Multimodal Pedagogies in the L2 Classroom: Moving from Language to a Communication Paradigm

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Multimodal pedagogies allow students to:
- Develop intersemiotic representations and understandings
- Develop multimodal literacy and critical thinking
- Participate in creating complex narrative texts
- Engage in collaborative and authentic language through engagement in genuine tasks
- Develop higher-order skills
- Improve academic and ICT skills
- Modify their identities and express their subjective worlds.

Examples

United University
Students' feedback on exercises
Perspective: Multimodal Pedagogies
Engaging with texts

Principles of multimodal pedagogies

Some recommendations

More information available at the following link:
http://www.cercll.arizona.edu
Multimodal Pedagogies in the L2 Classroom: Moving from Language to a Communication Paradigm

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My plan

• Current communication landscape
• Multimodality and Multimodal Pedagogies
• Looking at some examples
• Some recommendations
The Current Communication Landscape

An Anecdote
At a meeting held recently in Japan, an American was discussing two alternative proposals with his colleagues, all of whom were native speakers of Japanese. The American was well schooled in the Japanese language and was, indeed, often called “fluent” by those around him. At this meeting, proposal A was contrasted to proposal B, and a consensus was reached about future action, and the meeting then dismissed. Upon leaving the room the American commented, “I think the group made a wise choice in accepting proposal A.” A Japanese colleague, however, noted, “But proposal B was the group’s choice.” The American continued: “But I heard people say that proposal A was better.” The Japanese colleague concluded, “Ah, you listened to the words but not to the pauses between the words.” (Braith, 1978, p. 205)

Why did intercultural misunderstanding happen here?

New ways meaning is being designed, disseminated, and interpreted!
An Anecdote
At a meeting held recently in Japan, an American was discussing two alternative proposals with his colleagues, all of whom were native speakers of Japanese. The American was well schooled in the Japanese language and was, indeed, often called "fluent" by those around him. At this meeting, proposal A was contrasted to proposal B, and a consensus was reached about future action, and the meeting then dismissed. Upon leaving the room the American commented, "I think the group made a wise choice in accepting proposal A." A Japanese colleague, however, noted, "But proposal B was the group's choice." The American continued: "But I heard people say that proposal A was better." The Japanese colleague concluded, "Ah, you listened to the words but not to the pauses between the words." (Brislin, 1978, p. 205)
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Why did intercultural misunderstanding happen here?
How are people communicating nowadays? What does the communication landscape look like? And is second/foreign language education informed by this new communication landscape?
The Current Communication Landscape

1. **The turn to the visual:** A “trend towards the visual representation of information which was formerly solely coded in language” (Kress 1997, p. 66). “[T]he cultural and perhaps mythic dominance of the book has given way to the cultural and mythic dominance of the screen” (Kress, 2007, p. 15).
2. **The multimodal turn:**
Contemporary technologies facilitate the combination of various modes of communication such as image, sound, written language, and animation among others.
3. A different view of language and communication:

Tendency in ELT to think that language knowledge (linguistic knowledge) equals capability to communicate.

Several Scholars have criticized TESOL’s verbocentrism (Kress, 2000; Álvarez Valencia, 2016) or its ‘lingua bias’ (Block, 2014). A view that has focused solely on language (linguistic perspective) at the expense of other elements (modes) of communication: visual, spatial, gestural.
4. The development of convergent technologies: New devices are designed in such a way that different technologies and applications converge: radio, TV, internet, book etc. (Kress, 1997). Detemporalized, delocalized, and depersonalized social practices.
5. The intercultural turn: Different transcultural flows afforded by globalization either because of mobility or mediated intercultural communication offline and online.

Challenge to the role of English as a global language:
Target speaker: NS? (NS: 400 million/ NNS: over 2.0 billion–Crystal, 2008): English as a lingua franca.
Target form of communication: verbal, written, multimodal?
“English as a language dislocated from its traditional symbolic and geographic spaces and functions... language as a delocalized, dynamic, unstable, and fluid semiotic resource that interplays with other semiotic and cultural systems in complementary ways (Álvarez Valencia, 2016, p. 2-3).
New ways meaning is being designed, disseminated, and interpreted!
Multimodality and Multimodal Pedagogies

1. Multimodality: perspective that sees communication as the result of the **co-presence and co-dependency** of different modes of communication that work together to make meaning.

