The Knowledge Processes Framework and Multiliteracies in Upper Secondary School English Textbooks *ENA 3 Cultural Phenomena (LOPS2016)*, *Insights Course 3* and *On Track 3*

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Tässä pro gradu –tutkielmassa tutkin, kuinka monilukutaito ja erityisesti tietoprosessit (knowledge processes) on otettu huomioon uuden opetussuunnitelman mukaisissa lukion englannin kielen oppikirjoissa. Tutkimuksessa myös selvitetään, miten tietoprosessien viitekehys (KP framework) toimii lukion englannin oppimateriaalien tutkimuksessa. Tutkimuksen materiaalina ovat lukion uuden opetussuunnitelman mukaiset englannin kielen kurssikirjat: *ENA 3 Cultural Phenomena (LOPS2016)*, *Insights Course 3* ja *On Track 3*.

Uusi opetussuunnitelma tuli voimaan Suomen lukioissa syksyllä 2016. Lukion opetussuunnitelman (LOPS) mukaan monilukutaitoa tulisi käsitellä kaikissa oppiaineissa. Koska englannin kielellä on tärkeä asema maailmankielenä, voidaan myös monilukutaitoa, taitoa tulkita ja analysoida tietoa eri muodoissa, ja sen opettamista pitää erityisen merkittävänä taitona opintoja ja elämää ajatellen. Tietoprosessien viitekehys voi auttaa sekä opettajaa että opiskelijaa ymmärtämään ja käsittelemään erilaisia tekstejä eri tavoin.

Tutkimuksen ensimmäisessä osassa esitellään teoreettinen viitekehys, eli mitä monilukutaito tarkoittaa sekä selvitetään eri tietoprosessit (knowledge processes): tunnetun ja uuden kokeminen (experiencing the known and the new), nimeämällä ja teorian avulla konseptualisointi (conceptualising by naming and with theory), funktionaalinen ja kriittinen analysointi (analysing functionally and critically) ja asianmukaisesti ja luovasti soveltaminen (applying appropriately and critically). Lisäksi käsitellään opetussuunnitelmaa ja englannin opetusta lukiossa.

Tutkimuksen toisessa osassa esitellään materiaali ja sekä analyysi siitä, miten eri tietoprosessit esiintyvät materiaalissa. Analyysissa käytetään kvalitatiivisia ja kvantitatiivisia tutkimusmenetelmiä. Tutkimuksen tulokset osoittavat, että kaikki tietoprosessit on otettu huomioon kaikissa uuden opetussuunnitelman mukaisissa englannin kielen tekstikirjoissa. Yleisimmät kategoriat kaikissa kirjoissa olivat uuden kokeminen ja nimeämällä konseptualisointi. Harvinaisimmat kategoriat kaikissa kirjoissa olivat teorian avulla konseptualisointi, kriittinen analysointi ja luovasti soveltaminen. Tuloksissa todetaan myös, että tietoprosessien viitekehys soveltuu oppimateriaalitutkimukseen.

Avainsanat: monilukutaito, tietoprosessit, oppikirja-analyysi, sisällönanalyysi, lukion englanti

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1. Introduction

The ability to read and write is an integral part of living in the modern world. However, due to the development of technology and the fact that more and more people have access to the internet every day, the way we read is changing. The Oxford English Dictionary (*OED online*) defines 'literacy' as "The quality, condition, or state of being literate; the ability to read and write." However, it could be stated that in today's society being literate involves much more than only being able to read and write traditional text forms. Text is not only ink on paper. The things we read today can combine writing, images, moving images, sound, and possibly many more aspects. It can be available either in print or in digital form.

In addition, the ability to process and analyse different forms of text from different sources can be viewed as a big asset in the globalised world. One might have to be able to use or recognise different registers to communicate with people from all over the world or one might have to be sufficiently formal or informal depending on the context. These skills can be learned over time but it can be considered important that these issues are addressed already in schools. Thus, it could be suggested that learning multiliteracies, ways to view text and information in multifaceted ways, should be taken into consideration in education.

In today's world English has an important role as the lingua franca of our time. It could be stated that almost everyone is expected to be able to communicate in English in one form or another. This is one of the reasons why English has a particular status in Finnish comprehensive and upper secondary schools. For example, the language skill level that a student should obtain when he or she finishes their studies in upper secondary school is higher in English than in any other foreign language. Since a lot of information is available in different forms in English, it can be considered important for students to be able to process and analyse the information that they encounter, which is one of the reasons why multiliteracies and the knowledge processes framework should be addressed in schools.

Multiliteracies has also been embedded in the recently updated Finnish National Curriculum. Since multiliteracies should be addressed in all subjects in upper secondary school, it is important to study the materials used in teaching. As textbooks are still widely used in teaching, I chose them as the material for this study. This thesis will analyse and compare three different textbooks from three different publishers intended for the third English course in upper secondary school; *ENA3 Cultural Phenomena (LOPS 2016)*, *Insights Course 3* and *On Track 3*. The textbooks for the third English course in upper secondary school were chosen for the study because the first two English courses can be considered transition courses between upper comprehensive and upper secondary school. Thus, it could be speculated that the third course could offer more in the field of multiliteracies. The aim of this study is to give an overview on how multiliteracies and especially the knowledge processes framework have been addressed in the textbooks.

The main research questions are as follows:

- Which knowledge processes do the textbooks deal with and how?

- How multiliteracies has been taken into account in the textbooks?

- Is there an emphasis on a specific knowledge process, and if there is, is it consistent in all three textbooks?

- Is the knowledge processes (KP) framework applicable for the analysis of English as a foreign language textbooks?

This study belongs to the field of applied linguistics as it combines language, pedagogy and content analysis. It will offer a new point of view to the analysis of upper secondary school English textbooks. It will also be an addition to the field of study on multiliteracies and particularly to the use of the knowledge processes framework as a tool of analysis and as an educational tool. There are some studies on teaching materials that use the KP framework as

an analysis tool, but my study will offer a novel perspective on this since I will analyse and compare three English textbooks for Finnish upper secondary school.

The structure of my study is as follows: in section two I will introduce the theoretical framework for my study. In the third section of my thesis I will discuss the role of the National Curriculum of Finland and English in upper secondary school. In the fourth section I will present my material in further detail and explain the methods of my study. Section five deals with the analysis of the textbooks and I will further discuss the findings in the following section. Section seven includes the concluding remarks of my thesis.

2. Theoretical Framework

This section presents the theoretical basis for the thesis. Firstly, a definition of multiliteracies is offered. In addition, the different aspects of multiliteracies are explained. Secondly, the different knowledge processes and the sub-processes that will be used in the analysis of the exercises on multiliteracies in upper secondary school English textbooks are introduced. In addition, some previous studies on multiliteracies in education and in materials analysis are discussed. Finally, the topic of literacy in a second language is briefly discussed with the focus on English as a foreign language.

2.1 Multiliteracies

'*Multiliteracies*' was introduced as a term to perceive literature and especially literacy education and pedagogy in a novel way (e.g. New London Group 1996, Hujser 2006, 24). The term was first introduced by the New London Group, a group of ten "distinctly different people" with different professional and educational backgrounds (New London Group 1996, 3). The group and their respective professional backgrounds are presented in the following excerpt:

> Courtney Cazden from the United States has spent a long and highly influential career working on classroom discourse, on language learning in multilingual contexts, and, most recently, on literacy pedagogy. Bill Cope, from Australia, has written curricula addressing cultural diversity in schools, and has researched literacy pedagogy and the changing cultures and discourses of workplaces. From Great Britain, Norman Fairclough is a theorist of language and social meaning, and is particularly interested in linguistic and discursive change as part of social and cultural change. James Gee, from the Unites States, is a leading researcher and theorist on language and mind, and on the language and learning demands of the latest "fast capitalist" workplaces. Mary Kalantzis, an Australian, has been involved in experimental social education and literacy curriculum projects, and is particularly interested in citizenship education. Gunther Kress, from Great Britain, is best known for his work on language and learning, semiotics, visual literacy, and the multimodal literacies that are increasingly important to all communication, particularly the mass media. Allan Luke, from Australia, is a researcher and theorist of critical literacy who has brought sociological analysis to bear on the teaching of reading and writing. Carmen Luke, also from Australia, has written extensively on feminist pedagogy. Sarah Michaels, from the United

States, has had extensive experience in developing and researching programs of
classroom learning in urban settings. Martin Nakata, an Australian, has researched
and written on the issue of literacy in indigenous communities.
(New London Group 1996, 3)

The New London Group was concerned with what the "changes in our working lives, our
public lives as citizens, and our private lives as members of different community lifeworlds"
would be like in the future with for example the introduction of technology and the
availability of the internet in our daily lives (1996, 5). In addition, the world has globalized at
a rapid pace since the mid-1990s; "Cultural and linguistic diversity are now central and
critical issues" (ibid., 8).

Today technology can be viewed as an integral feature of our lives and we are
constantly bombarded with information from different sources. This situation could also be
described as information being available to us at all times. The New London Group (1996, 4)
points out that "… the multiplicity of communications channels and media, and the increasing
saliency of cultural and linguistic diversity" has created a need to process information in
many ways. These can be regarded as some of the reasons why multiliteracies should be
included in the literacy pedagogy in schools today.

In addition, the New London Group (1996, 7) emphasizes the necessity of being
multiliterate in today's working life: "

[…] we [the teachers] need to tread a careful path that provides students the
opportunity to develop skills for access to new forms of work through learning the
new language of work […] Students need to develop the capacity to speak up, to
negotiate, and to be able to engage critically with the conditions of their working
lives.

Thus, including multiliteracies into education can be seen as enhancing the students'
opportunities and abilities in the working life.

Cope and Kalantzis (2015, 2-3) state that multiliteracies can be considered consisting of
three different aspects: "the 'why' of Multiliteracies, the 'what' of Multiliteracies, and the

'how' of Multiliteracies." These different properties of multiliteracies will be further explained in the following sections.

2.1.1 The 'why' of multiliteracies

As stated in the previous section, society is changing and it has already changed quite significantly. In order to ensure that students receive the skills necessary for functioning in future studies and working life, it can be argued that teaching multiliteracies in schools is essential. This sub-section will address the issue of why multiliteracies can and should be considered an essential part of today's education.

According to Kalantzis and Cope (2012, 44), the knowledge systems that are accessed via "the reading and writing spaces of computing devices" are becoming increasingly important in the working life today. Thus, multiliteracies can be seen as the literacy of the "knowledge society" (ibid.). Kalantzis and Cope (ibid., 44-47) describe today's workplace as "post-Fordist", which means that the old hierarchical workplace is turning or has already turned into a more collaborative work place where everyone is expected to be able to do more than one job and to be able to learn and find out about new things continuously. In addition, informality can be viewed as an integral part of the workplace in the post-Fordist culture (New London Group 1996, 6, Kalantzis & Cope 2012, 47). This can be explained by the increase of working in teams and the rise of communication that occurs within the teams, for example emails and other forms of instant messages (ibid.).

The ability to communicate effectively and in different forms can be seen as one of the most central needs of the workplace today. Employees should be "participant", "thoughtful", "reflexive", "boundary-crossing" and "multimodal communicators" (Kalantzis & Cope 2012, 49). All the previously mentioned qualities require the communicator to be active, to think critically of their own work as well as the information they find, and to be able to shift

"between modes" of communication "as and when necessary" and "reading relevant communication differences and communicating effectively across these differences" (ibid.). What essentially then can be regarded as relevant for the workplace in the society today is the ability to communicate and to process and produce information in different ways. Taking multiliteracies into consideration in education can aid to fulfil these requirements.

Multiliteracies can also be considered essential in day-to-day life. Through globalisation, increased migration and thus "the diversification of local communities" bring different people from various origins together (Kalantzis & Cope 2012, 50). This change in society can also be seen in schools – students and pupils from various backgrounds take part in the same classes. "Cultural and linguistic diversity" can and should be viewed as "a classroom resource" and consequently "the most important skill students need to learn is to negotiate differences in social languages, dialects, code-switching and hybrid cross-cultural discourse" (ibid., 52). Language skills, or even language awareness, can aid students to develop their own abilities as learners:

> When learners juxtapose different languages and patterns of meaning-making, they gain abilities to think about their thinking (metacognition) and to think about their language use (metalinguistic awareness). (Kalantzis & Cope 2012, 52)

In addition, raising language awareness can be considered one of the aims of multiliteracies pedagogy (Lo Bianco 2002, 101).

Furthermore, the availability of technology and different media and communication channels can be deemed as contributing to the diversification and globalisation of society. Citizens are not only passive consumers but can actively make decisions about what sort of information they wish to consume, how, when, where and with whom they wish to use it and even create it themselves (Kalantzis & Cope 2012, 53-54). Thus "the viewer becomes the user. Transmission is replaced by user-selectivity" (ibid., 54). As our lives become more interactive, we can create many different identities (ibid., 55). These new layered identities

require that we be "proficient as we negotiate the many lifeworlds each of us inhabits and the

many lifeworlds we encounter in our everyday lives" (ibid.). Due to the fact that

communication occurs on different platforms that often are related to technology in one way

or another, and as it can be considered highly probable that this trend will continue in the

future, it could be argued that the different ways and possibilities of communicating should be

taken into account in education as well. As Walsh (2010, 216) contends:

> More than ever teachers need to prepare their students for the new literacy
> practices and discourses that have become embedded in online social interaction.
> More than ever students need to able to identify the authenticity and ideology of
> texts and messages, and to critically evaluate the purpose and audience that
> specific texts are designed for. With the sophistication possible with designing
> texts, students need not only to be able to use and manipulate new technologies
> but to be able to consider the best way to use these for their purpose and audience.

All in all, including multiliteracies into education can be viewed as aiding students to

manage with their future lives as active members of society:

> In terms of multiliteracies, the questions inherent within reading comprehension
> exercises are expanded beyond a dualistic notion of reading and writing, and
> include aspects such as visual literacy if images are involved in the source
> material, and critical literacy, that is the purposeful questioning of text for
> prejudice or silences and that might determine the political or social usage of the
> text in question. Multiliteracies is therefore a platform for the multiple elements
> that converge in educational practice as it is performed in formal and informal
> situations. (Cole D. & Pullen L. 2010, 2)

The inclusion of different media into the everyday lives of citizens cannot be avoided and

thus it can be considered imperative to help students use and consume the information

available in a purposeful and meaningful way.

2.1.2 The 'what' of multiliteracies

When addressing the issue of what is included in multiliteracies, the 'what' can be divided

into two parts: "the 'multi' of enormous and significant differences in contexts and patterns of

communication, and the 'multi' of multimodality" (Cope & Kalantzis 2015, 3). This sub-section will focus on explaining the meanings behind the two different multis of multiliteracy.

When discussing the first instance, the multiple ways of communicating, attention is drawn to the ever more technological way of life and way of communication. Moreover, the first 'multi' also refers to "the variability of meaning-making in different cultural, social or domain-specific contexts" (Cope & Kalantzis 2015, 3). Consequently, the ability to just read text is not enough but one should be able to read and decipher and respond to it in the right way depending on the context. Marenzi (2014, 24) points out that education has a vital role in ensuring that these skills are acquired and that schools should create such "learning conditions" that would aid the students to "interact in familiar, as well as unfamiliar contexts." Emphasis is put on the active role of the learner: "the enormous role of agency in the meaning-making process" should be taken into consideration and as a result "meaning-making is an active, transformative process" (Cope & Kalantzis 2009, 175).

Thus, as stated previously, students are guided to be active participants, not passive viewers. The internet can be considered becoming, or having already become, an unavoidable part of all our lives, no matter our age (Marenzi 2014, 22). Participating in each other's lives through various means via the web is not uncommon (ibid. 22-23). Even collaboration can be regarded as part of the internet and information age in general: "users who not only find information but become authors at the same time" (ibid., 23). "Social software" is created by its users and this also offers "an opportunity for social interaction. Creativity, sharing and collaboration are encouraged; users create content […] and make it available to others who may in turn intervene and contribute to it adding their own comments or materials" (ibid). However, this can create reliability issues concerning the content and thus viewer discretion is advised (ibid.). Hence, information and content is available to us at all times but we should also be able to use it in an appropriate way.

The second 'multi' of multiliteracies refers to multimodality – the reality of "the new information and communications media" (Cope & Kalantzis 2015, 3). Bezemer and Kress (2008, 171) define "mode" as "a socially and culturally shaped resource for making meaning." The content that we consume or read today is not confined to traditional written language on paper or on screen (Cope & Kalantzis 2009, 178). Rather, content that can be "read" can be almost anything; it is multimodal, as can be viewed in the following figure:

- **Written** writing and reading—handwriting, the printed page, the screen.
- **Oral -** live or recorded speech; listening.
- **Visual -** still or moving image (representing meaning to another); view, vista, scene, perspective (representing meaning to oneself).
- **Audio -** music, ambient sounds, noises, alerts (representing meaning to another); hearing, listening (representing meaning to oneself).
- **Tactile -** touch, smell and taste. Kinaesthesia, physical contact, skin sensations (heat/cold, texture, pressure), grasp, manipulable objects, artefacts, cooking and eating, aromas.
- **Gestural -** movements of the hands and arms, expressions of the face, eye movements and gaze, demeanours of the body, gait, clothing and fashion, hair style, dance, action sequences, timing, frequency, ceremony and ritual.
- **Spatial -** proximity, spacing, layout, interpersonal distance, territoriality, architecture/building, streetscape, cityscape, landscape.

Figure 1. "The 'What' of Multiliteracies (2): Multimodality" (taken from: Multiliteracies – Theory, n.d.)

All the above modes of making meaning are included in multiliteracies, and consequently it could be stated that traditional literacy teaching that only concerned reading the written word cannot be considered sufficient in literacy teaching today. Cope and Kalantzis (2009, 179) note that "traditional literacy does not recognize or adequately use the meaning and learning potentials inherent synaesthesia." By synaesthesia they mean "the process of shifting between modes and re-presenting the same thing from one mode to another" (ibid.).

The different modes of making meaning are usually combined (Bezemer & Kress 2008, 171). However, "meaning expressed in one mode cannot be directly and completely translated

into another" and hence modes cannot be considered "simply parallel" (Cope & Kalantzis 2009, 180):

> The movie can never be the same as the novel. The image can never do the same thing as the description of a scene in language. The parallelism allows the same thing to be depicted in different modes, but the meaning is never quite the same. In fact, some of the differences in meaning potential afforded by the different modes are fundamental.

