a total duration of 7 minutes with 41 seconds.



### Team 2

There was a sense of polychronism- multitasking in this team. As a team member was speaking, music would be played by another team member and the rest would help hold and fold the product as they went along in their presentation. They did not do so waiting for one to be finished before starting the next but almost always at the same time. Due to the design of the product, the majority helped holding up the product as they or their team members presented. There was constant eye contact from one of the team members towards whoever would be next in presenting and would intervene if a team member made a pause when speaking in order to avoid periods of silence in their presentation. This team member had slightly more oral participation than the rest of her group. This team described nine parts of the story within their multimodal product and the front/back cover and took a total of 9 minutes and 30 seconds.



### Team 3

This team had one of the team members give the whole presentation in a style of a narration. The two team members who held up and turned pages from a comic book type design were both listen to the narration and turning the pages along with the corresponding part of the story; thus, these two members were multitasking. When they were finished describing how they represented the story, the teacher asked them to present the soundtrack since they began their presentation with the music but stopped playing the songs as they continued presenting. They did so without hesitation, a different team member gave brief explanations; this time, they followed the turning pages-brief presentation-playing songs-monochronic dynamic. The This team presented 8 parts of the story and took a total of 9 minutes and 20 seconds.



### Team 4

This team carried out their tasks one at a time. One of the team members made gestures with his arm in order to direct his team members and continue the flow of the presentation.



The same team member used speech and said: “*el rojo*” or in English “*the red one*” to his team members in order for them to change from poster paper to the other in a quicker way since they had previously made a mistake and took some time looking for the correct poster paper as they were presenting. Since this team member was the only one who presented (with the exception of one of the other members reading a short text included on the design) and was also in charge of playing the music (sometimes at the same time-polichronism), his perception of how quickly or slowly time was passing might have differed from that of his partners who were holding up the poster board papers. For this reason, he might not have wanted much space (silence) or time used up on anything that would interrupt the presentation.



Towards the end of the presentation, as they were playing the song that they chose for that design, one of the other team members made hand gestures waving them from side to side indicating his partner to finish the presentation creating a degree of urgency to conclude. This may have been due to the fact that she was the least active during the presentation and time might have perceived time to pass slower than the rest of the group. This group presented six poster board designs and took a total of 4 minutes and 52 seconds.









<b>Team 5</b>
There was no oral presentation of the product.

### 4.2.8 Interpersonal distances

The distances amongst the team members was in general, an intimate to personal distance. In some cases, this was due mainly to the fact that there were more members in their group and, in others, it showed that there was a more distant relationship amongst each other. The distance they adopted also pertained to the tasks that they carried out as the members were more distant to those who were presenting or stayed close together to switch tasks when having to present. The following table presents the distance taken up by each team:

**Table 1.8 Interpersonal distances within the presentations of the multimodal products**


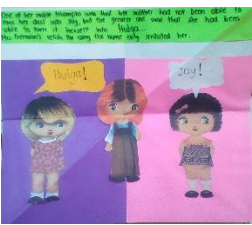
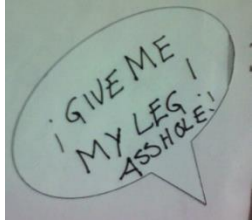
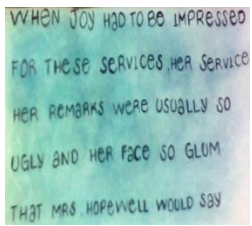


Interpersonal distances		
<b>Team 1</b>	(a)  (b) 	Within the members of this team there is intimate distance, standing very close to each other; with the rest of the class there is a social to public distance, standing in front of the group and keeping that place throughout the entire presentation. The closeness maintained among the participants was also representative of their equal oral participation. Since all three members participated in the presentation, they changed their original positions (image a) and changed places (image b) i.e. the person playing the music changed places with the person who was presenting; the person who held up the product did not change places with her other team members.
<b>Team 2</b>	(a)  (b) 	This team began with each team member standing at an intimate distance from each other. Since they were lined up in front of the group, the team member standing on the left end was at a personal distance from the team member standing on the opposite end. Due to the design of the product, the team members who were at the beginning at an intimate distance, by holding each extremity of the product, ended up being at a personal distance from one another (image (b)). However, the team showed to have good relationship with each other as they all constantly made eye contact, smiled and giggled with each other.