2. Semiotic resources: resources are the basic units of **meaning making** which include actions (e.g. gestures, sounds), materials (e.g. paper, ink) and artifacts (e.g. drawings, sculpture).

5. Design: "meaning-making is about choosing and assembling resources according to individual desire (and capability), ideological position as well as perceptions of audience and context" (Archer & Newfield, 2014, p. 50).

3. Multimodal Pedagogies: curriculum, pedagogy and assessment practices which focus on **mode** as a defining feature of instructional organization and text design in learning environments. (Stein, 2008; Alvarez Valencia, in press)

4. Transmodality: "movement of ideas across modes and an amplification or mutation of meaning derived from the different affordances that different modes bear" (Murphy, 2012, p.1969), e.g. from written text to image.
Multimodality and Multimodal Pedagogies

1. Multimodality: perspective that sees communication as the result of the co-presence and co-dependency of different modes of communication that work together to make meaning.

New London Group’s Modes of Meaning

- Visual: colors, perspective
- Aural: music, sound effects
- Linguistic: delivery, vocab, logos
- Gestural: body, kinesics, feeling/affect
- Spatial: layout, architecture

3. Multimodal Pedagogies: curriculum, pedagogy and assessment practices which focus on mode as a defining feature of instructional organization and text design in learning environments. (Stein, 2008; Álvarez Valencia, in press)
Origin

- An offshoot of MSS: Pippa Stein and Denise Newfield in South Africa.
- Stein and Newfield (2007): promote social justice and democratic values by broadening the forms of representation through which students made their meanings in language and literacy classrooms

- Stein (2008): “the forms of representation through which students are permitted to make their meanings is a critical component in constructing classrooms as hybrid, democratic spaces which value diversity and difference” (p. 144).
Re-sourcing resources:
Students' cultural semiotic resources: exchange value.

taking the resources we have which are taken for granted and invisible to a new context of situation and community to produce new meanings. Through this re-articulation in a new site, we come to see what we have in a different way: the source is re-sourced. In this sense, then, re-sourcing resources is a transformative activity that helps us come to new understandings about who we are, what we feel and what we know: it is a cognitive, affective and social activity that helps us to discover our humanity. (Stein, 2004, p. 39).
2. Semiotic resources: resources are the basic units of meaning making which include actions (e.g. gestures, sounds), materials (e.g. paper, ink) and artifacts (e.g. drawings, sculpture).
5. Design: “meaning-making is about choosing and assembling resources according to individual desire [and capability], ideological position as well as perceptions of audience and context” (Archer & Newfield, 2014, p. 5).
4. Transmodality: "movement of ideas across modes and an amplification or mutation of meaning derived from the different affordances that different modes bear" (Murphy, 2012, p. 1969), e.g. from written text to image.
What is a typical transmodal sequence that you design in your classes?
Principles of multimodal pedagogies

1. Language learning is an **embodied experience**. The act of language learning is experienced physically, linguistically, emotionally and artistically (Kramsch, 2009). Thus, learning is a multidimensional and multimodal experience.

2. They imply a shift **from language to communication and meaning making** as pivotal elements in S/FLE; a shift that arises as a reaction to the verbocentric and typographic view that has particularly governed approaches to communication in language education.

3. Written language and speech are important modes of communication, though there are **other modes** we use as resources to make meaning such as gesture, gaze, spatiality, image, color, **body movement**, which combined contribute to create meanings.

4. Meaning making is **chronotopically situated**. The meaning individuals produce is bound to a specific **time and space** but is also informed by spatio-temporal resonances of the individuals and their community’s past; that is to say, the personal as well as socio-cultural histories and social practices of their community are always at play in individuals’ meaning making practices.

5. Meaning making is ongoing and happens **across modes**. This ongoing process of meaning-making is **multimodal and transmodal** (Newfield, 2014) in that individuals draw on several modes at the same time or shift from mode to mode (e.g. from gesture to speech) to design meanings.
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Principles of Multimodal Pedagogies ...

6. Language learning is an act of ‘appropriation’ (Szende, 2016) and the result of ‘engagement’ (Bezemer & Kress, 2016) in meaning making.

7. Rather than ‘users’ of language, language appropriation positions students as potential meaning-makers or designers of meanings with semiotic resources they have available at hand.

