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Abstract

As language and literacy teachers, we make an effort to exploit all the available resources to maximize learning opportunities among our students. The use of multimodal activities within the classroom allows the teacher to make use of different resources that may lead to improve students' responses due to the inclusion of modes that are attractive for them. The increasing use of technology and multimodal classrooms in the teaching-learning process have influenced and led to new literacies and forms of learning (Cope and Kalantzis, 2005). This study explores multimodality within a language classroom and is focused on examining the multimodal resources students use in order to reconstruct a literary text. The overall study in which learners are engaged in a multimodal task, is composed of two main focus points: analyzing the product in which students make use of different semiotic resources to reconstruct a "mono-modal" literary text and the composition they decide on to get the final visual representation. Therefore it explores the semiotic resources (visual, aural and tactile resources- e.g. color, text, sound, among others) used in the design of a multimodal product created by students (Van Leeuwen, 2005). The research adopts a methodological framework in the tradition of multimodal analysis, placing strong emphasis on ethnographic methods (micro-ethnographic study). Classroom observation as etic participant was used in order to determine students' organization and decision making about the moods they decided to use to make their final representation. The preliminary results indicates participants' preferences for visual, audio and spatial design, in addition the reconstruction of the text is highly influenced by the use of traditional classroom materials which nowadays are not very common within the participants' context.

Dedications

This entire work is dedicated to my family.

My husband Rafael Flores who has been my unconditional support, to my children Rafael and Fernanda, you are and you will be the reason of my life.

To my grandpa Miguel, although he is not with me I know he is looking after me since heaven, thanks for showing me the right way of life. To my Dad and Mom who taught me to be strong, who gave me their love and support to become the person I am. I love you so much.

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An analysis of multimodal literary text reconstruction by learners within the classroom context

1. Introduction

The current research is focused on examining the multimodal resources students use in the classroom. More specifically, it provides an analysis of the multimodal resources that students employ as they create a multimodal representation of a ‘monomodal’ literary text. Multimodal is not a new term. It appears at the beginning of the 20th century, but it has been used since the 4th century when people began to emphasize the importance of some public speaking characteristics such as: body language, tone of voice, sounds and gestures. Kress (2010) defines multimodality as “the normal state of human communication” (p. 1). A primary characteristic of humans is to be able to construct meaning, and their learning is mainly based on semiosis (Halliday, 1993). People create and make use of different resources to transmit meaning in different contexts. The variety of semiotic resources is huge and it can be used and mixed to work for different purposes; in addition, the semiosis of these resources allow them to reconstruct meaning and create new signs. During the 21st century arts, literature, advertisement, social media and education among others use different modes to enrich the purpose of a text, giving the audience the opportunity to create their own conceptions of meaning. In education, as language and literacy teachers, our work is to explore the representations and the development of meaning making in the classroom (Kress,1997; Kress & Van Leeuwen, 2006). The classroom is considered a semiotic space in which different modes are used by students to make meaning and produce multimodal texts (ibid). Different modes can be found within the classroom from the way students and teachers use the board to the way the furniture is arranged. The visual mode is a powerful mediation means which is used to facilitate social actions (Scollon, 2001) popular in several

fields because of the impact it has among people in their daily lives. Classroom materials are full of visual modes that are attractive to students, which helps to improve the learning process and at the same time encourages students to be creative by developing their imagination. Gardner's (1993) multiple intelligences theory provides evidence about the different modes people use to learn. Kress (1997) describes a transformative theory as the reshaping of signs in response to other signs. The classroom environment provides a range of resources that may facilitate students in reconstructing a 'monomodal' literary text into a multimodal text according to their own interpretations of meaning.

1.1 Significance of the study

This study will be significant in the way that it can contribute to see the role of multimodality as a significant tool to improve literacy. Literacy most of the time is associated with reading and writing; however the fact of knowing how to read and write does not mean that learners will know how to use the language. Being literate involves different aspects such as the ability to use the language in a functional way (Gee, 1990). In addition the limitations and dissatisfaction in the concept of method (Prabhu, 1996; Kumaravadivelu, 2001) lead us to implement multimodal literacy in order to help learners to be successful at school. The post- method era with its pedagogic parameters (ibid) make teachers to think about the particularities of the learners as well as the possibilities that can be found in and out of the classroom; proving the necessity to implement multiple literacies that can fit with individual learners' characteristics. Very little attention is given to multimodal text construction and the multiple literacies that are required to be a successful student in traditional schooling. Even less attention has been devoted to how L2 learners deal with

multimodal literacies in their target language. This study may provide contributions to this under-investigated area of literacies.

1.2 Theoretical context of the research

This section describes how the current study draws on similar studies that scholars in this area have conducted in the past. It is very important to point out that previous researches have proved the importance of modes in education. Gardner's (1993) multiple intelligences theory gives evidence about the different modes people use to learn and the impact these modes can have on their process of learning; for example, visual learners who find images, colors, and shapes more attractive than verbal descriptions.

The role of multimodality in English language teaching has been studied from different perspectives, including multiliteracies, technological changes, cultural diversity and the emergence of new theories of meaning (Kress, 2010; Gee, 1990; Luke, 2000; Kress, & Leeuwen, 2006). Cope & Kalantzis (2010) remind us that "Technologies of information lend themselves to "visualization", the phenomenon in which information initially stored in written form is "translated" into visual form, largely because the transport of information is seen as more efficient in the visual rather than in the verbal mode" (p.183). The impact of "mono-modal" text into a multimodal visual construction can improve the learning process as well as to bring new insights to students. However there are few studies regarding multimodal construction and for that reason this research can give contribution on how teachers could use this resource within the classroom as a refreshing way to work.

1.3 Research setting

This study will be conducted at the Faculty of Languages which belongs to a public university in Mexico. This institution offers students different programs related to teaching languages. These programs include the M.A. in Teaching English and the B.A. in Teaching English and French. To be specific the research will be developed in a literature class from the B.A. in teaching English program.

1.5 Aim

The study aims to analyze how students make use of different semiotic resources to reconstruct a ‘mono-modal’ literary text. In addition, it seeks to identify the distinct modes that students employed when reconstructing the text into a multimodal representation of the literary narrative.

1.5 Research questions

This study sets out to answer two main research questions, which are presented below.

1. What multimodal resources did participants use to represent and shape meanings that they interpreted within the ‘mono-modal’ literary text?
2. How did students design their final representations of the literary text in a multimodal visual form?

1.6. Conclusion

This thesis is organized into four more chapters. Chapter 2 provides the reader with an overview of the theoretical framework for this study. Firstly, the post method era and the emergence of new literacies will be established in light of the context of the study. This is followed by a brief description of individual differences which have influenced since the past and continues being an important element within the learning process. In addition the multimodal emergence is presented through a range of topics associated with multimodal discourse analysis. Chapter 3 describes the research design, research context, participants, data collection and procedure used for the purpose of this research. Chapter 4 presents the findings and their interpretation. Finally, Chapter 5 deals with the conclusions, and the limitations of the study.

CHAPTER II. LITERATURE REVIEW

2.0 Introduction

The current chapter provides the reader with an overview of the relevant topics regarding multimodal discourse analysis. The purpose of this review is to discuss the theoretical issues that support this research as well as the analysis and possible findings. The organization of this chapter will start with a brief description about the influence of the post method era and the emergence of new literacies nowadays, then the importance of seeing the classroom as a semiotic place where students can have the opportunity to create their own knowledge. Finally the multimodal framework that will provide the tools to make possible this analysis will be described.

2.1 Post method era

Different methods and approaches to teach have emerged, describing themselves as the best option for learning. The beginning of the 90s was important because of the introduction of the Grammar Translation Method. It became famous all around Europe and used in different schools and universities (Celce-Murcia, 2014). After this method, a variety of methods appeared trying to fulfill aspects which were in certain way forgotten for other methods. Then, Communicative Language Teaching emerged and it seemed to have the answers for language education; however, as mentioned previously, the dissatisfaction in the concept of method (Prabhu, 1990; Kumaravadevelu, 1994; Pennycook, 1989) makes teachers more aware of the need to look for new alternatives that can help them to succeed in the classroom such as: social situations, educational organization, and teacher and learner factors (Prabhu, 1990). Brown (2002) argued that historically different methods seemed to offer a distinct pedagogical perspectives, but most recent methods represent similar variations of a learner-

centered approach. Therefore, he concluded that teachers perform better when they follow “well-established principles of language teaching and learning” (p.17). Kumaravadivelu (2001) emphasizes the need to construct a post method pedagogy which may focus on three pedagogic parameters. The purpose of this post method pedagogy is:

(a) facilitate the advancement of a context-sensitive language education based on a true understanding of local linguistic, sociocultural, and political particularities; (b) rupture the reified role relationship between theorists and practitioners by enabling teachers to construct their own theory of practice; and (c) tap the sociopolitical consciousness that participants bring with them in order to aid their quest for identity formation and social transformation (p. 537)

In addition Kumaravadivelu’s (1994) framework consisting on ten macro strategies which allow teachers to create their own micro strategies, materials, and procedures in order to achieve specific learning objectives.

The strategic framework comprises the following 10 macrostrategies: (a) maximize learning opportunities, (b) facilitate negotiated interaction, (c) minimize perceptual mismatches, (d) activate intuitive heuristics, (e) foster language awareness, (f) contextualize linguistic input, (g) integrate language skills, (h) promote learner autonomy, (i) raise cultural consciousness, and (j) ensure social relevance (p. 32)

However, this assumption may not be applicable in certain context; for example, where syllabus and teaching materials are provided and external examinations are prescribed. Consequently, rather than being conceptualized as a pre-packaged solution, it can be modified, adapted, and enriched by teachers (ibid).

2.1.1 Individual differences

Empowering learners in their own process of learning is the challenge that teachers have nowadays. But what are the factors that may influence this issue? Individual differences in language teaching and learning is a topic that has been highlighted by different researchers. Scholars such as: Ortega (2009), Lightbown & Spada (2013), Gardner (1993), and Oxford (2003) underpinned the idea of learners' characteristics and the influence they have on their learning. Lightbown & Spada (2013) mentioned aspects such as intelligence, language aptitudes, learning styles, personality, age, attitude and motivation as the main factors which may facilitate or decline the process of learning a foreign language. In addition Gardner (1993) in his work "The theory of multiple intelligences" claimed the idea that human beings possess eight multiple intelligences. Each intelligence is independent and has its own strengths. The eight identified intelligences include linguistic intelligence, logical-mathematical intelligence, spatial intelligence, musical intelligence, bodily-kinesthetic intelligence, naturalistic intelligence, interpersonal intelligence, and intrapersonal intelligence (Gardner, 1999). In fact this theory provides evidence about the different modes people use to learn; in addition, the variety of semiotic resources increases when multiple intelligences are considered as well as learning styles. In addition, the amount of information regarding learning strategies and styles allows the opportunity to monitor learners' learning process and learning potential (Kumaravadivelu, 2001). Finally Ortega (2009) emphasizes motivation, which is described as a complex phenomenon that involves positive or negative attitudes towards learning. Factors such as the ones mentioned before indicate that individuals are able to learn in different ways as well as create meanings based on different modes, which are simultaneously based on their individual differences.