<p><b>Team 3</b></p>		<p>In this team, the two members in charge of holding up the product stood at an intimate distance and personal distance from the other team members. The other team members stood at an intimate distance from each other. There seemed to be some tension between the team members as... for which they might have chosen to specifically present in this way and distance from each other as the relationship amongst the team members may not have been as friendly as in other teams.</p>
<p><b>Team 4</b></p>		<p>Within the team members there were two of them who stood at an intimate distance (the two members who held up the product and helped pass from one poster board paper to the other) and a third member of the team stood at a personal distance from them (the team member who orally presented). This distance represented the roles adopted as one of the team members was clearly the presenter. However, throughout the presentation, the two members who were further apart, showed to have a closer relationship as they made constant eye contact and as the team member presented, he said: <i>“my friend... is going to read...”</i> choosing to call her <i>friend</i> rather than e.g. <i>team member, partner</i> or <i>classmate</i>.</p>
<p><b>Team 5</b></p>	<p>There was no oral presentation for this multimodal product.</p>	

#### 4.2.9 Emplacement

For this section, it is important to highlight that the teams’ designs were created and presented as a classroom task. The design choices came together to create a final product and share with the teacher and the rest of the classroom, in addition to it being part of their course evaluation. Due to the context, transgressive semiotics (Scollon and Scollon, 2003) were found in the use of lexicon (swear words) that would not be normally considered appropriate for classroom contexts. In addition, there were other ways in which transgressiveness was portrayed within their designs taking into consideration that the readers would either be English native speakers (the teacher) or Spanish native speakers (classmates) for which there are certain reading paths and rules of these languages to follow. The following table sums up the elements of emplacement (specifically transgressive and decontextualized semiotics) found in the teams’ designs:

**Table 1.9 Emplacement within the multimodal products**

<i>Emplacement from Scollon and Scollon (2003)</i>		
<p><b>Team 1</b></p>	<p>This team chose to include a word which was not used in the original story they were given inside their classroom. This kind of lexicon may be authorized in certain contexts such as informal conversations, yet is not part of the conventional academic writing that would be presented inside a classroom context for which is part of <i>transgressive semiotics</i>. Although the word was not completely spelled out, replacing one of the letters for a star symbol, the word can still be understood.</p>	
<p><b>Team 2</b></p>	<p>The images used to represent the characters in the story do not actually match the descriptions given in the original text. The characters were, in contrast to the images used in the design, older and the main character was frequently ill-tempered. The images used which, with very young and sweet appearance, in a childrens story book may have been very well fit, yet for this story had some degree of <i>transgressiveness</i> as they would not be the appearance expected.</p>	
<p><b>Team 3</b></p>	<p>This team decided to include a phrase which was not used in the original story they were given inside their classroom. This phrase includes a word pertaining to lexicon that may be authorized in certain contexts such as informal conversations, yet is not part of the conventional academic writing that would be presented inside a classroom context, forming part of <i>transgressive semiotics</i> in the design of this product.</p>	
<p><b>Team 4</b></p>	<p>The text included in this team's design does not follow the rules for capitalization in the English or Spanish language. Although in other teams, words were capitalized in all its letters for signaling change in intonation or highlighting a concept, in this design there was no difference as all of the text included, capitalized each letter of each word, being <i>transgressive</i> to the grammatical rules expected.</p>	
<p><b>Team 5</b></p>	<p>This team included the distinctive initials of the university they are enrolled in (image a). This university is out of context in this story, since there is no part of the story that takes place in this university, nor in the time or country where the university is located. Therefore, <i>decontextualized semiotics</i> takes place.</p> <p>This team also included <i>transgressive semiotics</i> by using symbols instead of swear words (image b). Although using typographical symbols to represent profane words is commonly carried out in certain designs (e.g. comics), grawlixes, are not as commonly represented with mathematical symbols as was done in this team's design, going beyond conventions of this type of system.</p>	<p>(a)</p>  <p>(b)</p> 

### 4.3 Team 3: Insight on their collaborative group work

Throughout the sessions, there was a focus on the process of the development of the multimodal product. Although the analysis presented above was completed on the final products and presentations, observations in general of all the teams were carried out throughout the class hours in which they worked on the product. Due to the fact that there was only one researcher, there could only be a focus on one of the teams and their interaction, since recordings had to be carried out. The team was chosen randomly as the researcher did not know any of the participants nor had any preference for any of the teams. Insight on their interaction and agreement/disagreement strategies is presented in the following sections.

