

# Analyzing the didactic potential of videos appealing to emotions in the Social studies' English classroom in upper secondary school



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## Abstract in Norwegian

Læring oppstår i møte med ulike tekstformer frå ulike typar medium, og i det 21. århundret er det særskilt dei multimodale tekstane som blir brukt i engelskundervisninga. Denne masteroppgåva fokuserte på programfaget samfunnsfagleg engelsk. Føremålet med dette studiet i engelsk fagdidaktikk var å sjå nærare på det didaktiske potensiale av videoar som multimodale tekstar som omhandlar kontroversielle tema og appellerer til sjåarane sine kjensler. Den nye overordna delen til læreplanen (som trer i kraft i 2020) legg blant anna vekt på kritisk tenking og etisk medvit. Sjølv om videoar er eit mykje brukt medium i engelskundervisninga i Noreg, har framandspråksdidaktikken fokusert lite på det didaktiske potensiale av videoar som multimodale tekstar. I forhold til læring og kommunikasjon, og om kritisk tenking og etisk medvit er også desse sidene i engelsk fagdidaktikk i liten grad blitt undersøkt i samband med analyse av videoar.

Målet med studiet var å utforska korleis videoar som multimodale tekstar skaper mening og appellerer til kjensler, og for å presentere kontroversielle tema i det norske klasserommet. Studiet har vidare hatt som mål å analysera det større potensiale av videoar i undervisninga, samt korleis bruken av ein multimodal tilnærming til materialet kan fremja danning.

Studiet har brukt ein kvalitativ metode der den multimodal analysen illustrerer og diskuterer korleis ei multimodal tilnærming kan vera nyttig når ein underviser om kontroversielle tema som appellerer til kjensler. Det empiriske materialet er sett saman av ulike analyseutdrag av to videoar som omhandlar to forskjellige kontroversielle tema i USA og Storbritannia. Den multimodale analysen som vart brukt for å analysera det didaktiske potensiale av videoane fokuserte på sosiosemiotikk og meningsdanning, kombinert med retorisk analyse som fokuserte på Aristoteles sine retoriske bevismidlar (etos, logos og patos).

Funna frå analysen indikerer at videoar som multimodale tekstar vil opna for refleksjon og diskusjon av kontroversielle tema. Den gjer og elevane meir medvitne om korleis og kvifor videoar som appellerer til kjensler påverkar oss som sjåarar. Det blir i denne masteroppgåva argumentert for at ei multimodal tilnærming til videoar i det engelske klasserommet er viktig for å utnytta det didaktiske potensiale av videoar. Vidare blir det også argumentert for at læring er tilgjengeleg i alle ulike former, og det blir til slutt presentert didaktiske tilrådingar og framlegg til vidare forskning.

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## Chapter one: introduction

The present chapter provides the background for this master's thesis in English didactics. It discusses previous research in the field of multimodality and multimodal analysis for teaching purposes. Chapter one also examines the English subject curriculum for Social studies English, as well as the on-going changes to the new curriculum that will be implemented in the fall of 2020. The chapter offers an overarching research question with two subordinate questions related to multimodal analysis and the didactic potential of videos that appeal to emotions and address controversial issues.

### 1.1 Aim and scope

The English language classroom has always been multimodal, from the combination of textbook tasks including images and text to the use of documentaries that include images, sound, gesture, and spatial modes, to mention a few. This combination of several modes used for presentation, is defined as multimodality (Jewitt, 2014a), where mode is understood as “a socially shaped and culturally given semiotic resource for meaning-making” (Kress, 2010, p. 79). Examples of modes are writing, image, speech and gesture. Multimodal texts are easy to access and are user-friendly for teaching purposes. They can be accessed through digital platforms such as computers, tablets, and smartphones. Due to the increased use of technology, multimodal texts become a prominent education tool in a foreign language classroom, and ability to analyze and interpret how different semiotic modes make meaning becomes an important skill when learning a new language.

The aim of this study is to analyze videos as multimodal texts that appeal to the viewers' emotions, and to study the didactic potential of their use in a foreign language classroom, specifically in a classroom of Social studies' English in upper secondary schools in Norway. I aim to move away from considering texts as the only mode for meaning making, where I will analyze how the different modes in multimodal texts interact and communicates to the viewers. Also, I will focus on how the means of persuasion (ethos, logos, and pathos) affect the meaning-making provided through the interaction of modes. In order to gain a better understanding of how modes interact, make meaning, and appeal to emotions, the present study focused on the English programme subject, Social studies English and on controversial issues. In relation to the main subject area of the English subject curriculum concerning language learning, the curriculum emphasizes key issues related to culture and society in English speaking countries (Utdanningsdirektoratet, 2006). The various competence aims

explicitly highlight the use of literature (fiction), as well as the importance of using a variety of texts. By considering videos as multimodal texts, with an emphasis on emotions and rhetoric, through multimodal analysis the students will be able to gain a better understanding of how different semiotic modes in a video communicate and affect the viewers' perceptions, thoughts, and emotions.

The study is guided by the following overarching research question:

What are the didactic potentials of videos that appeal to emotions when teaching controversial issues in a Social studies' English classroom?

Since I have not come across any similar studies on the implications of videos as multimodal texts in English didactics, I will start by investigating the concept of multimodality in relation to videos. Also, I will focus on how different modes in a video interact to make meaning and appeal to emotions. By looking at the two subordinate research questions in my study, this, will be the followings:

1. How do different modes interact to make meaning and appeal to emotions?
2. What implications may the use of videos that appeal to emotions have when teaching controversial issues in the English foreign language classroom?

As the emphasis of the present master thesis is on the didactic potentials of videos, a clarification, and definition of the term didactic in relation to foreign language teaching should be addressed. According to Simensen (2007), a popular way to define the discipline of "foreign language didactics," is to answer the questions of *what*, *how*, and *why*. The *what* relates to the objectives and what the content of the course should be. The *how* relates to how the content should be dealt with, and how the students' progression should be assessed. Lastly, the *why* connects the *what* and *how*, describing why the chosen objectives, content, teaching material, learning activities, and assessments should be used (Simensen, 2007, p. 9).

In order to analyze the didactic potential of videos, the *what* in the present master thesis will refer to videos that address different controversial issues and the potential of their use in a classroom context. The *how* will refer to a multimodal approach to learning. The multimodal analysis will focus on *how* the videos manage to appeal to emotions. The reasons for doing so relates to the *why* of the present thesis. The study assumes that multimodal analysis can help to better the understanding of how multimodal texts manage to affect and persuade the viewer. The later one, can be considered as related to competences crucial for *Bildung* and

critical thinking. The emphasis on controversial issues was added in order to narrow down the research area, as well as to connect the topic to the curriculum for the subject Social studies English.

In order to answer the research question, this thesis reports the data collected from a qualitative research method, specifically from the analysis of two videos that exemplify and discuss the didactic potentials of videos that address controversial issues and appeal to emotions. The emphasis will be on the linguistic, visual, audio, gestural and spatial design and the various modes that constitute the designs (which will be described further in the chapter two). The present thesis relies heavily on theories related to multimodality, social semiotics, rhetoric, and *Bildung*.

## 1.2 Background and rationale for the study

According to a number of scholars in the field of multimodality (Adami, 2016; Bezemer & Kress, 2016; Kress, 2010), communication has always been multimodal. From personal experiences during my teacher training and as a part of my teacher education, I have noticed a gap in the field of English didactics concerning how to use and address videos as multimodal texts in foreign language teaching. Taking a multimodal approach to learning means to consider all the different modes available for meaning-making. However, this focus has been overshadowed by the mode of writing, and a multimodal approach to learning has not been focused on (Adami, 2016; Bachmair, 2006). As a result of the fast-growing technology in the digitalized classroom society, multimodality has become an essential part of the learning environment. For instance, in the Norwegian subject students are familiar with the concepts of multimodal texts. One of the competences students in upper secondary school (after vg3) have to learn in the Norwegian subject, is to be able to interpret and assess complex multimodal texts (my translation) (Utdanningsdirektoratet, 2013, p. 12). Besides, this competence aim is also prominent in other levels of the Norwegian subject, which means the students that attend Social studies English will be familiar with the analytical approach to multimodal texts.

Skulstad (2018), elaborates on some curricular issues in regard to multimodal texts. For example, Skulstad (2018) states that producing and reading multimodal texts should be an integral part of developing all five basic skills, and not only be focused on in regard to the digital skills (p. 273). For instance, aspects of multimodality is not ignored in the English subject curriculum, as the digital skills emphasizes the importance of gathering and

processing information to create certain texts. Also, under the writing skills the students should be able to use digital tools for text production (Utdanningsdirektoratet, 2006). Similar competence aims are also found in regard to other aspects of the curriculum. As a result, the focus on multimodality and multimodal texts are also prominent in the English subject curriculum.

Videos are common to use as supplementary teaching material, and not much research has been done on how the use of videos as teaching materials affect the students' critical thinking. However, through analysis and discussions about literary fiction, textbook tasks, and the process of promoting genre awareness addressing various topics, both students and teachers are familiar with the procedure. Videos, however, has not been focused upon in the same manner as the mentioned teaching materials above. Video analysis is normally used as a comparative tool, for example comparing a novel and a video, where the content and the story is in focus, and there is less attention to all the different semiotic resources that communicate and make meaning.

We are all surrounded by technology, social media, and fake news; therefore, we need to be more critical to what we buy as genuine information, and how we interpret the information we are given. As multimedia users, we are familiar with videos that pop up on our Facebook timeline, advertisements on Snapchat, or news stories given to us by trustworthy news channels. Due to this massive arena for information, students need to be aware of how the makers of the different medium are able to affect and persuade us as viewers. For instance, the English subject curriculum (ENG4-01), emphasizes English as both a utilitarian subject and educationally universal (Utdanningsdirektoratet, 2006, p. 2). In other words, the subject should help to develop the students' language skills, including listening, speaking, reading and writing, which will help to promote the students understanding, respect for others, and to enhance the democratic engagement and citizenship.