2.2 Multiliteracies

Society is experiencing major changes that have influenced different sectors such as: business, science, education, communication among others (Luke, 2000). Kumaravadivelu (2008) states that globalization is the main force having affected and transformed social dimensions. Educators have a great responsibility and literacy in these days is not the same as it used to be. Cultural differences, fast growing and spreading of communication media has rapidly influenced literacies too. Literacy studies over the last 20 years that have been occupied have changed because of the persistence use of technology creating a “Shift from the print as the primary medium of dissemination toward digital media” (Jewitt, 2014, p. 241). Therefore education has changed and will continue changing from pedagogy literacy to pedagogy of Multiliteracies (Cope & Kalantzis, 2000). But some questions arise, such as: will multiliteracies the future of literacy teaching in the context of English language? Can multiliteracies fulfill Education purpose? A few authors have recognized the role of multiliteracies (Cope and Kalantzis, 2000; Gee, 2000; New London group, 2000; Luke, 2000 and, Kress, 2000) and the impact it has on education. According to New London Group (2000) the main purpose of education “is to ensure that all the students benefit from learning in ways that allow them to participate fully in public, community and economic life” (p.9). From the last objective that covers relevant elements such as: who, what and where, it can be interpreted that something is missing, in this case the how. Consequently, technology is affecting teaching and learning processes and society needs tools and strategies to fulfill new forms of learning.

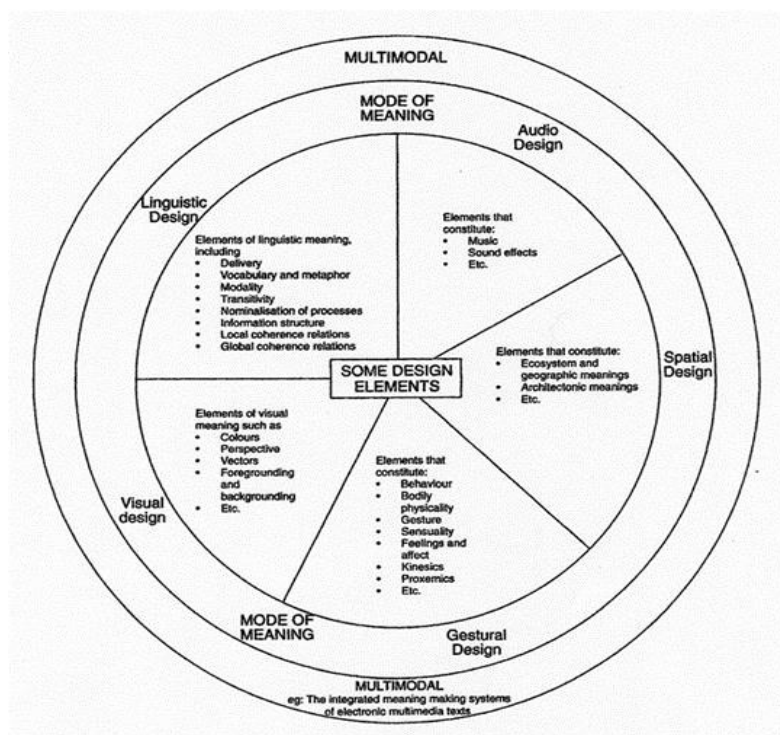
“Multiliteracies” came out from two arguments. The first related to the many communication channels and media; the second regarding cultural and linguistic variety.

Multiliteracies complements traditionally literacy pedagogy that commonly focuses on language only. Creating a stable system based on rules that at the end it seems like the traditional authoritarian pedagogy. On the other hand, a pedagogy of Multiliteracies allows to see the language in a broader view, giving the opportunity to be close with different modes, making the language more dynamic and powerful than in an isolated view (Cope & Kalantzis, 2000).

For New London Group (2000) the use of the word Multiliteracies refers to “design” that at the same time relates to innovation. They mentioned examples about how design is considered fundamental in language curriculum and pedagogy and that all semiotic activities a matter of design include three elements: available designs, designing and redesigning. They supported Cope and Kalantzis’ idea when they stated “Together these three elements emphasize the fact that meaning-making is an active and dynamic process, and not something governed by static rules” (p. 20). Multiliteracies is characterized by the complexity and interrelation of different meaning modes. Within design elements six major areas have been identified. Linguistic design, visual design, audio design, gestural design, spatial design and multimodal design. Multimodal describes the connection among the use of other modes (ibid). Figure 1.1 shows the organization of these areas and their exemplifications.

For instance shifts demand the use of varieties of text forms mostly related with multimedia technology due to, new generations request to create appropriated learning conditions for social participation. Therefore, teachers are seen as designers of learning processes, guiding and motivating students in order to achieve different sorts of learning (ibid).

Figure 1.1 Design elements



2.3 Classroom as a semiotic space

A classroom is a simple space where only the teacher and the learners can understand the complex phenomenon that constitutes a particular classroom culture. It is considered a ritualistic space where the teacher follows specific ‘moves’ (Bhatia, Flowerdew, & Jones, 2008) and is seen as the maxim authority. Similarly, students adopt their role and participate accordingly (Quantz, O’Connor & Magolda, 2011). For others it is conceived as an institutional space, where the teacher’s job is to transmit knowledge and the student’s job is to receive that knowledge. However, there are some factors that are considered invisible, but that does not mean that they do not influence the classroom environment. Classroom *Moves* (see Bhatia, 2008) during the lesson are identified from the beginning of the class when the teacher starts the lesson with ritualized greetings and students respond respectfully until the

class finishes with some sort of ritualized move (ibid). These moves are shaped by specific goals and objectives that influence the classroom culture. Prabhu (1992) described the classroom as a place where a social event is developed and people with different characteristics meet to participate in this particular culture.

The classroom lesson is an event of several different kinds: It is a unit in a planned curricular sequence, an instance of a teaching method in operation, a patterned social activity, and an encounter between human personalities (p. 225)

In other words, the classroom must be seen as a place in which a particular *community of practice* (Wenger. 2007) perform their roles under specific conditions and regulations. From a social semiotic perspective the classroom is a place where a process of transformation is done, and meaning-making is always presented by students; creating meaning considering interests, affairs, and understanding (Stein, 2008). Finally Kress (1997) in (Stein, 2000) states “in social semiotics and multimodality, the process begins with conceptualizing classrooms as semiotic spaces in which human beings who are the agents of their own meaning making produce multimodal texts-visual, written, spoken, performative, sonic, and gestural”(p. 333).

2. 3. 1 Materials

The most important for language and literacy teachers to work with is to explore the conceptual, practical and representation of meaning-making in the classroom (Stein, 2000); but the real challenge is to bring learners’ insight out to change completely what they know, and create a source of meaning taking into account what they believe, feel, and remember through the use of modes and materials. Regarding materials, it is important to mention the different artifacts used during the sequence of a lesson. Those are considered highly

important as teaching tools because they can facilitate the development of intellectual skills. Artifact including the most common manipulative ones such as: boards and projectors; until the most abstract like diagrams, charts, and figures that are used as tools for scaffolding and understanding.

2.4 Communication within the classroom

As it was mentioned before the classroom is seen as an important place where people with different characteristics get together to make a ritualization (see section 2.3). For the purpose of this research communication within the classroom will be analyze since decision-making is presented in each step of the investigation. It also will allow us to identify the goods and constraints during the process of meaning making.

2.5 Discourse Analysis

In recent days special attention has been paid to language use and its role in human society (Bhatia, Flowerdew & Jones, 2008). Discourse analysis has been defined “as the analysis of linguistic behavior, written and spoken, beyond the limits of individual sentences, focusing primarily on the meaning constructed and interpreted as language is used in particular social contexts. In a discipline from linguistics that mainly focuses on the study of language in use” (Bathia, Flowerdew & Jones, 2008: 1). This definition highlights the importance of analyzing the language not just since the grammar roots in the written form but also to see the way language is used by communities of practice in social action.

2.5.1 Critical discourse analysis

Language is seen as a form of social practice (Fairclough, 1989: 20). This study also focuses on the way human beings use the language; for that reason it is important to mention Critical

discourse analysis (CDA). Bhatia, Flowerdew, & Jones (2008) state “Critical discourse analysis (CDA) focuses on socio-political domination, which includes issues of social change, power abuse, ideological imposition, and social injustice by critically analyzing language as social action” (p.11). In other words CDA mainly deals with social issues that are created into the language use.

Similarly, Van Dijk, one of the initiators of CDA gives a more socio-cognitive approach and describes CDA as “the study of relationship between discourse, power, dominance and social inequality” (1993, 1998). By the use of CDA, it is intended to challenge inequality, injustice, unfairness and lack of democracy in society; all of these by exploring social practices through a critical analysis of discourses and social actions (ibid). The main elements of CDA are *discourse, society and culture* which are correlated in social actions. Comparatively, Widdowson’s view (2004) contradict other scholars view, referring to CDA as a particular ideological commitment, which can be manipulated in order to get the desirable analysis. In addition, he argues that it is lacked of objectivity. Having said that, Meyer (2001) provides an answer for Widdowson’s critique highlighting a list of criteria for assessing the quality of CDA. This includes representiveness, reliability, validity, completeness, accessibility and triangulation (see also J. Flowerdew 1999). The purpose to mention CDA in this section is mainly for two reasons. To bring together social theory and textual analysis in order to uncover hidden assumptions about language use within the society. The second and mostly important CDA view language and other semiotic resources as a way of social practice.

According to Fairclough (1989), ‘using language is the commonest form of social behaviour’. Gender inequality, media discourse, political discourse, nationalism, racism, and

institutional power are some of the examples in which critical discourse analysis can be performed; however, CDA mainly focus in the written and spoken form of the language. Thus, the need to study the language since another perspective, a perspective that can take different semiotic resources used in language. Multimodal social semiotics seems to be an acceptable option because of the similar perspective it has about human communication. Communication is the result of peoples' engagement with different semiotic resources as well as social and cultural factors that are available in the context in where people are (Kress 1997 & Van Leeuwen 1996).

2.6 Multimodal discourse analysis

The increased ubiquity technology use nowadays has led people to think about meaning in different forms; because of the interest in the multi-semiotic complexity of the representation people create and see around them (Iedema, 2003, p. 33). Multimodal discourse analysis is an approach of discourse analysis that focuses on the different modes people use to create meaning. It is considered a new but rapidly developing perspective that holds the idea that meaning is created in texts and interactions through the use of multiple semiosis modes that are not just based on written or spoken language. In addition, multimodal is the most significant, as it refers to all the other modes and their dynamic relationship among them. In fact, it is commonly seen the use of at least two modes in communication such as: language in writing and an image to complement that language, the combination of language and spatial design; or the placement and meaning of writing in different genres (The New London Group, 2005). What it is important to mention, is the role of modes within the main purpose of communication. It is to say, if a mode is a complementary element, a decoration or, if it

has a different meaning by itself, a meaning that cannot be represented in words (Kress p.337).

A multimodal approach to pedagogy recognizes that teaching and learning happen through a range of modes—image, writing, speech, gesture—and encourages pedagogic tasks that require multiple forms of representation (Stein, 2008:121). It also refers to the manner in which meanings are made and interpreted “through the situated configurations across image, gesture, gaze, body posture, sound, writing, music, speech, and so on”.