8. Culture is an open and dynamic repertoire of semiotic resources (material bodily originated or artifacts, and non-material –discourses, ideologies, ideas, beliefs), produced, embodied, enacted, and reshaped in inter-action. Culture is appropriated in processes of socialization.

9. Most interpersonal interactions imply intercultural negotiation. When individuals engage in processes of meaning making and negotiation, it is the individuals’ diverse identity affiliations (e.g. linguistic, national, racial, ethnic, political, gender-based, age-related, physical, socioeconomic) and repertoires of semiotic resources that intersect and shape the communicative act.

10. Multimodal pedagogies are transformative: language classroom as a locus of intercultural struggle, negotiation, and construction of students’ subjectivities and identities. They acknowledge diverse forms of inequality and strive to re-source students’ semiotic resources.
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10. Multimodal pedagogies are transformative: language classroom as a locus of intercultural struggle, negotiation, and construction of students’ subjectivities and identities. They acknowledge diverse forms of inequality and strive to re-source students’ semiotic resources.
Appropriation refers to an individual’s internally motivated adoption and adaptation of meanings and cultural practices for the development of subjectivity and self-expression.
Engagement: individuals cognitive, emotional, corporeal, moral, and aesthetic involvement in meaning making.
6. Language learning is an act of ‘appropriation’ (Szende, 2016) and the result of ‘engagement’ (Bezemer & Kress, 2016) in meaning making.

7. Rather than ‘users’ of language, language appropriation positions students as potential **meaning-makers or designers** of meanings with semiotic resources they have available at hand.

8. **Culture** is an open and dynamic repertoire of **semiotic resources** (material bodily originated or artifacts, and non-material – discourses, ideologies, ideas, beliefs), produced, embodied, enacted, and reshaped in inter-action. Culture is appropriated in processes of **socialization**.

9. Most **interpersonal interactions** imply intercultural negotiation. When individuals engage in processes of meaning making and negotiation, it is the individuals’ diverse **identity affiliations** (e.g. linguistic, national, racial, ethnic, political, gender-based, age-related, physical, socioeconomic) and **repertoires of semiotic resources** that intersect and shape the communicative act.

10. Multimodal pedagogies are **transformative**: language classroom as a locus of intercultural struggle, negotiation, and construction of students’ subjectivities and identities. They acknowledge diverse forms of **inequality** and strive to **re-source students’ semiotic resources**.
Examples

Context: University
Students: Prospective teachers of English of several levels, especially 3rd semester.
Perspective: Multimodal Pedagogies
Teaching approach: Project-based, task-based.

https://languageintegratedskills3.blogspot.com/
Some recommendations

- Familiarize students with characteristics of textual genres: poster, games, infographic, documentary, meme, mind map, photo essay.

- Help students recognize that communication goes beyond the linguistic aspect: Modes and semiotic resources.

- Allow students to explore their creativity

- Think of what modes of communication and transmodal sequences would benefit your instructional goals: communicative, linguistic, content-based. Plan accordingly!

Multimodal tasks do not always require technology: games, posters, role-plays, brochures, dance, singing, handicraft...

If you plan digital multimodal tasks:
- Make sure to provide: detailed instructions (objective, step by step guidelines: how, when, where), digital resource(s), grading criteria.
- Try the digital applications yourself before assigning work on it.
- Be available to provide support.
- Help build a community and participate in it.
- Use or design rubrics to assess multimodal tasks.
- Help students recognize that communication goes beyond the linguistic aspect: Modes and semiotic resources.
Supporting Multimodal Literacy: Supplement 2

Basic Multimodal Terms Categorized by Discipline and Mode

Each discipline often has specific ways of describing elements of multimodal texts based on what is most relevant to its field. This table includes some of the basic language of multimodality used in a few different disciplines divided up by the categories of modes used in the discipline of composition. This expanded list of terms can provide more thorough ways of discussing and describing multimodal texts across disciplines.