In the official Norwegian report that was submitted to the Ministry of Education and Research in June 2015, it emphasized the renewal of subjects and competences in regard to the school of the future. Concerning multimodal texts, the report emphasizes the need to develop reading competences and the importance of having the ability to understand, use, reflect upon, critically assess, and engage in the content of texts (Ludvigsen et al., 2015, p. 30). As is the case of today's digitalized society, students should also be able to deal with as much and varied information as possible, and be able to read multimodal texts that have different purposes and are from various contexts. Besides, Ludvigsen et al. (2015), explain

texts to include everything that can be read in different media, such as illustrations, symbols and other means of expressions, not just the words (p. 30). The report concludes that when reading digitally the students must deal with more complex expressions, where the ability to find and to interpret the information in a critically manner are important competences in the school of the future (Ludvigsen et al., 2015, p. 30).

The Norwegian Directorate for Education and Training (Udir) are currently in the process of developing a new curriculum that will be implemented in the fall of 2020. In the latest proposal for the programme subject of English for specialization in general studies published this year on March 18<sup>th</sup>, the proposal emphasizes democracy and citizenships as interdisciplinary topics and key points for the new curriculum (Utdanningsdirektoratet, 2019b). Also, the cultural aspect related to language learning, and to develop the students' tolerance and understanding of the world are new competences that are up for debate. Even though the new curriculum proposes a new division of the programme subject for English, which will be English in the world, and English culture and society, the new focus and key points are aspects also found in the current subject of Social studies English.

Simensen (2007), elaborates on central *bases* in relation to foreign language didactics which include: 1) the needs of students and of society, 2) the resources available, 3) the prevailing ideas and traditions within the existing educational community, and lastly 4) the relevant theories, notions and research studies (Simensen, 2007, pp. 9-10). The different bases are important to consider in relation to the *what*, *how*, and *why* in foreign language didactics; however, these bases are continually changing. The different needs of students and society are different today than for example fifty years ago. As a result of the new focus in the proposal of the new curriculum, and the gap of how videos as multimodal texts can be used in the English subject, the present master thesis chose to focus on controversial issues. The theme of controversial issues will be further described in chapter two (section 2.4), but as a result of the changing society and the needs for students, as well as the emphasis on multimodal texts, controversial issues were chosen as a common denominator to address the changes and needs of today's classroom society. Also, the Council of Europe (2015), emphasized the need to discuss controversial issues through democratic citizenship and human rights.

For my exam paper in English didactics in the Spring of 2018, I carried out a small research project exploring how multimodal texts can be used as an approach to the teaching of EFL (English as a foreign language) literature. As part of the project, I wanted to investigate how various aspects of multimodal texts could be used in the teaching of a foreign language.

Multimodal texts were considered as a combination of two or more communicative modes, where the combination of text and pictures were focused upon, both computerized and on paper. The research project included an analysis of multimodal teaching material; a handout used to address Harper Lee's novel "How to kill a Mockingbird." The handout consisted of different tasks related to literature analysis. In addition, the research project included a survey given to Vg3 students and the questions focused on the use of multimodal texts in relation to the teaching of literature.

To sum up the research project, the students concluded that using multimodal texts as an approach to EFL literature it enhances the students' interest in literature. Besides, by using multimodal texts, it makes it easier to gain a better understanding of the social and historical context that is being taught. Lastly, as a result of the small research project, and the emphasis on multimodality, democratic engagement and citizenship, critical thinking and ethical awareness; the idea for this master thesis emerged to analyze the didactic potential of videos as multimodal texts and as possible teaching materials that address controversial issues.

### 1.3 Previous research

According to Skulstad (2018), the term multimodality is not only used when describing texts, but it can also be connected to learning (Skulstad, 2018, p. 257). Multimodality refers to the use of several modes of communication, and examples of such modes can be image, writing, layout, music, and gesture. By taking a multimodal approach to learning means to attend every semiotic resource available, and not just the resources for written words, however, written words are in no way ignored (Jewitt, 2009; Skulstad, 2018). Skulstad is focusing on multimodality in relation to technology, which is highly prominent in today's digitalized society, but, analogue picture books, for instance, is also highly relevant in relation to multimodality and learning. Norwegian textbooks for the teaching of English have been multimodal for generations, where the use of visuals such as pictures and diagrams are prominent. Bezemer and Kress (2016) conducted a study analyzing textbooks published in the 1930s, the 1980s and the 2000s, their research illustrate that in the earlier periods, the relationship between image and writing was functional, where the visual typically illustrated the writing (Bezemer & Kress, 2016). In the case of the newer version of the 2000s, Bezemer and Kress found that image and writing serve as a complementary function, and they also found instances where the images are semiotically dominant (Bezemer & Kress, 2016; Skulstad, 2018).

As I consider videos as teaching material (and as multimodal texts), there appear to be many studies conducted that focuses on how to use videos in the foreign language classroom. For example, Marchetti and Cullen (2016), analyzed the potential of videos as multimodal texts with an emphasis on text, audio, and images. They aimed to investigate how the chosen modes combine to produce meaning, and to encourage interaction and learning in the classroom. Marchetti and Cullen (2016) focused on Italian undergraduate students taking English as a second language (Marchetti & Cullen, 2016, p. 39). Their research concluded that the students preferred a multimodal approach to learning as it enhanced their learning experiences through the association of images and audio to spoken interaction. As a result, a multimodal approach to learning produces a creative learning experience and increased the efficiency of language acquisition (Marchetti & Cullen, 2016, p. 47). Even though Marchetti and Cullen's research illustrates the didactic potential of videos to enhance the students' language acquisition, little is known about how all the communicative modes (linguistic, visual, audio, gestural and spatial, for example) interact and make meaning, and how it affects the students' perceptions, thoughts, and feelings. Also, Marchetti and Cullen's study focused on undergraduate students in Italy, where the present thesis will focus on upper secondary school students in Norway, and on the emotional aspect of videos as teaching materials.

Nevertheless, a multimodal approach focusing on both social semiotics and rhetoric is already thoroughly implemented. Hellum (2013), for instance, combined different theories to conduct a multimodal analysis. In Hellum's holistic model, she combines social semiotics and rhetoric as two analytical tools in order to gain a better understanding of how multimodal texts make meaning, persuades and affect. Even though her methodology does not provide any research results, her approach highlights the pedagogical potential of multimodal analysis. Hellum (2013) states that through her holistic approach when analyzing multimodal texts, one can learn a lot by investigating how people read and interprets a text (p. 14).

In comparison with Marchetti and Cullen (2016), which focused on text, audio, and images, Hellum (2013), looks at all of the different semiotic resources used for meaning-making, as well as the means of persuasion, *ethos*, *logos*, and *pathos*. The present master thesis aims to analyze how all the communicative modes available make meaning, however, a collection and focus of different modes were needed as a result of space. Nevertheless, Hellum's emphasis on the means of persuasion will be included in the analysis. It is also important to consider the social and historical framework of the multimodal texts, as Hellum

argues. The present master thesis will focus on how the topic of controversial issues are addressed and it appeals to emotions.

Other master theses addressing controversial issues and multimodality, analyzed and looked at the potential of literature texts (fiction) and textbooks. In relation to multimodality, Beenfeldt's thesis (2016) analyzed the use of graphic novels as multimodal texts, and in relation to vocational studies, Klungland's thesis (2017), explored teacher's perception and experiences using multimodal texts in relation to literature in today's digitalized society. In modern classrooms, however, the students have easy access to the internet and large number of materials in English, which can be used as teaching material in many perspectives (Ørevik, 2018, p. 238). Beenfeldt (2016) wanted to explore how the graphic novel addressed the multimodal discourse, where such novels "(...) from a multiliteracies framework of Design opens the door to appreciating the active and agentive work language learners engage in as they negotiate meanings from these English language texts" (Beenfeldt, 2016, p. 101). As shown, taking a multimodal approach to learning is highly relevant and prominent in today's digitalized classroom, and by looking at the didactic potentials of videos would open up for new understandings of how multimodal texts make meaning.

To emphasize the novelty of my research, along with my personal experiences, I also address Jewitt (2008), whom also highlights a gap in the research on how semiotic resources can be used in the EFL classroom:

"From decades of classroom language research, much is known about the semiotic resources of language research; however, considerably less is understood about the semiotic potentials of gesture, sound, image, movement, and other forms of representation" (Jewitt, 2008, p. 246).

As Jewitt states, less is known about the semiotic potentials of communicative modes, and in relation to learning, the present thesis will exemplify and analyze the didactic potentials of modes used for meaning-making in videos that address controversial issues. By exemplifying how semiotic resources can be used in the EFL classroom the present study aims to address the didactic potentials of videos, where the example analysis address how to promote critical thinking and awareness in foreign language teaching.



#### 1.4 Why videos in EFL education?

In the EFL education, as mentioned earlier by Simensen (2007), the teaching material and the needs of students and society are continually changing. As a result of the increase of technology and the large information platform in today's digitalized society, videos have rich learning potential. By considering videos as multimodal texts, where the aim is to analyze how the different modes interact and make meaning and appeal to emotions, one also needs to consider that meaning changes as the context and situation change. Skulstad (2018) stresses the importance of how "(...) different modes for realization of the "same" meaning may have a completely different effect(s) in terms of interpretation and response" (p. 267). As a result, a multimodal approach to learning focusing on videos as multimodal texts will hence help to develop the students' interpretation skills and communicative skills, which are important when learning a foreign language.