Bezemer and Kress (2008, 171) note that "modes have differing *modal resources*." For example, when writing, the writer can make use of "syntactic, grammatical, and lexical resources, graphic resources […], resources for "framing" …" (ibid.). In addition, "modes have different *affordances* – potentials and constraints for making meaning" which means that through the choice of mode the "sign makers" can convey their message in different ways depending on "the rhetor's interest and sense of the needs of the audience" (ibid., 171-172). However, the exact same meaning cannot be achieved (Cope & Kalantzis 2009, 180). The "paradoxical mix of parallelism and incommensurability between modalities" can be considered one of the reasons why including multiliteracies in today's pedagogy should be viewed as important (ibid.). Furthermore, the understanding of meaning through different modes can even help the learner – something that seems challenging in writing can be much more approachable through images, for example (ibid.).

2.1.3 The 'how' of multiliteracies

The 'how' of multiliteracies addresses the issue of including multiliteracies into education and into pedagogy. As has been mentioned in the previous sections, the increasing availability of the internet, different media and different methods of communication have changed the society drastically over the course of the last 20 years. This change should also be taken into consideration in the literacy pedagogy at schools today:

> […] in the case of literacy, new digital media environments offer different forms of text, networked communication and multimedia composition which necessitate the development of evolving ICT and multiple mode design capabilities (multimodal literacy) in conjunction proficiency in reading and writing traditional print texts. Therefore, students must now be taught how to read, view, write and create multimodal texts. These require new navigation concepts, comprehension and design skills alongside highly valued, customary literate indicators for improving reading and writing practices in schools. (Neville 2015, 211)

Cope and Kalantzis (2009, 184) argue that "a pedagogy of multiliteracies is characteristically transformative as it builds on notions of design and meaning-as-transformation […] Learning is a process of self-re-creation. Cultural dynamism and diversity are the results." In addition, "human knowledge" can be regarded as "embedded in social, cultural, and material contexts" and this knowledge is not developed in isolation but in collaboration with different sets of "skills, backgrounds, and perspectives in a particular epistemic community" (New London Group 1996, 20-21). Thus, learning does not happen in isolation – the surrounding society plays an important role in it.

The New London Group (1996, 21) defined that the multiliteracies pedagogy consists of the "complex integration of four factors: Situated Practice […]; Overt Instruction […]; Critical Framing […]; and Transformed Practice…". However, they were transformed into "more immediately recognizable 'Knowledge Processes': *experiencing, conceptualizing, analyzing and applying*" (Kalantzis and Cope 2010, quoted in Cope & Kalantzis 2015, 4). The relationship between the multiliteracies pedagogy and the knowledge processes is presented in the following figure:
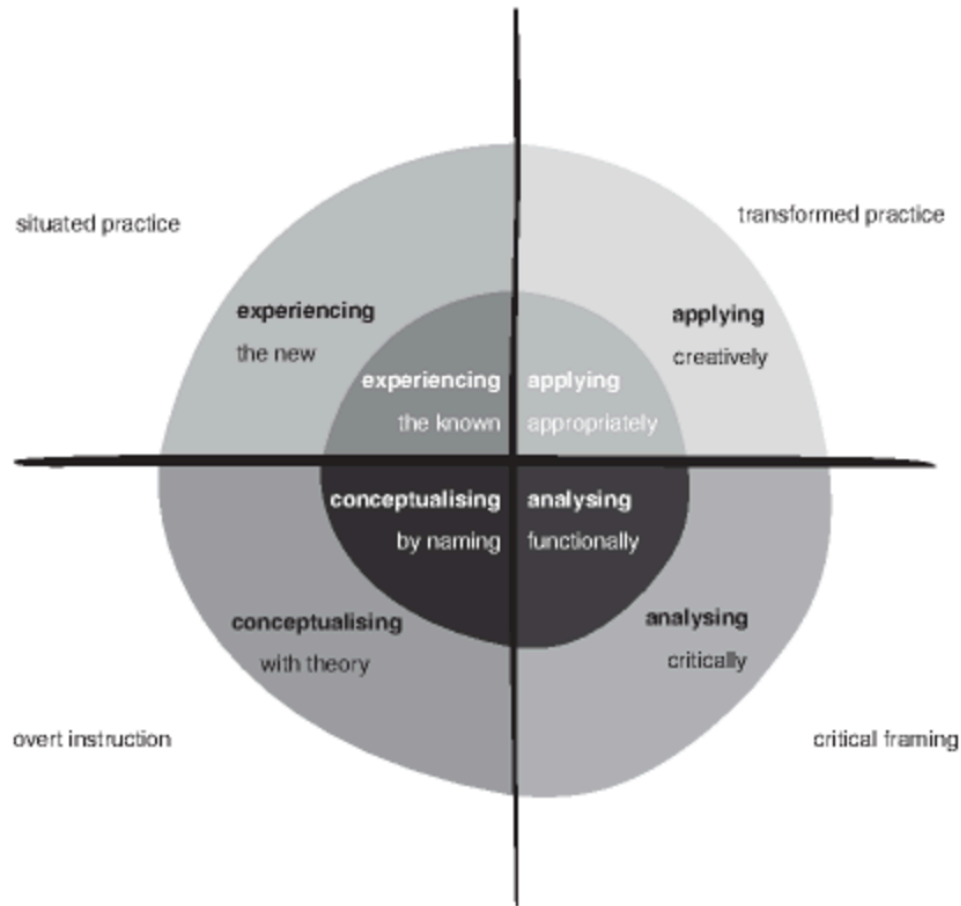
Figure 2. "Mapping the original Multiliteracies pedagogy against the Knowledge Processes" (Cope & Kalantzis 2015, 5)

These Knowledge Processes are meant to be used as "a map of the range of pedagogical moves" that allow teachers to approach different subject matters in different ways (Cope & Kalantzis 2009, 186). They are not "a sequence to be followed" (ibid.). Thus, it could be stated that the knowledge processes are a pedagogical tool – an aid both for the teacher and the student, as Cope and Kalantzis (ibid., 187) point out:

> It is useful to be able to unpack the range of possible knowledge processes to decide and justify what is appropriate for a subject or a learner, to track learner inputs and outputs, and to extend the pedagogical repertoires of teachers and the knowledge repertoires of learners. A pedagogy of multiliteracies suggests a broader range of knowledge processes be used, and that more powerful learning arises from weaving between different knowledge processes in an explicit and purposeful way […].

The Knowledge Processes will be explained in more detail in the following section.

2.2 The Knowledge Processes Framework

Kalantzis and Cope (2012, 356) have defined four *knowledge processes* "four foundational types of thinking-in-action, four things you can do to know." The four knowledge processes: *experiencing*, *conceptualising*, *analysing* and *applying*, are all divided into two sub-processes which will be presented in the following sub-sections.

2.2.1 Experiencing the known and the new

"Experiencing is regarded as immersion in the everyday lifeworld of the learner" (Yelland et al. 2008, 202). In other words, the student uses, or is encouraged to use, his or her own experiences, to refer to something already known to him or her. This leads to the result that all "interpretation of new experiences" is linked with "familiar experiences" (Rowland et al. 2014, 141). Rowland et al. (ibid.) state that when especially considering "literacy education", *experiencing* can be viewed as "the relationship between learners' personal histories and their textual interactions." In addition, Yelland et al. (2008, 202) argue that "for learning to be meaningful there needs to be a link between what is already known and what will be experienced." Thus, it could be claimed that taking the learners' own lifeworld into consideration and allowing them to use it in learning enhances the learning experience and makes it more meaningful.

Experiencing the known refers to the phenomenon when students and learners use their pre-existing and personal "experiences, identities and interests" when interpreting a piece of information, be it in whichever form (Rowland et al. 2014, 141). In other words, they are encouraged to make interpretations according to their "own understanding" of the world (Cope & Kalantzis 2009, 185). Consequently, the learners' own lifeworld is taken into consideration. Therefore, it could be stated that "learners bring their own diverse knowledge, experiences, interests and life-texts to the learning situation" (ibid.). Hence, the learning

situation could be considered to be more meaningful to the learner as he or she can reflect upon their own experiences and prior knowledge.

When *experiencing the new*, learners encounter new information, situations, text, data that they then interpret (Cope & Kalantzis 2009, 185; Rowland 2015, 261). However, even if the encountered information may be new, it still is something that the learners can relate to, something that is "sufficiently close to their own life-worlds" so that the new information or experience is "at least half meaningful in the first instance" (Cope & Kalantzis 2009, 185). In addition, learners might discover new and unfamiliar genres or ideas which then can enhance their learning (Rowland et al. 2014, 141).

2.2.2 Conceptualising by naming and with theory

Conceptualising refers to the ability to differentiate between concepts, theory, generalisations and particularisations, and to the ability of being able to identify and understand them (Kalantzis & Cope 2009, 185). In addition, the learners' own lifeworld can be taken into consideration when the knowledge process of conceptualising is used, since in conceptualising the meanings that learners make can come from the learners' own knowledge and understanding of the world and based on these, the learners can "build ideas or concepts about the nature of things and ideas and how the world works" (Yelland et al. 2008, 202). Conceptualising also allows the learners to "become active conceptualizers, making the tacit explicit and generalizing from the particular" and thus it includes "the development of metalanguage" when discussing the "design elements" (Cope & Kalantzis 2015, 4). Consequently, conceptualising requires "systematic, analytic and conscious understanding" (New London Group 1996, 25). When considering the notion of conceptualising in a foreign language (FL) classroom or lesson, it usually refers to the "process in which learners identify and map common structural properties of various text types" (Rowland et al 2014, 142). In

addition, conceptualising usually has its focus on "what textual elements *are* and how individual elements cohere in particular ways to create whole texts" (ibid.).

One of the sub-processes of conceptualising, *conceptualising by naming*, is concerned, among other things, with categorisation (Cope & Kalantzis 2009, 185; Rowland et al. 2014, 142). When considering the FL classroom, conceptualising by naming can concentrate "on the classification of individual textual properties" (Rowland et al. 2014, 142). Conceptualising by naming also refers to the action of finding similarities or differences in different types of information (Cope & Kalantzis 2009, 185). Naming can also be considered belonging to this sub-process (ibid.). In other words, learners develop concepts (Yelland et al. 2008, 202).

Whereas, in *conceptualising with theory*, learners make generalisations from the concepts they may have discovered in conceptualising by naming:

> In this way a learner can recognise and name a river and the parts that make up a river and then builds up a theory about what a river is and could build a model diagram depicting the constituent parts of the whole. (Yelland et al. 2008, 202)

In addition, learners can create "interpretative frameworks" from the important concepts that they have discovered (Cope & Kalantzis 2009; 185, Rowland et al. 2014, 142). In the FL classroom, activities that require the student to understand the text's "overarching sequence and structure" and then reassemble for example "jumbled texts" can be considered belonging to conceptualising with theory (Rowland et al. 2014, 142).

2.2.3 Analysing functionally and critically

The knowledge process of *analysing* can be viewed as involving critical thinking as it "…requires that learners be able to examine a context, event or piece of information and be able to articulate in a systematic and critical way the underlying assumptions and implications of its application or function" (Yelland et al. 2008, 202). Analysing can entail the learner being able to interpret information in a critical manner "in relation to its context" and thus

"the social and cultural context" as well as "the historical, […], political and value-centered relations" should be taken into consideration when viewing a piece of information (New London Group 1996, 24-25).

When *analysing functionally*, students draw "inferential and deductive conclusions", determine "causes and effects" or the "functional relations" in a text, and examine the "logical and textual connections" (Cope & Kalantzis 2009. 186). Furthermore, when analysing functionally, learners "develop chains of reasoning", which help them with the understanding of information (ibid.). In a classroom setting, learners analyse functionally when, for example, they "examine the ways in which authors use different techniques for different effects" (Rowland et al. 2014, 142). Analysing functionally can also include "reasoning and explanation" either "to ourselves or others" (Kalantzis & Cope 2012, 348). In addition, activities requiring deduction can also be considered belonging to this sub-process (ibid.).

Analysing critically entails that the learners realise their own and "other people's perspectives, interests and motives" and their impact on the information under scrutiny (Cope & Kalantzis 2009, 186). Consequently, it could be claimed that learners actively recognise that there can be multiple ways of understanding text or other forms of information and that all these things affect the way the learner views the text. In the classroom, analysing critically can, for instance, include being critical or, at the very least, aware of the source of information and taking that into account when analysing a particular piece of information (Rowland et al. 2014, 142). Additionally, "reflecting on the intentions behind the creation of a text" can be considered critical analysis (ibid.).

2.2.4 Applying appropriately and creatively

In *applying*, the learner can use his or her skills and learning when creating new information in a way that "it has a purpose and can add value to our lives and the lives of others" (Yelland

et al. 2008, 202). In other words, learners are encouraged to create different types of information and text according to "their understandings of meaning-making conventions and their expressions of subjectivity" (Rowland et al. 2014, 142).

When *applying appropriately*, the conventional ways of for example creating different types of text are often applied (Yelland et al. 2008, 203). In other words, learners create information or act in "a predictable and expected way" (Cope & Kalantzis 2009, 186). In a classroom setting this can include for instance the creation of text "in line with traditional genre conventions", as learners apply the existing "typical text structures and functions" to their own work (Rowland et al. 2014, 142).

In *applying creatively*, the above-mentioned traditional ways of creating text are transformed and information is created in a creative and innovative fashion; learners "redesign or transform objects and ideas" in new contexts (Yelland et al. 2008, 203). The new contexts can also be new "cultural sites" (New London Group 1996, 25). As concerns literacy education, applying creatively allows freer and "more innovative ways" of creating different types of text such as "transgressive or hybrid texts which stretch traditional genre guidelines and conventions" (Rowland et al. 2014, 142). Therefore, it could be claimed that applying creatively allows the learner to use his or her own imagination and innovation.

2.3 Previous Studies on the KP Framework in Teaching and in Materials Analysis

The knowledge processes (KP) framework presented in the above section has previously been used in the analysis of teaching materials. However, the material for this thesis somewhat differs from the ones used in previous studies as I analyse and compare three English textbooks intended for upper secondary school studies in Finland. Therefore, my study offers a new perspective on the use of the KP framework as a materials analysis tool. In this section

I will briefly present some studies in which the KP framework was used in the analysis of the data or implemented in the classroom.

Fterniati (2010, 319) approached the subject of multiliteracies and the KP framework by analysing "new Greek elementary school language art textbooks." Her aim was to discover whether the textbooks addressed the knowledge processes and allowed the students to "analyse and effectively use a variety of genres, modes and meanings" while also ensuring their "active participation in the teaching process" (ibid.). In other words, the objective of the study was to find out whether the "texts and text-related activities" in the books were in keeping with the multiliteracies pedagogy and the knowledge processes framework (ibid., 321). The results of the study showcase that the contents of the textbooks were "aligned with the principles of contemporary didactics of language arts and implement contemporary education views and practices" (ibid., 349). In addition, the material studied could be viewed as addressing multiliteracies and taking the different knowledge processes into consideration "with the exception of skills in terms of critical framing", in other words analysing critically (ibid.). However, Fterniati (ibid.) points out that the curriculum does not have the inclusion of "multiliteracies practices" as "an explicit objective", and she further explains that the term 'multiliteracies' "is not even mentioned" in the guidelines. Nevertheless, Fterniati (ibid.) argues that teaching multiliteracies skills in schools can be considered important as it will "help students meet the needs of their new sociocultural environment."

Rowland et al. (2014) have also used the KP framework as a materials analysis tool. They analysed "teacher-generated literacy materials" that belonged to "the English language curriculum at a Japanese university" and used the KP framework when categorising the data (Rowland et al. 2014, 136). The project was initiated because there was a need to create new materials for teaching and to see how multiliteracies was already addressed in the existing materials (ibid., 143). Their research question was formed as follows: "*As a materials*

analysis tool, what does the KP framework reveal about the teacher-generated EFL literacy materials at KUIS?" (ibid.). Their results showed that "the knowledge processes of experiencing and, to a lesser extent, applying" were more common than "conceptualising and analysing" (ibid., 147). According to Rowland et al. (ibid., 147-148) this can be explained by different approaches to literacy and didactic pedagogy. However, they concluded in their study that the KP framework can be used and adapted "to provide a specialised materials analysis tool for highlighting the various knowledge processes that materials anticipate" (ibid., 148).

The KP framework and multiliteracies pedagogy have also been adapted for the needs of literacy teaching in the classroom. In Yelland et al.'s study, the KP framework was introduced as a lesson planning tool "in upper primary and junior secondary schools" (Yelland et al. 2008, 204). The new framework for lesson planning received positive feedback as it brought something new to the classroom and the teachers were able "to begin the process of transforming their pedagogy" ibid., 210). It allowed the teachers to plan their lessons in a more detailed way and they thought that it "was relevant to a greater range of learning styles" (ibid., 210-211). Consequently, it could be supposed that it would be fruitful for teachers to be aware of the KP framework when addressing multiliteracies in the classroom.

2.4 Foreign Language Literacy – Focus on English as a Foreign Language

Being able to read in more than one language can be considered important from both individual, communal and global perspective and it is rather common to be biliterate in many parts of the world (Wiley 2010, 530). In much the same way as the knowledge of Latin or Greek, in addition to being literate in one's first language, was assumed to be the norm in Europe during the Age of Enlightenment, so has English gained the same status in contemporary societies (ibid., 531).

Eskey (2010, 563) claims that even though many "English as a Foreign Language (EFL)" students do not speak English "in their day-to-day lives", they still regularly read English "in order to access the wealth of information recorded exclusively in the language." One of the important factors of being a fluent reader in a second language is the acquisition of an "extensive vocabulary" which is acquired through "reading itself" (ibid., 567). In addition, the ability to comprehend how texts are organised will aid in the understanding of the text at hand (ibid., 568). Fluent reading or "decoding" of information requires a certain degree of "automaticity", in other words the skills to group information into meaningful chunks at an appropriate pace (ibid.). This means that the reader should be able to combine "knowledge of the real world and knowledge of lexis, grammar and text structure" in order to read sufficiently fluently (ibid.).

Reading comprehension relies heavily on the reader's previous knowledge of the subject: "the brain relates new information taken from the text to the much larger body of knowledge it already has to make sense of or give a meaning to the text as a whole" (Eskey 2010, 569). Consequently, a reader might not be able to tell "what a text is about" if the reader lacks previous knowledge of the subject even if he or she could "decode the text perfectly" (ibid.). In addition, Eskey (ibid., 570) notes the cultural ties and the assumption of a shared "common knowledge base" in the production of text which then will affect the understanding of for example a second language reader. "Thus learning to read in a second language not only entails mastering a new language in its written form, but also learning to engage in a new set of social practices that may conflict with those the reader is used to" (ibid.). Consequently, it could be claimed that in language learning the students should be exposed to many kinds of text and information in different forms.