The study of multimodality enhances the description of social semiotics processes which are counterbalanced to monomodal approaches to meaning making (Kress and Van Leeuwen, 1996, 2001; Kress and Ogborn, 1998; Van Leeuwen, 1999). In addition, it recognizes the complexity of texts and even more when those texts are transformed and being part from a large dynamic process (Iedema, 2003). The use multimodal discourse has increased transforming different areas such as: education, business, and marketing, among others. Examples of this movement are books’ layouts, advertisements and manual instruction which by the use of semiotic modes have gotten people attention, making easier the reconceptualization (ibid).

Finally, Hallyday (1984) described language as social semiotic’ to go beyond applying syntactic criteria to structures ‘above the sentence’; it is to say language analysis requires attention to more than just language in use, it implies to take into account all the elements which help to create new meaning.

2.6.1 Resemiotization

Resemiotization is a concept that is used to describe in an analytical view, how semiotics are translated from one mode to another, or by the use of different modes as a social process. It also helps to explain why one uses certain semiotic resources rather than others taking into account the context and time.

Iedema (2003) refers to resemiotization as a process of how meaning making changes from context to context, from practice to practice, or from stage of practice to the next (p. 41). For instance, the way teachers influence in the process of learning in a classroom have to be with this concept; teachers expose their knowledge and students resemiotize the information. They transformed what had been presented to them via a range of modes—in image, in speech, in demonstration, with models—into a new sense, their sense, representing their interests in their world. In this stage students make use of a range of resources that they feel are suitable for their purpose whether their choice will be narrative or conceptual, or visual representation, or deciding on which mode to use for the layout of their product, such as; colors, image position, and letter size. This new transformation is the resemiotization of what has existed before (Kress, 2000: 339).

2.6.2 Visual semiotics

Social life has shifted and new styles of meaning making have been appeared especially during the last decade. This shift often described as “cultural turn” which is influenced by social processes, identities, social changes and conflicts (Rose, 2001). Social life and practices are focused more and more on visual designs particularly the ones that have to be with media and cyberspace design. These new styles have influenced and created new forms of communication (Iedema, 2003). Now, it is suggested that much of the meaning is

conveyed by visual images. Films, television, photography, digital graphics among others are clear examples of visual technologies which at the same time offer the view of the daily life world; however, visual images are interpreted in very different ways; and viewers have their own conception of meaning according their culture (ibid). As Iedema (2003, p. 33) quotes:

“The new realities of the semiotic landscape are ... primarily brought about by social and cultural factors: the intensification of linguistic and cultural diversity within the boundaries of nation-states, and by the weakening of these boundaries, due to multiculturalism, electronic media of communication, technologies of transport and global economic developments. Global flows of capital dissolve not only cultural and political boundaries but also semiotic boundaries.” (Kress and van Leeuwen, 1996: 34)

According to Rose in the work of *visual methodologies*, images are not transparent and all of them have a purpose. He also made a distinction between what the human eye can see and how human see (**vision** and **visuality**). Visual becomes the most fundamental sense since learning begins by seeing. John Berger (1972:7) supports this idea by saying “seeing comes before words”. Likewise, Jenks (1995) supports the same idea arguing that looking, seeing and knowing are interrelated and expressing the idea that “the modern world is very much a “seen” phenomenon”(p.1-2). The methodological framework for interpreting visual images critically mentioned in Rose (2001), highlights the importance of three main modalities: *technological, compositional and social*. The elements used in the making of an image influence the effect and the meaning perceived by people who see it. Similarly, Kress and van Leeuwen (2006) describe a semiotic system to read images. This system includes four elements: *represented participants, modality, composition and interactive participants*. The interest behind this system was to explore Western societies and the use of multimodal productions within their culture (ibid). Nevertheless, the principles of these framework will

be useful for the purpose of this research; due to Mexico is highly influenced by Western culture as well as students' perceptions about images.

2.6.2.1 Participants

According to Kress and van Leeuwen (2006) there are two kinds of participants *represented participants* and *interactive participants*. Kress and van Leeuwen use the term “participant” to describe a construction element contained in a picture (an image, a person, a graph or a logo). Represented participants can be either narrative or conceptual. “Narrative structures represent unfolding actions and events or perhaps, processes of change”, and “Conceptual structures show abstract comparative or generalized categories” (Scollon & Scollon, 2003:86). In other words, narrative structures have to be with the vectors (path of gazes), and conceptual relations are characterized by the absence of such vectors as gaze or direction of the movement (ibid). Within the interactive participants, it can be found three differentiations: 1) the relation between represented participants, 2) the relation between the interactive and represented participants, and 3) the relation between the interactive participants (Kress and van Leeuwen, 2006: 114). Interactive participants are people who produce and make sense of images according to their context which at the same time is regulated by a social institution. The interaction between the producer and the viewer can be direct and immediate (face to face) or indirect or no immediate (the producer is absent to the viewer or vice versa) (ibid).

Within the represented participant in an image or picture the *gaze* is highly important since it can describe a relationship between the viewer and the participant. *Demand* is the term used to describe direct eye contact between the viewer and the participant; most of the cases the participant will be a human or a quasi-human. Hallyday (1985) refers to the same

point using the phrase “participant’s gaze” for him this phrase represents “demands” and refers to the imaginary relation between the represented participant and the viewer. On the other hand, all the images that do not contain human or quasi-humans which their eye vectors are not directly at the viewer are called *offer* or *offers* (Kress & van Leeuwen, 1996:116-122). Diagrams, maps, objects, and charts are common examples of *offers*, and they have been acquired a great value because of the influence of Western culture and the impact they have in different areas such as, education. Nowadays the use of *demand* and *offer* in a text is very common, they complement each other and their use depends on the purpose of the meaning maker (ibid).

2.6.2.2 Modality

Kress and van Leeuwen in Scollon & Scollon (2003) use the term modality based on the linguistic concept of modals verbs. As they say, “modality refers to the truth value or credibility of (linguistically realized) statements about the world” (p. 89). However, for the purpose of this research which is based on images, modality will be taken since an image perspective; due to modal functions can be represented by *gazes* and *facial expressions*. For example, a “demand picture” with a beckoning hand and an unsmiling expression can be interpreted as a visual “warning”, it is interesting to see the different meanings that can be interpreted with images (Kress and van Leeuwen, 2006). Another dimension regarding interactive images is the size of the frame. 1) Close-up, 2) medium shot, and 3) long shot. The type of shot indicates the distance (relationship) between the represented participants and the viewer, it is to say social relation are determined by the distance among the participants (ibid). *Natural representation* is a modality described by Kress and van Leeuwen and the main indicators of this modality in visual semiotics are:

- Color saturation (the absence of color: that is, black and white)
- Color differentiation (range of colors to monochrome)
- Color modulation (fully modulated color, different shades of a color)
- Contextualization (absent of the background to the most fully articulated and detailed background)
- Representation (maximum abstraction to maximum representation of pictorial detail)
- Depth (the absence of depth to maximally deep perspective)
- Illumination (the full representation of the play of light and shade to its absence)
- Brightness (different degrees of brightness to just to degrees)

(Kress & van Leeuwen, 2000:160-162)

2.6.2.3 Composition

Three interrelated systems of layout are described by Kress and van Leeuwen (2000) in composition. *Information value, salience, and framing* relate the representational and interactive meaning of images.

Information value has to do with the organization and placement of the elements (left and right, top and bottom, center and margin) in an image; this fact gives more qualities and meaning to the image and it is associated with the visual space. Elements in an image have different value depending on the place in which they are situated. Regarding the position of the elements in an image, it is not just an aspect of layout, it is also related with the information type of the meaning maker intention. *Given* and *New* are the terms used to describe the type of information located on the left or the right in a text. Elements situated

on the left side are presented as *Given*; which means that the reader knows or is familiarized with the message. On the other hand, elements situated on the right side are called *New*, and it means that the information presented to the reader is unknown; therefore, it is crucial information and it requires special reader's attention. Talking about the top and bottom position, they also have a different meaning. What appears on the top of the image is considered *ideal* (generalized essence of the information), what is in the bottom is considered *real* (evidence, specific information and detail). Both *ideal* and *real* can be represented in writing or visually communication and their value will depend on the community or culture in where they are used (Scollon & Scollon, 2003, Kress & van Leeuwen, 1998, 2006).

Visual composition may also include the dimensions of *centre* and *margins*. When placing elements in the center, it means that it is the main information and all the elements around the nucleus are subservient or *margins*. The *margins* are, symmetrical structures which are combine with *given/new*, and *ideal/real* (ibid); considered dependent elements that sometimes are identical, or very similar to each other.

Salience are the elements of layout that attract the attention of the viewer. These elements are associated with placement, size, contrasts in tonal value (or color), differences in sharpness, and so on. In addition, *salience* is in charge of describing the order of importance of the elements (hierarchy); giving visual weight to the layout. However; what is important to mention is the role of *balance*; because although salience job is to order the elements, at the same time elements create a balancing centre and it often contains the power of the message (Kress, 2005)

“Without balance, co-ordination in space is not possible. Balance forms an indispensable matrix for the production and reception of spatially organized message”.

(Kress & van Leeuwen, 2006, p. 201). Therefore, *balance* plays a key element within the layout, creating an effective relation between the elements that compound the image.

As well as *ideal* and *real* the impact of salience in the viewer will depend on social and cultural factors (Rose, 2005, Kress & van Leeuwen, 1998). Visual images work together with *salience* and *framing* to form the full composition system.

Framing refers to the presence or absence of frame lines, or white spaces, elements that can connect or disconnect elements within the image, signifying that they belong together or they do not in some sense (Kress & van Leeuwen, 1998: 188-205).

CHAPTER III: METHODOLOGY

3.0 Introduction

The purpose of this chapter is to describe the methodology used to gather the data for this research. It provides the reader with an explanation of the research design, research context, participants, data collection and procedure involved in this study. First, the research design will be described. Then the research context will be presented. After that the participants of the study will be mentioned. Finally, the data collection as well as the analysis procedure will be provided.

3.1 Research design

This qualitative study explores the multimodal resources students use to reconstruct a literary text within the class. Qualitative research is the method that implies the use of a qualitative technique, such as: grounded theory, case study, phenomenology, ethnographic study among others. It concerns with understanding human behavior from actor's own frame of references. It is naturalistic, uncontrolled observation, subjective and it is close to the data. It is process oriented, valid, real, rich that entails the use of deep data (Richard and Cook cited on Nunan, 1992). Cresswell (1994) "A qualitative study is defined as an inquiry process of understanding a social or human problem, based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting". Ethnographic approach aims to describe how members of a particular community behave and perform linguistically; its origins are from anthropology and sociology (Cresswell, 1998). Ethnographic approaches to discourse have proven the success in explorations of the 'construction of knowledge' in schools and workplaces (Bhatia,

Flowerdew, & Jones, 2008). These studies are characterized by being longitudinal studies; however, a thick description can be done, they are named as micro-ethnographic studies. In the case of the present micro-ethnographic study the researcher took the etic role, which implies to be part of the community but as an outsider. The use of the multimodal ethnographic discourse analysis was significant in order to analyze the semiotic elements participants decided to use to meaning making.