By using videos to address multimodality, and to learn about different multimodal designs can provoke many different responses and can be very engaging and motivational for students. In addition, videos include the combination of multiple communicative modes, and as stated by Bezemer and Kress (2016) learning is evidenced in *every sign produced* (p. 3). Besides, little is known about the didactic potential of videos as multimodal texts. In relation to the topic and emphasis on controversial issues, videos as multimodal texts will include different perspectives toward the issue, and hence open up for critical thinking. Also, the Council of Europe (2015), states that controversial issues tend to be challenging to address, where the video material can help to engage the students to participate in the discussion of such topics. Therefore, as described earlier, the present master thesis aims to analyze the didactic potential of videos that appeal to emotions when teaching controversial issues in the Social studies' English classroom. In order to narrow down the research area, the research material chosen for the present thesis focus on two different controversial issues. The first video focused on the mass incarceration of young offenders in the USA, and the second video, address the migrant workers working issues in Brexit Britain. The video material will be further described in chapter three: methods and materials.

## 1.5 Outline of the thesis

Chapter two provides an overview of the theoretical framework that has been used to guide the study and analysis, with a particular focus on multimodality, and how the different communicative modes affect the meaning-making process in the videos. Also, chapter two elaborates on some of the didactic implications of using videos that address controversial issues, where Aristotle's rhetorical framework and Klafki's *Bildung* are two important aspects that have been examined in relation to videos as multimodal texts. Chapter three presents the methodology, the research material, and how the analysis has been employed in the study. Ethical considerations, reliability and validity, and possible limitations are also addressed in chapter three. Chapter four, analysis and discussion, provides the key finding of the analysis of the two videos, with a discussion that focuses on the didactic and pedagogical potential of using videos that appeal to emotions when teaching controversial issues. The concluding chapter five sums up the key findings, and address the didactic implications of the research. At last, chapter five also offers suggestions for further research.

## Chapter two: theoretical framework

### 2.1 Introduction

The current study will draw on insight from several theoretical fields to analyze the didactic potentials of using videos that address controversial issues and appeal to emotions. The outline of this chapter is divided into four sections, where I will address multimodality, rhetoric, controversial issues, and *Bildung* in relation to the use of videos in Social studies English in upper secondary schools in Norway.

Section 2.2 will focus on multimodality, where concepts such as multimodality, multimodal design, modes, social semiotics, and meaning-making will be addressed. The section will define and explain how the combination of several modes are used for meaning-making. In this research, videos will be considered as multimodal texts, and I will focus on different designs and modes that are prominent in videos. The meaning-making process is essential in relation to how the different modes are combined and interact for communication. Lastly, different approaches to multimodal analysis will be discussed in relation to the aim of the present research. The central framework in regard to multimodality is provided by scholars such as Adami (2016), Adami and Kress (2014), Bezemer and Kress (2016), Kress (2010), Kress and Jewitt (2003), Kress and van Leeuwen (2006), van Leeuwen (2005), Lester (2000), and Skulstad (2018).

The next part of chapter two, section 2.3, will elaborate on the rhetorical aspects of multimodality, where Aristotle's rhetorical approach, here referred to as the classic rhetoric, will be used as a framework to address how the means of persuasion (ethos, logos, and pathos) affect the teaching of controversial issues in the EFL classroom. Aristotle's approach to rhetoric elaborates on the ability to persuade (Fossheim, 2017), and through his approach, the section will address how multimodal argumentation in videos affect the teaching of controversial issues with an emphasis on emotions. Hellum (2013), combines social semiotics and rhetoric in a multimodal approach called the holistic model, and the interconnection of different theories will be considered in relation to multimodal analysis.

Section 2.4 is devoted to the core of the master thesis, namely videos as teaching materials that address controversial issues and appeal to emotions. Here, the European Framework's approach to the teaching of controversial issues will be addressed. The last part of chapter two (2.5) will address all the topics together and explore the relation between videos that appeal to emotions to the topic of controversial issues using a multimodal

approach. Aase et al. (2007), Hoff (2014, 2018), and Klafki's (1996) approaches to *Bildung* will be used as a framework to examine possible didactic implications.

## 2.2 Multimodality

### 2.2.1 Defining multimodality

Multimodality has been researched by many scholars (Adami, 2016; Bezemer & Kress, 2016; Jewitt, 2014a; Kress & van Leeuwen, 2006), where Kress is one of the leading scholars analyzing multimodal texts. Concerning English didactics and teaching, Skulstad states that the term *multimodality* indicates "(...) simultaneous use of several modes of communication" (Skulstad, 2018, p. 257), but she points out that the term is not exclusively related to modes of communication. In this master thesis, *multimodality* will be understood as a combination of modes that make meaning for communication. The term *mode* means "a socially shaped and culturally given semiotic resource for meaning-making" (Kress, 2010, p. 79), such as image, gaze, gesture, movement, music, speech and sound effect (Kress & Jewitt, 2003).

The combination of different modes can be found everywhere, and the combination of different semiotic resources is combined to make meaning. Kress (2010) exemplifies the concept of multimodality and how modes are made for communication by describing his surroundings taking the bus to work and the bus has to stop by an intersection. He is sitting on the top deck of the bus, and his eyes notice a sign that describes how to get into the supermarket. Even though the sign is nothing complicated, one can wonder how this sign works situated right before a busy intersection, as the drivers need to pay attention to the traffic. Kress elaborates on how the sign would have worked with writing alone, and he concludes that the message would have been too complicated for the drivers. Combining the three modes *writing*, *image*, and *color*, Kress interprets the modes used: *writing* for naming the place, an *image* that shows what takes too long to read, and the *color* is used to highlight specific aspects of the overall message (Kress, 2010, p. 1). Kress' description elaborates on the core of multimodality which is the combination of different resources to make meaning. Considering Kress' approach to multimodality and how he analyzes the multimodal ensembles will be the starting point of this master thesis addressing multimodality. His approach will also help to narrow down the research area focusing on how different modes are combined to make meaning.

Kress and van Leeuwen's approach to multimodality focus on the structures or grammar of visual design, such as color, perspective, framing, and composition, which are prominent aspects of multimodality. Alongside Kress and van Leeuwen's approach, another approach provided by a group of scholars in 1994 from the United States, Australia and Great Britain (also called The New London Group, abbreviated as NLG) have influenced the field of multimodality in relation to teaching. During their meeting, they discussed what would need to be taught in a rapidly changing future (Cazden, Cope, Fairclough, Gee, & et.al, 1996, p. 62). NLG address the rapid changes in working life due to technological developments, where the teachers' role is to produce docile, compliant workers with students who can engage critically with the conditions of their working lives (Cazden et al., 1996, p. 67), as a result, they emphasized the importance of multimodality in relation to teaching. By taking Kress and van Leeuwen's study (1996) and the NLG's (Cazden et al., 1996) insight on multimodality into consideration, the emphasis on meaning-making through multimodal texts have increased and become more critical in regard to learning. However, Kress, van Leeuwen, and the NLG are only some of the scholars that address multimodality.

The field of multimodality and multimodal texts problematize the issue of "written text," where the focus has moved away from Halliday's emphasis on linguistic design. Adami and Kress introduce multimodality as a phenomenon that shifts the center of gravity from linguistics to semiotic concerns, where all the modes are resources that matter when meaning are at issue, which means that the concept of "written text" is not the only semiotic resource for meaning-making. However, multimodality is an approach and not a theory (Adami & Kress, 2014, p. 234). Today, multimodality is an accepted approach used in education and teaching, where one of the main impetus for adopting a multimodal approach is to look at multimodal texts that students, in all ages, use all the time, where explaining the design and contents through visuality is highly prominent (Roswell & Pahl, 2011, p. 176). Throughout history, taking a multimodal approach in foreign language learning and teaching in general, has been overshadowed by the mode of writing. The dominant role has been attributed to verbal language and communication (Adami, 2016; Bachmair, 2006). This phenomenon and focus on writing are especially prominent in teaching, where Skulstad (2018) refers to the English curriculum and the position of writing as a communicative mode. Since all modes as semiotic resources communicate meaning, a new and broader focus on multimodality needs to be implanted into the classroom and the curriculum.

In the Social studies' English curriculum, one of the competence aims state that the students should "analyze linguistic tools in text in dissimilar genres and assess their impact" (Utdanningsdirektoratet, 2006, p. 6). However, text-based analysis has been the primary source for communication and meaning-making as both Skulstad (2018), and Adami (2016) argue. A multimodal approach to learning refers to multimodality as a field of research that attends different tasks, where it "(...) aims to investigate the meaning potentials of each mode, and to provide an account of how each mode has been shaped historically in different cultures and societies to fulfill particular tasks" (Adami, 2016). Also, multimodality tries to find common labels that can describe meaning made in all modes, and it finally aims to describe and explain meaning made through interaction between modes in a multimodal design, given that the meaning expressed by each modal resource influences each other in a multimodal text. By analyzing videos as multimodal texts where the aim would be to focus on how the modes affect one another, linguistic tools are necessary to examine, and as a result, the meanings communicated can be interpreted.

### **2.2.2 Social semiotics**

As defined earlier, multimodality indicates the simultaneous use of modes for communication. However, it is important to consider the modes as semiotic resources, which is a term related to social semiotics. According to van Leeuwen (2005), social semiotics builds on Halliday's (1978) ideas that the grammar of language is not a code and not a set of rules that are used to produce a sentence but are resources for meaning-making. Furthermore, van Leeuwen (2005) takes this idea and emphasizes that semiotic resources are the actions and artefacts that are used for communication; also, van Leeuwen includes all modes for communication and moves away from language as the only mode for meaning-making (p. 3). As a result, social semiotics is important to consider in relation to multimodality as the social and historical context shapes the semiotic resources. Therefore, in the present master thesis modes are considered as semiotic resources used for meaning-making.