3. Teaching English in Upper Secondary School in Finland

In this section I will discuss the National Curriculum in upper secondary school in Finland and how multiliteracies has been taken into consideration in it. I will then present the role of English in upper secondary school and introduce the Common European Framework of Reference for Languages and its effects on teaching English in upper secondary school. I will also discuss the role of textbooks as teacher's tools in upper secondary school.

3.1 The National Curriculum in Finland

A new and updated curriculum was introduced to upper secondary schools in Finland in August 2016. It gives guidelines into teaching and it also influences the authors of the textbooks since they should consider the different themes and aims intended for different courses that are explained in the curriculum. The National Board of Education of Finland prepares the general curriculum which is further specified in municipalities and in different schools.

The National Curriculum states that the purpose of upper secondary school education is to give the student a good general knowledge and tools with which they can analyse and understand different phenomena and interdependencies between them (LOPS 2015, 4). It should also develop students' abilities that are required in future studies and also in working life. Lifelong learning is also one of the goals of upper secondary school education (ibid.).

Teachers should provide students with multimodal learning environments that encourage students to find, create and share information (LOPS 2015, 6-7). In addition, the use of information technology in learning is encouraged since it allows students to explore information that is available outside textbooks (ibid., 7). This can be seen as helping the students to find and create information more independently in future studies and in working life.

3.2 Multiliteracies in the National Curriculum of Finland

In the new curriculum of 2016 multiliteracies has a vital role. In the National Curriculum, multiliteracies is defined as the ability to interpret, produce and evaluate different text types (LOPS 2015, 30). Texts are not only seen as written texts but they can be multimodal (ibid). They can even combine different modes, such as audio, pictures and verbal modes (ibid.). The ability to analyse information in different forms and combinations is also one of the objectives of learning multiliteracies (ibid.). Thus, multiliteracies plays a role in developing the students' skills in learning and thinking (ibid.). Multiliteracies should be taken into consideration in all subjects (ibid.).

According to the National Curriculum (2015, 31), some of the aims of including multiliteracies into teaching are that the student:

- deepens and develops his or her skills in multiliteracies, in particular the ability to analyse, produce and evaluate multimodal texts
- is familiar with searching, choosing, using and sharing many kinds of texts and that he or she is able to use them to find information and to utilise it in his or her studies
- is able to conduct in different kinds of media
- becomes critical of the media by familiarising him- or herself with the way the media work and influence society, the economy and culture
- is familiar with the key factors of copyrights and the freedom of speech and is able to examine matters on ethics and aesthetics that are connected to the media
- is able to use multiliteracies and the media as tools for self-expression and also to interact with others, and additionally to conduct in a responsible way when he or she works on information or shares it.

Thus, it can be suggested that multiliteracies has an important role in shaping students' view of the world and in helping them to better understand learning processes.

3.3 English in the National Curriculum of Finland

This section explains how the Common European Framework of Reference (The CEFR)

functions and what its role is in the national curriculum of Finland. I will also explain the

course structure of English studies and its aims in upper secondary school.

3.3.1 The Common European Framework of Reference for Languages

The Common European Framework of Reference for Languages (the CEFR) acts as a tool for

the development of for example curricula and textbooks across Europe:

> It describes in a comprehensive way what language learners have to learn to do in
> order to use a language for communication and what knowledge and skills they have
> to develop so as to be able to act effectively.
> (Council of Europe 2001, 1)

The CEFR provides a scale on which people across Europe can measure their language skills:

Proficient User	C2	Can understand with ease virtually everything heard or read. Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.
	C1	Can understand a wide range of demanding, longer texts, and recognise implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.
Independent User	B2	Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialisation. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.
	B1	Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans.
Basic User	A2	Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need.
	A1	Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she has. Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help.

Table 1. Common Reference Levels: Global Scale (Council of Europe 2001, 24)

The CEFR has been designed to help in the creation of a syllabus for language learning programmes (Council of Europe, 2001, 6). It can also be used when an individual wishes to learn a language by themselves (ibid.). It can for instance help in realising one's own knowledge of a language and, in addition, help a person to set achievable objectives in their language learning project (ibid.). The scale presented above can be used as a tool in understanding one's language competence.

The CEFR "views users and learners of a language primarily as 'social agents'" (Council of Europe, 2001, 9). Language is seen as a tool that a person uses in social contexts, in interaction with people. According to the CEFR (ibid.), the way we use and learn a language could be characterised as follows:

> "Language use, embracing language learning, comprises the actions performed by persons who as individuals and as social agents develop a range of competences, both general and in particular communicative language competences. They draw on the competences at their disposal in various contexts under various conditions and under various constraints to engage in language activities involving language processes to produce and/or receive texts in relation to themes in specific domains, activating those strategies which seem most appropriate for carrying out the tasks to be accomplished. The monitoring of these actions by the participants leads to the reinforcement or modification of their competences."

Thus, it could be stated that when learning a language, one must take into consideration the fact that language will be used in different contexts. This can be viewed as one of the reasons why languages should be taught in multimodal ways.

3.3.2 English in the upper secondary school in Finland

The general aims of language teaching and learning in upper secondary school are stated in the National Curriculum of Finland (LOPS 2015). When learning a language, it should be treated from many different perspectives. For example, text is not viewed as only being written language but spoken language as well (LOPS 2015, 107). Multiliteracies is also promoted in the language teaching in upper secondary school. The idea of lifelong learning is prominent in the National Curriculum (ibid.). The aim is to help students develop their own learning strategies (ibid.). Students are encouraged to use the language in all aspects of their life and they should also realise that language is a useful tool in the future, in their free time, in their future studies and in working life (ibid.).

The National Curriculum of Finland (LOPS 2015, 108) defines different levels of competence in different languages that a student should reach at the end of their studies in

upper secondary school. The levels of competence are defined according to the Common European Framework of Reference for Languages that was introduced in the previous sub-section. There are three competences defined in the National Curriculum: the ability to be in interaction with people, the ability to interpret texts and the ability to produce texts (ibid.). In the advanced level English, the required CEFR competence level is B2.1, whereas in other languages the required language competence level is lower, depending on the level in which it is studied (ibid.). Therefore, it could be stated that English has a special status in the language teaching in upper secondary school.

For the purposes of this thesis, I will only concentrate on the advanced level English because the studied textbooks follow the course structure defined for advanced level English in the National Curriculum. The general aims for advanced level English are outlined in the National Curriculum. They include, for example, that the student should develop his or her English language skills in different environments and that they understand the importance of the role of English as a lingua franca (LOPS 2015, 109-110). Students should also gain experience in reading and interpreting different kinds of text in English (ibid.).

There are six compulsory courses in the advanced English studies and two national specialisation courses that are specified in the National Curriculum of Finland (LOPS 2015, 110-111). Consequently, a total of eight courses of advanced English are offered in upper secondary schools in Finland. The first two courses concentrate on enhancing students' learning strategies, alone or in interaction with people (LOPS 2015, 110). Beginning from the third English course, the focus shifts to understanding different modes of text. The courses from four to six concentrate on using language as a tool for finding and sharing information (ibid.). The two optional courses, seven and eight, focus more on deepening students' knowledge of English, whether it be using the language for different purposes or interpreting

and producing texts in different ways (ibid., 111). Should some aspects of, for example, grammar need revisiting, these two courses offer that possibility as well.

3.4 The Role of Textbooks in Teaching

Even though a myriad of material suitable for teaching English in schools can be found online and from different sources, textbooks still remain popular and widely used in teaching. Elomaa (2009, 31) states that the reason why textbooks remain popular is the fact that teachers do not have the time to prepare suitable material from scratch for their own or their students' needs. In addition, different schools have different resources available and it may be challenging to incorporate for example digital material in teaching due to practical reasons: the whole class might have to move to a different location only to use a computer (ibid.). However, this situation should be changing as according to the newly updated National Curriculum (LOPS 2015, 14-15) the use of information technology and different digital learning environments should be included in the syllabus in upper secondary schools in Finland.

Nonetheless, textbooks both in print and in digital form still remain as the basis for teaching languages in upper secondary school. Even though textbooks are sometimes seen as frustrating and even domineering, both students and teachers still find them a useful tool when learning and teaching a language (Lähdesmäki 2004, 271). According to Lähdesmäki (ibid.) textbooks act as a basis for a lesson; the teacher can use them in whichever way he or she likes, choose what is left out and what complementary material is added to the class. Students and teachers alike seem to appreciate the fact that textbooks exist. One reason for this can be the fact that one can always refer to it afterwards if need be (Elomaa 2009, 31). Since textbooks are considered a basis for a lesson, it could be claimed that it is worthwhile researching them and their contents.

Textbooks cover many aspects of language since a language cannot be taught or learned from only one perspective (Lähdesmäki 2004, 271-272). Thus, the structure of the language, the grammar and ways of interacting and communicating with different people in different circumstances in different ways are all taken into consideration. In addition, culture and customs are also taken into consideration in textbooks (ibid.). Textbooks can also present different learning strategies to students, or at least make the students aware of them. (ibid.). Because textbooks cover many aspects of language, it can be considered essential to study their contents.

4. Material and Method

This section presents the material used for the study – three English course books for upper secondary school from three different publishers. The second part of this section introduces the methodological background for my thesis.

4.1 Material

Three upper secondary school textbooks that have been created according to the new curriculum will be studied in this thesis. Two of them are available both in print and in digital form; *OnTrack 3* and *Insights Course 3*. One of the books is only available in digital form: *ENA3 Cultural Phenomena (LOPS 2016)*. The teacher's material that was available will be used to help in the analysis as it hopefully will provide more information on how the exercises in the books are meant to be used. Otherwise it will not be addressed.

The books meant for the third course of English in the upper secondary school from all three publishers were chosen for the analysis. According to the renewed national curriculum (LOPS 2015, 116) the aims of the first two English courses are, among other things, to enhance the students' learning skills. From the third course onwards, the focus shifts to familiarising oneself with the different registers that different text types require (ibid.). The first two courses can be regarded as transition courses from upper comprehensive school to upper secondary school due to the emphasis on understanding learning strategies and using the language for different kinds of communication (ibid., 116-117). In addition, it has been stated in the National Curriculum (ibid., 117) that the third course will address multiliteracies in a more profound way. The following obligatory courses, namely four to six, all focus on different types of text and using the English language as a tool for different types of communication in different contexts and forms (ibid.). Consequently, it could be claimed that the analysis of the books intended for the third course will offer some insights into how multiliteracies and knowledge processes are addressed in the upper secondary English

textbooks in the new curriculum as it is not the first nor the last course to be studied. The themes of the third course are cultural phenomena, English media, and creativity (ibid.). The following sub-sections will present the material chosen for this thesis in more detail.

4.1.1 *ENA3 Cultural Phenomena (LOPS 2016)*

ENA3 Cultural Phenomena (LOPS 2016) (Inkala et al. 2016) is the only upper secondary school textbook that is available only in digital form. The book consists of seven units. The first unit helps the students to consider their own learning and to set learning aims for the course. This section was not included in the analysis because the nature of the exercises differs greatly from those in the following units that concern different themes related to the course and its contents.

Units two to five have different themes (Inkala et al. 2016). These units begin with an introductory segment that does not have a separate text but it introduces some vocabulary and oral exercises related to the theme at hand. All in all, there are four segments of this kind. The units then have three segments consisting of a text and different types of exercises related to it. The second unit, "Visual Arts and Entertainment" has texts about photography, art and design, gaming, and movies. The unit entitled "Performing Arts" includes content on theater, dancing, and performing. The fourth unit is called "Music" and the themes in the texts revolve around rap and pop music, analysing lyrics, singing, and fandom. The fifth unit, "Poetry and Literature", has texts about analysing and assessing both literature and poetry, vampire stories, and science fiction. The final chapter of this unit has a game that wraps up all the themes presented in the textbook. (ibid.).

The exercises in the units have been labelled basic, advanced and applied (Inkala et al. 2016). The exercises categorised as basic or advanced concern the studied text in each segment whereas the applied exercises can offer more vocabulary or a different point of view

to the subject of the segment. Both the introductory segment and the segments containing a text and exercises were included in the analysis as they can be viewed as addressing multiliteracies. At the end of each segment there are exercises on grammar but these were excluded from the analysis due to the fact that they did not target a studied text or topic and because the exercise types were different in nature to the ones that were included in the analysis.

The sixth unit, "Project Portfolio" contains the directions and exercises for the students to create a portfolio that is in keeping with the theme of the course. As this section only included project or essay directions, it was not included in the analysis. This decision was made due to the different nature of the exercises since the students were mainly required to produce different kinds of text or an equivalent in a different form and I concluded that this would alter the results of the book as a whole. In addition, since there are quite a few options to choose from, I presumed that not all of them would be chosen by the teacher or the student.

The final unit, "Revision" offers exercises on the vocabulary and grammar studied during the course. However, this segment differs from the previous ones in a significant way in that it mainly offers tips on how to study and remember what you have studied, and links for studying grammar or vocabulary. Therefore, this section was excluded from the analysis.

4.1.2 *Insights Course 3*

Insights Course 3 (Karapalo et al. 2016) is available both in print and digital form. For the purposes of this thesis, the print version of the textbook was analysed. The textbook is composed of different themes normally accompanied by texts, exercises and glossary sections. There are six themes in the textbook: Music, Drama, Fiction, Poetry, Visual Art and Cultural Phenomena. The topics and texts included in the textbook address for example cultural experiences, figurative language in writing, performing, science fiction, discussing

and writing poetry, analysing art, multicultural phenomena and cultural celebrations (ibid.).

All the themes include units that are usually based around a text and exercises. In addition, a

glossary accompanied by exercises is included in all but one theme. Altogether there are nine

units and four glossaries in the textbook. These were included in the analysis as these

sections contain exercises and instructions that can be considered enhancing the students'

skills in multiliteracies.

These are followed by a section on revising vocabulary. The "Vocabulary revision"

section was excluded from the analysis since the exercise types are rather repetitive and only

concentrate on learning and revising vocabulary. The following section is entitled "Learning

to learn" and it includes instructions on intonation and tips and directions on writing a review

and preparing a presentation. Since this section mainly contains guidelines, it was not

included in the analysis. The final section of the book concerns grammar and it was also

excluded from the analysis as the exercises on grammar are different in nature from those that

target text and learning new vocabulary.

4.1.3 *On Track 3*

On Track 3 (Daffue-Karsten et al. 2016) is available both in digital and print form. For the

purposes of this thesis, the print version of the textbook was analysed. The book consists of

three sections. The first one is called "Precourse" and it acts as an introduction to the cultural

themes in the book. This section was included in the analysis, along with a discussion

exercise on the cover of the book since they all allow the students to consider the themes that

will be discussed later in the textbook.

The following section of the textbook includes four units that have different themes.

The units consist of four different topics and each topic involves a key text or key topics,

usually a vocabulary and exercises related to the text or theme of the unit. The first unit

"Express yourself" and its topics offer a historical perspective on selfies, talk about music, poetry and art (Daffue-Karsten et al. 2016). The second unit is called "What's the message" and it contains texts and vocabulary on the social impact that artists can have, stand-up comedy, a theme vocabulary on sight and sound and a topic on literary classics (ibid.). The third unit, "Myth and reality", has texts and vocabulary on cinema, contemporary myths and imagination, and creativity (ibid.). The final unit called "I've seen the future" contains texts on dystopian societies, architecture and fashion. All these units and their topics were included in the analysis since they can be considered addressing multiliteracies and therefore relevant for the aims of this study. However, the final unit included a topic on pronunciation that was excluded from the analysis since it did not have any exercises that could be considered addressing multiliteracies, but it focused only on practising intonation and pronunciation.

The final section of the textbook is called "Grammar on track" which concentrates on the grammatical contents of the course. Since the exercises differ from the ones in the abovementioned units in that they target learning grammar, this section of the book was omitted from the analysis.

4.2 Method

This study combines qualitative and quantitative content analysis in the analysis of the three upper secondary school English textbooks that were presented in the previous section. This study can also be viewed as materials analysis as the aim of this thesis is to analyse the "materials 'as they are', with the content and ways of working that they propose" (Littlejohn 2011, 181).

Content analysis can be defined as follows:

> Content analysis is a summarizing, quantitative analysis of messages that relies on the scientific method (including attention to objectivity-intersubjectivity, a priori design, reliability, validity, generalizability, replicability, and hypothesis testing) and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented. (Neuendorf 2002, 10)

Content analysis usually follows a certain pattern and practice – simply put, first a "set of categories" is decided upon and then the material is analysed by counting "the number of instances that fall into each category" (Silverman 2014, 116). However, careful attention should be given to the choice of categories, in other words to the variables and the units of data collection (Neuendorf 2002, 50). The variable measures should be "*fully* explained" in the coding scheme when beginning the analysis (ibid.). As mentioned before, content analysis relies on a priori design, meaning that before starting the analysis, the coding system must be established (ibid., 11, 50). In order to do this, the unit of analysis must also be established: "a *unit* is an identifiable message or message component […] on which variables are measured" (ibid., 71). Variables are the properties in the units of analysis "that are vital to a comprehensive understanding" (ibid., 95-96). It can be considered important to identify all "critical features" so that "misleading results" can be avoided (ibid., 96).

For the purposes of variable identification and collection, theory and previous research can be used (Neuendorf 2002, 99-102). Neuendorf (ibid., 101) notes that it is "often useful to replicate measures from past research." My study draws inspiration from Rowland et al.'s (2014) research on the knowledge processes framework as a materials analysis tool. Consequently, this study can be considered materials analysis since the aim of my study is to discover which knowledge processes are apparent in the upper secondary school English textbooks. Materials analysis can be viewed as "an objective practice" and the focus of the analysis is on "the materials themselves" (Rowland 2015, 258-259). In addition, when creating the coding scheme in materials analysis, the researcher usually attempts to answer "to *yes/no* questions" when categorising the material (ibid., 258).

Materials analysis often includes the same steps as content analysis (Rowland et al. 2014, 144). First, the material for the purposes of the analysis is chosen (ibid.). Then, the "categorisation scheme" is determined (ibid.). Generally, the scheme is also tested "for reliability" in "a sample set of materials" and after that the material is fully coded (ibid.). Finally, the researcher conducts a "statistical analysis of the data" (ibid.). These are the steps that I have followed in this study.

As for the coding scheme, "the criterion-referenced checklists", the categories for the analysis "can be derived from multiple sources" (Rowland 2015, 258). For the purposes of this study, I will create a coding scheme that is in accordance with the Knowledge Processes framework. For the materials analysis, I will use the upper secondary school English textbooks that were mentioned in the previous sub-section.