3.2 Research context

This study was carried out in the Faculty of Languages which belongs to a public university in Mexico, the Benemérita Universidad Autónoma de Puebla (BUAP). This institution offers students from different sociocultural background programs related to teaching languages. These programs include the B.A. in Teaching English and French, Open University program and the M.A. in Teaching English. In addition this institution offers a variety of language courses for BUAP students' community. The main programs contain subjects such as: target language, teaching language methodology, English-speaking culture subjects, literature among others

3.3 Participants

The participants of this research were 29 university students, whose age ranged from twenty to twenty six years old. All the participants were enrolled in the BA in teaching English. They were in the 5th semester, taking Literature I as a part of their training. The language level of English of the students was B1 according the Common European Framework of Reference. As it was mentioned before the sociocultural background of the student were different and they belong to different socioeconomic classes too as well as the

motivation they have when having classes. This last fact made of this project suitable for getting a proper object of study (text reconstruction).

3.4 Data collection and analysis procedure.

For the purpose of this research direct observation was made. The object of the study was analyzed and the video recordings help to support the process participants followed to get the final version of the multimodal text. The procedure to gather information was mainly based on a literary text and for the description of the procedure, it will be called mono-modal text since it does not have any image, color, picture or variation in the font. During the process of meaning making, the participants were working on the topic of narratives; they were identifying the elements in different stories as well as their characters. The mono-modal story in which the text reconstruction was based was Good Country People written by Flannery O'Connor (1925-1964); it is a story about the dangers of mistaking clichés for original insights. The literature teacher gave clear instructions about the way participants had to work; in addition, he gave within the instruction a definition about the assignment they would work on, in order to avoid misunderstandings.

Table 3.4.1 shows the instructions teacher gave the participants

Table 3.4.1

Good Country People (Story Board)
For our midterm, we will create a story board for the story, Good Country People. A story board is an illustrated sketch of the key moments of a story. Basically, it is like you are going to represent the plot of the story in a small comic. In order for you to do this effectively, you must choose the key moments from plot that will be illustrated and the key

pieces of text that will be turned into dialog and thought bubbles in the comic. You will obviously need to choose these key points from the different parts of a plot diagram.

In order to guide the participants through the process of the assignment, the teacher gave the participants a handout in which they could focus on the main elements of the narrative: exposition, conflict, raising action, climax, falling action and resolution. To get organize participants selected important events of the story and wrote them in the handout. Table 3.4.2 shows the second instruction teacher gave to reaffirm participants' understanding.

Table 3.4.2

Good Country People (Story board)
Choose the moments that will be illustrated from the plot, and write them in the spaces below. Then, on a poster (or any other form that you choose), create a representation of the story. Finally, you will create a soundtrack for your story storyboard that will complement your representations-one song for each represented section on the story board.

Participants were free to decide about the materials they would need to make their final product; they also had the opportunity to select among different semiotic resources the most suitable for the purpose of their multimodal text reconstruction.

The last part of the procedure consisted on the oral presentations participants did in order to share what they have been done based on the mono-modal literary text. Seven text reconstructions were made as well as seven oral presentations. Participants used a variety of materials and different formats to achieve their purpose. Most of the text reconstructions followed the requirements the teachers asked such as including the elements of the narrative

and the use of a sound track in order to represent the events mentioned within the storyboard. Having provided the methodological procedures that the study utilizes, the following chapter will present the results obtained from the data analysis procedures.

CHAPTER IV: ANALYSIS

4.1 Introduction

Looking at the classroom as a semiotic space where students are free to create their own concept of meaning, the role of the teacher is different from the traditional one, in this case students have the liberty to work as they like and want; and teachers' job is to guide them during the project. Nowadays humans who, are the agents of their own meaning making produce multimodal texts—visual, written, spoken, performative, sonic, and gestural, implements the use of different modes within a purpose transmit knowledge (Kress,1997) and (Kress & Van Leeuwen, 1996). The following sections present the analysis of a multimodal text reconstruction which at the same time contains 9 clusters including the title of the macro text. It was a collaborative project which was developed during a literature class.

The purpose of the analysis is to answer the following research questions:

4.2. Research questions

1. What multimodal resources did participants use to represent and shape the meanings that they interpreted within the 'mono-modal' literary text?
2. How did students design their final representations of the literary text in a multimodal visual form?

4.3 Analysis of literary text reconstruction

As language and literacy teachers our work is to foster the development of meaning making in the classroom as well as provide ideas and different angles that can complement students' learning. A pedagogy of multiliteracies proposes four elements: situated practice, overt instruction, critical framing and transformed practice (Kalantzis & Cope, 2000). These elements are necessary for good teaching, and the combination of them will provide different

results. The following section provides an analysis of a multimodal literary text reconstruction. First general characteristics are described such as: materiality, represented participants and layout. Finally an analysis is also provided of the text's narrative generic structure.

Figure 4.3.0



The 'macro-text' under analysis consists of nine clusters, including the title of the story; Baldry and Thibault (2006) refer to *clusters* as "small scale arrangements of items which are nested within larger wholes" (p. 31), as in this case the title and all the elements are grouped together on a large piece of brown kraft paper, forming the larger text. It is clear that these clusters are smaller parts of a larger text and have specific functions within the macro-text. The kraft paper works as a frame because of the color that contrast with the cardboard papers. It tells us that the nine clusters work together, and it also provides a micro-frame for each cluster; because of the manner in which the clusters are organized within it (Kress & van Leeuwen, 2006, Iedema, 2003, Iedema & Stenglin, 2000, Rose, 2005). Furthermore, the title placement draws the reader's attention to the upper central region of the paper in the 'ideal' zone of the macro-text, which represents "the idealized or generalized

essence of the information” (Kress & van Leeuwen 2005, p. 193). The subsequent eight clusters are sequenced in a standard ‘western’ reading path, which goes from left to right and top to bottom (ibid, p. 196). The eight clusters are ordered by numeric labeling from 1 to 8 that begins in the top left of the macro text and ends on the bottom right side of the kraft paper. This reading path is made clear and easy to follow for the text consumer; in addition, traditional comic strips, timeline stories and images are also designed with a similar, linear reading path (ibid). The numeric labeling is, in fact, controlling how the consumer navigates through the macro-text.

Each of the eight clusters represent a move. A move, is considered the basic unit of analysis, characterized for achieving a particular purpose (Bhatia, Flowerdew, & Jones, 2008) within a large narrative text. A narrative has been defined as a story about human cognition and actions which are presented in events that describe circumstances, narratives are easy to identify since all of them are structured with beginning, middle and end. Altman (2008: 26) defines a ‘narrative text as a series of individual following-units, joined by modulations and arranged in a particular manner’. The use of narrative in this text reconstruction provides the connection among the clusters which represents the plot diagram of the story. It includes the exposition, conflict, raising action, climax, falling action, and the resolution of the original literacy text but represented in a multimodal text. In addition, within these moves, characters and setting characteristics are represented. The eight individual clusters display a following pattern guiding the text consumer through the sequence of the narration.

4.3.1 The title

Figure 4.3.1



"Good Country People" by Flannery O'Connor (1925-1964) is a story, about the dangers of mistaking clichés for original insights. This story was read by a literature class and the task required students to perform a multimodal text reconstruction. Figure 4.3.1 shows the students title design. The noun phrase "Good Country People" is the title of the story. It is presented in a linear reading path, and written on small rectangular cards with black marker. Comparing this cluster to the others in the text, we observe that its layout characteristics are distinct. It seems that students did not have time to create the title with the same design (typed and printed). It is clearly improvised. It is not the most salience element; however, it attracts the readers' attention because of its placement within the 'ideal zone' of the macro-text (Kress, 2005). The capitalization conventions also reinforce the readers' perception that this cluster is the title of the text. According to Baldry and Thibault (2006), title works as a "macro- theme" which specifies and previews the content of the macro-text, and it guides the reader in predicting the content of the text (p. 76). The general meaning of the title is associated with Mrs. Hopewell's eternal optimism about human nature.

4.3.2 Cluster 1

Figure 4.3.2



As the readers start to follow the numeric sequence, their attention should be focused on the first cluster, which represents the ‘exposition’ of the narrative. The cluster utilizes linguistic and visual meaning making resources. The linguistic text is located on the upper left corner (ideal-given) inside of a rectangle white paper with a thin black frame; where two of the secondary characters are introduced giving details about their physical appearance and personality within the story.

Linguistic text:

“Mrs. Freeman’s daughter Glynese or Carramae, Joy called them Glycerin and Caramel. Glynese a redhead was eighteen and had many admires; Carramae, a blond, was only fifteen but already married and pregnant...”

Images are used to represent the characters in a visual form, and they tried to fit with the text description. The represented participants (characters) in this cluster are five women, who are establishing direct eye contact with the viewer, creating an imaginary relation

between the represented participants and the viewer. Mrs. Hopewell, Mrs. Freeman, Joy and Mrs. Freeman's daughters Glynese and Carramae are the participants included in this cluster. Mrs. Freeman is represented as an old conservative woman with a steady personality, but at the same time as a gossip person who is always interested in knowing about Joy's condition. Mrs. Hopewell was represented as a wealthy and conservative person using a long dress, and white gloves. Boyes Braem (1990) supports the idea of the importance of gesture language and lists that the communicational media involved *manual media* which includes the interpretation of hands and arms; and *non- manual media* that includes the interpretation of facial expressions, looks, head, and upper part of the torso and the configuration of the mouth.

Regarding the manual media the hands position represents a feeling of insecurity, shyness and protection of femininity of her center zone. In addition, housewives played a role in defining the ultra-feminine style during the 50s. Both women are aligned with their family; however; Mrs. Hopewell's daughter is placed a little bit more in front of her, perhaps because Joy/Hulga does not allow her mother to manipulate her life. Finally a low modality house drawing is used to represent the setting exposition of the story, this decision was taken since most of the scenes sequence are performed in the house.

Students decided to use an American song named "House of the rising sun" also called "Rising sun blues" played by The Animals in 1964. This song can be associated with a man as well as a woman who had a miserable life and misfortune. Students' decision about this song has to be with the association of the story, in which the main character of the story Joy/Hulga had a pitiful life since she was a little girl and had that terrible accident where she lost her leg. In addition, the way in which the song is sung is very alike as a narrative using the typical word "there is a house" but also this specific sentence describes the misfortune many girls lived in a brothel as sex workers at the end of the 1900 according the interpretation

of the song made by Kevin Herridge; probably also associated with the house drawing which represent the setting of the story and the place in where Joy/Hulga spent their life, a life that was not as the happiest as she would like to have.

4.3.3 Cluster 2

Figure 4.3.3



Following the linear reading path of the story, the second cluster is found. It is clearly focused on the main character of the story, who was a grumpy woman that was always against her mother's beliefs and clichés. Joy, is thirty-two years old and lost her leg in a childhood accident, is an atheist and has a Ph.D. in philosophy. In an act of rebellion against her mother, Joy changed her name to "Hulga," the ugliest name Mrs. Hopewell could imagine. Students' design elements for this cluster includes visual, linguistic and audio design. Regarding the modes utilized, text, music, color, images and drawings are used to represent the context and to familiarize the reader with the sequence of the story. The main character's information is

located on the left upper corner of the white cardboard, and framing with thin black lines.

The linguistic text was cited directly from the original literary text of page 274.

“Her name was really Joy but as soon as she was twenty-one and away from home, she had had it legally changed...without telling her mother until after she had done it. Her legal name was HULGA”

The image is a visual representation of the students’ mental interpretation about the main character. It is worthy to mention that the main character of the story is an adult; nevertheless, the main character’s appearance does not match with the age nor with the type of clothes used by the other participants. Since the story was published in 1955 and the vintage style was fashionable, women used to wear circle dresses, sheath dresses, full skirts and gloves. The materials were bold shine colors as well as overwhelming patterns on the fabric.