Social semiotics is not restricted to just the mode of speech and writing or pictures for meaning-making. Van Leeuwen (2005) states that "Almost everything we do or make can be done or made in different ways and therefore allows, at least in principle, the articulation of different social and cultural meanings" (p. 4). A social semiotic approach to multimodality means to consider the social and cultural context that modes as resources make meaning in. Central to this approach are three theoretical assumptions. The first one is that social semiotics assumes that representation and communication always draw on multiple modes,

where all contribute to meaning. The second is that multimodality assumes that modes have, like language, been shaped through cultural, historical, and social uses for a social function. Lastly, is the assumption that modes are always interwoven with the meanings made with other modes in a communicative event (Bezemer & Jewitt, 2010, pp. 183-184). Modes as semiotic resources are put together in what we call as different designs, and in relation to multimodal texts, these designs are combined to make meaning. The differentiation between designs and modes will be further described in section 2.2.4.

It is also important to consider the available forms and possible classifications and individual acts of sign-making, which is problematized by emphasizing what a potential semiotic resource is (Kress & van Leeuwen, 2006, p. 9). A potential semiotic resource should be the resource available for real people in real social contexts, which will be the focus of this master thesis. Social semiotics depends on the social settings and the signs, where the sign-making and the meaning-making depend on the social contexts and what is being communicated. Kress and van Leeuwen state that “Communication requires that participants make their messages maximally understandable in a particular context. (...) [communicators need] to choose forms of expression which they believe to be maximally transparent to other participants” (Kress & van Leeuwen, 2006, p. 13). This statement indicates that communication happens in a social context and will be influenced by power differences and it will also affect how participants understand the notion of maximal understanding. Another important aspect to social semiotics and communication is the representation, which “... requires that sign-makers choose forms of the expression of what they have in mind, *form* which they see as most apt and plausible in the given context” (p. 13). As exemplified, social semiotics look at the different modes available in different social contexts, meaning that the historical and social context influence the meaning that is communicated.

### **2.2.3 Modes as semiotic resources for meaning-making**

By taking a step back from social semiotics, the core questions are those about meaning and meaning-making, about the resources for making meaning (Bezemer & Kress, 2016, p. 16). Taking a multimodal approach to learning means to focus on all the semiotic resources that are influenced and shaped by the social environment, wherein multimodality these resources are different modes combined to make meaning. Jewitt emphasizes that modes “(...) within social semiotics is the organizing principles and resources that is understood as an outcome of the cultural shaping of a material” (Jewitt, 2014a, p. 22). When analyzing multimodal texts, it is therefore important to consider the social context, as this shapes the meaning-making.

Meaning-making in relation to multimodality can be interpreted in many ways. In regard to this master thesis, the concept of *meaning-making* builds on Kress and van Leeuwen's (2006) approach to "meaning," where "meaning," is explained in relation to modes and visual communication. They exemplify meaning through objective and subjective meaning. The term subjective and objective relates to the meaning potential of a culture and its society, however, the two can be distinguished in relation to language and images (p. 19). Different multimodal texts express meanings belonging to and structured by cultures in the society; however, each medium has its possibilities and limitations of meaning where for instance, not everything that can be realized in language can be achieved in images and vice versa (Kress & van Leeuwen, 2006, p. 19). By taking Kress and van Leeuwen's arguments into consideration, the meaning is made through the different modes, but it depends on the reader as well as the society and culture the mode make meaning in, as well as the combination of modes made available. In other words, modes may change their meaning in relation to the setting and context.

#### **2.2.4 Multimodal design**

As illustrated in sub-section 2.2.1, the concept of multimodality includes a broad specter of different scholars and theories. The key issues are the different multimodal designs used for communication and the different modes as semiotic resources within the different designs. To narrow down the research area for this master thesis, I will differentiate between *design* and *mode*. The term, *design*, can be identified as both the organizational structure of the products or the process of designing. Expressions such as "the design of the car," or "the design of the text" can refer to the way it is or has been organized or structured (Cazden et. al., 1996, p. 74). In my thesis, I will understand design as a combination of different modes used for meaning-making. The New London Group names several designs for meaning-making, which are: linguistic, visual, audio, gestural, and spatial. All together they make a multimodal design, which is the combination of all above mentioned different designs. What constitutes a design is a set of relevant modes. NLG created a figure that combines and illustrates different designs, and modes used for communication. For example, as illustrated in figure 2.1, NLG combines the mentioned designs as constituting the multimodal designs. Each design includes different design elements, which the present thesis refer to as modes (semiotic resources for meaning-making).



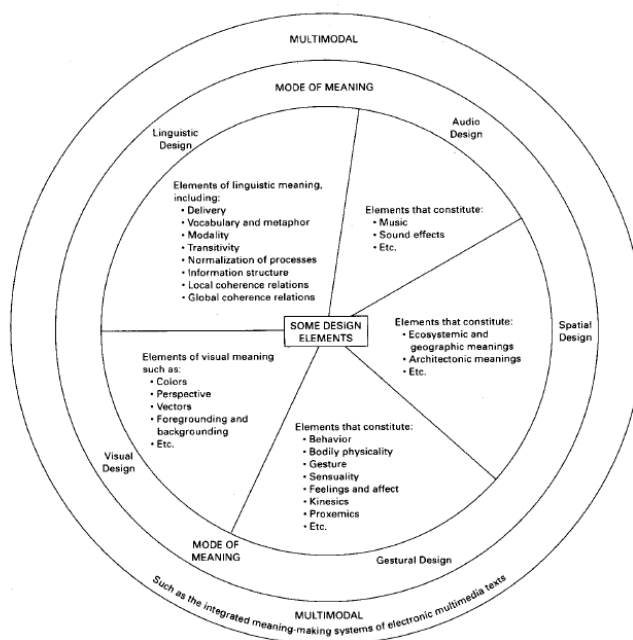


Figure 2.1:

Multiliteracies: Multiliteracies: metalanguages to described and interpret design and modes of meaning (Cazden et. al., p. 83)

NLG's different designs and modes will be helpful to organize the analysis and will, therefore, be adopted into the framework and methodology that will be explained further in chapter three. The different modes provided by NLG aimed to develop literacy pedagogy that focused on teaching and learning, and how to read and write. They wanted to broaden the understanding of literacy to the response of today's culturally and linguistically diverse and globalized society (Cazden et al., 1996, p. 61). As a result, teaching and learning need to include the understanding and control of representational forms that are becoming increasingly significant in the overall communication environments (Cazden et al., 1996). NLG (1996) exemplify this idea through the relationship between visual images and written words, in the interface between visual and linguistic meaning in multimedia (p. 61).

By using NLG's six designs, one can analyze multimodal texts and look at how the different modes communicate concerning the text constructor's communicative purpose. Analyzing videos as multimodal texts have lots of potentials that both the students and the teachers should be aware of. For a text to be multimodal, at least two of the mentioned modes need to be included. Based on the NLG's approach to multimodal analysis, in my work, I distinguish the following designs and modes that will be used in the multimodal analysis. However, to consider every mode available in the different designs in a multimodal analysis

will be very time-consuming. Also, to save space, and to be able to conduct an in-depth analysis (chapter four), I needed to select what modes to consider. The mentioned communicative modes (table 2.1) are by no means a complete list, but the modes are chosen for this master thesis. The present study aims to analyze videos as multimodal texts, and examine the didactic potentials of videos that appeal to emotions; therefore, I needed to select a group of modes for the analysis. The modes constituting the designs are retrieved from The New London Group model (figure 2.1), and Norris (2004), available communicative modes in her multimodal interactional analysis approach.

Table 2.1 illustrates the different designs that will be considered, and the selected communicative modes that will be analyzed. Before describing each design and mode, an important term related to the different modes is *modal affordance*, which refers to what is possible to express and represent easily. Jewitt (2008) states that *modal affordance* is “How mode has been used, what it has been repeatedly used to mean and do, and the social conventions that inform its use in context shape its affordance” (p. 247). In other words, where a mode “comes from,” historically and socially is essential to consider as this shapes the modes and how they are used. The resources of a mode are both similar to and different from culture to culture in their potentials for representation. A semiotic resource in one culture is not necessarily identical in another culture, however, there are some commonalities (Kress, 2014, p. 62). Next, the six designs and the chosen communicative modes will be explained.

**Table 2.1:** Available designs and modes

<b>Design</b>	<b>Modes</b>
Linguistic design	spoken language and written language
Visual design	images, perspective, foregrounding and backgrounding
Audio design	music and sound effects
Gestural design	posture, body language, hand, head and arm movement, facial expressions, and gaze
Spatial design	Layout, and composition – focus on framing
Multimodal design	the combination of the different designs - interconnection of modes.

## 2.2.5 Available designs and modes for meaning-making

### *Linguistic design*

The first design is the linguistic design, which is intended to focus on the representational resources. Cazden et al., (1996) describe the linguistic design as a productive and innovative potential of language as a meaning-making system, and not as a set of rules and signs such as in grammar teaching (p. 79). The modes that constitute the linguistic design that will be considered are the spoken language, and written language. Even though the different modes have different affordances, speech (spoken language) happens in time; it is one sound, one word, and one sentence that follow another. Kress (2014) states that “(...) the sequence in time is a fundamental organizing principle and major means for making meaning in this mode” (p. 62). Written language considered as a mode, is governed by *linearity* and *directionality*, left to right or right to left, and by the ordering of syntax. The logic of space does not organize writing, but it mimics spoken language. According to Kress (2014), spoken and written language have different affordances, despite the many similarities (p. 62). In the analysis, spoken and written language will be analyzed in relation to how the modes are used for meaning-making with an emphasis on how the modes communicate the controversial issues.