When considering the reliability of the study, Schreier (2012, 34) suggests "double-coding", in other words that either some of the material is "coded by another person" or that the researcher recodes some of the material "after approximately 10-14 days." Due to limitations of time and resources, for the purposes of this study I have chosen to rely on recoding a part the material myself rather than having it coded by someone else. However, the initial test-coding on some of the material will be conducted with another person to ensure a working categorisation scheme and the chance to modify it, if necessary. Both these actions will ensure more reliability to the study and to the functioning of the coding frame (ibid.).

When considering the unit of analysis, Littlejohn (2011, 188) suggests that the materials be divided "into their constituent 'tasks'" and once the definition of the task is determined, they are analysed one by one. Breen and Candlin (1987, 15) note that when defining a task, the "sequence or procedure of work" that the learners will take in order to be able to fulfil the goals of the task should be understood. This will give a general idea of the "learning activit[ies]" that are present in the materials that are being studied (ibid.). Consequently, it

could be stated that the appropriate units of analysis for the purposes of this study are the assignments or the instructions that indicate what is to be done with the material available in the textbooks. Therefore, the definition of task in this study will be the entire exercise. As the aim of this thesis is to discover which knowledge processes the textbooks address and in which proportions the knowledge processes are present in the textbooks, I will concentrate on the "core-meaning making activity" that is present in the unit of analysis and, consequently I will then categorise the activities in accordance with which knowledge process they mainly represent (Rowland et al. 2014, 145). In addition, the knowledge processes should not be considered "a rigid learning sequence" but rather they all bring something to the teaching and learning of languages (Kalantzis & Cope 2002, 239-240).

This study can be considered both qualitative and quantitative in nature as the aim of my thesis is not only numerically present the different knowledge processes that can be found in the textbooks but also offer insight into how the different knowledge processes are taken into consideration in the textbooks. Thus, my study can be considered qualitative since I plan to "systematically describe the meaning" of the exercises in the textbooks (Schreier 2012, 3). In qualitative content analysis, the interpretative nature of the study is taken into consideration (ibid., 26). However, the validity and the reliability of the study are deemed important (ibid., 27). Consequently, the study should be conducted "in a systemic way" (ibid.).

4.3 The Coding Scheme

This section presents the coding scheme that was used in the analysis of the three textbooks. As the method chosen for the analysis is a content analysis, and to be more precise, materials analysis and since my aim was to categorise the exercises according to the "core meaning-making activity" that they targeted, the exercises were categorised according to which

knowledge process they *mainly* anticipated (Rowland et al. 2014, 145). The categories and

their variables are described in Table 2 below:

KNOWLEDGE PROCESS	VARIABLES
EXPERIENCING *THE KNOWN*	- referring to or describing: - personal or prior knowledge of the subject - familiar, lived experiences - own viewpoints or feelings - own interests
EXPERIENCING *THE NEW*	- engaging in and considering: - new situations, experiences, information and/or texts - finding new sources of information, for example conducting interviews, going online
CONCEPTUALISING *BY NAMING*	- finding concepts - defining concepts - collecting concepts or important terms - classification of concepts or individual textual properties - realising distinctions of similarity and difference
CONCEPTUALISING *WITH THEORY*	- discovering the relationships between concepts and possibly forming a schematic overview of the topic - assembling concepts into interpretative frameworks - understanding of textual structures or sequences - making generalisations of concepts
ANALYSING *FUNCTIONALLY*	- examining texts and their functioning, for example - how different techniques are used for different effects - how ideas and information are used

	• discussing and/or explaining a topic • reasoning • drawing conclusions • summarising • analysing logical and/or textual connections • understanding of causes and effects
ANALYSING *CRITICALLY*	• realising the interests, different points of view and motives behind texts, ideas and/or information • considering the topic from different points of view • evaluating the reliability of information • debating a topic
APPLYING *APPROPRIATELY*	• producing something conventional or predictable that is in keeping with the class' topic • choosing a topic and explaining about it • producing text or an equivalent in another form in a specific genre
APPLYING *CREATIVELY*	• creating something unconventional, hybrid or transgressive based on what has been studied in class • transforming for example text into another form or genre • being active in a creative form

Table 2. The coding scheme used in the analysis of the material. (*Source:* Based upon: Cope & Kalantzis 2009; Kalantzis & Cope 2012; Rowland 2015; Rowland et al. 2014 and Yelland et al. 2008.)

The tasks and activities that were analysed and categorised were not required to meet all the variables for each category. The unit of analysis chosen for this study was the entire exercise. This decision was made because I wanted to give an overview of the different kinds of knowledge processes present in the three textbooks.

5. Knowledge Processes and Multiliteracies in English Course Books *ENA3 Cultural Phenomena (LOPS 2016)*, *Insights Course 3* **and** *On Track 3*

This section will present the results of the analysis conducted on the upper secondary English textbooks for course three: *ENA3 Cultural Phenomena (LOPS 2016)*, *Insights Course 3*, and *On Track 3*. I will first present the findings on how the KP framework was represented in all the books together and offer an overview of the activity types for the KP framework categories. Then I will go through the results book by book.

5.1 The Distribution of the Knowledge Processes in All the Analysed Materials

The material for the analysis consists of all in all 414 activities and exercises from the textbooks *ENA3 Cultural Phenomena (LOPS 2016)*, *Insights Course 3*, and *On Track 3*. They were categorised according to the categorisation scheme presented in section 4.3. The distribution to the different KP framework categories is described in Figure 3:
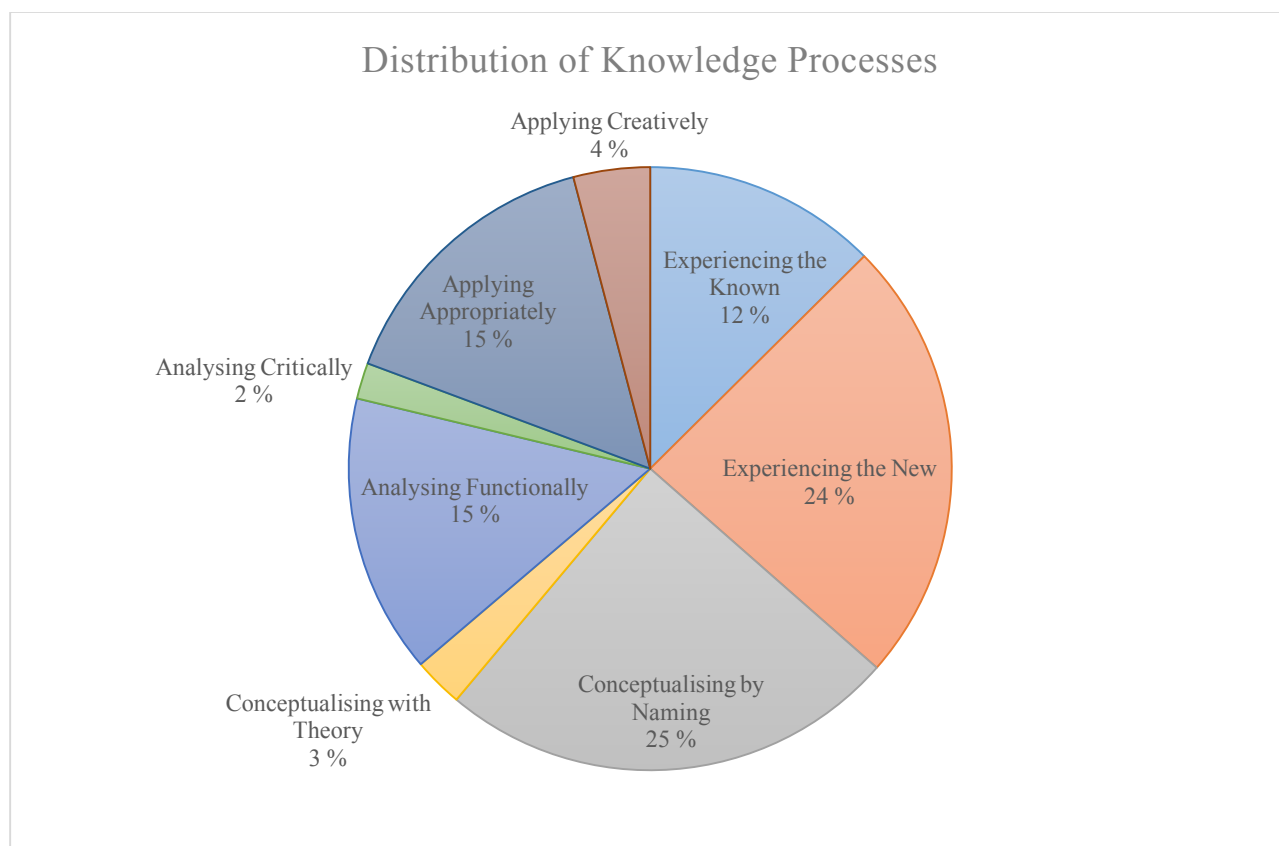

Figure 3. The distribution of the KP framework sub-processes in the analysed materials.

Since my categorisation scheme relied heavily on the KP framework theory, it can be considered worthwhile to further explain which kinds of exercise and activity types present in the material were considered to belong to the different categories. This section will offer a brief overview of the different activities belonging to the different categories. However, a more detailed analysis and presentation of the different activity and exercise types will be given book by book in the following sub-sections.

The materials analysis showed that the KP framework category *experiencing* was the most prominent out of all the categories with 36%. Activities that promoted e*xperiencing the known* were represented in 12% of the data. The types of activities considered belonging to this sub-process included tasks which asked the students to think about their prior knowledge or experiences about the subject. In addition, activities that required the students to express their opinion or thoughts on a given subject were also considered belonging to this category.

Tasks that were analysed as targeting the category of *experiencing the new* contribute 24% of the data. Activities belonging to this KP framework sub-process included tasks that asked the students to familiarise themselves with new information and texts were included in this category. This category also had tasks that invited the students to find new information on different subjects and then work with the information they discovered.

The KP framework category *conceptualising* constituted 28% of the analysed data. *Conceptualising by naming* activities were represented by 25% of the activities. The activities mainly concentrated on learning new vocabulary. The students' tasks were for example to find different expressions from the text or fill in gaps according to clear clues. In addition, activities that directed the student to explain and define vocabulary were included in this category.

Activities that were analysed as targeting the *conceptualising with theory* category were represented by 3% of the data. *Conceptualising with theory* also had exercises on vocabulary.

However, the activities considered belonging to this category required a deeper understanding of textual structures and sequences than in the aforementioned category. For example, students were directed to fill in gaps but in order to do that they had to understand the context. Furthermore, some tasks asked the students to collect expressions or vocabulary under more general labels and consequently understand the connections between the words.

The KP framework category *analysing* was found in 17% of the data. The sub-category *analysing functionally* comprises 15% of the data. Activities that were considered belonging to this category were viewed as requiring a deeper level of understanding of the subject at hand. For example, activities that required the students to draw conclusions on what they had read, seen or heard were included in this category. Usually the answers were not directly obvious from the material that they were asked to review but required interpretation and analysis.

Exercises and activities that were considered targeting the sub-process of *analysing critically* were found in 2% of all the data. The activities that targeted this sub-process included tasks that directed the students to review or acknowledge the intentions behind creating for example text, music or art. Moreover, some activities noted that the students should take into consideration the source of the information when working on a task.

Finally, the KP framework *applying* was realised in 19% of the data. The sub-category *applying appropriately* was targeted in 15% of the activities in the material. This category mainly consisted of activities in which the students produced text or an oral presentation on a given subject that was in keeping with the class's theme. The activities mainly instructed the students to work in a specific genre. In addition, translation exercises were viewed as belonging to this category.

The final sub-category, *applying creatively*, was found in 4% of the data. The activities that were analysed as belonging to this category required the students to use their imagination

and creativity. Usually these activities asked the students to mix many different modes, for example pictures, texts, and even sound and video. In addition, recreating information in another form was viewed as belonging to this category. The results will be explained book by book in more detail in the following sections.

5.2 *ENA3 Cultural Phenomena (LOPS 2016)*

Altogether 147 activities were included and analysed for this study. All the different knowledge processes and their sub-processes were present in the materials. These are described in Appendix 1. The most common knowledge processes were *experiencing* and *conceptualising*, as can be noted in Appendix 1. *Experiencing* is represented in 34.7% of the materials. The sub-process *experiencing the new* is more common composing 24.5% of the data whereas *experiencing the known* is presented in 10.2% of the materials. *Conceptualising* involves 28.5% of the materials. *Conceptualising by naming* was the most common sub-process with 26.5% whereas *conceptualising with theory* was present in only 2% of the materials. *Analysing* composed 20.4% of the materials. The sub-process *analysing functionally* represented 18.4% of the data and *analysing critically* 2%. The final knowledge process, *applying* constituted 16.4% of the data. The sub-process *applying appropriately* was represented by 11.6% of the activities. Tasks that targeted *applying creatively* comprised 4.8% of the data. The distribution of the activities is described in Appendix 1. The results will be discussed in the following sub-sections in more detail.

5.2.1 Experiencing the known or the new

Activities that targeted *experiencing the known* involve different kinds of activities that all promote the reflection of, in one way or another, the student's own experiences or previous knowledge of the subject and in addition, their views and opinions on different topics. There

were 15 activities altogether that were analysed as mainly targeting *experiencing the known* and they were included in this category (see Appendix 1).

Most of the activities that promoted *experiencing the known* were related to opinion giving tasks. In *ENA3 Cultural Phenomena (LOPS 2016)* (Inkala et al. 2016) some of these activities included polls that had statements and the students were asked to give their stand on the matter. These exercises were usually placed at the beginning of the chapter or in the introduction section, as can be seen from the first "Warm-up" exercise in chapter 4.3 of the book (Example 1):

(1)

Warm-up: Fandom

*First choose either **Of course** or **Absolutely not** for the statements in the poll. Then justify your choices in small groups and answer the follow-up questions.*

1. Why is being a fan often important to people?

2. Why is admiring celebrities sometimes seen as laughable?

3. What advantages or disadvantages does having fans bring?

Väittämä	Of course	Absolutely not
I am a fan of someone or have been in the past.		
I have fan paraphernalia.		
I think being a fan is embarrassing.		
Fans are important to celebrities.		

(Inkala et al. 2016, ch. 4.3, ex. 1)

Not all activities that required the students to state their opinion on different matters or share their previous experiences involve a poll. Some activities rely on questions for the students to discuss, as in the exercise from the introductory chapter 4, "Music", where students were asked to discuss questions about their habits regarding listening to music and what kind of

music they like to listen to (Inkala et al. 2016, ch. 4, ex. 2). Some activities in *experiencing the known* targeted the students' previous knowledge of the theme or subject at hand through discussion activities, and some of them even tested their general knowledge of the subject, but the opportunity to find out about the subject was also given. For example, in chapter 5.2, regarding literature, the students were presented with a list of female protagonists in young adults' books and they were asked to discuss their roles in the stories (Inkala et al., ch. 5.2, ex. 1). In addition to oral exercises on the students' previous knowledge, experiences or opinions on a given subject, an activity on prepositions (Inkala et al. ch. 4.1, ex. 6) was also analysed as belonging to the category *experiencing the known* since the phrases in the exercise were similar to the ones in the text of the chapter. In addition, these kinds of exercises seemed to rely heavily on the students' previous knowledge on prepositions.

The activities in *experiencing the known* tie in the theme that will be discussed in the chapter to what the students already know about the subject and consequently they can be viewed as making the subject more approachable to the students. Most of the activities were placed at the beginning of the chapters which can be viewed as making these tasks introductory exercises to the themes that will be further discussed in the chapters. In addition, as most of the tasks are discussion exercises, these activities offer an opportunity for the students to practice their oral skills.

The activities that were viewed as targeting *experiencing the new* usually required the students to either work on the text that was part of the chapter, or new information was introduced to the students in different forms. In addition, some activities invited the students to find out about given subjects. There were 36 activities altogether in the textbook that were categorised as belonging to *experiencing the new* (see Appendix 1).

There were many different types of activities that invited the students to work on the main text of the chapter. Most of these activities had questions about the text that the students

were asked to answer in pairs (Inkala et al., 2016, ch. 2.3, ex. 3) or they had statements with options (a, b, c) to choose an answer from in accordance with the text (ibid., ch. 3.1, ex. 3). There were also activities that asked the students to retell the story in their own words with the help of prompts (ibid., ch. 2.2, ex. 3) and tasks that required the students to determine whether statements about the text were true or false (ibid., ch. 3.2, ex. 3). Additionally, the students were required to finish the beginning of a sentence with an ending that fit the contents of the text (ibid., ch. 4.3, ex. 3). The answers to these activities were fairly easily found in the text itself and there was little room for interpretation.

Tasks that targeted *experiencing the new* also introduced new information in different forms, for example listening comprehension exercises, videos, or new text that were in keeping with the segment's theme. The types of activities were rather similar to the ones that were introduced above with multiple choice questions (Inkala et al. 2016, ch. 3.3, ex.5), questions to answer (example 2) and true/false exercises (ibid., ch. 4.1, ex. 9) about the theme at hand.

(2)

Listening Comprehension: The Ambassador on Finnish Culture

This is a part of a radio interview with the U.S. Ambassador to Finland about his thoughts on Finnish culture. Listen carefully and then answer the questions orally in Finnish.

▶ Finnish Culture   ⬛ SOUNDCLOUD

   1. Miksi suurlähettiläs on lukenut suomalaista kirjallisuutta?

   2. Mitä hän oppi kirjoista?

   3. Mitä hän aikoo tehdä ajallaan Suomessa?

> 💬 Finally discuss in pairs which Finnish novels you would recommend to a foreigner. Why? Please share your thoughts on the exercise discussion forum.

(Inkala et al. 2016, ch. 5.1, ex. 12)

In addition, students were sometimes asked to find out about different phenomena that were related to the theme. For example, students were asked to find an Oscar winner's speech and discuss it (Inkala et al. 2016, ch. 3, ex. 3). In addition, students were asked to conduct an interview to find out more about the theme of the chapter. In this case, the students were asked to interview "someone who was born before the 90s" and ask them questions about video games and their gaming habits (Inkala et al. 2016, ch. 2.2, ex. 12).

Experiencing the new activities also included tasks that introduced possibly new expressions, new linguistic phenomena, or new skills to the students. For example, the students were introduced death-related idioms (Inkala et al. 2016, ch. 2.1, ex. 5) and asked to find out more about mondegreens (ibid., ch. 4.2, ex. 5). In addition, students were asked to practice new skills, or become aware of for example differences in intonation and pronunciation and their effects on the intended message (ibid., ch. 3.1, ex. 1). Additionally, students were given sources for further reading on the subject at hand (example 3):

(3)
Listening Comprehension: Generation Like

Listen and learn some more if you haven't had enough!