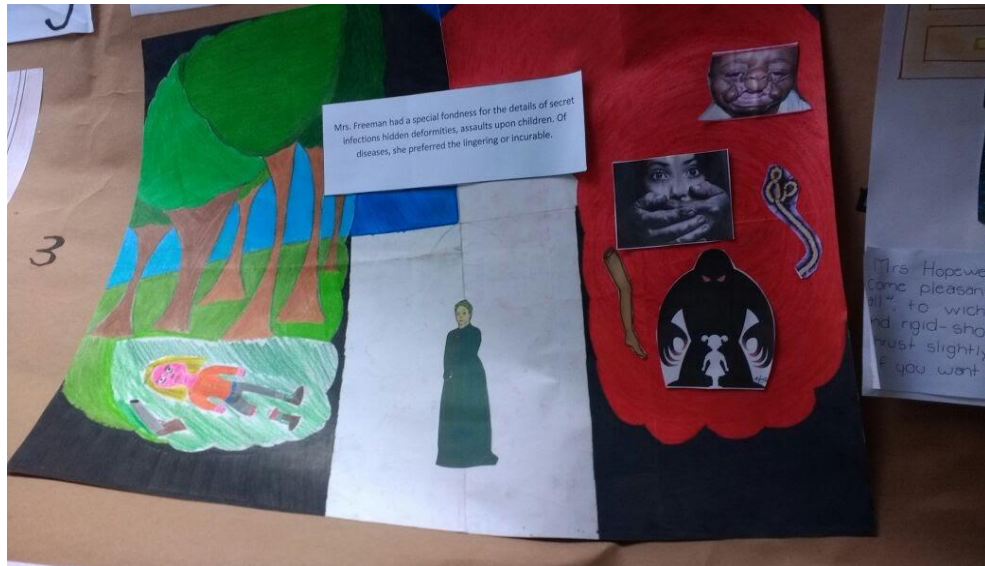
The main character is represented as a nowadays typical teenager wearing jeans and t-shirt, so, the re-design of the character was influenced by students’ community of practice (Wenger. 2007). The character’s gaze vector is directly focused on the reader creating a demand purpose of catching readers’ attention, that “demand” expression suggests a challenging attitude towards others. This assumption is made since Joy/ Hulga is always challenging everybody in her surroundings. She rejects her mother’s cliché and she makes it clear that if it weren't for her heart condition, she would be far from these red hills and good country people. Finally, the setting of the cluster was represented in a bedroom, the design is a low modality drawing which contains a closet, a shelf, a mirror, and a single bed; under the bed, a pair of slippers were placed. It could be that students’ decision about this setting cluster was thought because the bedroom is considered a private place in which people feel free and comfortable to behave as they want. It could be inferred that as Joy/Hulga does not like

people and her mother's ideas, students imagined that in the only place where she feels secure and confident; was her bedroom.

Regarding the music mode, students' song selection was "It's my life" first played in 2000 by Bon Jovi. The association of the second cluster with this song has to be with the main character's attitude about life; since the song interpretation describes going against the idea of living trying to fulfill someone's expectation such as: parents, spouse, couple, and social requirements, and to live life as how people want it what makes them happy. However, interpretations may vary according to the context, the people and the time in which they are done; in this case the association of the song is highly influenced by the context of the story. In addition, the lyrics of the song were associated according to what they understood about Joy/Hulga's feeling about her life, also associated with the quote "If you want me, here I am-LIKE I AM" (O'Connor, 1955, p. 274). This expression is interpreted as she will live and do whatever she wants to do and, if somebody would like to be with her, he/she would accept her just as she is.

4.3.4 Cluster 3

Figure 4.3.4



Mrs. Freeman's fascination about Joy/Hulga's artificial leg was evident and her interest in knowing the details about her accident can be listened to Mrs. Freeman any time as if she had not listened to before. Cluster 3 represents the conflict of the story and it is clearly that students' impact about the story is based on two aspects. First, the fact that Joy/Hulga had lost her leg in that terrible accident, and second, Mrs. Freeman's interest in special deformities and secret infections. Due to the elements and colors used, this cluster is the most salient cardboard because of the high color saturation in which it was designed, 'Color has immediate perceptual and cognitive significance in human experience' (Varela et al., 1991: 157). Therefore, color takes an important role, it improves the efficiency of message transmission, "since perception of color is the single most strongly emotional part of the visual process, it has great force and can be utilized to express and reinforce visual information to a great advantage' (Dondis, 1973: 55).

The design of this cluster is used to describe the conflict of the story; focused on two aspects of the story. First, on the left side, the main character's accident is represented within a forest setting that was associated with hunting; a low modality gun was drawn and all the elements are placed on a black background. It is known that color "means"; so, in this case, black color represents mourning, this meaning has been given by European culture, which is also used by other cultures all around the world (Kress and van Leeuwen, 2002). However color's meaning differ from culture to culture and from place to place; as well as semiotic modes have different culturally meaning since people are meaning making sources (Kress and van Leeuwen, 2006). In the same way, Mexican people associate black color with, misfortune, tragedy, and death; for that reason students' cluster design is based on what they believe and understood about the story, associating this part with tragedy.

The second part of the cluster is located from the middle part to the right side of the cardboard paper. This particular part represents the affection of a story's character (Mrs. Freeman) about special diseases, such as: deformities, and incurable diseases. Five images are presented, two of them are high modality while the other three are more similar to cartoons; however one of this cartoons represents the shooting leg which implies that students were impacted by this issue. In addition, all the images are placed on a red background which is highly associated with blood and emotive values (ibid). Just in the middle of the cluster, the textual resource is found, it is computer typed and placed on a white rectangle paper where the following text is found.

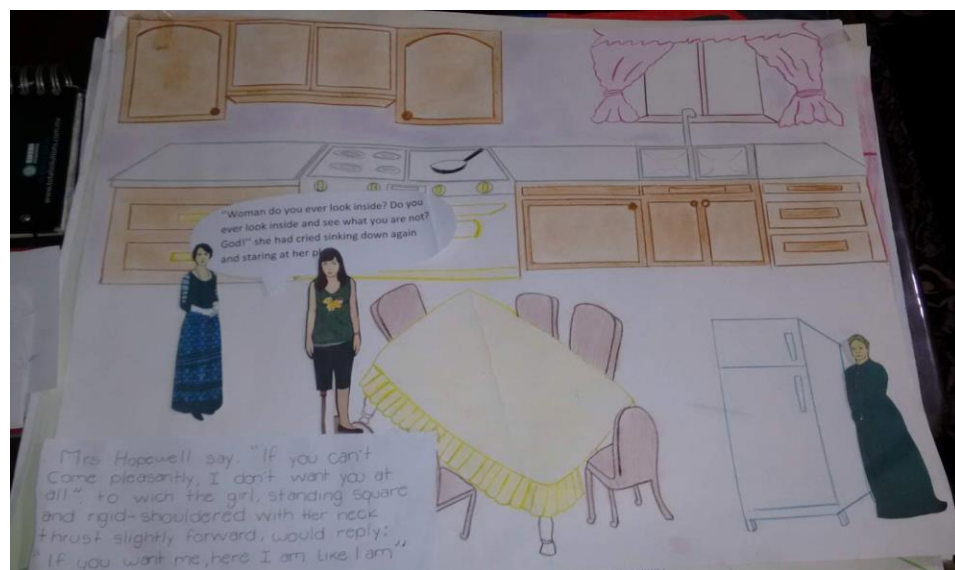
"Mrs. Freeman had a special fondness for the details of secret infections hidden deformities, assaults upon children. Of diseases, she preferred the lingering or incurable."

Under the text, an image of an old woman is representing Mrs. Freeman who enjoyed to hear about Joy/Hulga' accident as it would be like the first time. The woman is establishing direct eye contact with the viewer, according to Kress and van Leeuwen (ibid., p. 118) she is “demanding”, her facial expression represents a cold disdain, which relates to superiority, as she would say “stay away from me”; which describes a strong temper old woman. Finally, taking into consideration visual design elements in this cluster, it can be said that students consider Mrs. Freeman an important character within the story and in some way as the responsible about the resolution of the story.

Regarding the music of this cluster, students decided to use the sound track of a television program which is based on murder and tragedies. The series name is American horror story. Decision about this soundtrack were mainly based on students' perception of Mrs. Freeman's fascinations about special fondness for incurable diseases and deformities.

4.3.5 Cluster 4

Figure 4.3.5



Following the numerical order cluster 4 is located; it represents one of the most important settings within the story. The kitchen is a significant setting, where most of the interaction between Mrs. Hopewell, Joy/Hulga and Mrs. Freeman was performed. Students' reconstruction of this cluster includes visual design that includes images and drawings, linguistic design by using text in a typed form as well as handwriting and aural design. Taking into account the visual space of the cluster, the typed text is located on the ideal-given, which represents known information taken from the text.

“Woman do you ever look inside? Do you ever look inside and see what you are not? God! She had cried sinking down again and staring at her plate”.

The second linguistic part is located on the left bottom size which is considered the real-given information (Kress and van Leeuwen, 2005), this text is less salient, and it is hand written, it is generally taken from the literary text from page 274.

“Mrs. Hopewell said “if you can’t pleasantly, I don’t want you at all,” to which the girl, standing square and rigid-shouldered with her neck thrust slightly forward, would reply, “if you want me, here I am LIKE I AM”

The text is used to represent interaction between the represented participants Mrs. Hopewell and Joy/Hulga, this scenery made emphasis on the fact that mother-daughter did not get alone and they constantly confronted each other. Within this cluster Mrs. Freeman is found, she is placed next to a refrigerator drawing that represents the place in where Mrs. Freeman was standing most of the time expecting to hear about all the conversation between Mrs. Hopewell and Joy/Hulga.