#### 4.3.1 Session 1

During the first session, this team asked to work outside of the classroom. They then headed towards the library and began to work there. Their seating arrangement is represented in the following figure:

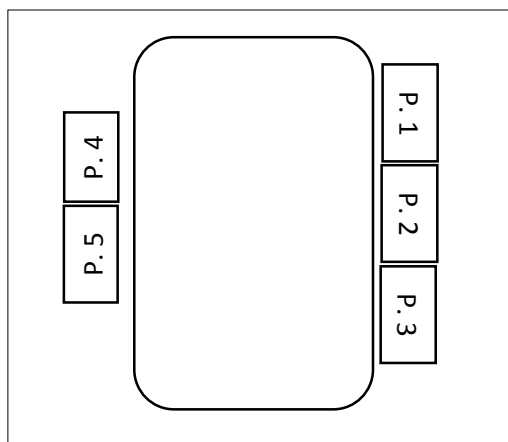


Figure 1.2 Visual representation of the seating arrangement before anyone left their seats.



Image 7. Picture taken of their seating arrangement before anyone left their seats.

The participants' tasks maintained through the hour and a half session were as follows:

Participant 1 used her lap top to search for images that could be used in the design.

Participant 2 had no specific task to carry out and tried helping Participant 1 with the choice of images.

Participant 3 searched for important information within the mono-modal text, underlining and pointing out important parts of the story.

Participant 4 also used his lap top to search for images that could be used in the design.

Participant 5 had no specific task to carry out and helped participant 4 with the choice of images.

Throughout the session, Participants 4 and 5 seemed to have a friendly relationship, conversing and laughing together as they worked. Participant 1 and 2 seemed to disagree on several aspects when having to make decisions. Participant 3 constantly moved around going with participants 1 and 2 and participants 3 and 4 to see what they were doing and showing the ideas he had found in the text that could be useful.

Participant 2 would be silently looking at the designs on the screen, when she made suggestion she would do so pointing at the screen.



Image 8. Interaction between Participants 1 and 2.

Participant 1 would agree by nodding. When they disagreed, they used speech to directly show divergence in ideas; beginning their sentences with: “No, because...” or “but...” followed by reasons to express their points of view. Participant 1 would not normally look at Participant 2 when disagreeing but rather look directly at the screen continuing to work on her lap top while talking, in contrast to Participant 2 who would normally look at Participant 1 when disagreeing.

In the case of Participants 4 and 5, when Participant 4 disagreed with one of the suggestions of Participant 5, he used a short pause (silence), he tightened his lips for a couple of seconds, then, looked directly at Participant 5 and explained his point of view without rejecting his idea. He then said: “*o vemos*” – which in English means: “*or let’s see*”, and then got back on his lap top and tried out Participant 4’s idea. They continue working in a friendly manner.



Image 9. Interaction between Participants 4 and 5.

Throughout the session, Participants 4 and 5 began to share their decisions standing up or moving their lap top towards Participant 1 for her to see the screen. It became more frequent for the rest of the participants to go to Participant 1 to show her their suggestions. This may be due to the fact that Participant 1 did not go to anyone for suggestions or approval and in turn, had verbally rejected Participant 2’s suggestions (all of the participants were at a distance from one another that they could hear what any one of the team members said) showing some kind of control over the decisions since it was always Participant 2 who made suggestions to Participant 1 and not once, the other way around (it is also possible that this could have also been due to a previous team work dynamic where Participant 1 had taken up the role of the team leader). The images below display the team members showing the lap top screen to Participant 1 (image 1.0)

and image 1.1 displays the participants surrounding Participant 1 showing their suggestions for the design.



Image 10. Interaction between Team members.

In the *with* of Participants 4 and 5, the former would be the one who would manipulate the lap top, yet towards the middle-end of the session asked the latter if he wanted to work on the designs (they were using a free online comic design web page and an image editor program). Participant 5, asked “¿cómo se hace?”- or in English- “*how do you it?*”, to which participant answered by showing him briefly the options he had on the webpage to choose and modify the images. Participant 4 then worked on the designs, manipulating the lap top without changing seats.



Image 11. Participant 5 working on the design of the characters.