Social media allows today's teens direct interaction with artists, celebrities, movies, brands, and one another. In PBS's documentary Generation Like (2014), author and FRONTLINE correspondent Douglas Rushkoff explores the teen quest for identity and connection - is it real empowerment or are they being manipulated? Perhaps teens don't care either way.

(Inkala et al. 2016, ch. 2.1, ex. 15)

The activities targeting *experiencing the new* all encouraged the students to immerse themselves in new information, be it in any form. Usually the answers were clear from the context and the students were not required to necessarily draw their own conclusions or interpretations of the texts. When it comes to exercises related to the main text of the chapter,

they are generally placed at the top of the exercise list, as it can be considered useful to revisit the text with the help of activities after reading it.

5.2.2 Conceptualising by naming or with theory

The activities in *conceptualising by naming* mostly dealt with learning new vocabulary related to the theme or chapter at hand. Students could rehearse the vocabulary with the help of different types of exercises. All in all, 39 activities were included in this category (see Appendix 1).

The most common exercise type for learning vocabulary was using Quizlet, an online tool that allows the students to study new vocabulary in different ways (Inkala et al. 2016, ch. 3.1, ex. 2). These activities were included in both the introductory segments for the themes in the book and with the main texts of the units in the textbook. Students were also asked to work on the vocabulary by explaining words in groups in English and the other members would then guess the word (ibid., ch. 5.2, ex. 4). In addition, students were asked to find certain expressions from the main text, and write them down in their notes (ibid., ch. 3.1, ex. 4). The students also practiced the vocabulary with activities that asked them to choose the appropriate word out of options that would fit the context (Inkala et al. 2016, ch. 2.1, ex. 9). The same kind of activity, with gaps for missing words, was also conducted with the clues in Finnish instead of options to choose from in English (ibid., ch. 3.1, ex. 5). In addition, a listening comprehension task in which they were asked to listen to a text and at the same time fill in the missing words according to what they heard and then finally translate the words in Finnish was included in this category (ibid., ch. 2.1, ex. 13).

In addition, students were asked to connect terms with their definitions (ibid., ch. 3.2, ex. 5). These kinds of activities could be seen as helping the students to learn how to define words and explain them without actually using the word itself. Students were also guided with

the use of synonyms as they were asked to pair words or expressions that had a similar meaning (example 4):

(4)

Vocabulary Builder: Fancy Vocabulary

The poem "Desiderata" uses eloquent language that could come in handy when you write a composition of your own. Connect each fancy term with the correct phrase. A simpler version of the same term has been underlined.

| placidly | feign | cautious | fatigue | ignorant | amid | vexing | vain |
| counsel | disenchanted | strive | perennial | | | | |

Even the <u>stupid</u> have their stories to tell.

If you compare yourself with others, you may become <u>stuck-up</u>.

Do not <u>fake</u> feelings.

(Inkala et al. 2016, ch. 3.3, ex. 4)

Students were also asked to understand the similarities and differences between words as they were presented with lists of words and then asked to pick the odd one out, and explain why the word did not belong there (Inkala et al. 2016, ch. 5.3, ex. 4).

The activities included in the *conceptualising by naming* category were quite numerous but this can be explained through the realisation that learning new vocabulary is essential when learning a language (Eskey 2010, 563). The vocabulary exercises that mainly concerned learning the new vocabulary as separate units were usually placed at the beginning of the exercise list whereas the activities that required a little more understanding in similarities and differences between words came a bit later in the units. However, this order is not surprising

as it can be viewed as useful to first learn the vocabulary well and then start adapting what you have learned.

Activities that were placed in the *conceptualising with theory* category also include exercises on vocabulary. However, the tasks under this category required a deeper understanding of the textual structures and connections than in *conceptualising by naming*. There were 3 tasks in the data that were included in the category *conceptualising with theory* (see Appendix 1). One of the activities asked the students to combine verbs that were in a random order with the phrases that followed (Inkala et al. 2016, ch. 3.3, ex. 6). This required both understanding of the meaning of the verbs and the context they were meant to be placed in. In addition, an exercise on antonyms (ibid., ch. 5.2, ex. 5) was included in this category as it was seen as enhancing the students' understanding of the relationships between concepts. Finally, students were also asked to find words belonging to a certain category of words (example 5):

(5)

Vocabulary Builder: Reviews Rich in Adjectives

See if you and your partner can find all the <u>adjectives</u> and <u>adverb + adjective combos</u> in the review, "Twilight Sucks Like a Starving Vampire." There are 47 in total, so let the hunt begin. Categorize them under negative, positive, and neutral adjectives and translate them in your notes. Then team up with a few more students and put away all your devices to participate in an exciting competition!

(Inkala et al. 2016, ch. 5.2, ex. 7)

5.2.3 Analysing functionally or critically

The tasks that were categorised under *analysing functionally* all required a deeper understanding of the information that the students were asked to examine than for example in the knowledge process category *experiencing*. In other words, the answers were not necessarily immediately obvious, but required interpretation and drawing conclusions.

Altogether 27 activities were categorised as targeting *analysing functionally* (see Appendix 1).

Both listening and reading comprehension activities were included in this category. They included activities that for example had multiple choice questions (Inkala et al. 2016, ch. 3.2, ex. 6, ch. 2.2, ex. 8), summarising activities (ibid., 4.3.10) and tasks that asked the students to analyse whether statements listed in the activity were true or false (ibid., ch. 2.3, ex. 5). Even though the exercise types are similar to the ones in *experiencing the new*, the exercises included in this category required the students to draw conclusions on what they had read or heard or watched rather than have the answer given to them straight away.

In the activities in *analysing functionally*, the students were also required to analyse and understand text functions and content. For instance, the students were asked to work on a film review (example 6):

(6)
Vocabulary Builder: The Film Review Challenge

Each group watches and listens to a different film review and then completes the following tasks as an answer to this exercise. Also share your findings on the exercise discussion forum to help everyone write their own reviews in the future.

- Which tense (*aikamuoto*) is used for the plot synopsis and film review? Provide one or two example sentences.
- Collect one or two phrases that criticize at least five of the following categories: acting, action, characters, dialogue, directing, scenery, screenplay, soundtrack, special effects, or wardrobe. Then translate them into Finnish.
- Summarize the film review in one sentence that could be used as a heading.

(Inkala et al. 2016, ch. 2.3, ex. 8)

The students were also asked to analyse the message and content of a rap song by Paleface and share their reasoning behind their answers (Inkala et al. 2016, ch. 4.2, ex. 6) The students for example considered "Who does 'they' refer to in 'They leave you with nothing, not even…" (ibid.). There were also activities that asked the students to think about the text

functions and how certain, for example, literary devices are used to achieve certain effects (Inkala et al. 2016, ch. 5.1, ex. 7).

The activities that were viewed as targeting *analysing functionally* usually required the students to understand the information that they were working on in a more profound way. These activities required the students to draw conclusions and think about their own understanding of the information at hand. Usually these activities were not the first ones that were introduced in any unit but rather they were placed more towards the middle and end of the exercise list.

The activities that targeted *analysing critically* invited the students to consider the intentions behind the creation of for example text. In addition, students were asked to be mindful of the sources that they used when searching for information online. Three activities in the materials were considered to target the knowledge process *analysing critically* (see Appendix 1). One of the activities asked the students to discover how different artists had started their musical career and what had influenced and inspired them (Inkala et al. 2016, ch. 4.2, ex. 7). The students were also asked to consider "The Message Behind the Music" and discuss whether for example "Lady Gaga is making a statement with her outfits" (ibid., ch. 4.0, ex. 4). Another activity specifically pointed out that the students should only use reliable sources and rely on facts when accounting their findings about a research topic (ibid., ch. 5.1, ex. 1).

5.2.4 Applying appropriately or creatively

The tasks that were analysed as targeting the knowledge process *applying appropriately* involved activities that asked the students to produce text or something similar in a specific genre. Additionally, tasks that focused on translation of phrases or bits of text were also seen as belonging to this category since they do not necessarily invite the students to transform

information in a particularly creative way. 17 activities in the materials were placed in the category *applying appropriately* (see Appendix 1).

The translation activities were both oral and written assignments that asked the students to translate phrases into idiomatic and fluent English or Finnish. For example, students were instructed to first work on idioms related to music and then come up with ways to say the same thing in fluent and idiomatic Finnish (Inkala et al. 2016, ch. 4, ex. 3). The students were also asked to translate longer texts in pairs, with the other person having the translation in case the one translating needed any help (ibid., ch. 4.1, ex. 8).

In addition, students were asked to produce text in a specific genre. For instance, students were asked to produce a short article based on their research on a topic and also explain their findings to the group (example 7):

(7)

> *Internet Research: Finnish Stars in Star Wars*
>
> *Work in groups of four, each on one of the following tabloid headlines. Search online for information about your sensational topic and write a short article about it in your notes. Report your piece of news orally to the group.*

(Inkala et al. 2016, ch. 2.3, ex. 9).

The students were also instructed to compile their own list of rules for writing fiction that was based on a pre-existing list of rules (ibid., ch. 5.3, ex. 7).

Presentations on a specific topic were also seen as belonging to this category as it was considered to be another way of applying and exploring the themes of the unit. For example, the students were asked to prepare a presentation on a famous artist and choose a specific work of art to focus on in the presentation (Inkala et al. 2016, ch. 2.1, ex. 6). Additionally, oral assignments that asked the students to rehearse a script of a play, for example, were included in this category (ibid., ch. 3.1, ex. 8). The students were also asked to recite poetry (ibid., ch. 3.3, ex. 9). All the activities in *applying appropriately* seemed to introduce new

aspects of the theme at hand and consequently enhance the students' knowledge of the subject.

The activities that were viewed as promoting the knowledge process *applying creatively* went even further with the theme of the unit and invited the students to use their imagination and be creative. Altogether 7 activities of the materials were categorised as belonging to *applying creatively* (see Appendix 1).

One of the activities asked the students to use their imagination and creativity when creating a character "the wackier the better" and then based on the character they had created, the students should recommend books to read that the invented characters would enjoy (example 8):

(8)

> For example, if your partner's character is having an existential crisis and ponders on the meaning of life, you could recommend *A Hitchhiker's Guide to the Galaxy* by Douglas Adams and *Rabbit, Run* by John Updike. Or, for an artistic character who is feeling bored at the moment, you could recommend *The Goldfinch* by Donna Tartt and *The Best Ghost Stories* by Charles Dickens.

(Inkala et al. 2016, ch. 5.3, ex. 11)

Other activities that invited the students to be active creatively included the students in groups imagining that they were pitching a movie idea to a group of producers chosen from the students in the class (Inkala et al. 2016, ch. 2.3, ex. 13). Additionally, students were given the opportunity to re-write and re-enact a scene from a video clip of their own choosing (ibid., ch. 5.3, ex. 6). Also, students were asked to write in non-traditional ways, for example by writing in groups with a limited time slot spared for each member so that the one writing would not have time to read the preceding text (ibid., 5.3, ex. 10). The activities in *applying creatively* offer the students the chance to use the language in different situations and be actively creative while speaking or working in English.

5.2.5 Conclusions on *ENA3 Cultural Phenomena (LOPS 2016)*

All the different knowledge processes and their sub-categories were found in *ENA3 Cultural Phenomena (LOPS 2016)* (Inkala et al. 2016). It is not surprising that the knowledge process *experiencing* is the most prominent one in the textbook (see Appendix 1) as it can be considered worthwhile to first let the students reflect on what they already know about the subject and then introduce them with possibly a new perspective on the subject to work with. *Conceptualising by naming* has the highest proportion of tasks in the analysed materials with 26.5% (see Appendix 1). Yet, learning new vocabulary and working on it can help the students to recall it better as it is repeated in different types of activities.

5.3 *Insights Course 3*

There were 110 activities in *Insights Course 3* (Karapalo et al. 2016) that were analysed for this study (see Appendix 2). All the knowledge processes and their sub-processes were found in the materials. These are described in Appendix 2. The most prominent categories were *experiencing* and *applying*. *Experiencing* composed 37.3% of the materials. The sub-process *experiencing the new* is more common with 20.9%, whereas *experiencing the known* was represented in 16.4% of the materials. The knowledge process *conceptualising* involves 24.5% of the materials. The sub-process *conceptualising by naming* is more prominent with 20.9%, while *conceptualising with theory* is featured in 3.6% of the materials. The knowledge process *analysing* composed 12.7% of the analysed data. *Analysing functionally* is more common of the two sub-processes with 11.8%. *Analysing critically* represents 0.9% of the materials. Finally, *applying* constituted 25.5% of the analysed materials. *Applying appropriately* is the more prominent sub-process with 18.2%. *Applying creatively* was found in 7.3% of the data. The distribution of the different knowledge processes and sub-processes

is described in Appendix 2. The results will be explained in more detail in the following sub-sections.

5.3.1 Experiencing the known or the new

The tasks that were viewed as targeting *experiencing the known* mostly asked the students to reflect on their own experiences or previous knowledge on the theme at hand. In addition, the students were asked to give their own points of view on different subjects. Generally, the activities included in *experiencing the known* were discussion exercises. Altogether 18 activities were included in this category (see Appendix 2).

Some activities acted as an introduction to the subject that would be further discussed in the chapter or the main text. For example, the theme in chapter 8 is "cultural phenomena" and the students were asked to think about what kind of milestones there are in a young person's life in Finland when compared to a young person's life in another country (Karapalo et al. 2016, 69). Some "engage" activities tested the students' knowledge of the subject at hand, for example in chapter 9 the students were challenged to take a quiz on what they know about different celebrations around the world (ibid., 79). In addition, students were asked to bring a photo of their favourite work of art and bring it to class and explain what made it special to them (ibid., 54).

The activities in *experiencing the known* also asked the students to reflect on the main text of the chapter and even connect it to their own lifeworlds (example 9):

(9)

2b Discuss the questions with your partner.

1. How do you feel about Nicholas' story?
2. Have you ever had a dream that has felt impossible? If so, what became of your dream?
3. What is your reaction if somebody tells you that you can't do something because it's too difficult for you?
4. What do you think left-hand-only music sounds like? (Check online to see if you were right.)
5. Can you think of an inspirational story that has helped you when you have faced challenges?

(Karapalo et al. 2016, 21)

Usually the types of exercises which asked the students to reflect on the main text were preceded by another activity that asked the students to familiarise themselves with the text in one way or another. Additionally, these activities allowed the students to relate the theme at hand to their own lives and potentially make it more relatable to them.

The activities that prompted the students to consider their previous knowledge or skills were also included in this category. For example, activities on prepositions were considered belonging to this category (Karapalo et al. 2016, 31). In addition, an activity on word stress was viewed as belonging to this category since it asked the students to use their previous knowledge on pronunciation when going through the exercise (ibid., 30).

The activities in *experiencing the known* can for the most part be regarded as introductory exercises to the theme at hand. They invite the students to reflect upon their previous knowledge, experiences or knowledge about the subject. These exercises can help the students to understand the connections between the main text and their own lives and thus make the text more relatable and perhaps even more meaningful to them.

In the category *experiencing the new*, the students were instructed to get to know the main text of the unit via different activities. The students were also introduced new texts or listening comprehensions in which the answers were relatively easily retrievable from the context and did not require much interpretation. In addition, students were introduced with new information or new ways to express themselves. The activities that asked the students to go online and find out more about different subjects were also included in this category. All in all, 23 activities were viewed as belonging to the category *experiencing the new* (see Appendix 2).

There were many types of activities that helped the students to work on the main texts of the chapters. For example, students were asked to answer questions about the main text

(Karapalo et al. 2016, 12), retell the story with the help of clues (ibid., 21) or finish the

beginnings of sentences according to the main text (example 10):

(10)

3a **Finish the following sentences describing what happens in the text.**

1. Jenny is waiting for …
2. Conor quit because …
3. Rosa used to …
4. Frank has been …
5. Jenny will …

(Karapalo et al. 2016, 30)

The listening and reading comprehension activities whose answers were easily

retrievable from context were also seen as belonging to *experiencing the new*. For instance,

students were asked to complete sentences according to what they heard on the tape (Karapalo

et al. 2016, 77) or answer questions or multiple choice questions about the discussions that

they heard (ibid., 85, 66). As concerns reading comprehension, the students were asked to

read a short text on the benefits of listening to classical music and then answer questions on it

(example 11):

(11)
1. Mitä etuja klassisen musiikin kuuntelusta on?
2. Miksi klassista musiikkia kuunnelleet pärjäsivät paremmin kokeessa?
3. Miten klassisen musiikin kuuntelu vaikutti uneen?
4. Millaista musiikkia ei kannata kuunnella, jos haluaa rentoutua?

(Karapalo et al. 2016, 23).

Students were also introduced new information and new expressions. For example, the

students were asked to work on idioms related to books and reading (ibid., 44-45) and

familiarise themselves with art history by first combining artists with the style they represent

and the period in time they belong to, and then choose one of the artists and do an online

search on him or her and then prepare a short presentation "using slides of only the artwork" (ibid., 55).

Furthermore, the students were introduced with new experiences as they were asked to listen to classical music while doing their homework (Karapalo et al. 2016, 22). The students also got to find out about different topics themselves when they were asked to search for information online. These activities include for example asking the students to search for different types of poems (ibid., 53) or when talking about art, the students were asked to find out "who are the most expensive women artists at auction today" (ibid., 57). These activities are mostly labelled "DIY" and they usually offer the students the opportunity to find out more or discover a different perspective on the subject that they are discussing in the chapter.

5.3.2 Conceptualising by naming or with theory

The tasks that promoted *conceptualising by naming* were all related to learning vocabulary in different ways. The students worked on the new vocabulary with the help of both Finnish and English clues. 23 activities in the materials were included in this category (see Appendix 2).

Students were asked to spot certain phrases from the main text with the clues in Finnish (Karapalo et al. 2016, 21). They were also presented with a list of nouns and asked to find their equivalent adjective forms from the text and then further work on the vocabulary by placing them in phrases (ibid., 13). Students were also asked to find similar meaning words from the text with the help of English clues and then place them in phrases (ibid., 41). The same kind of activities but with Finnish clues were also found in the materials (ibid., 75). In addition, exercises with multiple choice options were viewed as belonging to this category as they can be considered helping the students to understand the similarities and differences between words (example 12):

(12)

8e Choose the best alternative.

1. **Recently / Meanwhile / Still** our students were very 2. **impressed / fortunate / striking** to be able to take part in a program designed to help students in 3. **impoverished / wealthy / epic** countries. Since the students knew they had a worthy cause, they were 4. **required / compared / determined** to get good results from the project. Their aim was to 5. **grab / afford / raise** some money for a sister school they had been appointed through the program.