Reality can be based on the concept designed by a particular social group but for others reality depends on how much correspondence there is between the visual representation of an object (Kress and van Leeuwen, 2006). Too much colors, details and depth make images

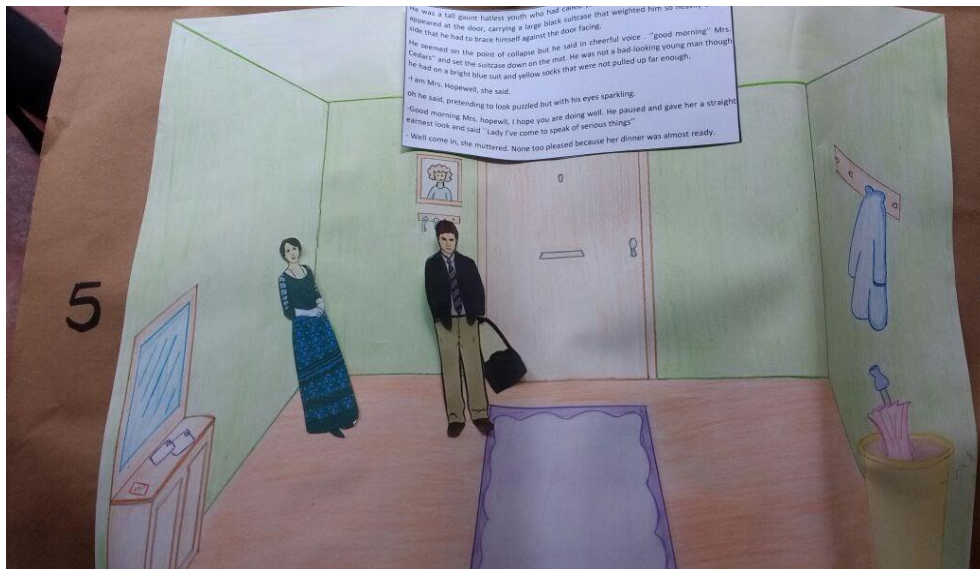
to be very close to reality, which is known as a “hyper-real; however scientific realism defines reality as how the things look in a general or regular form. In other words the perception of real has to be with cultural training, signs, values, beliefs, and interest according of the community of practice people belong to. The most salience element in this cluster was the low modality kitchen. Since a scientific realism description, this drawing was created taking into account general parameters about what a kitchen has to have; although it is not colorful, it contains a lot of details which make of this design to look realistic. The dominant criterion about what is real and what is not is mainly based on the appearance of the represented object (ibid). They used perfect shapes such as rectangles, circles, and squares, in order to represent shelves, windows, and electrical appliances, the perspective of the last objects are more salience than the background making the cluster more attractive and creative. According to Jaffé (1967) cited in Kress and van Leeuwen (2006) the use of shapes such as the ones mentioned before have the power to affect the nervous system, for that reason is that the visual impact is too close to reality since “the emotional force of an absolute shape is unique and not replaceable by any other mean” (Kress and van Leeuwen, 2006:54). In addition, in contemporary Western society shapes dominate many of the object people use in daily life as well as the form cities, buildings and roads have (ibid). Finally it can be said that this setting is interpreted as full contextualization which describes the most fully articulated and detailed background (Kress and van Leeuwen, 2006).

Regarding the audio design, students decided to use the song “I want to break free” to support their idea about Joy/Hulga’s wanting to be accepted as she was. This song was first played by Queen in 1984 and is considered a narrative since it is telling a story where a woman wants to be free of all the domestic shores since in that time women were meant to stay at home and do housework. However taking into account students’ presentation of this

cluster, the reason of associating this song with it, has to be more with Joy/Hulga's desperation of letting her to behave, dress, comb her hair and to be named as she wished. One example of this fact is Joy/ Hulga's mother's disagreement when she changed her name. Although Joy had legally changed to Hulga Mrs. Hopewell insisted on called her Joy, and it was something that intruded Hulga's privacy. In sum, the song used to represent this cluster was selected because of the matching between the lyrics of the song and the fragment of the story where Joy/Hulga showed her unruly side.

4.3.6 Cluster 5

Figure 4.3.6



The raising action of a narrative is one of the main elements within the plot of a story. It appears just after the exposition and before the climax of the story; during this move the conflict is developed and dramatic situations are described.

Joy/Hulga had taken the P.h.D in philosophy but for Mrs. Hopewell was a complete loss. She felt embarrassed to mention her daughter was a philosopher and

when they went for walks Joy/Hulga did not like nature neither men; she felt superior as she could smell their stupidity (O' Connor, 1955).

Cluster 5 represents the raising action of the story when the bible salesman appeared into Joy/Hulga's life and how this fact guides the reader's attention to the climax of the story. Students' cluster reconstruction includes visual, linguistic and aural design. The visual design represents another setting of the story, the parlor of the house; where Mrs. Hopewell was astonished by the bible salesman and how he was alike to her daughter's hearth condition, for Mrs. Hopewell he was special, he was good country people. The visual design includes a low modality drawing of the parlor, it includes some drawings details such as: the carpet of the entrance, a mirror, a shelf, a coat stand, they also included a picture drawing and a container with an umbrella inside of it. It is important to mention that the described objects are placed in a different perspective, in the way they look more salience in contrast with the rest of the background. According to Kress and van Leeuwen (2005) there are specific factors that may influenced the concept of salience for example: size, sharpness of focus, tonal contrast, textures, colors, placement in the visual field, perspective and all of them influenced by specific cultural factors. The color utilized is soft

“The fundamental function of the layout is textual. Layout places the various meaningful elements into the whole, and provides ordering and coherence among them” (Kress and van Leeuwen, 2005: 200). As salience creates a hierarchy of importance, it is worthy to mention that the linguistic design of the cluster is the most salience element; however assessment of salience is a complex process and the last decision about this assessment will be taken by the viewers because some of them may find the text most significant while some others may find the visual more attractive.

The text is located on the upper central part of the cluster. It is typed and taken from the original source.

“He was a tall gaunt hatless youth who had called yesterday to sell them a bible. He had appeared at the door, carrying a large black suitcase that weighted him so heavily on the side that he had to brace himself against the door facing.

He seemed on the point of collapse but he said in cheerful voice “good morning” Mrs. Cedar and set the suitcase down on the mat. He was not a bad-looking young man though he has on a bright blue suit and yellow socks that were not pulled up far enough.

-I am Mrs. Hopewell, she said.

Oh he said, pretending to look puzzled but with his eyes sparkling.

-Good morning Mrs. Hopewell, I hope you are doing well. He paused and gave her a straight earnest look and said “lady I’ve come to speak of serious things”

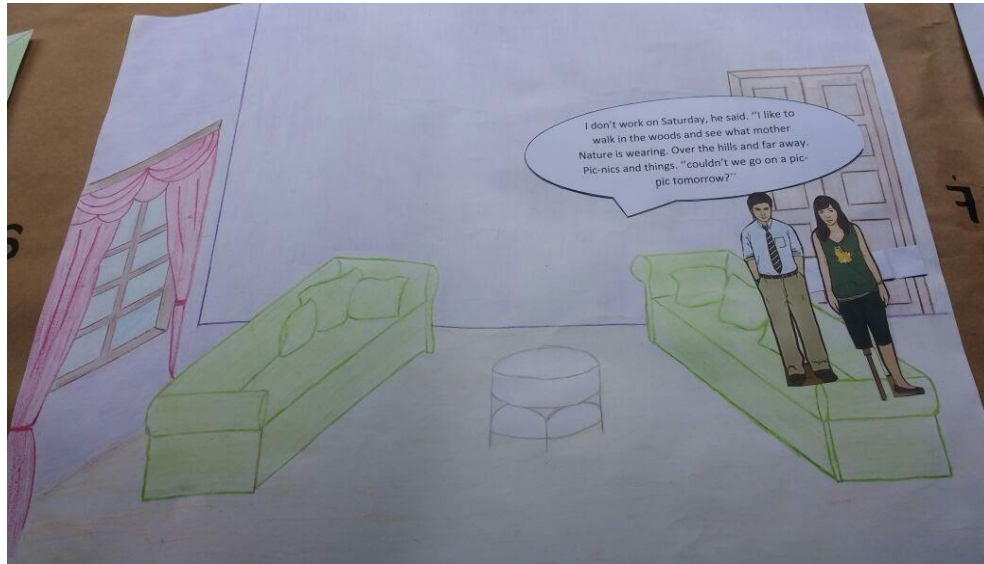
-well come in, she muttered. None too pleased because her dinner was almost ready”.

The final element in the reconstruction of this cluster is the sound, it attracts the reader through the narrative of the story, complementing the meaning making of the cluster. Students’ selection was “Paris” or “Take me to Paris” first played in 2012 by Lana de Rey. The lyrics of the song were not associated with the reconstruction; however, students’ explanation about this decision was mainly focused on the bible seller. Students’ perception about this character is associated with a relax, quiet and

humble personality that was all the time showing a poker face, giving Mrs. Hopewell the idea of being miserable and having a life that it was not perfect for him.

4.3.7 Cluster 6

Figure 4.3.7



After having convinced Mrs. Hopewell to be good country people, the bible seller accepted Mrs. Hopewell's invitation to have dinner with her family and the climax of the story starts to be developed.

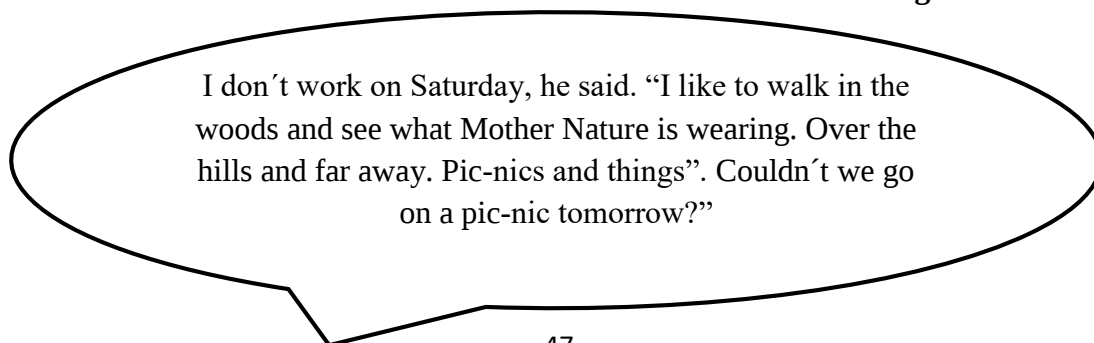
During the supper time the bible seller took advantage and described them all about his life; his childhood, health condition, and future intentions. Joy/Hulga pretended not to pay attention to him, she showed herself rude and lack of courtesy but at the same time she was observing him. After dinner Joy/Hulga cleared the dishes and the bible seller was ready to leave, he was thankful to Mrs. Hopewell for her hospitality; he packed his bible and go to the front door. Joy/Hulga had been standing in the road pretending looking for something to the distance, the bible seller stopped just in front

of her and confront her. To Mrs. Hopewell's amusement Joy/Hulga and bible seller started to talk and walk together, toward the gate (O' Connor, 1955).

Cluster 6 represents the climax of the story. Visual, linguistic and aural designs were included. According to the sequence of the story the climax of the story starts in a specific place the "road" where Joy/Hulga was waiting for the bible seller; however students opted for the living room perhaps because this place is associated with hanging up with family and friends. This cluster design contains two visual elements: a drawing and images. Kress and van Leeuwen describe "picture" as any form of constructed and framed image, for example; drawings, pictures from textbooks to scribbled personal maps (Scollon & Scollon; 2003).