### *Visual design*

The second design is the visual design, and the modes focused upon are images (still and moving), perspective, foregrounding and backgrounding. The different modes mentioned are all a part of visual communication, and in relation to videos as multimodal texts, the visual aspect of multimodality can be analyzed through visual communication. Muller (2007) describes visual communication as a research area concerning the visuals of multimodality:

*Visual communication can be described as an expanding subfield of communication science that uses social scientific methods to explain the production, distribution and reception processes, but also the meanings of mass-mediated visuals in contemporary social, cultural, economic, and political contexts.*

(Muller, 2007, p. 24)

Furthermore, Muller emphasizes that visual communication research “(...) is problem-oriented, critical in its method, have pedagogical intentions, and aimed at understanding and explaining current visual phenomena and their implications for the immediate future” (Muller,

2007, p. 24). I understand visual communication as the conveyance of ideas and information that can be seen. However, leaving out the other modes will exclude important aspects of communication and meaning-making.

As explained by Muller (2007), and Lester (2000), visual communication includes the combination of many different modes that are important to consider in a multimodal analysis of for example videos. However, the focus of the visual design lies on the images (still and moving), perspective, foregrounding and backgrounding. In relation to the perspective of videos, Lester's visual communication refers to three different perspectives: illusionary, geometrical, and conceptual. Briefly explained, the illusionary perspective, is exemplified by a perspective where you are standing on a railroad track and the steel rails seem to converge into one single area, or vanishing point, in the distance (Lester, 2000, p. 37). In the geometrical perspective, the near objects are placed in the lower portion of the picture, and the objects that are farther away are shown on a vertical line above the near object. Lastly, the conceptual perspective can be divided into two types; Multiview and social. In the Multiview perspective, the viewer can see many different sides of an object at the same time. In a social perspective, the most important person in a picture is larger in size than other less important persons that are depicted (Lester, 2000, p. 38).

Norris (2004) distinguishes between lower and higher-level actions. For example, when a person is uttering the words "good morning," it is a lower-level action, and a meeting between three friends, or a conversation, is a higher-level action (Norris, 2004, p. 13). The lower-level actions are the actions that are fluidly performed by an individual in interaction, and a higher-level action is developed from a sum of performed chains of lower-level actions (Norris, 2013, p. 14). Foregrounding and backgrounding relates to the actions the actor is aware of in an interaction., defines foregrounding as the higher-level action that a participant attend to, or highly reacts to or acts upon, the action is foregrounded as the most important aspect for the viewer (p. 97). Backgrounding refer to what the participants or viewer consider as less important, in other words, the higher-level actions that a participant is only decreasingly aware of, and does not act upon, as this is in the background of their attention (Norris, 2004, p. 97).

### *Audio design*

Next, there is the audio design, which makes meaning through modes such as *music* and *sound effects*; this design relates to what we can hear. West (2014) provides examples of how sound and music is designed as resources for meaning-making, where “Sound is surrounding us as noise, vibration, music, and speech, but also as specific signals designed to warn or attract us” (West, 2014, p. 411). Furthermore, West elaborates that the context of other semiotic resources assigns the non-linguistic meanings of sounds and that music carries specific meaning. Most important, West (2014) states that “Sound has an ability to bypass the linguistic system of awareness and stimulate emotions in ways that we are less verbally conscious of” (p. 411). West’s arguments highlight the broad definition and aspect of the audio mode, where both designed sounds, and music, but also verbal sounds (speech) influence the meaning-making process and also carry specific meaning by its own. Audio design can make meaning alone, but also in combination with other modes, which, as with the other modes mentioned will be affected by the social contexts.

### *Gestural design*

Gestural design refers to movement or appearance. Some modes of gestural design are posture, body language, head, and arm-movement, facial expression, and gaze. By looking at the gestural design, Bezemer (2014) exemplifies and addresses the semiotic potential of gesture by analyzing the use of gesture in operating theaters in a hospital in London (Bezemer 2014; Kress, 2010). First of all, Bezemer looks at the gesture-speech relations (a combination of audio and gestural modes), where his examples draw on “pointing-gesture” which highlights a particular point or area through pointing and speaking (Bezemer, 2014). An example of the gesture-speech relation is when the surgeon points at a liver and through speech names that this is a liver (Kress, 2010, p. 2). However, a gesture can also be used to make meaning without speech, for instance when a surgeon draws attention to a specific area without speaking about it. In relation to the affordance of gesture, Bezemer stresses that different instruments have distinctly different affordance. For example, Bezemer compares the camera capturing the learning process of a grasper used to remove tissue during a laparoscopic procedure, where the camera is not a useful tool for affordance of gesture in comparison with the grasper. The camera can be used to direct the registrar’s attention, yet he cannot use the camera to point at a specific position within the frame, to do so one needs access to a different instrument, such as the grasper (Bezemer, 2014, pp. 360-361). The

example illustrates that the affordances of gesture differ in terms of context and what the gesture aims to communicate.

According to Jewitt (2014a), gaze, gesture, and posture tend to be considered support to speech, reinforcing or modifying speech but do not make meaning by itself (p. 15). Posture gives insight into an individual's physical positioning toward specific interactions (Norris, 2004, p. 26). The whole determines the meaning of the gesture, and one gesture can combine many meanings, which indicates that each part (for example movement) do not have its independent meaning, but the whole gesture together with other modes for communication create meaning (Norris, 2004, p. 28). In comparison with spoken language, for instance, different parts or words of a sentence are meaningful, whereas hand and arm movement make meaning with the combination of other modes. For example, if a person describes a big door, gesture could help to illustrate the shape and size of the door, before uttering the words "big door" (Norris, 2004, p. 28).

Facial expression is considered a mode for meaning-making; however, similarly to the different gestural movements described earlier, facial expression does not communicate meaning independently, but together with other modes. The definition of facial expression is "an expression on somebody's face" (Hornby, 2010, p. 543). For example, if a person "nods," it does not necessarily mean "yes," Norris (2004) exemplifies this by describing a group of people waiting at a bus stop. Several buses pass but do not stop, one of the people nods and another person states "yes, I cannot believe it, either." In this example, the nod does not mean "yes," in fact, the other person could not have understood the nodding by itself. However, the facial expression of the person nodding showed displeasure and disbelief (Norris, 2004, p. 52). The use of gazing is often connected to interaction and the use of different posture. Gazing refers to the organization and direction of looking (Norris, 2004, p. 37).

### *Multimodal design*

Lastly, combining the modes, we have a multimodal design, where the combination of the mentioned designs and modes (linguistic, visual, audio, gestural, and spatial) are interconnected into one design. In the interconnection of the modes, the modes make meaning together, for example as in mass media where images and written language is connected to the visual (Cazden et al., 1996, p. 80). Such combinations of different modes are available everywhere, for example, a trip to the shopping mall, where there are lots of linguistic designs in terms of written words, you also have the spatial design of the architecture of the mall, as

well as written signs, logos, and lighting (Cazden et al., 1996, p. 81). Analyzing the meaning-making process between the different modes is important when interpreting different multimodal texts. In relation to videos, the different modes described earlier will be analyzed to examine how the modes make meaning. However, NLG (1996) and Norris (2004), do not address all the different features and aspects that are important when interpreting communication in new media platform, but a selection was needed due to space.

### **2.2.6 Videos as multimodal texts**

I consider multimodal texts as a combination of the different designs; linguistic, visual, audio, gestural, and spatial. These are combined to compose meaning, and therefore, videos will be examined as multimodal texts in this master thesis. In the Oxford dictionary “videos” are defined as “The recording, reproducing, or broadcasting of moving visual images” (Hornby, 2010, p. 1716). Videos are rich cultural texts provided by visual and audio expressions that draw on cultural and historical knowledge. By looking at the Social studies’ English curriculum, one of the competence aims stress that the students should “elaborate on and discuss linguistically demanding texts with a social or political perspective” (Utdanningsdirektoratet, 2006, p. 6). When considering videos as multimodal texts, the teaching material can provoke different responses, and as a result, be very engaging for students. The curriculum does not exclude videos as multimodal texts, but as discussed earlier, “written text” overshadow the other modes for meaning-making. Taking a multimodal approach to learning means to address every semiotic mode in a multimodal text. In a video for example, by excluding modes in a multimodal analysis vital parts of the meaning can disappear since every semiotic resource make meaning.

In a video, the available modes produced as semiotic resources for communication will vary depending on what type of video and genre you are watching. The material chosen for this master thesis are videos that address controversial issues and appeal to emotions. Concerning the meaning-making, the different emotions that will arise will hence depend on the social and cultural context. Visual mode such as images, for example, will hence play an important role when interpreting the different multimodal designs that might appeal to emotions. Similarly, as each medium has both possibilities and limitations of meaning, where everything realized in language might not be realized in images, the modes available might also appeal to different emotions.

### **2.2.7 Multimodal analysis**

There are many different approaches to multimodal analysis. The different approaches can make it easier to interpret the different meaning-making processes and the different modes. Jewitt (2014b) refers to three approaches to multimodality, which are: 1) social semiotic multimodal analysis, 2) multimodal discourse analysis and 3) multimodal interactional analysis (Jewitt, 2014b, p. 31). The chosen methodology and focus in the present thesis will be further described in chapter three. However, in order to get a better understanding of how multimodal analysis works, I will briefly consider the three approaches.