<table>
<thead>
<tr>
<th>Linguistic</th>
<th>Visual</th>
<th>Gestural</th>
<th>Spatial</th>
<th>Audio</th>
</tr>
</thead>
<tbody>
<tr>
<td>word choice</td>
<td>color</td>
<td>facial expressions</td>
<td>arrangement</td>
<td></td>
</tr>
<tr>
<td>delivery of written text (tone)</td>
<td>style</td>
<td>hand gestures</td>
<td>organization of objects</td>
<td></td>
</tr>
<tr>
<td>sentence and paragraph organization</td>
<td>size</td>
<td>body language</td>
<td>proximity between people and objects</td>
<td></td>
</tr>
<tr>
<td>coherence of ideas</td>
<td>perspective</td>
<td>interactions between people</td>
<td>emphasis or accent in spoken voice</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Basic design terms</th>
<th>headline or header versus body text legibility</th>
<th>color (primary, secondary or tertiary)</th>
<th>saturation</th>
<th>contrast</th>
<th>repetition or rhythm</th>
<th>line (in terms of line quality)</th>
<th>emphasis or hierarchy of objects or people</th>
<th>layout</th>
<th>alignment</th>
<th>proximity</th>
<th>negative/white space</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Basic visual art terms</th>
<th>color (harmonious, monochromatic, warm, cool)</th>
<th>shape</th>
<th>texture</th>
<th>contrast</th>
<th>contour versus flat</th>
<th>line (in terms of compositional direction)</th>
<th>repetition or rhythm</th>
<th>composition (balanced, symmetrical, asymmetrical)</th>
<th>perspective</th>
<th>size or scale</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Basic video/film terms</th>
<th>dialogue</th>
<th>camera angle</th>
<th>movement/editing (continuous or discontinuous)</th>
<th>music</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>narration</td>
<td>lighting</td>
<td>setting</td>
<td>focus</td>
</tr>
</tbody>
</table>

Taken from: https://lsa.umich.edu/content/dam/sweetland-assets/sweetland-documents/teachingresources/SupportingMultimodalLiteracy/
- Familiarize students with characteristics of textual genres: poster, games, infographic, documentary, meme, mind map, photo essay.
- Allow students to explore their creativity

If you plan digital resources:
- Make sure to test instructions (e.g., how to use the app)
Introduce yourself to your classmates

Across:
2. D A
3. L
5. E N
8. E
9. O R
10. O
11. A
12. M
13. E N
14. L Z

Down:
1. 100%
2. Ants
4. Hands
5. Emojis
6. People
7. Heart
11. Drawing
14. Leaves

Clues:
1. 100%
2. Ants
3. Drawing
4. Emojis
5. Heart
6. People
7. Ants
8. Drawing
9. Leaves
10. Emojis
11. Drawing
12. People
13. Drawing
14. Leaves
¿Quién soy yo?
Por una equivocación del doctor
Mis papás creyeron que nacería siendo un señor
Destinada a ser llamada Leonardo
Llegué a este mundo y cambié el rumbo de ese cielo.

Nombre: Camila, blanca, crespo y mona
Creci en un hogar sin llevar puesta una corona
Mamá sin papá a su lado
Tuvo que engrasar el doble en su trabajo
Con dos niñas bajo su brazo
Nos forjó en valores y nos alejó del fracaso.

De la mano de mis abuelos;
Mamá pudo emprender mejor su vuelo
Laborando arduamente y ocupada la mayor parte de los días
Estaba tranquila porque sus hijos tenían lo que necesitaban en sus vidas.

Admiración y agradecimiento por mi familia tengo
Pues por su trabajo en equipo soy quien soy por dentro.
Gracias por su atención y preocupación
Creo como una niña responsable y dedicada a su educación.

Siempre he evitado los conflictos y las peleas
Mi tranquilidad y paciencia me evitan esas escenas
Tolerancia y raciocinio intento tener.
Para no desgastarme sin una razón de ser.

En familia es todo lo contrario
Pues el malogro fue hereditaría
Sin embargo, el enfrentamiento y la discusión
Nunca han acabado con el valor de la unión.

Mi círculo de amigos no es ostentoso
Pero es mejor la calidad y no la cantidad
Aun con cara de pufo y seriedad
Obtuve amistades en variedad.

Soy amable, timida, romántica e insegura
Me encanta hacer mis labores con dedicación pura
Solía huir ante el trato con otras personas
Ahora me siento cómoda al hacerlo en mi trabajo a todas horas.

Creo en Dios y tengo fe en él
Pero la religión ya no hace parte de mí ser
No soy saludable, como mal y no me ejerzo
Aunque soy consciente de que Mejorar necesito.