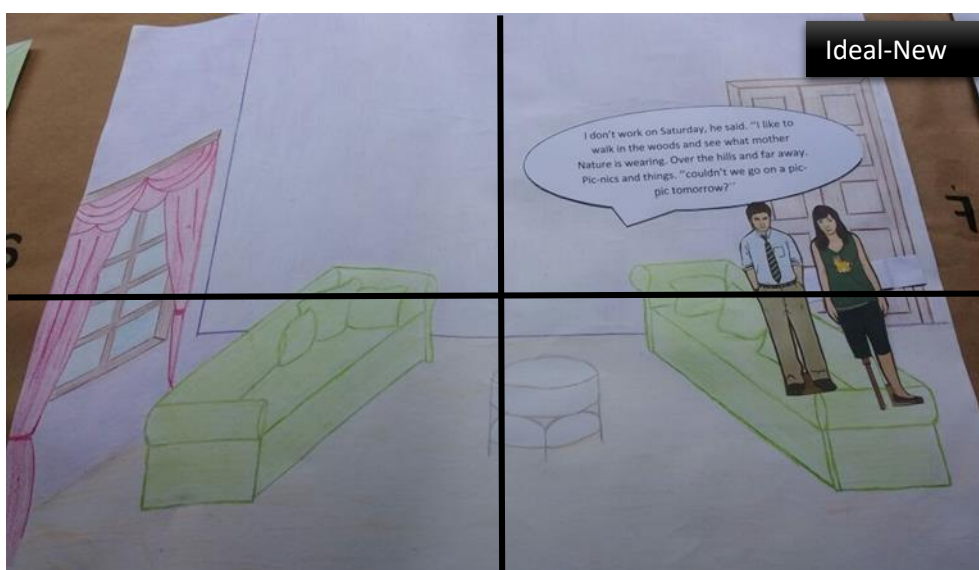
Composition is a significant element in visual semiotics and students' design is mainly focused on visual features. Two of the represented participants are the characters of the story Joy/Hulga and the bible seller that are identified as narrative structures because of the vectors that relate them. The other represented participant is found in the linguistic design, which is the text; in this case the text is categorized as a conceptual structure that lacks of direction of movement (ibid). It was typed on a white, cardboard bubble which represents interaction between the represented participants. Figure 4.3.7.1 shows the way in which students decided to represent the interaction between Joy/Hulga and the bible seller.

Figure 4.3.7.1



The information value describes the visual placement of elements, in other words the layout of the cluster and how this fact may affect the purpose of the text producer and the perception of the text consumer (Kress & van Leeuwen, 2005). If the cluster is analyzed in the triptych mode which is a mode of combining *Given* and *New*, *Ideal* and *Real* with central and margin (ibid) the cluster will be seen as in figure 4.3.7.2.

Figure 4.3.7.2



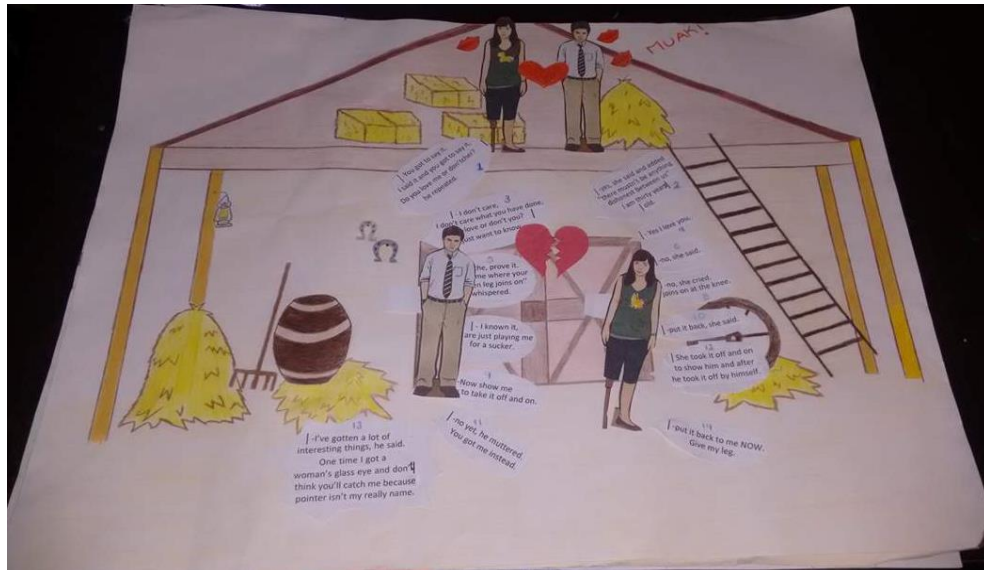
The salience elements of the clusters appear in the ideal-new zone of the cardboard, this position represents new information, a promise from the text producer and in this case the turn of the story, the climax; when Joy/Hulga accepts to go on a pic-nic with the bible seller. This information is also placed in the ideal zone, which represents the idealized essence of the information (Kress & van Leeuwen, 2006), regarding the story this part was idealized because of Joy/Hulga's pity life, she needed something excited to live to make up for all her tragedies, and cluster 6 represents what the text consumer would like to see.

Other semiotic system taken into account was modality. “It refers to the truth value or credibility of statements about the world” (Scollon & Scollon, 2003: 89); some of the factors considered in this system have to be with color and its variations. Regarding the modality of this cluster, the color used is not saturated for that reason it is identified as a low modality drawing which represents the setting of the cluster, the living room. It is important to highlight that cluster 6 is the less salience cluster within the macro-text and it lacks of color saturation, participants and framing; in some way it looks disconnected from the rest of the cluster since disconnection markers are identified such as discontinuities of color, and a big, white empty space that can be associated with decontextualization (Kress and van Leeuwen, 2006). In addition the setting did not correspond with the one described in the literary text.

The aural design for this cluster includes the music mode. The song Brillas by the soloist León Larregui complements the meaning the text producer wanted to transmit. Students’ influence for using this song has to be with the beginning of the romantic moment of the story, when everything seems to be awesome and Joy/Hulga and the bible seller are in the perfect moment, when they accept each other, no matter their conditions, they feel pleasant to be close one of the other. In addition, in this part of the story the bible seller made Joy/Hulga to think how significant she was since the first moment he saw her.

4.3.8 Cluster 7

Figure 4.3.8



After having agree their first date Joy/Hulga had imagined that she would seduce him, she imagined that the two of them walked on the storage barn beyond the two back fields. She set off for the gate at exactly ten o'clock and very carefully she escaped towards the highway to meet him. At the beginning she could not believe it was happening but the bible seller acted very convincing, he was all the time being sweet talker at her that she fall down as he really wanted it.

Cluster 7 represents the falling action of the story, it occurs right after the climax and it leads readers towards the final resolution. This cluster includes visual, linguistic and aural design. The visual design represents the setting of the cluster “the barn” where the bible seller carried out his evil plan and convinced Joy/Hulga about his fake love. Taking into account the three signifying elements of the semiotic system: information value, salience and framing the following analysis will be described. At first sight the cluster represents two important scenes from the literary text; one of them

is the representation of the romantic moment between Joy/Hulga and the bible seller in the barn, and the other scene corresponds to the point the bible seller convinced Joy/Hulga to let him see and touching her wooden leg.

During their meeting Joy/Hulga felt she was dreaming, she had never felt being kissed before neither heard too many compliments toward her. The romantic moment started and Joy/Hulga wanted to be sincere and if they were going to have a relationship, they had to speak with the truth; for that reason she told the bible seller about her true age. The bible seller did not care about that and he told her, he wanted the proof of her love, Joy/Hulga smiled, she thought she had seduced him without even making up her mind to try, then she asked how?. The bible seller got closer and whispered near to her ear “Show me where your wooden leg joins on”, Joy/Hulga was shocked to hear that suggestion, and at the beginning she was reluctant to his desire but then the bible seller played a poker face and made himself to look as a sucker; Joy/Hulga believed on him and she finally cried “It joins on at the knee”. The bible seller made her to believe that the wooden leg is what makes her different and unique. After that, the bible seller asked her to show him how to take it off and on; she allowed him to try it. For a while she thought he would run away, so she asked him to put it back on, but instead the bible seller pushed her down and began to kiss her again what made Joy/Hulga to trust on him again, however; she would not imagine what will happen then (O’ Connor, 1955).

The represented participants are narratives since they describe actions in progress and interaction between the participants. Images represent the characters of the story, speech process is represented by the use of dialogue balloons that connect images of speakers to their speech; Hallyday (1985:227) in Kress and van Leeuwen (2006) calls

this kind of structure “projective” which describes a process of connection between the participant and the content. The dialogue balloons are numbered from 1 to 14 to show organization within the cluster but also to help the text consumer to understand the sequence of the conversation. The text was taken from the original source and organized according to the way the characters’ performance is described in the story. In addition to the numerical order students placed the dialogue balloons next to the ones who said the text to avoid confusion among the text consumers. The cluster’s setting is a low modality barn drawing. An image is judged as low modality when its appearance is “less than real” or “more than real” and the key element of this judgment has to be with color, but how color can make the difference, the answer has to be with the use of color, the more color is reduced, the lower the modality; in the same way if the color is used in excess the naturalistic representation is lost and low modality is presented too (Kress and van Leeuwen, 2006). Taking into account the modality scale for color saturation in Kress and van Leeuwe (2006) the barn drawing is a high modality image since the drawing fulfill some standards such as: it does not have color saturation, it has color differentiation; students use a range of colors, and color modulation because of the use of different shapes of color, for example the use of brown color to highlight sections of the barn. The contextualization is articulated, as well as, the representation; it contains detailed background that includes objects that are commonly found in a barn such as: straw, a ladder, which is mentioned in the story as an important element within the setting, horseshoes, a candelabrum, a rake, a barrel, and a cart wheel.

The composition of the cluster can be described as a triptych, which is a combination among *Given-New*, *Ideal-Real* and *Central-Margin*; this type of

composition is based on a central element that most of the time is the most salience element. In the case of the cluster, the central part is a broken hearth; it is the key message of the cluster, and represents the falling action of the story, when Joy/Hulga felt in love with the bible seller and she accepted to say she loved him, but at the same time she realized about the kind of person the bible seller was. A mean and two-faced man who, lied to enter Joy/Hulga's house, was used to changing his name in many occasions to trick people. In the ideal zone the second scene is placed and a complete hearth is found just in the middle of the characters of the story. According to the position of the elements, the ideal zone is perceived as the promise, the idealization; and the real zone represents the true information (Kress and van Leeuwen, 2006). The organization of the scenes coincide with the story and students' design is based on what they read. Therefore, it can be said that without knowing about triptych design students organization was assertive and useful for the text consumer.

Regarding the aural design students utilized the music mode. As it was mentioned before the design of cluster 7 was divided in two scenes; therefore two songs were used for the purpose of the cluster. The first one "Sleep Walk" is an instrumental song written, recorded, and released in 1959 by brothers Santo & Johnny Farina. Students' description of their selection was associated with the romantic moment of the story, when Joy/Hulga and the bible seller kissed and said they loved each other. As it was mentioned before the use of music associated with each cluster is part of a complementation for the text reconstruction and this fact make easier for the text consumer understanding the sequence of the multimodal text.