The primary focus of social semiotic multimodal analysis (SSMA) is on mapping how modal resources are used by people in a given community or social context, in other words, sign-making as a social process (Jewitt, 2014b). SSMA is an approach used by scholars such as Kress, Newfield and van Leeuwen (Kress, 2014; Newfield, 2014; van Leeuwen, 2014). Multimodal discourse analysis, which will be associated with O'Halloran (O'Halloran & K.L.E, 2014), is concerned with the development of focused systemic grammars to map the semiotic resources available (Jewitt, 2014b, p. 36). Lastly, according to Norris, the multimodal interactional analysis focuses on how the multimodal interaction analysts set out to understand and describe what is going on in a given interaction. The analysts analyze what individuals express and react to in a specific situation (Norris, 2004). The differences between the three approaches depend on the historical influences and directions that have shaped them, and the degree of emphasis each of them gives to context, internal relations within modes or modal system and the work of the sign-maker (Jewitt, 2014b, p. 32).

The mentioned aspects and methods on how to analyze a multimodal texts will vary depending on the multimodal material as well as the purpose of the analysis. However, a multimodal analysis can also include a combination of different methods and approaches, but some aspects can be seen as more relevant and more interesting to focus on concerning the topic and aim of the analysis. In this master thesis, a combination of Norris's (2004) multimodal interactional analysis and Hellum's (2013) holistic model will be adapted in combination with the NLG's six designs to combine the framework and methodology for the analysis (chapter four). The methodology and categories for the analysis will be further addressed in chapter three: methods and materials.



## 2.3 Rhetoric: means of persuasion and emotions

Section 2.3 will address rhetoric and the means of persuasion, with an emphasis on emotions. Briefly explained, the means of persuasion is the core of rhetoric focusing on the ability to persuade. The different means appeal to *pathos*, *ethos*, and *logos*. *Pathos* refers to emotions, and *ethos* refers to the character of the persuasion, and *logos* focus on the argumentation and the reasoning of the persuasion. In this master thesis, the aim is to analyze how the different communicative modes use the means of persuasion to appeal to the audience. The modal affordances of the different means impact the level of success the rhetorical appeals of *ethos*, *logos*, and *pathos* have on readers (K. P. Alexander, Powell, & Gree, 2012, p. 2). For example, some people perceive, music or images as affording a specific kind of appeal to pathos (J. Alexander & Losh; Ball & Moeller; Halbriter). Birdsell and Groarke (2007) state that pathos employed in a video of a horrible crime will be more persuasive than a written description of the same incident (p. 3). Written language, for instance, would not afford viewers the same experience of a crime scene that visual designs and audio designs would be able to provide through images, sound effects, and music. Alexander, Powell & Green (2012), also state that ethos will even come across differently in multimodal composition.

The scholars mentioned above connects the modal affordances of the communicative modes to rhetoric and the means of persuasion, wherein a video analysis, the means of persuasion would highlight how the communicative modes have used the different means to persuade and affect their audience. Inspired by this approach, Aristotle's classical rhetoric will be addressed in the next sections. The present master thesis will research how rhetoric and the means of persuasion affect the didactic potential of using videos that appeal to emotions when teaching controversial issues.

### 2.3.1 Rhetoric and teaching

Throughout history, the study of how words influence us, especially in persuasive speeches, has always been drawn back to Aristotle who defines "rhetoric" as the study of the means of persuasion. Rhetoric is described as an art, where it emphasizes the ability to convince someone, to persuade an audience toward a statement or a chosen opinion of the speakers' choice. Fossheim (2017) stresses the importance of rhetoric in political speeches and debates to persuade the reader or audience towards the politicians aim and goal. To be able to persuade and convince one needs to know the three means of persuasion: *ethos*, *logos*, and *pathos*. Fossheim (2017) describes the different means of persuasion in the following way:

1. Ethos: relates to the *character* of the rhetor, used to describe the guiding beliefs or ideals that characterize a community, nation or ideology.
2. Logos: refers to *the arguments and the reasons* behind the arguments that are being presented. For example, referring to facts.
3. Pathos: relates to *emotions*; for example, one can persuade someone to take a threat seriously by playing on fear.

In relation to political implications of rhetoric, concerning teaching, Roskelly (n.d) states that it is essential to be aware of how rhetoric and the means of persuasion affect the learning situation (Roskelly, n.d). Besides, it is important to be aware of how rhetoric affects the topic and our opinions about the topic or argument that is being addressed. In a school setting, using videos as possible teaching material, one needs to be aware of how the different modal affordances affect the meaning-making process. Also, the reader's perception is essential in relation to the students' critical awareness. Kjeldsen (2015) states that rhetoric can be learned, and the learning process focuses on the ability to convince and persuade, as human beings always have argued (p. 11). The theory of rhetoric focuses on how human beings persuade one another, where the practical approach focuses on the actual process of convincing someone (Kjeldsen, 2015, p. 15). In this master thesis, however, rhetoric will be used as a theoretical framework in the analysis of the video material chosen. By considering rhetoric as an analytical tool, it will be interesting to examine the effect and power that rhetoric has on the audience, in my case the students.

The classical rhetoric described earlier, is used in the Norwegian subject curriculum where the students should learn to read and write argumentative texts after fourth grade. Students in upper secondary schools will be familiar with the approach as they should be able to analyze and compose argumentative texts and use vocabulary from rhetoric after grade 12<sup>th</sup> and 13<sup>th</sup> (Utdanningsdirektoratet, 2013, p. 11). In the English subject curriculum, however, rhetoric is not a focus at all. The curriculum for Social Studies English states that students need to be able to "analyze linguistic tools in texts in dissimilar genres and assess their impact" (Utdanningsdirektoratet, 2006, p. 6). Even though the English curriculum does not use the term "rhetoric," in order to interpret the linguistic tools in a text, rhetoric, as it is defined, is highly relevant for the English subject as well. Connecting rhetoric to the English subject is important to consider, especially in this study, where I will analyze how rhetoric affects the viewer when examining videos that appeal to emotions. In this master thesis, I will understand rhetoric as the study and art of writing and speaking, where the reader or speaker

persuades and can compose successful writing and presentations (Fossheim, 2017; Kjeldsen, 2015). In relation to foreign language learning, a focus on rhetoric is important as the means of persuasion affect and form the communication through the different modes used for meaning-making, as exemplified by Birdsell and Groarke (2007).

### **2.3.2 Rhetoric and multimodality**

In relation to multimodality, rhetoric is important in regard to how the different modes interact and make meaning. For example, one way to analyze multimodal designs is to focus on the objectives of the different modes, also called “functional specialization” (my translation, *funksjonell spesialisering*). Another approach is to focus on the relationship between the modes, called “multimodal cohesion” (my translation, *multimodal kohesjon*) (Løvland, 2007, p. 26). Considering these two approaches, to be aware of rhetoric as an analytical tool is essential to understand how rhetoric affects the different modes, and to understand how modes as semiotic resources communicate with one another and the viewer. The objective of the multimodal text and the relationship between the modes will affect how the means of persuasion affect and convey communication and meaning-making. The Norwegian subject curriculum emphasizes the students’ ability to create and interpret an argumentative text, and Hellum (2013) argues that the combination of different approaches will give in-depth insight to how the modes make meaning and persuade the viewer (p. 14). The use of multiple theories and approaches, such as social semiotics and rhetoric, is essential in all subjects that address language and communication.

The core curriculum for all subjects taught in Norwegian schools, state that a critical sense of judgment is required in all areas of life (Utdanningsdirektoratet, 2015). Since rhetoric refers to the ability to persuade, critical thinking and critical awareness become important concerning teaching, where education aims to train students to analyze and develop imagination and skepticism (Utdanningsdirektoratet, 2015, p. 14). Also, education should promote democracy, national identity, and international awareness, where rhetoric is prominent in the analysis of how political, social and historical developments have changed throughout history. To exemplify, political speeches, seen on TV or in real life can strongly affect us and change our behavior without us being completely aware of what is happening.

Rhetorical means can be applied in various ways, for example through images, the use of strong words that will associate differently and strongly to the audience, and through music and sounds that appeal to different emotions. In relation to the different communicative

modes available, visual design, and visual rhetoric is relevant to examine in relation to videos as multimodal texts. For example, Kjeldsen elaborates on the impact pictures has on commercials where it is used as a tool to promote positive associations to the advertisements. Visual rhetoric strengthens the advertisement aim and hence increases aesthetic happiness (Kjeldsen, 2015, pp. 261-262). The pictures that are used in commercials associates to a larger picture, for example, a commercial of a wine bottle, with a perfect scenery, a white tablecloth, and some excellent food is combined to enhance the viewers associations to for example a nice meal, peace, and quiet (Kjeldsen, 2015, p. 263). People that work in the advertisement industries will benefit by using the means of persuasion to affect their costumers by appealing and associating their products with happiness and wellness. To exemplify, appealing to happiness in a wine bottle commercial, multimodal designs consisting of a picture of a beautiful scenery, and objects that associate with coziness will help the viewers to associate with positive emotions, and hence affect the costumers to buy the products. The present thesis, however, aims to analyze how the means of persuasion affects videos that address controversial issues.

Hellum (2013), combines theories from both social semiotics and rhetoric and created a framework for multimodal analysis called the holistic model. This model will be further described in chapter three, section 3.2.3. However, in the holistic model, Hellum (2013) combines theories in order to gain a better understanding of the meaning-making and how modes persuade and affect the readers of multimodal text (Hellum, 2013, p. 14). The term holistic refers to the overall picture. Hellum (2013) describes the different means of persuasion in relation to its usage in multimodal texts. In a multimodal analysis, *ethos* focus on knowledge, competence, and professionalism of the rhetor (Hellum, 2013, p. 85). *Logos*, relates to the reasoning, and the logic of what the rhetor says, for example, referring to facts. Lastly, *pathos* refers to the emotions of the viewer or recipients.