No me gusta ser el centro de atención
Por eso escogí la discreción
Pero la universidad me ha enseñado
Que diferentes roles, en mí, han de ser presentados.

Univiva ha tenido un gran impacto en mi vida
Alejó miedos de los que antes huía
Ahora que he aprendido a enfrentarlos
Me doy cuenta de que sólo era cuestión de intentarlo.

He cambiado por las relaciones interpersonales que he construido
Nuevas experiencias y mayor conciencia he adquirido
Ahora puedo decir que me he conocido mucho mejor
Pero todavía faltan tiempo y lugares para seguir descubriendo quién soy.
How do you conceptualize pedagogy?

3D design by student of Seminar on Pedagogy
Think of what modes of communication and transmodal sequences would benefit your instructional goals: communicative, linguistic, content-based. Plan accordingly!
Multimodal tasks do not always require technology: games, posters, role-plays, brochures, dance, singing, handicraft...
If you plan digital multimodal tasks:

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Table 1: The theory-driven design rubric developed in the study

<table>
<thead>
<tr>
<th>Design elements</th>
<th>Evaluation questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linguistic design</td>
<td>- Was the linguistic content comprehensible without major grammatical errors?</td>
</tr>
<tr>
<td></td>
<td>- Was the linguistic content structured in a logical and organized manner?</td>
</tr>
<tr>
<td></td>
<td>- How did the linguistic design represented in the multimodal text enable or limit the author's communication of meaning?</td>
</tr>
<tr>
<td>Visual design</td>
<td>- Did the author adopt a visual theme?</td>
</tr>
<tr>
<td></td>
<td>- Did the author carefully design the use of color and typology to reflect the selected visual theme?</td>
</tr>
<tr>
<td></td>
<td>- If chosen to use, did the author make meaningful use of available visual elements, such as graphics, to construct meaning in a cohesive manner?</td>
</tr>
<tr>
<td></td>
<td>- How did the visual design represented in the multimodal text enable or limit the author’s communication of meaning?</td>
</tr>
<tr>
<td>Gestural design</td>
<td>- Did the author make use of any animated elements or special effects to design dynamic sequencing of the content?</td>
</tr>
<tr>
<td></td>
<td>- If chosen to use, was the animation used purposefully and meaningfully to complement or supplement the other design modes for meaning construction in a cohesive manner?</td>
</tr>
<tr>
<td></td>
<td>- How did the gestural design represented in the multimodal text enable or limit the author's communication of meaning?</td>
</tr>
<tr>
<td>Auditory design</td>
<td>- Did the author make use of any auditory elements, such as music, sound effect or narration?</td>
</tr>
<tr>
<td></td>
<td>- If chosen to use, were the auditory elements used purposefully and meaningfully to complement or supplement the other design modes for meaning construction in a cohesive manner?</td>
</tr>
<tr>
<td></td>
<td>- How did the auditory design represented in the multimodal text enable or limit the author’s communication of meaning?</td>
</tr>
<tr>
<td>Spatial design</td>
<td>- Did the author adopt a specific layout to structure design elements?</td>
</tr>
<tr>
<td></td>
<td>- If chosen to use, did the author make use of text alignment and margins as design elements to complement or supplement the other design modes for meaning construction in a cohesive manner?</td>
</tr>
<tr>
<td></td>
<td>- How did the spatial design represented in the multimodal text enable or limit the author’s communication of meaning?</td>
</tr>
</tbody>
</table>
Table 6.1. Assessing Rhetorical Uses of Multimodality