(Karapalo et al. 2016, 74)

Furthermore, activities that had the students choosing the "odd one out" of a word list can also be considered to enhance the students' understanding of vocabulary (ibid., 58). Students were also asked to combine different modes, in this case both text and images as they were instructed to combine the names of instruments to the correct picture (Karapalo et al. 2016, 17) Similar activities were also found in the data but these asked the students to, for example, match terms to their definitions (Karapalo et al. 2016, 14). Mostly the exercises targeting *conceptualising by naming* were placed at the top of the exercises in the units. It could be argued that this promotes the students' learning as they are first asked to work on the vocabulary and only after they need to adapt what they have learned.

The activities that were considered targeting *conceptualising with theory* asked the students to group words or expressions under different labels. In addition, activities that required the students to understand the textual connections were considered belonging to this category. There were four activities in the materials that were considered targeting the sub-process *conceptualising with theory* (see Appendix 2).

The activities included in this category have the students group adjectives that can be found in the main text into three categories: positive, negative and neutral (example 13):

(13)

🎤 9e **Whenever you are describing something, the use of colourful and strong adjectives is a good way to get the audience's attention.**

STEP 1 Scan the text once more in search of descriptive adjectives. How many can you find? Place them in the right column according to their most common meaning.

Positive adjectives   **Negative adjectives**   **Neutral adjectives**

(Karapalo et al. 2016, 84).

In addition, the students were asked to find phrasal verbs from the text and thus were made aware of the concept of phrasal verbs (Karapalo et al. 2016, 86). The students were also asked to fill in gaps with the help of clues in a random order (ibid., 22). It could be suggested that these activities promote the students' awareness of textual connections as they are required to think about how the words will function in the context they are placed in.

5.3.3 Analysing functionally or critically

The activities that were categorised as promoting the knowledge process *analysing functionally* mostly asked the students to understand the text on a deeper level. In other words, students were asked to interpret the texts or what they heard or saw. These activities included both listening and reading comprehension exercises. All in all, 13 activities were placed in this category (see Appendix 2).

The listening comprehension activity types were rather similar to the ones in *experiencing the new*. Additionally, they combined different modes. For example, students were presented with multiple choice questions when they were watching a video on an orchestra playing in an unconventional place (Karapalo et al. 2016, 25). Additionally, the students were asked to combine the name of the artist, the painting that they had painted and what they had suffered from when listening to an excerpt (ibid., 56).

The reading comprehension activities that targeted the knowledge process *analysing functionally* required the students to interpret the text and draw their own conclusions about

the contents. For instance, when reading poems, the students were asked to interpret and

analyse them (example 14):

(14)

> 🎤 **5a** Here you'll find a selection of poems and an extract from William Shakespeare's play *Romeo and Juliet*. Read some or all of the texts aloud together with your partner. Then choose your favourite and discuss it with the help of the following questions:
>
> 1. When you read the poem aloud, what did it sound like to you? Happy? Sad? Something else? What?
> 2. Who's talking in the poem?
> 3. Who are they talking to?
> 4. What is the topic of the poem? How does the poet want to make us think or feel about that topic?
> 5. Did you like the words and the rhythm of the poem? Why or why not?

(Karapalo et al. 2016, 49)

Additionally, a "brain teaser" activity was viewed as belonging to this category as it requires

the students to analyse what was said (example 15):

(15)

> **7i Crack the nut. A Brain Teaser: Who stole the painting from the Liars' Club?** *167*
>
> A valuable watercolor was stolen from the Liars' Club, but the police are having a hard time finding the culprit because **every statement made by a member of the Liars' Club is false**. Only four members visited the club on the day the painting was stolen. This is what they told the police:
>
> **Which of these four liars stole the painting?**
>
> **Ann**: "None of us took the painting. The painting was here when I left."
>
> **Tom**: "Whoever stole the painting arrived before me. The painting was already gone."
>
> **"Chuck**: "I was the third to arrive. The painting was here when I arrived."
>
> **Bob**: "I arrived second. The painting was already gone."

(Karapalo et al. 2016, 67)

Some activities required the students to work on a text by placing jumbled events in the right

order in accordance with the text (Karapalo et al. 2016, 30). In addition, a close reading

activity was included in this category as it required the students to examine the main text and

examine to what extent the characters' emotions and attitudes were presented in the text

(example 16):

(16)

4c Re-read the story more closely.

STEP 1 First work alone and identify how well the following adjectives describe the 'characters' in the short story.

STEP 2 In small groups, share your answers and the reasons why.

THE RESEARCHERS WERE					THE MEATS WERE				
	not at all			very much		not at all			very much
frightened	☆	☆	☆	☆	social	☆	☆	☆	☆
curious	☆	☆	☆	☆	talkative	☆	☆	☆	☆
excited	☆	☆	☆	☆	lonely	☆	☆	☆	☆

(Karapalo et al. 2016, 40)

Furthermore, the students were asked to consider the functions of pronunciation and the importance of emphasis, in particular when analysing sets of phrases such as "**I** asked you to buy red roses" with the emphasised word changing but the phrase remaining the same (Karapalo et al. 2016, 27).

There was one activity in the data that was considered targeting the knowledge process *analysing critically* (see Appendix 2). This activity encouraged the students to consider a topic from different points of view and place themselves in another person's position. The students' tasks were to either imagine that they were the worried parents whose children were going to a music festival alone and the parents were asked to offer them advice without irritating them, or that the students were "experienced festival-goers" who should offer advice to the less experienced (Karapalo et al. 2016, 85).

5.3.4 Applying appropriately or creatively

The activities that targeted *applying appropriately* asked the students to work in a specific way or in a specific genre. Mostly these tasks instructed the students to translate phrases or short texts and they invited the students to write in a specific genre. Altogether 20 activities were included in the category *applying appropriately* (see Appendix 2).

The translation tasks that were included in this category had the students translate phrases and short texts either into English or Finnish (Karapalo et al. 2016, 21). The translated phrases were all related to the theme the students were discussing in the unit. Additionally, the students were also asked to translate questions that were related to the theme of the unit and then discuss them in English (ibid., 47).

The students were also instructed to write in a specific genre. For example, students were asked to write a script to one of the suggested situations that had something to do with the main text of the chapter (example 17):

(17)

3i Create. Write a script for one of the following scenes and then rehearse and either perform live, or make a short film of your scene.

- Rosa tells Frank that she fancies him.
- Gary accuses Frank of stealing food.
- Jenny admits to Gary that she lied on her application.
- Rosa feels like Jenny thinks she's better than everyone else.

(Karapalo et al. 2016, 33)

Additionally, students were asked to write a film review (ibid., 35) or write poetry (ibid., 53). The writing tasks mainly invited the students to write in a specific way that was in accordance with the specific genre.

Other types of activities that were viewed as belonging to the category *applying appropriately* included having the students perform the scene that was also the main text of the unit (Karapalo et al. 2016, 32). The students were also asked to recreate an exercise and practice similar skills that were introduced in the original exercise, in this case word stress, but with their own phrases (ibid., 33). In addition, the students were instructed to make presentations on given subjects. For instance, they were tasked with finding an analysis of an artwork online and then prepare a presentation on the work of art that was based on the analysis (ibid., 66). All in all, it could be stated that the activities that were included in the category *applying appropriately* invited the students to work on the theme that they were

discussing in a specific way that potentially offered another perspective or additional information on the subject at hand.

Finally, the activities that were viewed as targeting the sub-process *applying creatively* mostly invited the students to use their imagination and creativity. The tasks were not necessarily guided with strict genre-based guidelines but rather invited the students to think outside the box. All in all, 8 activities in the materials were seen as targeting the category *applying creatively* (see Appendix 2).

For instance, the students were instructed to create "a science fiction movie set" in their own hometown, but in a future version of it and then prepare a poster on it (Karapalo et al. 2016, 44). There were also other activities that involved the students working on an idea and then creating a poster or an ad on it. For example, they were instructed to come up with "a festival that exhibits something very Finnish" and do a poster on it (ibid., 85). These activities allowed the students to combine different modes while using English in a creative way. In addition, the students were asked to mix modes as they were instructed to describe a picture found in a book and their pair was to form a mental picture and even "draw an actual sketch" of what was described to them (ibid., 65). In addition, the students were asked to design a music video and pay particular attention to the interplay of music and images (example 18):

(18)

Work with a partner. Plan and create a music video, choosing the music and shooting the footage to create a medley of images. The music and the images together should create a particular mood.

(Karapalo et al. 2016, 17)

The students were also instructed to transform text into a different genre as they were asked to write a piece of news that was based on a children's story of their choosing (Karapalo et al. 2016, 76).

The students were also invited to be active creatively as they were instructed to do different oral activities where they had to adapt what they had learned in the units. For

example, the students were challenged to learn to sell modern art: they were asked to choose

an artwork from a living artist and prepare a presentation on it "for prospective customers",

trying to get the highest bid possible for the work they were presenting (Karapalo et al. 2016,

55).

5.3.5 Conclusions on *Insights Course 3*

All the different knowledge processes and their sub-processes were found in the textbook

Insights Course 3. The knowledge process *experiencing* had the highest proportion of tasks in

the materials with 37.3%. Both *experiencing the new* and *conceptualising by naming* had the

same percentages in the materials: 20.9% (see Appendix 2). The *experiencing the new*

activities can be seen as engaging the students with the new content in the units and possibly

finding out more about the themes. The tasks in *conceptualising by naming* invite the students

to work on the new vocabulary in different ways, and consequently they can help the students

memorise the new vocabulary more easily as they practice it in different activities.

5.4 *On Track 3*

Altogether 157 activities were included in this study from the textbook *On Track 3* (Daffue-

Karsten et al. 2016). All the knowledge processes and their sub-processes were found in the

materials. These are described in Appendix 3. The most prominent categories were

experiencing and *conceptualising*. *Experiencing* composed 37.6% of the analysed materials.

Experiencing the known included 12.1% of the materials whereas *experiencing the new* was

more common with 25.5%. The second most common knowledge process was

conceptualising with 28%. *Conceptualising by naming* was more prominent with 25.5% than

conceptualising with theory with 2.5% of the materials. The knowledge process *analysing*

included 16.5% of the data. *Analysing functionally* was more common with 14% whereas

analysing critically composed 2.5% of the analysed materials. Finally, *applying* composed 17.9% of the data. *Applying appropriately* included 16.6% of the materials. *Applying appropriately* composed 1.3% of the data. The distribution of the different knowledge processes and their sub-processes is described in Appendix 3. The results will be explained in more detail in the following sub-sections.

5.4.1 Experiencing the known or the new

The activities that were considered to promote *experiencing the known* mainly asked the students to think about their previous knowledge, experiences and offer their opinions or thoughts on given subjects that were related to the themes in the textbook. Altogether 19 activities were included in this category (see Appendix 3). For example, students were asked to talk about heroes and arch-enemies in literature and films and whether they were familiar with for example Simba and Scar or Batman and The Joker: "Heroes and their arch-enemies are popular archetypes in literature and films. In literature these main characters are often called the protagonist and the antagonist. Are you familiar with the following characters?" (Daffue-Karsten et al. 2016, 89). In addition, the students were asked about their general knowledge when discussing architecture as they were asked to list all the "instantly recognisable buildings" that they could think of in one minute and then compare their lists in pairs (ibid., 138).

Furthermore, the students were asked to express their views on different topics. For instance, they were asked to talk about art with the help of questions such as "What type of art do you like?" and "Who is art made for?" in pairs or in small groups (Daffue-Karsten et al. 2016, 54). In another activity, the students were invited to find out which "fictional horror character" matched their own personality best (ibid., 99-100). These activities encouraged the students to offer their own opinions on given topics that were related to the theme at hand. In

addition, tasks that asked the students to work on prepositions were included in this category because they seemed to rely on the students' previous knowledge on the subject and some of the phrases in the exercises were very similar to the ones in the main text (ibid., 60).

Most of the activities that were categorised as belonging to the category *experiencing the known* were placed at the beginning of the units and topics. Consequently, these activities could be viewed as introductory to the themes that would be further discussed in the unit. In addition, as most of the activities are oral assignments and discussions, they offer the students a chance to practice their conversational English.

The tasks that were included in the *experiencing the new* category involved activities that helped the students to get to know the main text of the chapter. In addition, the students were introduced with new information or a new perspective on the theme of the unit through listening comprehension, new texts and online search activities. Some activities invited the students to consider new phenomena related to language. All in all, 40 activities were considered belonging to the category *experiencing the new* (see Appendix 3).

The students were asked to familiarise themselves with the main text through different types of activities. The activity types included for example questions about the main text that the students were to answer and discuss (Daffue-Karsten et al. 2016, 69) and multiple choice questions about the text (example 19):

(19)
> **2D** Choose the alternative that is in keeping with the text.
> #NightNotes
> 1 The blogger
>   a) is somewhat annoyed.
>   b) is making tea since he cannot sleep because of the loud music.
>   c) thinks about how the environment has shaped music.
>   (…)
>
> (Daffue-Karsten et al. 2016, 32)

Furthermore, students were asked to determine whether a set of claims about the text was true or false and then correct the ones that were false "so that they are in keeping with the text"

(Daffue-Karsten et al. 2016, 105). Students were also asked to consider their immediate reactions regarding the main text and then discuss them in groups (ibid., 81). In addition, they were tasked with matching the beginnings and endings of the sentences in the exercise so that they matched the main text's storyline (ibid., 95).

The listening comprehension activities that were included in this category gave a new perspective to the theme that was discussed in the main text. The answers could easily be discovered from the activity and the students were not required to interpret what was said. For example, when discussing the novel, *The Picture of Dorian Grey*, the students first got to hear and fill in some facts about the author, Oscar Wilde (Daffue-Karsten et al. 2016, 46). These facts included for instance his birthday and where he studied (ibid.).

The students were also tasked with online research on topics that were related to the theme of the unit. For example, with the main text from Charlaine Harris' vampire novel *Dead Until Dark*, the students were first asked to find out more about vampire stories from the past (Daffue-Karsten et al. 2016, 114). In another activity related to a text that talked about dystopian novels for young adults, the students were instructed to do research on dystopian books, films or games and then write a short description on their chosen topic to be presented to other members in the group (ibid., 136).

The students were also presented with new information that was in keeping with the topic at hand. For example, the students were introduced to haikus (Daffue-Karsten et al. 2016, 39) and they were also asked to read a text on "Shakespeare's influence around the world" (ibid., 8-10). In addition to new texts and information, the students were also asked to consider puns in jokes (ibid., 64) and they were introduced with potentially new phenomena having to do with language, for example idioms (ibid., 133).

The activities that were viewed as targeting the sub-process *experiencing the new* offered additional information or a new point of view to the theme discussed in the unit. They

were mostly placed at the beginning of the unit, especially the activities that targeted the main text of the chapter.

5.4.2 Conceptualising by naming or with theory

The activities that targeted *conceptualising by naming* mainly dealt with the new vocabulary that accompanied the main text of the chapter. There were many kinds of activities in the materials that targeted learning the new vocabulary and the students were instructed to work on the vocabulary both in English and in Finnish. Altogether 40 activities were included in this category (see Appendix 3).

Almost all the units in the textbook have an activity entitled "Personal dictionary" which invites the students to work both on the main text and the new vocabulary. The students are first asked to read and find some words in the text, underline them and then guess the meaning of the words and "look them up in the vocabulary app if necessary" (Daffue-Karsten et al. 2016, 125). Then the students are instructed to "choose 3-5 extra words and mark them, too" and finally make "sentences with some of the words" (ibid.).

In another type of activity that also has the students work on the main text, the students were instructed to find expressions in the text and then write them down in English (Daffue-Karsten et al. 2016, 59). In addition, the students were also asked to read a short text and then match the words written in bold in the text with the correct Finnish translation (ibid., 76). Some activities asked the students to match words, expressions or idioms with their definitions (ibid., 120). The students were also given a certain degree of freedom in choosing words or expressions to be taught to other members of the group: "Choose five key words or new expressions from your text and/or the previous exercises to teach your group members later" (ibid., 161).

The students also used the new vocabulary in different contexts as they were asked to fill in gaps in a text with the help of either Finnish or English clues (Daffue-Karsten et al. 2016, 112). Some activities promoted the students' understanding of the differences between words and expressions as they were instructed to choose the correct option that would fit the text in the exercise (example 20):

(20)

    2I Read the letter. Choose the correct option and translate the words.

    (...)
    Dear Ms Woodear,
    We are having another party tonight, where we'll be playing **1 predominantly / dominantly** EDM. (…)

                                (Daffue-Karsten et al. 2016, 36)

Additionally, the students were instructed to choose the "odd man out" from a word list and then explain why the word did not belong in the list (ibid., 131). In addition, students were instructed to replace expressions in an exercise with similar meaning ones from for example the main text (ibid., 35).

The tasks that were categorised in *conceptualising with theory* included exercises on vocabulary. These activities invited the students to think about the textual structures and context on a deeper level than in *conceptualising by naming*. In addition, students were also asked to categorise words. All in all, 4 activities were viewed as belonging to *conceptualising with theory* (see Appendix 3).

One of the activities that asked the students to consider textual structures and vocabulary had the students fill in gaps to a text on "New Zealand stand-up" with the help of phrases from a previous exercise by choosing the one that fits the context (Daffue-Karsten et al. 2016, 70). In addition, the students were instructed to categorise keywords from the main texts on fashion in different ages (example 21):

(21)

16H Discuss the texts using the keywords in the grid. Fill in the missing information together.

	Types of clothing	Old-fashioned /modern	Materials used	Main idea
Clothes that shape us				
Tomorrow's fashions				
Fashion and art				

(Daffue-Karsten et al. 2016, 170)

This exercise can be seen as helping the students understand the relationships between the concepts in the main texts and consequently they will be able to form a framework of the vocabulary that they have learned.

The activities that were categorised as belonging to the KP framework category *conceptualising* were all related to learning the new vocabulary. The tasks that targeted *conceptualising by naming* were mainly placed near the main text as they mostly seemed to have the function of helping the students memorise and understand both the new text and the new vocabulary whereas the tasks that promoted *conceptualising with theory* were placed later in the chapter since they seemed to require a deeper understanding of the vocabulary and its functions.

5.4.3 Analysing functionally or critically

The activities that were considered belonging to the category *analysing functionally* required the students to have a deeper understanding of the information that they were reviewing. The tasks mostly asked the students to summarise text and analyse textual functions and content. All in all, 22 activities in the materials were included in this category (see Appendix 3).

Students were tasked with summarising text with the help of short clues both in Finnish and in English (Daffue-Karsten et al. 2016, 134). It could be suggested that activities of this

type can help the students to understand textual connections and the text as a whole since they are asked to summarise it in their own words. The students were also asked to deliver presentations on different topics. Some of these activities were included in this category as they invited the students to consider how a certain effect was reached in the topic that they were studying. For example, the students were asked to work in small groups or in pairs and look for information on archetypes such as "The good girl" or "The joker or trickster" and discover how the archetypes are portrayed today and where they appeared in the past (ibid., 98).