### **2.3.3 Videos that appeal to emotions**

As argued by Hellum (2013), the use of different approaches and theories will give a deeper understanding of how multimodal texts make-meaning and persuade. The video material that is chosen for the present study address controversial issues, which will be addressed in section 2.4; however, a characteristic of a controversial issue is that it appeals to emotions. Therefore, a special focus is devoted *pathos*, and how the videos appeal to emotions, but first, one needs to define the term emotions. Defining the word *emotions* can be difficult, but many scholars describe *emotions* as a state of mind, how we feel and act. According to the Oxford Advanced

Learner's Dictionary (Hornby, 2010), the term "emotions" is defined as "a strong feeling such as love, fear or anger; the part of a person's character that consists of feelings" (p. 498). Compared with *moods*, emotions are of higher intensity (Gartmeier & Hascher, 2016, p. 121). In relation to communication and language, *emotions* tend to run high when conflicts arise. A recent study has shown that cognitive neuroscientists can locate the region of the brain associated with conflict, and it shows that the brain reacts more quickly and stronger to negative emotions than positive ones (Janicki, 2015, p. 59). Emotions can change our behavior and can hence influence our actions. As a result, *emotions* will be examined in relation to how it affects the modes used for meaning-making in the video material that address controversial issues.

Emotions play an essential role in rhetoric, where *pathos* is used to affect the audience's perceptions, thoughts, and feelings. Some classic examples are Martin Luther King's speech "I have a dream," where he refers to hope and a brighter future, or one has the current president of the United States, president Trump's speech about immigration, where he builds on fear. Words can evoke both negative and positive emotions, but so can pictures, movements, and sound as well. For example, Myers (1994) describes a car advertisement with the words "Buy our car, and you will never be stuck in traffic" (Myers, 1994, p. 136). As readers, we would not take this statement seriously, and we would be prepared to argue against it. However, a corresponding argument where visual modes and multimodal designs are included would receive a different type of response. Imagine an advertisement of a brand-new car driving along the Pacific coast highway watching the sunset, with no traffic, together with the statement: "Buy our car, and you will never be stuck in traffic." The different modes combined will appeal to your positive emotions and hence affect your ability to judge the statement by itself. The visual modes will associate your thoughts and feelings to something peaceful and beautiful, in contrast to hectic and crowded traffic, which might be the reality.

The present master thesis considers videos as potential learning material, as videos do not only address cognitive aspects such as information, but they also stimulate emotions (Gartmeier & Hascher, 2016, p. 119). It exists a strong relationship between emotions and the situational context, which means that emotions are strongly event-focused phenomena. Such events can be distinguished into procedural or episodic character of emotions: "1) emotions emerge from a certain stimulus or situation, 2) emotions are one aspect of a person's processing and sense-making of the stimulus or situation, and 3) emotions also explain immediate reactions in the situation, as well as further courses of action" (Gartmeier &

Hascher, 2016, p. 122). Relating emotions to videos, videos can show sequences of action and capture situations in their timely nature, it will hence be suitable to use videos in learning processes. Videos also communicate through emotions that can affect the viewers (in my case, the students) differently.

I consider videos as multimodal texts, where the different modes used in a video have different affordances that offer potentials and limitations for communication and representation (K. P. Alexander et al., 2012). Rhetoric is an analytical framework for analysis, where especially *pathos* is emphasized in videos that appeal to emotions. For example, the setting of a video can appeal to different emotions through different social contexts, from a funeral, a wedding ceremony to a coffee shop or a soccer match. Videos also provide direct stimuli, meaning that emotions or emotional scenes that are shown may lead a learner to reflect upon or to empathize with the character or content portrayed (Gartmeier & Hascher, 2016; Lundqvist & Dimberg, 1995). Also, videos include rich source of information that can activate learner's previous experiences and emotions associated with these. For example, videos that address controversial issues such as terror, discrimination, and racism will appeal to negative emotions for some readers and positive emotions for the supporters of the case. Different types of videos that appeal to emotions are commercials and news report videos since the purpose of the videos is to sell a product or address an issue, and by appealing to the buyers' emotions (*pathos*) is an effective way to persuade someone to buy your products or to state an argument.

When modeling reactions to videos, two theoretical approaches are relevant to examine: the appraisal approach and the control-value theory. The appraisal approach assumes that the perception and evaluation of any event or situation (appraisal) are key sources of emotions (Arnold & Gasson, 1954; Stein & Oatley, 1992). In the appraisal approach, a rough tendency is established that the event causes either negative or positive emotions, however, this approach is not stable, and it is impossible to know if a particular event will create a specific emotion (K. P. Alexander et al., 2012, p. 125). Regarding the appraisal approach, the individuality of the observer plays a key role, where the evaluation of the event will be affected by the observer's preceding experiences, mood, existing knowledge or the attitudes toward the topic. The control-value theory focuses on achievement emotions, where these emotions originate from two sources: "(...) the activities, which are undertaken, and the outcomes of these activities" (Gartmeier & Hascher, 2016, p. 126). Meaning that the viewers evaluate the situation putting themselves into the position and examine how they

would have handled or controlled the situation themselves, as well what the outcome could have been. As illustrated, there is a mutual relationship between emotions and learning, however, there are also some consequences regarding the different approaches. For example, the emotional reactions to an event (appraisal) will influence further courses of the action in a situation, since it is not stable or linear to what kind of responses that will appear. Concerning the control-value theory, the viewers can adopt the perspective of the people in the situation and hence watch a video from a vicarious point of view, and it can be challenging to evaluate the content critically.

## 2.4 Controversial issues

The focus of the present research is on videos that address controversial issues. As described in section 2.2, videos are considered as multimodal texts, where a number of designs and modes affect the meaning-making in the videos. Controversial issues are relevant topics in today's classroom society, where the proposal for the new curriculum emphasizes the importance of democracy and citizenship. In addition, the new proposal emphasizes that the students should have the ability to gain a better understanding and respect for different cultures and diversities. Also, the students should be able to make meaning, communicate and connect with others through the English language (Utdanningsdirektoratet, 2019a). The topic of controversial issues is on the agenda of today's foreign language classroom; therefore, I chose to focus on controversial issues.

### 2.4.1 Defining controversial issues

To narrow down the research area for this master thesis I will focus on videos that appeal to emotions, and therefore I chose videos that address controversial issues. Controversial issues can be defined as "Issues which arouse strong feelings and divide opinion in communities and society" (Council of Europe, 2015, p. 8). Some issues are long-lasting, and others can be more short-lived. Defining an issue as controversial may vary with place and time, and almost any topic can be seen as controversial where new controversies are arising every day. The word "issue" can have a variety of meanings, but concerning controversial issues, a case or an issue means an important topic that people are discussing or arguing about (Hornby, 2010).

Some examples of controversial issues are mosque-building, the reduction of greenhouse gas emissions, a division between communities, or Islamic radicalization of youth (Council of Europe, 2015). These examples show that controversial cases address many

different topics that affect different kinds of societies and people of all ages. Some topics can be controversial for one group and at the same time be considered as not controversial for another, and the issue can be considered controversial in different time periods.

Controversial issues have always been difficult to address; however, it is important to learn how to engage in dialogue with people whose values are different from one's own and to respect them is central to the democratic process. As stated by the European Union and the European Framework, in European schools we do not tend to discuss controversial issues, since they seem to be challenging to teach (Council of Europe, 2015). For examples, teachers have said that issues concerning extremism, gender violence, child abuse, and sexual orientation, to name a few, are difficult to address (Council of Europe, 2015). Despite this, in the absence of help from schooling, choosing not to address such issues could make it difficult for young adults and teenagers to deal with it constructively. They are affected by what they see in social media, and also relies heavily on their friends, since they are unable to voice their concerns. It is important to teach and address controversial issues in school since it will be beneficial for the learners to learn how to engage in a dialogue with people whose values differ from theirs. In addition, students are surrounded by social media and news media addressing controversial issues every day, and the classroom should hence be a safe environment for students to address and discuss these kinds of issues.

#### **2.4.2 LK06 – Social studies English**

Analyzing videos as multimodal texts provide rich material that can be used as teaching material when addressing controversial issues that arouse strong feelings and opens for discussion and debate. As mentioned earlier, the curriculum for Social studies English state that the students should analyze linguistic tools in text (here considered a multimodal text), and assess the impact of the linguistic tools (Utdanningsdirektoratet, 2006, p. 6). Addressing historical events, and social issues in English-speaking countries is emphasized in the curriculum. Considering the aims of the curriculum using videos to address controversial issues, is both relevant and important in today's digitalized society. The extract included below from the English subject curriculum emphasizes the importance of embedding controversial issues as a topic in the foreign language classroom:

“The main subject area deals with key issues related to culture and society in the English-speaking world, and covers factual prose, literature and other cultural expressions. It deals with political, social and economic circumstances in a number of



English-speaking countries, with an emphasis on Great Britain and the United States. It also covers historical events and processes that have affected the development of society in Great Britain and the United States. Furthermore, it is concerned with current issues and regional and international conflicts in the English-speaking world”

(Utdanningsdirektoratet, 2006, p. 3)

The extract from the curriculum stresses topics such as issues, culture, society, English-speaking world, politics, and social and economic circumstances, which all can be related to controversial issues. The video material that will be provided (in chapter three) focus on English-speaking countries with an emphasis on Great Britain and the United States. When addressing a controversial issue, it is important to consider different angles and perspectives introducing the issues, where video material can provide a variety of perspectives, and will hence create complex situations that need to be evaluated.