In the *with* of Participants 1 and 2, the former participant, left the table and library for a moment. During this absence, Participant 2 began to manipulate the lap top. In the moment when

Participant 2 moved the lap top and began to manipulate it, Participant 3 who had been working next to Participant 1, stopped what he was doing (he was rereading and underlining the text), moved closer to Participant 2, observed what she was doing and intervened as she continued to manipulate the device.



Image 12. Interaction between Participants 1 and 2.

Almost at the end of the session, Participant 3 stood closer to Participants 4 and 5 to see what they were working on. He leaned over to see the screen and rested his arm on Participant 4's shoulder as he looked towards the screen of the lap top. Participant 4 showed to dislike this, frowning and making an upward movement with his shoulder. Although Participant 3 moved his shoulder abruptly in two occasions in attempt to shake off his team member's arm, Participant 4 did not pay attention to these gestures and signs sent by his team member. Participant 4 then was no longer looking at the screen, continued carrying out his task while maintaining this posture resting his arm and weight on his classmate (there was no speaking between them) for almost three minutes. Participant 4 did not say anything to his team member, but showed to be more serious during this time. Participant 5 had no verbal exchange with any of his other team members other than Participant 4.



Image 13. Moments before participant 3 places his arm on participants 4's shoulder



Image 14. Face gesture showing disapproval of his team member resting his arm on his shoulder



Image 15. Seriousness shown during the time Participant 3 maintained his arm and weight on Participant 4's shoulder.

This session ended when Participant 1 returned and said the class hour had finished. They all picked up their belongings and left.

## Session 2

The seating arrangement in which the team members positioned themselves in this session is presented in the following figure and image:

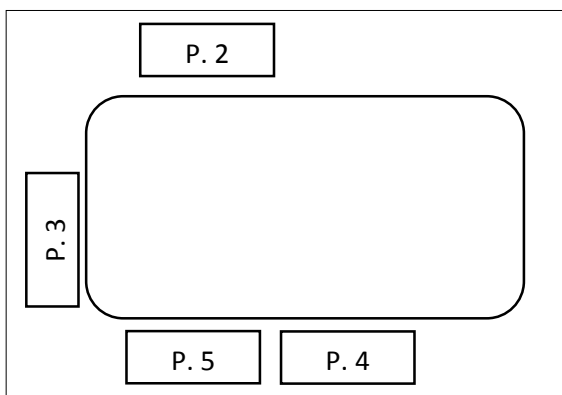


Figure 2. Visual representation of the seating arrangement before anyone left their seats. \*Participant 1 was not present in this session.



Image 16. Picture taken of their seating arrangement before anyone left their seats.

For this session, the participants each brought images that they had printed. They also brought white cardboard and bond papers to work with. They wanted to begin cutting out the images and paste them on to the cardboard papers, but lacked the material needed to do so. Participant 2 then asked her other classmates for material. She went around the classroom asking for lent material until she was able to obtain what her team needed. She returned with her team and provided the material. They then continued to work on the design. Participant 3 and 4 began to cut out the images. Participant 2 and 5 worked together to fold the pages into a comic book type design.



Image 17. Team members working on the project.

Once they began deciding on how they were going to paste the images, Participants 4 and 5 talked about the first scene they thought should be represented. Participant 2 asked about the scene they were talking about, and they asked her if she agreed, to what she responded:

*Participant 2: Pues, no sé. Yo no pienso que es súper importante.* [I don't know, I don't think it's that important.] (Turns head and gaze away from Participants 4 and 5 taking her hand towards her hair as she speaks and then looks back at them as she finishes her sentence)



Image 18. Participant 2 disagreeing.

The conversation continues:

*Participant 4: Pues es como llegaron.* [Well, that's how they arrived] (Making reference to how the characters were established in the setting in which the story took place.)