In addition, students were instructed to consider textual functions and how certain effects were achieved. For instance, they were asked to do a close reading on the beginning of the fictional main text. The students' task was to consider which words or sentences the author used to create a certain atmosphere in the text (example 22):

(22)

8E Take a look at the first part of the story (lines 1-28)

1. In what ways does the author give the reader an idea of a helpless old lady? Write down words or sentences that the author uses in creating the character of Elvira.
2. How does the reader become aware of Sasha's intentions? Write down the sentence(s) that reveal Sasha's intentions.

(Daffue-Karsten et al. 2016, 83)

In addition, the students were asked to analyse content in other ways. These activities required the students to draw their own conclusions and interpretations as the answers were not necessarily immediately clear from the context. For example, the students were asked to analyse poetry with the help of questions (Daffue-Karsten et al. 2016, 40). In addition, they were instructed to discuss a fictional main text on vampires with the help of questions that asked the students to consider for example what was meant by the phrase "jewels among a bin of rhinestones" when the author described "the few vampires among the humans in the bar" (ibid., 120).

The activities that targeted *analysing critically* in the materials invited the students to either consider the intentions behind the creation of the topic at hand or asked the students to debate on different topics. Altogether 4 activities were viewed as belonging to this category (see Appendix 3).

The students were instructed to do mini-debates on different statements that were related to the contents of the entire course with one student for the statement and another against it (Daffue-Karsten et al. 2016, 171). They were instructed to take notes in support of their stance on the matter and then have three-minute debates on different topics such as: "All graffiti should be removed from our streets" and "Art offers more benefits to people than sports" (ibid.). The students were also asked to consider the motivation and intentions behind the creation of art, among other things (ibid., 63). The students were instructed to look for information on "art as a social protest" and focus for example on Picasso's *Guernica* or Delacroix's *Liberty leading the people* and find out what they protested against and assess whether this was an effective way to protest (ibid.).

All in all, the activities that were included in the KP framework category *applying* offered the students the chance to deepen their knowledge on the theme at hand and use their analytical skills.

5.4.4 Applying appropriately or creatively

The tasks that were considered targeting the sub-process *applying appropriately* invited the students to work in a specific way or in a specific genre according to what had been studied in the unit. The students were asked for example to write in a specific genre, translate, perform and dictate. Altogether 26 activities were included in this category (see Appendix 3).

The students were asked to write in many different genres and create texts in different lengths. These activities had the students write for example comments on posts on an online

forum (Daffue-Karsten et al. 2016, 37), or write a poem on a specific topic (ibid., 41).

Another activity instructed the students to write a review on a film, or a profile for their

favourite actor, or describe the soundtrack of their favourite film (ibid., 136). The students

also got to prepare a script for a short dialogue and perform it (example 23):

(23)
> **8A** Work in pairs. Write a short dialogue using the sentences below in any order,
> adding some lines of your own to create a mini play. Rehearse the play and act it
> out to others, or record it and share it.
> - What's that smell
> - Too late!
> - I don't believe you.
> - I will always be near.
> - Go on, open it!
> - You should not have come here.

<div align="right">(Daffue-Karsten et al. 2016, 77)</div>

The activities in *applying appropriately* also had translation exercises. The students were for

example tasked with translating a poem (Daffue-Karsten et al. 2016, 43), idioms (ibid., 52) or

sentences (ibid., 95). In addition, the students were asked to do a dictation in pairs by reading

sentences to their partner (ibid., 106).

The exercises that were categorised as belonging to the sub-process *applying creatively*

invited the students to write and be creative in a different way and be actively creative. Two

activities in the materials were viewed as belonging to this category (see Appendix 3). One of

the activities asked the students to imagine that they were the casting director in a short film

(Daffue-Karsten et al. 2016, 85). The students were instructed to search "online and find two

people that could play" the main characters in the film and then "write a brief description" of

their choices to be presented to the director of the film (ibid.). The other activity invited the

students to use their imagination in a role play (ibid., 108). The students were to work in pairs

and they were presented with different situations and roles for each of them, and then they

were instructed to have two-minute conversations on each topic (example 24):

(24)
        Slenderman?
        A: You are a very rational person. You believe only what can be scientifically
        proven.
        B: Your imagination is very lively. Last night on your way home you took a
        shortcut. You think you saw a tall, faceless figure following you that suddenly
        disappeared.
        <u>Opening line</u>
        B: A strange thing happened to me last night.
        (…)

(Daffue-Karsten et al. 2016, 108)

The activities that were viewed as belonging to the knowledge process *applying* can be considered engaging the students to the theme of the chapter. It could be suggested that especially the tasks in *applying creatively* allow the students to use their own creativity quite freely while the students can simultaneously consider the subject at hand from a novel perspective. On the other hand, the activities in *applying appropriately* do offer the students the chance to be creative but it could be claimed that this is done in a more structured and genre-specific way.

5.4.5 Conclusions on *On Track 3*

All in all, the textbook *On Track 3* touches upon all the different knowledge processes in the KP framework. The sub-processes *experiencing the new* and *conceptualising by naming* have the highest proportions in the materials with 25.5% each (see Appendix 3). The *experiencing the new* activities seem to engage the students in considering the new text and its contents. The *conceptualising by naming* tasks could be viewed as having a similar function as they engage the students in learning the new vocabulary and consequently the students will go back and forth between the text, vocabulary and exercise.

6. Discussion

This section will offer a discussion on the findings presented in section 5. I will firstly give a comparison of the three books and further discuss the findings about the KP framework in the three textbooks analysed. I will also consider the limitations of this study. Finally, I will discuss the implications for teaching.

6.1 Discussion of the Results

The three textbooks analysed for this study do not greatly differ from each other as regards taking the KP framework into consideration. All the KP framework processes and their sub-processes were present in all the textbooks. However, their distribution varied slightly from one book to another. The proportions of the different KP framework sub-processes in the materials are presented in Appendix 4. This section will discuss the results of the analysis presented in section 5. The challenges and limitations of this study will also be discussed in this section.

The sub-process *experiencing the known* had mostly the same function in all the books; to engage the students in considering the theme that will be introduced in the chapter by first having them think about their previous knowledge, opinions or experiences about the subject. Mostly the activities asked the students to discuss the topic or questions in groups or in pairs, which offers a great opportunity to practise oral skills. *Insights Course 3* has the highest proportion of activities targeting *experiencing the known* with 16.4%. *On Track 3* has the second highest number with 12.1% and finally *ENA3 Cultural Phenomena (LOPS 2016)* with 10.2% (see Appendix 4). All the books have different types of activities that engage the students in discussing the topics in different ways. The opinion-giving and other oral activities offer an opportunity for the students to practice discussing in English. Additionally, the activities may offer the students the chance to hear views that might differ from their own

when discussing the questions or statements in pairs or with the entire class. The activities

usually have questions, claims or prompts that can be considered helping with the flow of the

conversation. These findings are in keeping with previous studies as well, for example it has

been stated that activities in *experiencing the known* mostly encourage the "students to

brainstorm what they already know about a topic or to express a personal preference for one

thing over another" (Rowland et al. 2014, 141). Additionally, it could be claimed that the

students are offered challenges, especially when they are asked to rely on their previous

knowledge of the subject at hand. Consequently, what is presupposed in the textbooks to be

known by the students might be new information to some of them, which would then place

these kinds of activities in the *experiencing the new* category. However, it could be stated

that the *experiencing the known* activities can make the new subject more approachable as the

students first consider their own experiences or knowledge on the subject.

The KP framework sub-process *experiencing the new* had similar functions in all the

three books studied for this thesis: mainly getting to know the new main text or topic through

different activities and finding out about new things. These activities encouraged the students

to engage in considering the new information that was either presented to them or that they

were asked to discover themselves. *On Track 3* has the highest percentage of activities that

targeted *experiencing the new*: 25.5%. *ENA3 Cultural Phenomena (LOPS 2016)* follows with

24.5% and finally *Insights Course 3* with 20.9% (see Appendix 4). The textbooks rely on

different types of activities that can be viewed as helping the students understand for example

the new main texts. Even though there are many types of activities that ask the students to

work on the new text, they are quite similar from one textbook to another. These activities are

mostly placed right after the main text which then offers the students a natural sequencing

from reading or listening to the text and getting to know it better. Other activities included in

this category did not necessarily target the main text itself but rather gave new perspectives on

the theme that was discussed in the text. These activities included both listening and reading comprehension activities and tasks that asked the students to find out about different topics. It could be argued that these kinds of activities can help the students to understand the theme better, and consequently, they can better understand the connections between the theme and their own lives. Especially the activities that encourage students to find out about things themselves can be viewed as engaging the students in the theme as the information is not readily available to them and it can offer them novel points of view to the topic at hand.

The sub-process *conceptualising by naming* mainly focused on learning new vocabulary in all three textbooks. The activities encouraged the students to consider the new vocabulary and phrases both in English and in Finnish. *ENA3 Cultural Phenomena (LOPS 2016)* has the highest percentage of activities that target *conceptualising by naming* with 26.5%. *On Track 3* has the second highest percentage with 25.5% and finally *Insights Course 3* with 20.9% (see Appendix 4). All the textbooks mainly have similar types of activities that ask the students to practise the new vocabulary, for example by working on synonyms, filling in missing words with the help of clues and finding expressions from the text. However, *Insights Course 3* does not have an activity type that targets individual words whereas both *On Track 3* and *ENA3 Cultural Phenomena (LOPS 2016)* do. In *ENA3 Cultural Phenomena (LOPS 2016)* they have embedded Quizlet activities in the book which also act as the vocabulary itself. In *On Track 3* the students are asked to compile a "Personal dictionary" (Daffue-Karsten et al. 2016, 13). The vocabulary activities that are closely related to the main text are mostly placed quite close to the text in the books. This allows the students to refer to the main text for context. Some activities encouraged the students to understand the differences between words and their functions, especially the exercises that had the students choose the correct word from a few choices or the activities that worked on similar meaning expressions. These activities also demonstrate how the new vocabulary functions in different contexts other than the main text.

The relatively high proportions of exercises in *conceptualising by naming* can be explained by the fact that in order to learn a new language and to be able to use it properly, learners need to have an "extensive vocabulary" so that they can read and function fluently in a foreign language (Eskey 2010, 567).

The KP framework sub-process *conceptualising with theory* received little attention in the textbooks. *Insights Course 3* has the highest proportion with 3.6%. *On Track 3* has the second highest percentage with 2.5% and lastly *ENA3 Cultural Phenomena (LOPS 2016)* with 2.0% (see Appendix 4). All the textbooks have an activity that in one way or another asks the students to group or classify words and consequently the students collected "the concepts into interpretative frameworks" (Rowland et al. 2014, 142). It could be suggested that these types of activities can be beneficial for the learning of a new language as the students can realise the relationships between concepts. All the textbooks studied also had activities that required the students to realise the "overarching sequence and structure" (ibid.) of a given text as they were asked to fill in gaps with words that would fit the context and make the text understandable. However, this category received little attention in the textbooks and it could deserve a little more attention as understanding textual structures and relationships can be considered an important factor in learning languages.

The activities that targeted the sub-process *analysing functionally* were relatively similar in all the textbooks analysed in that they all required the students to have a deeper understanding of the information they were reviewing in order to be able to answer for example questions on it. *ENA3 Cultural Phenomena (LOPS 2016)* has the highest percentage of activities that target *analysing functionally* with 18.4%. *On Track 3* follows with 14.0% and finally *Insights Course 3* with 11.8% (see Appendix 4). All the textbooks included both listening and reading comprehension activities that required the students to interpret and draw conclusions on what they read, saw or heard so that they could answer the questions in the

activities or otherwise work on the information. These activities can challenge the students as the answers are not immediately clear and additionally they can help the students realise how the choice of words can have different effects depending on the context. Additionally, it has been suggested that *analysing functionally* can develop the learners' "chains of reasoning" which then help them to understand the information they are reviewing (Cope & Kalantzis 2009, 186). Mills (2010, 35) notes that *analysing functionally* can help the students understand the "deeper meanings" of the information that is being reviewed. I argue that analysing textual functions and the reasons why a certain choice in style was made, or how a certain effect or style was reached can help the students to consider these when writing their own text or reading texts in class and outside the classroom. Hence, these kinds of activities would then support lifelong language learning.

The KP framework sub-process *analysing critically* was underrepresented in the analysed materials. The highest percentage, 2.5%, was discovered in *On Track 3*. *ENA3 Cultural Phenomena (LOPS 2016)* had the second highest proportion with 2.0% and lastly *Insights Course 3* with 0.9% (see Appendix 4). I found this result rather surprising since students are continuously faced with searching for information online and probably need some guidance in understanding and identifying what a reliable source is and what is not a reliable source. Thus, I argue that it would be important to make students aware of the importance of proper sources of information. However, the low number of activities targeting *analysing critically* can partly be explained by the fact that perhaps there is an assumption that teachers will guide the students or that the students are already aware of being critical of the use of online sources in the research assignments. Consequently, it has not been explicitly mentioned in the textbooks to pay attention to where one finds the information they are looking for. Additionally, considering the intentions behind the creation of a text or different

points of view can be considered an essential skill in the world today as more and more information is available to us online.

The activities that targeted the sub-process *applying appropriately* were presented in the books with similar activity types: mostly the students were asked to translate different texts or to produce information in a specific way or in a specific genre. *Insights Course 3* had the highest proportion of activities targeting *applying appropriately*: 18.2%. *On Track 3* had the second highest percentage with 16.6% and lastly *ENA3 Cultural Phenomena (LOPS 2016)* with 11.6% (see Appendix 4). The lower proportion in *ENA3 Cultural Phenomena (LOPS 2016)* can be explained by the fact that it had a separate "Portfolio" section which mostly included activities targeting this sub-process (Inkala et al. 2016). Additionally, the two other books also had separate essay titles or suggestions which would also most likely belong to this category. However, these were not included in the analysis since I concluded that they would alter the results significantly as most likely not all of them would be given as assignments during the course. In any case, the activities targeting *applying appropriately* invited the students to work on the theme of the main text or topic in a rather traditional way that mostly followed the guidelines of a specific style or technique. Consequently, *applying appropriately* can be considered to be "good reproduction of conventions" that do not necessarily ask the students to be creative, use their imagination or be innovative (Mills 2010, 44-45). However, these activities that typically work within a certain genre's guidelines can be viewed as essential to learning how to write in different ways and in different genres. I argue that these skills will be required in today's world and in today's workplaces as conventions of writing may differ from one language to another.

The KP framework sub-process *applying creatively* mainly offered the students the chance to use their imagination and creativity and work in innovative ways. The highest percentage of activities targeting this sub-process, 7.3%, was found in *Insights Course 3*. The

second highest was discovered in *Cultural Phenomena (LOPS 2016)* with 4.8% and lastly *On Track 3* with 1.3% (see Appendix 4). The activities in this category had the students work creatively and think outside the box. These activities offered the students the chance to use what they had learned previously in a new setting. These activities can be viewed as offering both opportunities and challenges as they require the students to engage in the activity in a novel way. The books mainly had similar types of activities that targeted this sub-process. All the books had some sort of activity that asked the students to be actively creative, in other words, function in an imaginative way. It could be suggested that these activities offer a nice change to the lesson as students get to be innovative and imaginative themselves. In addition, tasks that required students to write or otherwise create information in nonconventional ways can be viewed as enhancing the students' awareness of genres and how to break conventions in a novel way. Furthermore, these activities can offer the students the opportunity to mix modes and consequently the students can produce "hybrid, multimodal" information (Mills 2010, 47).

At the beginning of this study I had four main research questions. My first and second research questions, which knowledge processes do the books deal with and how, and how multiliteracies has been taken into account in the textbooks, go hand in hand as the KP framework can be regarded as one way of studying and approaching multiliteracies. This section and section 5 offer answers to these questions. To put it in short, the knowledge processes and consequently multiliteracies have been addressed in the textbooks in various ways through different types of activities and by combining and using different modes. There are no significant differences in the exercise types in all the three books but there are some differences in the proportions of the knowledge processes and their sub-processes that were addressed in the books (see Appendix 4). This also answers my third research question: whether there is an emphasis on a specific knowledge process, and if there is, is it consistent

in all three textbooks. As can be seen in Appendix 4 and Figure 3 (p. 39), the sub-processes *experiencing the new* and *conceptualising by naming* have the highest percentages in the textbooks. This trend is consistent in all three textbooks. The trend for the smallest proportions of sub-processes in the analysed textbooks is equally consistent as relatively little attention is paid to *conceptualising with theory*, *analysing critically* and *applying creatively* (see Appendix 4). These matters will be discussed further in the following section. However, these results might have been somewhat different if my definition of the unit of analysis had been better refined, which then would have better allowed a more detailed analysis of the materials.

The final research question concerned the KP framework as an analysis tool for studying English textbooks: whether the knowledge processes framework is applicable for the analysis of English as a foreign language textbooks in Finland. Based on the analysis process I would state that it is possible to use the KP framework as a materials analysis tool for textbook analysis. However, I feel that the study would have benefited from a more detailed analysis due to the fact that the exercises in the textbooks can target more than one knowledge process at a time. However, this does not show in my analysis as I had chosen to concentrate on the "core meaning making activity" and my unit of analysis was the whole activity as I had opted not to break it into individual tasks (Rowland et al. 2014, 145). Therefore, I would suggest a more detailed analysis when using the KP framework in order to gain a more comprehensive view of what KP framework processes and sub-processes the activities in the books target. This kind of approach would be fruitful for future studies. However, the aim of my study was to give insights into what kinds of knowledge processes were addressed in the books and to see whether the KP framework was applicable for this type of study. Therefore, I conclude that my approach and the unit of analysis that I chose for this study were sufficient to fulfil the aims of my study.

6.2 Implications for Teaching

Even though all the knowledge processes and their sub-processes were discovered in the analysed materials, their distribution was not equal. However, this was to be expected as the KP framework is not "a sequence to be followed", but rather they allow teachers to approach different themes and topics in different ways (Cope & Kalantzis 2009, 186). Thus, there is no pressing need for equal representation of the knowledge processes and the sub-processes in the textbooks. However, I believe it is important to have variety in the knowledge processes as they approach topics and themes from different angles. Consequently, the students can gain a more comprehensive view of the subject as they have worked on it in various ways. Furthermore, Cope and Kalantzis (2009, 187) argue that a multiliteracies pedagogy that uses the different knowledge processes will benefit the learner as they move from one knowledge process to another in the scope of the theme at hand. Since some knowledge processes were underrepresented in the materials, namely *conceptualising with theory*, *analysing critically* and *applying creatively*, it can be suggested that the lack of these types of exercises can be addressed by the teacher, or perhaps more attention can be paid to these sub-processes in the following English courses in upper secondary school.