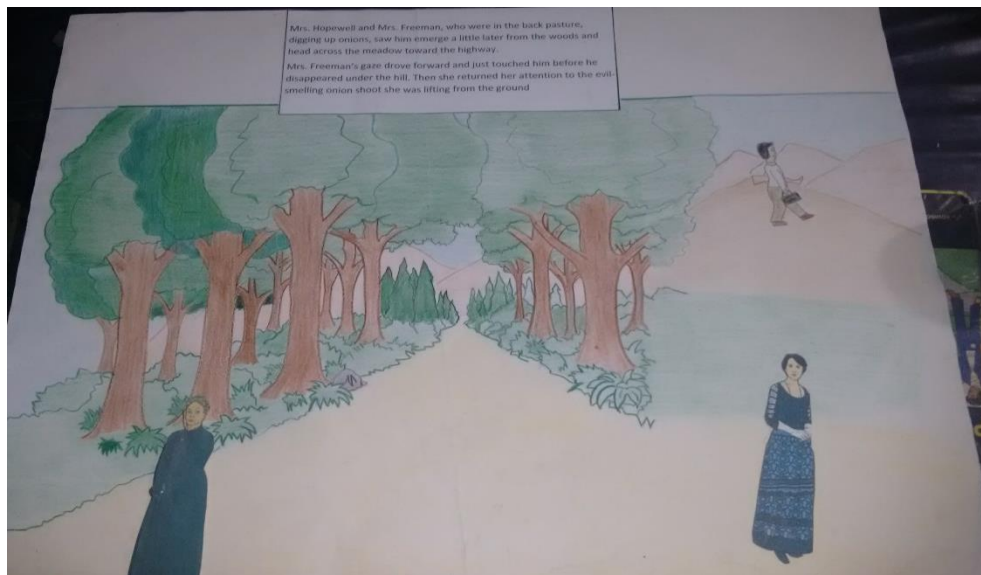
The second selection was a Spanish song "El me mintio" recorded during the 80's by Amanda Miguel an Argentinian singer. Students' description about this

selection was associated with the lyrics of the song which describes lack of affection, indifference from a man, in the same way as it happens in the story of Joy/Hulga. The selection was assertive since this part of the story described just the same meaning of the song. In addition, the most salience part of the cluster is related with Joy/Hulga's deception and students' wanted to highlight this part of the story because it is the falling action and perhaps the one that caused more impact.

4.3.9 Cluster 8

The last cluster of the macro text represents the resolution of the story. The resolution is the conclusion of the story where the unanswered questions created along the plot of the story are answered and ties up any loose ends of the plot. Figure 4.3.9 shows the design of the cluster.

Figure 4.3.9



The romantic moment ended. Everything was discovered, and the man was not good country people as Mrs. Hopewell thought instead, he was a cruel man who has

done the same trick to other women; for example he has gotten a glass eye. Pointer the bible seller was not his real name, he has had different names and he did not stay so longer in any place. When Joy/Hulga heard the true her face changed, it was almost purple and the bible seller said to her “you ain’t so smart” and “you needn’t to think you’ll catch me”, he left the girl sitting on the straw, while Joy/Hulga saw his blue figure struggling successfully over the green speckled lake. Meanwhile Mrs. Hopewell and Mrs. Freeman were in the back pasture digging up onions, they saw him emerge a little later from the woods towards the highway. Mrs. Hopewell supposed the bible seller had bought his bibles, and she said “he was so simple”, “I guess the world would be better off if we were all that simple”. Mrs. Freeman saw the bible seller disappearing under the hill and then she returned her attention to Mrs. Hopewell and said “some can’t be that simple”, “I know I never could” as she would know the bible seller and what it had happen in that barn (O’ Connor, 1955).

As well as the other clusters’ design it includes visual, linguistic and aural features. The modes vary according the category of the design. Mode is described as a semiotic resource which is socially and culturally shaped. Images, writing, layout, music, gesture, speech, and soundtrack are some examples among a list of the different modes people use to create meaning (Kress, 2010).

The visual design is compound by images and a drawing. The images represent three of the characters: Mrs. Hopewell, Mrs. Freeman and the bible seller. The represented participants are narratives; two of the participants (Mrs. Hopewell and Mrs. Freeman) are oriented toward the text consumer, the vectors of their eye gaze describe a *demand*. Halliday (1985) mentioned that the participant’s gaze demands something from the viewer, it is to say the viewer enter into some kind of an imaginary relation

with the picture (Kress and van Leeuwen, 2006). In this case the participants' gaze are perceived as warnings, although these images were used in other clusters, the position and the background used in this cluster make the text consumer to create a different meaning. In the case of the bible seller students did not use the same image that they used before to represent him. They used a man drawing in a different size, a smaller size, to create a visual effect as he was walking in the distance.

Regarding the modality of the cluster, it is important to mention that this cluster has the highest modality drawing among the other clusters. The setting of the cluster is a wood, the color used for this drawing highlight a naturalistic design. The naturalistic modality is identify because of the use of three scales of color: color saturation, color differentiation, and color modulation (Kress and van Leeuwen, 2006). All of these categories were fully articulated creating a visual trick giving the drawing a real perspective. The contextualization of the cluster is fully articulated and detailed; in addition, the representation of the setting is maximum since details of the tree' leaves, grass and rocks are identified. "A social semiotic theory of truth cannot claim to stablish the absolute truth or untruth of representations" (Kress and van Leeuwen, p. 154, 2006).

The composition of the cluster includes linguistic design which is located in the center-margin zone of the cardboard; it is typed on a white cardboard rectangle. The rectangle is framed with thin black lines and the text was taken from the literary text from page 291.

Mrs. Hopewell and Mrs. Freeman, who were in the back pasture, digging up onions, saw him emerge a little later from the woods and head across the meadow toward the highway.

Mrs. Freeman's gaze drove forward and just touched him before he disappeared under the hill. Then she returned her attention to the evil smelling onion shoot she was lifting from the ground.

The function of the text is to inform the text consumer about what the cluster is about. It is a small description of the scene to complement the meaning of the cluster.

Regarding the aural design, students decided to use a soundtrack "Requiem for a dream" which was used in 2010 for a movie with the same name. Students' explanation about this decision has to be with the fact that Joy/Hulga had lost her leg being tricked by the bible seller.

4.4 Chapter conclusion

To conclude, this section presented the analysis of the different designs and modes students use during a multimodal text reconstruction of the literary text "good country People" by Flannery O'Connor. The preliminary results show the use of visual, linguistic and aural design as the main perceptual spaces used by students in this task. Finally, the analysis also provided evidence of how the inclusion of different modes such as: color, music, images, and writing can create and complement communication without using words and how this fact can create significant learning for students since they are the agents of their own meaning making (Kress and van Leeuwen, 1996)

CHAPTER V: CONCLUSIONS

5.0 Introduction

This study aimed to identify the multimodal resources participants used to represent and shape meaning they interpreted from a mono-modal literary text and how their final reconstruction of the literary text was made. Therefore, this chapter represents the concluding section of this multimodal analysis. The organization of this chapter consists of the description of the multimodal resources participants used, and then, an explanation of the final representation of the multimodal text reconstruction. This conclusion is drawn from a close analysis of the participants' clusters used when reconstructing the mono-modal literary text "Good Country People" by Flannery O'Connor (1925-1964).

5.1 Discussion of key findings

As discussed previously in this thesis, multimodality refers to the manner in which meanings are made and interpreted "through the situated configurations across image, gesture, gaze, body posture, sound, writing, music, speech, and so on" (See 2.6). The classroom is seen as a semiotic space in which the participants receive the input they will adapt, adopt and transform into their own knowledge for some others it is the place in where many methods and approaches to teach have been tried in order to achieve learning. However, the dissatisfaction in the concept of method lead teachers to look for new ways that can be useful for them as well as for their students' individual differences. (Prabhu, 1990; Kumaravadivelu, 1994; Pennycook, 1989). Based on the last concept and associating this with education, it is important to point out that "from decades of classroom language research, much is known about the semiotic resources of language; however, considerably less is understood about the semiotic potentials of gesture, sound, image, movement and other forms of representation"

(Jewitt, 2008: 246). For that reason, this study focus on the different modes participants used during a text reconstruction, it also focuses on the manner in which they organized their final representation into a visual design form. For the purpose of this analysis and the concluding section, the grammar of visual design framework of Kress and van Leeuwen (2006) was adopted. The grammar of visual design is focused on the semiotic resources people use in order to communicate and meaning-making but mainly based on the use of signs and symbols, the semiotic modes can include: musical, visual, verbal, written, aural, gestural, etc.... (ibid). It is worthy to mention that the use of different resources maximize understanding since participants decide on the resource that best fit with their learning styles and individual differences.

5.2 Multimodal resources

The grammar of visual design framework can be used as a tool for visual analysis in a practical as well as analytical and critical purposes. For the last reason it was decided to use it in order to analyze the object of the study (text reconstruction).

The participants of this study follow specific instructions in order to organize their ideas and come up with a visual final representation; however, they had the freedom to use any material they would like in order to achieve their purpose. The visual semiotic resources used in this literary text reconstruction are going to be described based on participants, modality, and composition. As it was mentioned in chapter 4 participants of the study created a macro-text in which they decided to represent eight important events about the literary story. The events they selected represent the elements of a narrative. Cluster 1 and 2 represented the exposition of the story, cluster 3 and 4 were used to describe the conflict of the story while cluster 5 represented the rising action; on the other hand, cluster 6 was used

to show the climax, the falling action was represented by the use of cluster 7 and finally cluster 8 represented the resolution of the story board.

All the clusters used to represent the narrative of Good Country People include linguistic, audio and visual design. Regarding the linguistic design, text typed and hand written was mainly used in order to give detailed information about the characters of the story as well as to highlight interaction between the represented participants of the story. The audio designs for the clusters were represented by the use of songs. These songs represent the context of the cluster and were highly associated with the meaning participants wanted to transmit to the text consumer. Finally the visual design of each cluster contained the most salience elements because of the use of different modes such as: color, images, pictures, drawings, shapes, and bubbles speech. Participants (students) worked with modality markers in order to give the meaning they wanted according to the event they were representing; they used color saturation to highlight aspects regarding murder, illness, and mourning; in other words, to talk about tragedy. They also made use of color differentiation, color modulation and contextualization that according to Kress and van Leeuwen, (2006) the use of modality markers create an illusion of being more close to reality.

5.3 Final literary text reconstruction

The final reconstruction of the literary text will be described in this section. Regarding the materiality, participants of the study decided to use traditional material for the classroom context such as: kraft paper, card board paper, sheets of paper, colors, images, pictures, cut outs, and some written printout. It was rewarding to realize that despite the fact, participants had the opportunity to use any resource they prefer, they do not use technology. The process was observable during the sessions they had, their improvement was evident since they had

the ability to represent what they considered important. Participants' layout for this text reconstruction was to place the title of the literary text just at the top middle of the macro-text, the title placement draws the reader' attention to the upper central region of the paper in the 'ideal' zone of the macro-text, which represents "the idealized or generalized essence of the information" (Kress & van Leeuwen 2005, p. 193).

Participants decided to place the eight narrative clusters in sequence, in a standard 'western' reading path, which goes from left to right and top to bottom (ibid, p. 196). The eight clusters are ordered by numeric labeling from 1 to 8 that begins in the top left of the macro text and ends on the bottom right side of the kraft paper. This reading path is made clear and easy to follow for the text consumer; in addition, traditional comic strips, timeline stories and images are also designed with a similar, linear reading path (ibid). The numeric labeling is, in fact, controlling how the consumer navigates through the macro-text. Each of the eight clusters have a particular purpose to achieve. In this case, it refers to the elements of the narrative. The clusters provide connection between them since they are representing the plot diagram of the story. It includes the exposition, conflict, raising action, climax, falling action, and the resolution of the original literacy text but represented in a multimodal text.

5.4 Conclusion

To sum up, this chapter presented the closing discussion to data previously analyzed in the study. The key findings described how the use of different semiotic resources maximize the teaching –learning process, having a significant impact within the classroom. The use of different modes during this text reconstruction enriched the purpose of the text making the elements of the narrative look clear and organize. Finally, the use of multimodal activities

within the classroom such as the one which was performed in this study may lead better students' responses because of the inclusion of different modes associated with individual differences. It provides better learning opportunities because it leads students to develop critical thinking, it also offers new experiences of learning that increase their motivation and self-esteem.

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