*Participant 3: Es como aparecen en la historia.* [That's how they appear in the story] (Makes nodding gestures tilting his head towards Participant 4 while looking at Participant 2)

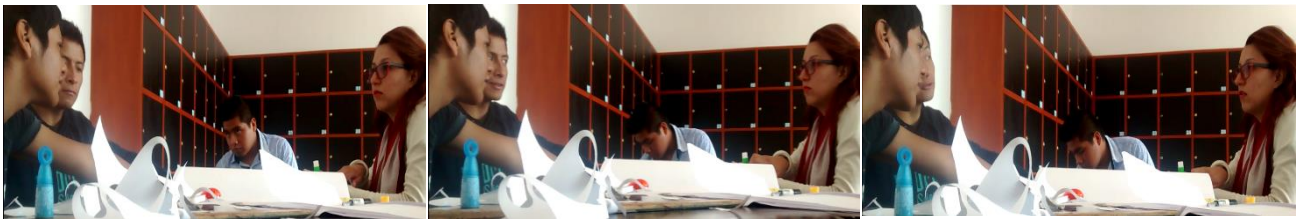


Image 19. Participant 3 disagreeing.

*Participant 2: Bueno, ajá, si quieren dejamos la de (referring to the page) Joy, y luego Hopewell y Freeman.* [Well, ok, if you want we can leave Joy's (referring to the page), and then Hopewell and Freeman.] (She says this while turning the pages of the book type product.)

Participant 3 does not participate in the conversation, he only looks at his team members as they speak, takes out his cell phone from his backpack and begins to look at it.

The scene they were discussing was included in the second page. The third page of the design included the concept of the most conflictive relationship of the main character and the rest of the characters. Participant 1 supported the idea of the main character and her relationship with her mother (Participant 3 supported her idea), Participant 3 (Participant 5 supported his idea) supported the idea of the main character's love relationship and Participant 4 supported the idea of representing her internal conflicts-relationship with herself. As they were not able to agree on

this topic, they decided to portray all three relationships. Reading from top to bottom the first relationship portrayed was the one supported by participants 1 and 3, the second was the relationship mentioned by participants 4 and 5 and the last one was the idea supported by participant 2.

Participant 3 began to check his cell phone and stopped cutting out images. After a couple of minutes, he passed the cell phone to his team member (Participant 4). They made eye contact and passed the cell phone back and forth. They mentioned the person texting them was Participant 1. They begin to make comments in a very low voice. Participant 2 stares at her team members and overhears what they are talking about, she says:

*Participant 2: Me gusta más la idea del comic [I like the idea of the comic better.]*

Silence

*Participant 2: Yo digo que primero deberíamos pegar todo, ya lo de menos es que tenga (unintelligible audio)..., al menos que tenga lo principal. [I say that first we should paste everything, the s important thing is (unintelligible), at least it'll have the main ...]*

Participant 3 turns to look at Participant 5

*Participant 5: Y es que de todos modos ya está pegado. [And it is already pasted anyways] (talks while looking at Participant 4)*



Image 20. Participant 3 waiting for Participant 5's response.

*Participant 4: y es que lo tenemos que acabar hoy.[and we have to finish it today](talks while looking at Participant 5)*

*Participant 5: lo tenemos que acabar hoy.[We have to finish it today]*

*Participant 2: Pues aunque tengamos todo pegado y ya le añadimos color o algo así. Es más fácil. [Well, let's have everything pasted and then we'll add color or something like that. It's easier that way.](Looks directly at Participant 4)*

At this point she was directing her gaze at Participant 4, who makes short nodding movements, and without saying anything looks briefly at Participant 3. Participant 3 had been remaining silent; directed his eyesight towards Participant 4 as Participant 2 was speaking.



Image 21. Participant 3 listening to other team member's ideas remaining silent.

Participant 2 then looks at Participant 3 (who had then switched his eyesight towards her) and asks him: *¿No crees?[Don't you think]*

Participant 3 looks away avoiding eye contact and makes a slow nodding head gesture.



Image 22. Participant 3 agreeing avoiding eye contact with Participant 2.

The participants were talking about changing the design of the product that was either proposed or supported by Participant 1. However, they continued with the comic design since they had already began pasting the images. Throughout the following minutes, as they were working on the design, Participant 3 did not carry out any more tasks, he sat in his place looking at his cell phone or at his classmates and decisions, and rarely participated or interfered in the discussions.



Image 23. Participant 3's behavior.