The relatively low number of activities targeting *conceptualising by theory* is perhaps explained by the fact that the textbooks that were studied for this thesis were from the third obligatory course of English in upper secondary school which aims at familiarising the students with different registers that different text types require (LOPS 2015, 116). However, it could be suggested that in some cases it is worthwhile to have the students consider the connections and "interpretative frameworks" of the concepts they have learned (Cope & Kalantzis 2009, 185, Rowland et al. 2014, 142).

I consider that the most significant underrepresentation is the relatively small proportion of activities targeting the sub-process *analysing critically*. As more and more information is

discovered online, it can be considered an essential skill to be able to differentiate between real and alternative facts. Hence, it could be suggested that it is important to make students aware of the fact that the ones who have created the information and published it have their own "perspectives, interests and motives" that will affect the way the particular piece of information is represented (Cope & Kalatzis 2009, 186). In other words, it can be viewed as important for the students to be aware and even critical of the source of the information (Rowland et al. 2014, 142). Consequently, it can be considered worthwhile to remind the students to be critical of the sources they use when for example doing online research and be mindful of the fact that not everything presented as facts is necessarily what it seems.

The KP framework sub-process *applying creatively* also received relatively little attention in the textbooks. However, this can at least partly be explained by the fact that the aims for this course outlined in the Curriculum are that the students get familiarised with different text types and their registers (LOPS 2015, 116). Nonetheless, I suggest that the activities that allow the students to work in creative and interactive ways and use their imagination freely may offer a creative pause in the lesson and additionally offer new points of view to the themes discussed in the chapters.

7. Conclusion

My study combined both qualitative and quantitative content analysis to offer an overview on how the knowledge processes framework and multiliteracies were addressed in the third course upper secondary English textbooks *ENA3 Cultural Phenomena (LOPS 2016)*, *Insights Course 3* and *On Track 3*. This method of analysis allowed both a closer scrutiny of the activities in the textbooks as well as a numerical representation of the KP framework sub-processes. The analysis showed that there are no significant differences in the proportions of the knowledge processes in the three textbooks that were analysed for this thesis. The sub-processes that had the highest proportions of activities were consistent in the three textbooks, namely *experiencing the new* and *conceptualising by naming*. The textbooks were equally consistent in the sub-processes that received the least attention: *conceptualising with theory*, *analysing critically*, and *applying creatively*.

However, as I chose the whole exercise as the unit of analysis, and decided to look for the KP framework sub-process that was mainly targeted by the activity, may have affected the results as some of the exercises consisted of long directions and individual but interlinked smaller tasks inside the exercise. Thus, a more detailed analysis could have been beneficial for this study. Nonetheless, this study brings a new perspective to materials analysis and textbook analysis in particular, and offers a new approach to the analysis of multiliteracies in textbooks meant for Finnish upper secondary school English courses. It would be interesting to do further studies and see whether a more detailed analysis would offer different results. Nonetheless, it can be concluded that the KP framework does work as a textbook analysis tool.

Even though there are differences in the proportions of exercises targeting the different KP framework sub-processes, it does not mean that they should have equal representation in the textbooks. The different sub-processes all have their own functions and aims. They all

offer different approaches to the theme at hand. *Experiencing the known* has the students first connect the new subject to their own lives and previous knowledge, which can make the subject more relatable or approachable to the students. *Experiencing the new* allows the students to discover new information on different themes and work on new information through different activities. *Conceptualising by naming* has the students work on vocabulary through various activities. *Conceptualising with theory* asks the students to form bigger, perhaps more generalising frameworks of the concepts they have learned in class. *Analysing functionally* has the students reflect upon the ways in which certain choices in style create certain effects and the students are required to interpret and draw conclusions on the information that they are viewing. *Analysing critically* makes the students consider the author's intentions and motives behind the information. *Applying appropriately* has the students practise for instance writing in a specific genre. *Applying creatively* then allows the students to defer from the genre rules and create something new and innovative. In conclusion, all the knowledge processes have a role in teaching and learning, and they can be combined freely so that they suit the needs of the learner, lesson or theme.

The KP framework can bring a new approach to learning and teaching languages. The textbooks already offer a good variety of activities that target the different sub-processes. However, it can be considered worthwhile to consider the different knowledge processes when for example planning a lesson since they offer the opportunity to engage the students in the theme of the lesson in different ways and from different perspectives. Teachers often bring their own materials to class as well, which will offer the possibility to address the knowledge processes that are presented to a lesser extent in the textbooks. It could be claimed that the knowledge processes offer the chance for multimodality as they are adapted to fit the needs of the lesson.

Since the material chosen for this study was from three upper secondary English textbooks meant for the third obligatory course, this thesis offers an overview of how multiliteracies and the KP framework have been addressed halfway through the compulsory advanced English courses in upper secondary school. However, it would be interesting to do further study on how the KP framework arches through all the courses. What is emphasised when the students start their studies, is it mainly on *experiencing the known* or *the new, conceptualising by naming* and *applying appropriately*? Does the focus shift towards the knowledge processes *applying* and *analysing* in the final courses? This could be the case as the students' language skills evolve throughout upper secondary school and more challenging and adaptive activities can be introduced to them.

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Appendices

Appendix 1. The distribution of KP framework sub-processes in numbers (*n*=147) and in percentages in *ENA3 Cultural Phenomena (LOPS 2016)*.
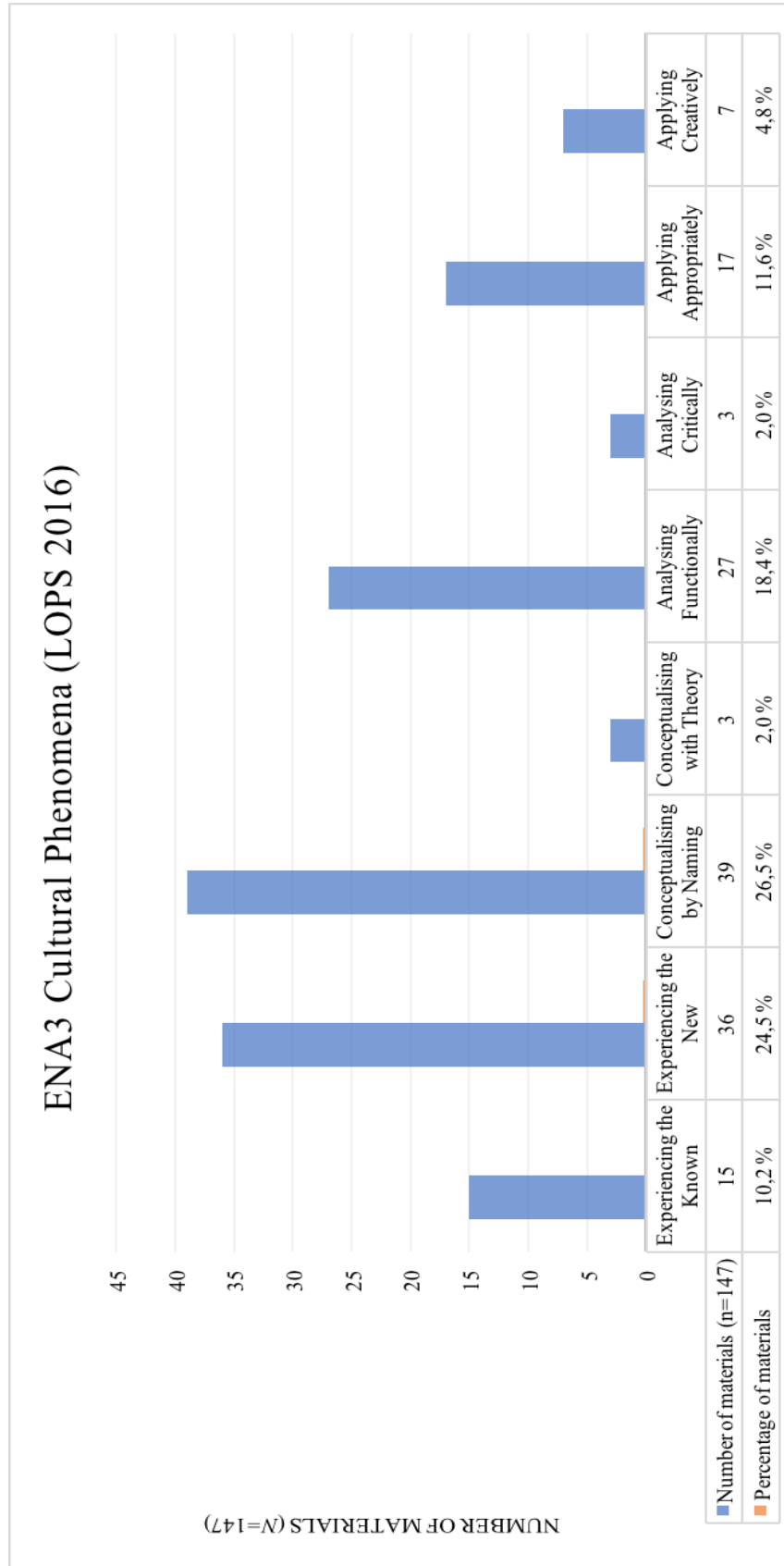
Appendix 2. The distribution of KP framework sub-processes in numbers (*n*=110) and in percentages in *Insights Course 3*.

Insights Course 3

	Experiencing the Known	Experiencing the New	Conceptualising by Naming	Conceptualising with Theory	Analysing Functionally	Analysing Critically	Applying Appropriately	Applying Creatively
Number of materials (n=110)	18	23	23	4	13	1	20	8
Percentage of materials	16,4 %	20,9 %	20,9 %	3,6 %	11,8 %	0,9 %	18,2 %	7,3 %
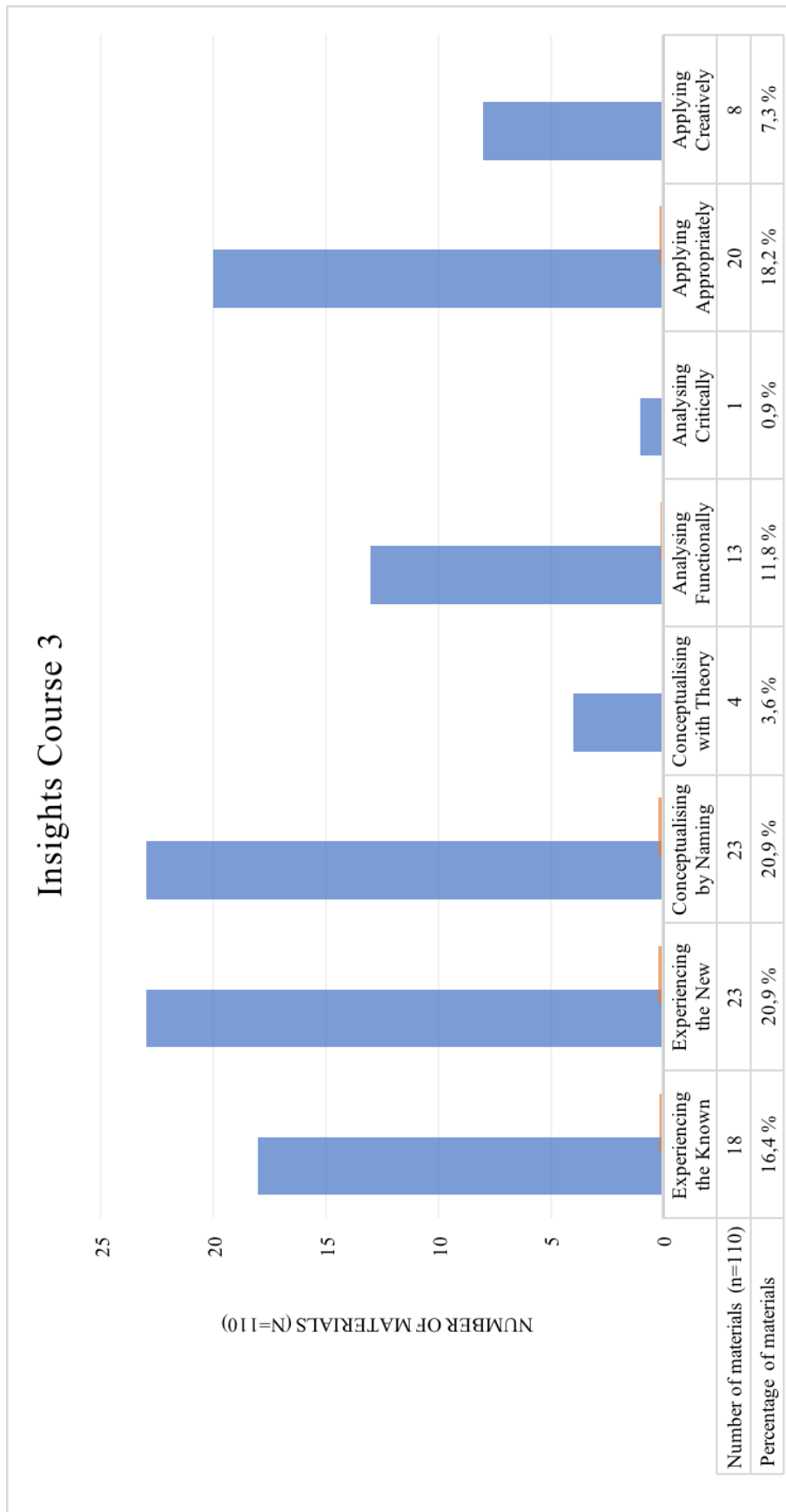
Appendix 3. The distribution of KP framework sub-processes in numbers (*n*=157) and in percentages in *On Track 3*.

	Experiencing the Known	Experiencing the New	Conceptualising by Naming	Conceptualising with Theory	Analysing Functionally	Analysing Critically	Applying Appropriately	Applying Creatively
Number of materials (n=157)	19	40	40	4	22	4	26	2
Percentage of materials	12,1 %	25,5 %	25,5 %	2,5 %	14,0 %	2,5 %	16,6 %	1,3 %

On Track 3
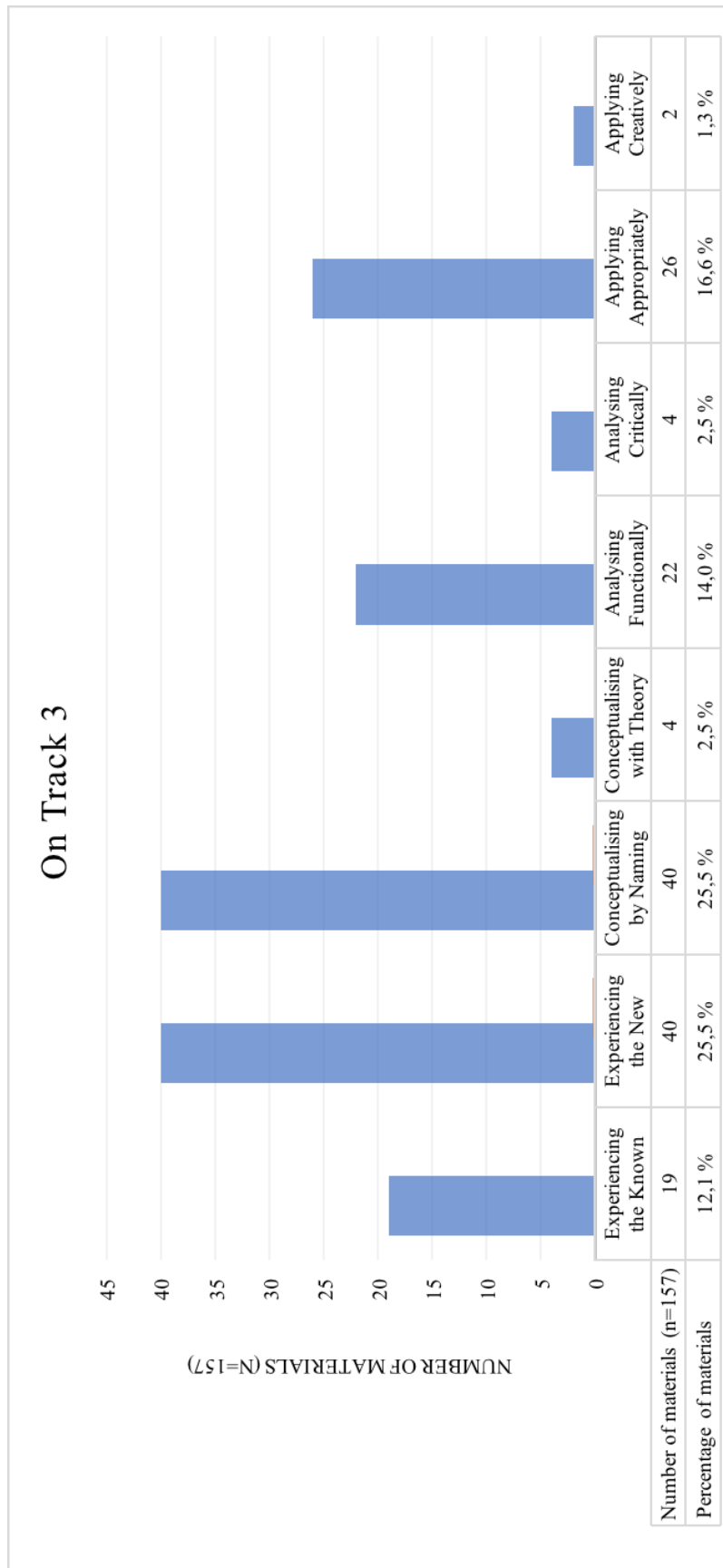
Appendix 4. The proportions of KP framework sub-processes in the studied textbooks in percentages.

PROPORTIONS OF KNOWLEDGE PROCESSES

- ENA3 Cultural Phenomena (LOPS 2016)
- Insights Course 3
- On Track 3

Experiencing the Known
- 10,2 %
- 16,4 %
- 12,1 %

Experiencing the New
- 24,5 %
- 20,9 %
- 25,5 %

Conceptualising by Naming
- 26,5 %
- 20,9 %
- 25,5 %

Conceptualising with Theory
- 2,0 %
- 3,6 %
- 2,5 %

Analysing Functionally
- 18,4 %
- 11,8 %
- 14,0 %

Analysing Critically
- 0,9 %
- 2,0 %
- 2,5 %

Applying Appropriately
- 11,6 %
- 18,2 %
- 16,6 %

Applying Creatively
- 4,8 %
- 7,3 %
- 1,3 %