<table>
<thead>
<tr>
<th>Questions applied to all genres of texts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Multimodal Impact/Statement:</td>
</tr>
<tr>
<td>• What modes are chosen to give a particular effect?</td>
</tr>
<tr>
<td>• What is the effect?</td>
</tr>
<tr>
<td>• What modes are especially useful in creating a particular effect?</td>
</tr>
<tr>
<td>• What colours give an effect?</td>
</tr>
<tr>
<td>• What details have been chosen to create an effect?</td>
</tr>
<tr>
<td>• What message is the text telling its audience? How do you know?</td>
</tr>
<tr>
<td>• What rhetorical devices are used to evoke a statement?</td>
</tr>
<tr>
<td>Multimodal Organization:</td>
</tr>
<tr>
<td>• What is the text layout? Why is it this one and not another?</td>
</tr>
<tr>
<td>• What other medium could the author have used? How would it be different?</td>
</tr>
<tr>
<td>• Is there a dominant mode? If so, what is it?</td>
</tr>
<tr>
<td>• Where does the most important information sit on the page?</td>
</tr>
<tr>
<td>• What information is put in the background and why?</td>
</tr>
<tr>
<td>Multimodal Salience:</td>
</tr>
<tr>
<td>• What mode is privileged? How do you know?</td>
</tr>
<tr>
<td>• What mode is obscured? Why?</td>
</tr>
<tr>
<td>• What is darker and what is lighter? What is the significance of shading to the content?</td>
</tr>
<tr>
<td>• Where are major elements positioned?</td>
</tr>
<tr>
<td>• Where are the viewer’s eyes directed?</td>
</tr>
<tr>
<td>Multimodal Coherence:</td>
</tr>
<tr>
<td>• Do elements work in unison or at odds with each other?</td>
</tr>
<tr>
<td>• Are there patterns in the design or content? What are they?</td>
</tr>
<tr>
<td>• How is coherence created?</td>
</tr>
<tr>
<td>• Are major elements balanced or not balanced?</td>
</tr>
<tr>
<td>• Is there juxtaposition, overlapping, or proximity in the text?</td>
</tr>
</tbody>
</table>

Source: Adapted from Cynthia Selfe’s framework, 2007.
<table>
<thead>
<tr>
<th>Criteria</th>
<th>1 point</th>
<th>2 points</th>
<th>3 points</th>
<th>4 points</th>
<th>Other comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Writing Craft</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Creativity</td>
<td>This piece lacks originality</td>
<td>This piece has few originality</td>
<td>This piece has some originality</td>
<td>This piece is very creative</td>
<td></td>
</tr>
<tr>
<td>Content</td>
<td>The content has no relevance to the story</td>
<td>The content has little relevance to the story</td>
<td>The content has some relevance to the story</td>
<td>The content is clearly relevant to the story</td>
<td></td>
</tr>
<tr>
<td>Theme</td>
<td>This piece lacks focus, with no messages</td>
<td>This piece conveys theme and messages but with some confusing points.</td>
<td>This piece conveys theme and messages but with a few confusing points</td>
<td>This piece conveys clear theme. It is focused and the messages are addressed perfectly.</td>
<td></td>
</tr>
<tr>
<td><strong>The Use of Technology</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Image</td>
<td>Images lack originality and don’t match the subject</td>
<td>The use of images somewhat strengthens the messages</td>
<td>The use of images makes the message fairly strong.</td>
<td>The use of images is effective and enhances the performance of the video.</td>
<td></td>
</tr>
<tr>
<td>Audio</td>
<td>The use of the audio is inappropriate</td>
<td>The use of the audio somewhat enhances the performance.</td>
<td>The use of the audio fairly enhances the performance.</td>
<td>The use of the audio enhances the video effectively.</td>
<td></td>
</tr>
<tr>
<td>Editing Skill</td>
<td>Transitions, effects are inappropriate to the subject and distract from the video</td>
<td>Some transitions and effects are appropriate to the subject</td>
<td>Most Transitions and effects are appropriate to the subject</td>
<td>Transitions and effects are appropriate to the subject, add to the flow of the video</td>
<td></td>
</tr>
</tbody>
</table>
Invitation
Join the SIG: CALL/CMC and Multimodal Pedagogies
https://asocopisigcallcmc.blogspot.com

More multimodal tasks:
http://languageintegratedskills3.blogspot.com/

Thank you!!!

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References


Multimodal Pedagogies in the L2 Classroom: Moving from Language to a Communication Paradigm

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Interinstitutional Doctoral Program
Universidad del Valle

CERCLL
University of Arizona
November 18, 2020

Examples
- Visuals: Mind maps, diagrams, timelines
- Audio: Music, sound effects
- Text: Readings, captions
-手势:手势,手势
- 布景: 布景, 布景

Principles of multimodal pedagogies
- Audience
- Purpose
- Modality
- Genre
- Identity

Some recommendations
- Collaborative activities
- Project-based learning
- Reflective journals
- Oral presentations

Multimodal pedagogies aim to
- Enhance students' engagement and motivation
- Promote critical and creative thinking
- Foster communication
- Develop metacognitive skills
- Encourage visual and kinaesthetic learning

Prezi