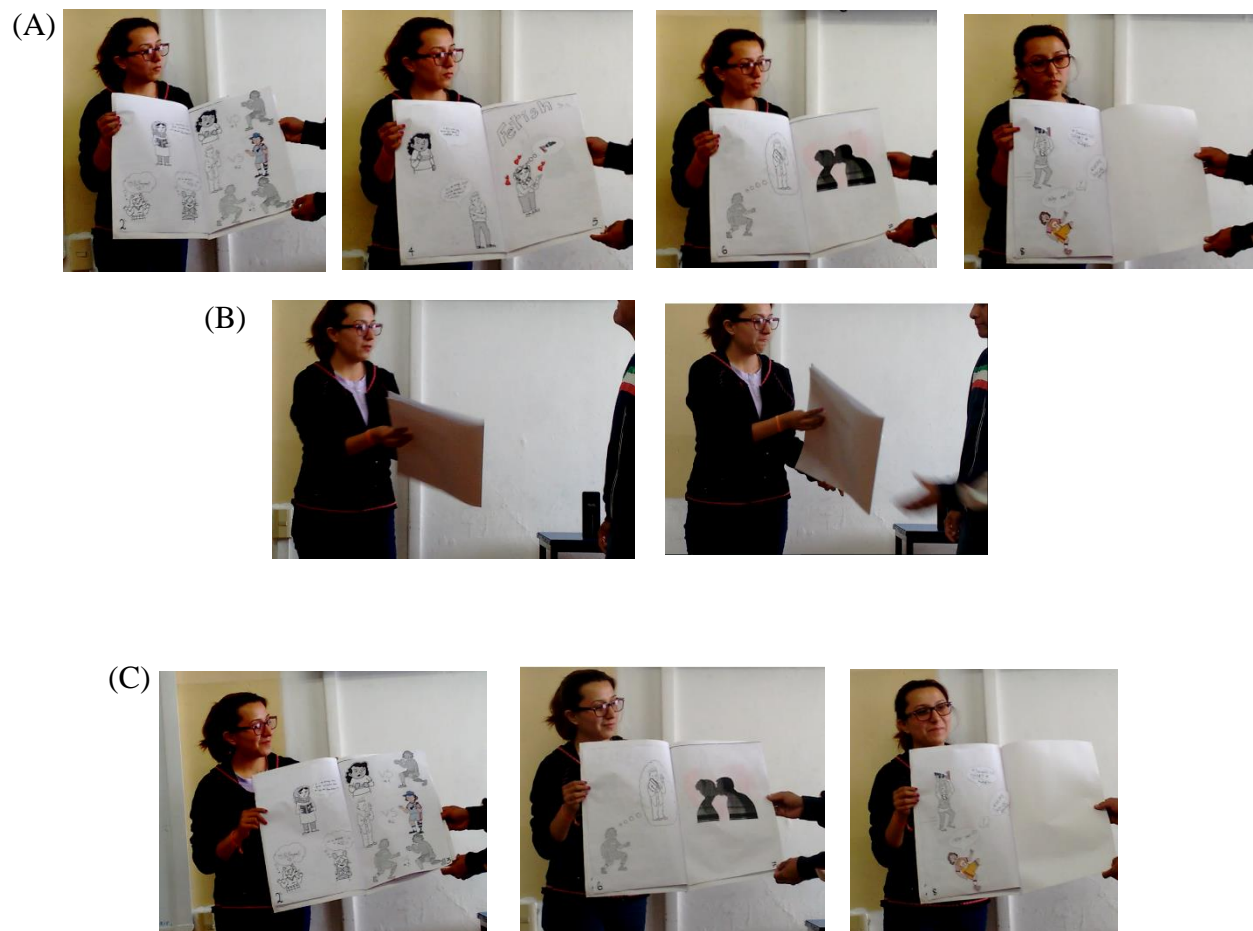
Participant 3 did randomly talk with Participant 2, joking and conversing but only for a couple of minutes and was not related to the project design. After a couple of minutes, Participant 3 stands up from the table and leaves the room. He then comes back and says that he has to attend an issue related to extracurricular activities. He leaves the room and does not return for the rests of the session. Participants 4 and 5 make most of the decisions regarding the layout of the images in the design. Participant 2 becomes more participative and works with his classmates in the placement of the images with her team members.

They finish cutting and pasting all of the images just as they realize their class hour is finished. They pick up their belongings, clean their place and leave the room.

### **Day of the presentation:**

The final product did not have any more elements of color added as was mentioned in previous discussions amongst the participants. The narrative for the scenes was given by Participant 1. Participant 2 seemed to be ((A)-set of images) apathetic towards the presentation and hardly ever smiled and when the presentation was finished, ((B)-set of images) she almost immediately handed the product to her team member. When they finished presenting, the teacher asked them to play the music/soundtrack to their product (they began to do so but got lost with

the narrative and the turning of pages-there was a time difference and mismatch between the narrative and the pages/scenes being presented (they were behind the narrative). As the audience (the rest of the class) laughed and showed to be enjoying the music, Participant 2 responded with brief smiles ((C)-set of images).



### 5.3 Conclusion

The participants of this study worked in teams to construct a multimodal product. Although they based their product on the same short story to be reconstructed, they used a wide range of resources and portrayed different elements. Differences and commonalities could be observed in their designs. In addition, a closer look was given to the interaction of one of the team's process. The following chapter will provide final discussions regarding the research.

## Chapter V

### 5.0 Introduction

Throughout the previous chapters, the niche of this research, the methodology and analysis of the multimodal products and presentations created by students have been provided. This final chapter provides a discussion of the analysis carried out in the previous chapter. The research questions will also be addressed as well as the implications of the study, limitations and possible areas for further research.

### 5.1 Key findings

The findings will be presented in concordance to the research questions stated in the beginning of this research.

#### ***RQ 1: What modes/resources did students portray in their multimodal products and presentations of their multimodal products?***

Throughout the designs of the five teams' products and presentations, the participants used a wide range of resources. The teams' designs included speech and thought vectors that related text with the characters represented. This helped in the unfolding actions and development of the story. They also used gaze vectors and body posture to represent some kind of relationships or actions relating the characters. In general, they all used a narrative type of structure within their design. Another commonality amongst the teams was the low modality used in their multimodal products. The participants used drawings or images that did not correspond to the descriptions of the characters given in the original story nor did they have realistic human being design, but rather using simple lines and geometrical type traces and silhouettes for the characters and the background elements such as houses, furniture, buildings, to name a few. Only one of the teams had high degree of modality in the images used for the background setting throughout their

design. However, this was overshadowed by the lack of sharpness in the printed image. The teams also used color, size of the elements represented and placement of foreground/background to draw attention to certain elements. They also used color for the viewer to read certain elements as connected or disconnected amongst each other. Lines were also used to create frames or divisions amongst scenes and within the scenes to separate characters from each other and from other elements represented. The designs also presented the reader/viewer with a social to public distance of the scenes and characters represented, portraying them from a head shot or whole body angles which we would normally encounter at a face to face interaction. In order to create the products, different material were used for inscription and for the product itself. These materials displayed information about the durability, permanence or temporality intended in the design. In addition, elements of transgressiveness were found since the participants used words which placed in an informal context would be more than accepted, yet, placed in an academic context is not what would be conventionally authorized. Therefore, the participants used resources such as script, images, drawings, color, font, placement, motion, margins for framing, distance and different material, among others to create meaning.

During the presentations, the participants used music, lyrics-both in English and Spanish-, gestures and speech to create and transmit meaning. As they were presenting, the participants conveyed certain mental processes such as their sense of time. The majority of them were not in a hurry to finish their presentations and took their time to do so. However, the participants' sense of time may have been different amongst each other since they carried out different tasks. Those who were in charge of orally presenting did as much as they could to avoid time loss when explain and going from scene to scene. In addition, the distance they placed amongst each other also depicted the meaning of their relationships, some more friendly than others. They also

showed that despite the distance, gaze vectors and choice of words to address their team members can express closer relationships, as well as lack of eye contact can express a more distance relationship, even if there is less physical distance between them.

All of the elements used, created and transmitted meaning to the reader. Although, the starting point for all of the participants was the same (the short story), the teams designed their multimodal products in various manners. They had several commonalities throughout their designs yet the arrangement of the modes and resources had characteristics that differentiated them. The music used as soundtrack also provided a unique concept as some used music only, paying more attention to the mood and intensity of the scene, others set the part of songs on lyrics that made reference to the scene, using both codes (Spanish (participants' native language and English (participants' foreign language)), and parts of the songs which, although the part of the song played seemed to not match the lyrics with the scene, the overall theme of the song was related to the actions being represented. Furthermore, the cohesion element which in the end maintained the different scenes to, also distinguished each product from each other as well as the materiality in the design presented.

***RQ 2: How did participants resolve disagreements about the use of multimodal resources during the text construction process?***

In the team that was observed, disagreement, for some of the participants, was solved by giving their own points of view. Although they did not agree with suggestions about the design, explaining their opinions, though contradictory, helped others to see things from other perspectives and therefore were more willing to accept others thoughts. On the other hand, for some of the other team members, when disagreeing they opted for silence and agreeing to suggestions, though visibly unhappy with such decisions. This resulted in less participation and interaction from these team members. The participants also made use of direct eye contact/ lack

of eye contact when disagreeing. The former resulted in more interaction and the latter, in silence or less interaction amongst the team members. When all of the team members were present, one of them took up a more dominant role having control of the decisions, the rest of the team members went to her for approval or disapproval of their suggestions. When this team member was not present, yet had already made a suggestion, the rest of the team members (all but one), made decisions as a majority even if these were contradictory to that of the team member who had a dominant role. Another strategy that they used when not being able to reach agreement, was to include all of the different opinions within the design.

In general, there were a variety of resources used and ways in which to place them throughout the design. During the development of such design, as students worked in teams, several aspects were to be discussed in attempt to reach agreement.

## **5.2 Limitations**

Regarding the multimodal interaction, it was only possible to observe one of the teams, a comparison of the other teams' interaction could have been significantly insightful. The main analysis was focused on the multimodal products, although it would be of great relevance to make an emphasis on the process since this can, in the end, affect the final product's design. In addition, due to time restriction and schedule mismatch, it was not possible to interview the participants in regards to their decisions on the designs, their perspective of the team work interaction and thoughts on the multimodal activity.

## **5.3 Further research**

As a recommendation for further research, and with the mentioned in the limitation, a deeper view and analysis of multimodal interaction is worthy of carrying out. There can be an emphasis

on multimodality and its merits and drawback related to students' learning styles. On the other hand, cultural identities and diversity can be observed or analyzed as to how it is portrayed throughout a multimodal design. Overall, the topic of multimodality inside the classroom context is a broad topic that can be explored from different perspectives.

#### **5.4 Final Comments and Discussion**

The implementation of multimodal activities inside the classroom may lead to the improvement of students' learning response due to the inclusion of students' previous knowledge, putting to use and sharing this knowledge, and learning from others, as happened in the group that was observed. The use of various resources also allows students and teachers to attend to the different learning styles and provide opportunities to make the best of language learning experiences. As a result, awareness should be brought to the importance of sign making and modes which represent great chances to lead students to better academic results due to the broadening of perspectives and knowledge as to how meaning can be represented and read. In addition, in contexts where the use of technology is made possible, where learners are more and more exposed to a large amount of digital artifacts (e.g. computers, videogames, digital music players, cell phones, and all the other toys and tools), using them for learning experiences shows learners that these new technologies can be used for academic purposes, building knowledge, future professional practice, among others, not only for leisure activities. On the other hand, contexts where technology is limited, multimodality points out the use of various resources, including face gestures, body movements, voice intonation and ways of representations, decreasing limitations, since these can go from pencil drawings to display boards or a movie format.

When using a monomodal approach to teaching and learning, we are somehow communicating that there is only one correct way to do things, and the reality is that we are all different and we tend to process things differently, and therefore there can be many correct ways to learn. The teams in this study used more than one sense to construct meaning and knowledge. Each modality contained information that was a resource for their meaning construction and knowledge reinforcement. The students in this research project worked in teams inside the classroom context having to agree and disagree on the different decisions made. Although the participants communicated their agreement and disagreement in different manners, they were able to carry out the task. The moments where the participants were not able to verbally express disagreement successfully (they may not know how or may not have much practice doing so) caused tension amongst the participants, this is part of being within real outside world contexts for which it is important to focus attention to this issue since classroom contexts are social contexts, where students communicate in various manners, having to negotiate and learning to live as a society. Communication is multimodal and students and teachers can make use of various semiotic resources to design and create meaning. Being aware of the different elements of multimodal interaction and can aid teachers and students in the development of their social and future professional practices. The use of multimodality, observed in this study, signaled a various amount of elements that students used to transmit meaning, some were intentional and other elements observed were not intentional, yet still portrayed important meanings. The participants did not have steps to follow in the creation of their multimodal products, but rather used their personal and team creativity, knowledge, resources, skills and critical thinking when having to discuss, analyze, construct and reconstruct meaning.

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