## 2.5 *Bildung*

As discussed, there are several reasons why teaching controversial issues are important in today’s digitalized society. The arguments discussed emphasize the ability to communicate, interpret, and analyze multimodal texts that address controversial issues. The *Bildung* concept has changed and developed over time, and traditionally the concept originates from eighteenth-century philosophical and educational thoughts. Since then, *Bildung* has “(...) been associated with the development of personal identity, moral values, critical thinking and democratic citizenship” (Hoff, 2018, p. 69). *Bildung* is a concept with multiple meanings, however, in this master thesis, *Bildung* will be addressed in relation to Klafki’s (1996) three traditions of *Bildung*; material *Bildung*, formal *Bildung*, and the categorial *Bildung*. These aspects of *Bildung* will be related to the research result which is presented and discussed in chapter four and five. Culture is a key factor in *Bildung* as well, where cultural codes in society are based on social values. Knowledge and competence are hence prerequisite for *Bildung* in an educational context (Aase, Fleming, Pieper, & Sâmihăian, 2007). However, *Bildung* is not just competences; it is competence with some more, where a student with all the competences described in a curriculum might not have obtained *Bildung*.

### 2.5.1 Defining and promoting *Bildung*

*Bildung* is a concept with multiple meanings, however, as stated above, in this master thesis, *Bildung* is associated with the development of personal identity, moral values, critical thinking and democratic citizenship (Hoff, 2014, 2018). In addition, Klafki's (1996) three traditions of *Bildung* will be used as the basis for the didactic implications in relation to the analysis of videos as multimodal texts. Klafki's different traditions of *Bildung* in education explain how the teaching material plays an important role in promoting *Bildung*. First of all, the material tradition of *Bildung* relies on exposing learners to a certain cultural content of which they are to acquire knowledge (Klafki, 1996). The material is often chosen with the purpose of providing information to the learner, and hence affecting the learner in adopting a certain way of thinking. Klafki's second tradition is the formal tradition which focuses on subjective aspects of learning, such as developing mental and practical capacities (Klafki, 1996). Central here relates to the learner's personal engagement in the learning process. In response to the two other traditions, the third tradition provided by Klafki is the categorial *Bildung*, which he refers to as the ideal form of *Bildung*. Categorial *Bildung* relies on an "(...) interdependency between cultural forms and the individual's mental process" (Hoff, 2014, p. 510).

Concerning my master thesis, Klafki's three categories will be examined together with the other arguments provided on *Bildung* focusing on personal identity, moral values, critical thinking and democratic citizenship in relation to the analysis of videos as multimodal texts. The material tradition focusing on videos as potential learning material, and the formal tradition focusing on the students' outcome of addressing controversial issues, will together with the third category, be examined in relation to the didactic potential of using videos that appeal to emotions when teaching controversial issues.

However, *Bildung* is a far more complicated concept than this, as it implies values in our society; and we do not agree upon values. There are some common values that European tradition treasure: respect for tradition of knowledge, art and scientific thinking, judgment, tolerance, and generosity towards others, critical thinking and exploration of reasoning, flexibility of mind, courage in expressing personal opinions (Aase et al., 2007, p. 8). These aims should be obtained through the content of school subjects through the use of different school activities and social interactions. Each school subject has a specific role to play in reaching these aims concerning *Bildung*. The role of literature and how it can obtain and

address *Bildung* have been studied by different scholars (Aase et al., 2007; Beenfeldt, 2016; Bredella, 2006), but since *Bildung* is understood as a concept that navigates in modern society, it includes the producing and understanding of a wide variety of text. For example, in relation to videos as multimodal texts, the focus will be on the assumption that using multimodal designs when teaching can provide new insights, motivate students and challenge our critical thinking.

Teaching and addressing controversial issues in any subject can be challenging, and the values related to *Bildung* are key factors for the teachers. For instance, when addressing a controversial issue, it raises difficult pedagogical questions, such as how to protect sensitive students, students with different background, how to prevent friction in the classroom, and it also raises questions about the academic freedom (Council of Europe, 2015). Aspects related to *Bildung* such as tolerance and generosity, critical thinking for both students and teachers, and to have the courage to express personal questions will be challenged when addressing a controversial issue in the classroom. In addition, controversial issues may also arouse strong feelings and can create or reinforce divisions between people (Council of Europe, 2015), which can be beneficial and challenging when teaching about critical awareness and judgment.

It is important to focus on *Bildung* as a result of several factors. For example, *Bildung* relates to intercultural awareness, which is an educational process that changes ourselves and makes us less self-centered and more thoughtful (Bredella, 2006; Hoff, 2014). In addition, *Bildung* also stresses the ability to handle contradictions and ambivalence of a pluralistic, postmodern society. Besides, *Bildung* focuses on personal growth, where it emphasizes the individual's relationship to cultural and social communities (Hoff, 2014, p. 509). In the analysis provided in chapter four, the outcome of analyzing videos as multimodal texts will be discussed in relation to the concept of *Bildung*.

According to Ludvigsen et al. (2015), in the school of the future, a democratic competence is important in relation to democratic processes and co-citizenship, which also are important aspects of *Bildung*. For example, in diverse communities, it is important to promote harmony and understanding, and to deal with different conflicts that arise in the society together (Ludvigsen et al., 2015, p. 32). Also, the report emphasizes the importance of how school should be a place for students to experience different forms of participation in

democratic processes, as the “democratic competence also refers to understanding and demonstrating social responsibility” (Ludvigsen et al., 2015, p. 32).

Looking at other master theses analyzing *Bildung*, to mention a few previous studies, the focus has been on the teacher’s perception (Andreassen, 2014), or on the relationship between intercultural competence and *Bildung* concerning literature and textbook tasks (Beenfeldt, 2016; Helgesen, 2017; Klungland, 2017). Klungland (2017) analyzed the role of literature and multimodal text in today’s digitalized society, where she focused on the teacher’s perception, and she concluded that some teachers have recognized that students tend to find multimodal texts as more engaging to work with than literature (p. 96). The understanding of written text as the primary mode for communication is prominent in the previous master theses mentioned. It indicates that the primary resource for foreign language teaching is literature; however, as Klungland concludes, multimodal texts seem to be more engaging for the students. Therefore, this master thesis will focus on the potential of videos as multimodal texts, where a selection of modes will be examined.

## Chapter three: methods and materials

The present study was designed to explore the didactic potentials of using videos that appeal to emotions when teaching controversial issues in Social studies English in upper secondary schools in Norway. Chapter three; methods and materials will provide a detailed account of the research methodology used in the analysis of two possible teaching materials, which are two videos that address two different controversial issues in the USA and Great Britain. First, there will be a detailed explanation of the research method chosen for the analysis (3.1). Secondly, the chosen methodology including theories from both social semiotics and rhetoric will be presented (3.2). In section 3.3, the analysis process and how the methods were adopted will be thoroughly explained. Then, in section 3.4 a detailed description of the research material is provided. Towards the end, ethical considerations (3.5), reliability and validity (3.6.), and limitations of the methods and material will be addressed (3.7).

### 3.1 Qualitative research methods

In order to investigate the didactic potentials of videos as multimodal texts, a qualitative research methodology was applied. According to Creswell (2012), qualitative research is best suited when “the problem needs to be explored to obtain a deeper understanding” (p. 19). For example, a qualitative research method is used when the aim is to analyze the material in order to interpret the broader meaning and findings of it. Qualitative research aims to explore a problem and to develop a detailed understanding of a phenomenon, and text analysis is often used to gain a better understanding of the broader meanings of the findings (Creswell, 2012, p. 26).

In the analysis of videos as multimodal texts, a collection of video materials were gathered in order to analyze the didactic potentials of videos as teaching materials. Audiovisual materials are frequently used in qualitative research, where the combination of images and sounds are used to understand the central phenomenon under the given study (Creswell, 2012, p. 224). The advantages of using visual materials are that people easily relate to images, and video materials also provide authentic interactions for analysis. However, a potential disadvantage of using video materials is the rich information of data which will make the study time-consuming. Nevertheless, since videos are considered as multimodal texts in the present master thesis, the multimodal analysis will focus on how the different

modes are used for meaning-making; as a result, one needs to selective choose categories to focus on.

The rich data material provided through qualitative selection needs to provide information related to the given research question chosen for the study. As mentioned in chapter one (section 1.1), the overarching research question is to analyze the didactic potentials of videos that appeal to emotions when teaching controversial issues in the Social studies' English classroom. In order to answer this research question, different methodologies were applied, as the research aims to answer how different modes work together to make meaning and appeal to emotions. In addition, the analysis of the chosen video material also aimed to examine possible implications the use of videos that appeal to emotions have when teaching controversial issues. Therefore, two approaches were adapted for the present research in order to gain a better understanding of the meaning-making process of videos that appeal to emotions. To justify my choice of the two approaches as my analytical tools, I will briefly consider different approaches to multimodal analysis.

## 3.2 Methodology

### 3.2.1 Different approaches to multimodal analysis

As mentioned earlier in chapter two, there are different approaches to multimodal analysis examples are the following: social semiotic multimodal analysis (SSMA), multimodal discourse analysis (MMDA), and multimodal interactional analysis (MIA). Each approach is suited for different purposes and different research areas. Nevertheless, as the three approaches provide helpful analytical tools for educational purposes and learning, only one of the approaches is suitable for my research. In this master thesis, the aim is to analyze how modes interact to make meaning and manage to appeal to emotions. Therefore, I briefly considered the three approaches, and even though both SSMA and MMDA also focus on interaction, Norris' approach called multimodal interactional analysis, also emphasizes the perceptions, thoughts, and feelings that appear in the interactions which can be connected to the topic of controversial issues.

Even though both SSMA and MMDA provide important aspects in relation to multimodal analysis, they do not focus on the emotions or reactions of the readers and viewers of multimodal texts. Since the aim is to analyze the didactic potentials of using videos that appeal to emotions when teaching controversial issues, I will use the multimodal

interactional analysis approach as my analytical tool. Also, Hellum's (2013) holistic model that combines theories from both social semiotics and rhetoric is combined with Norris' MIA, and the two approaches are adapted for the present thesis. Norris' MIA approach is used to analyze how the different communicative modes interact and make meaning. The analysis of different communicative modes illustrates how modes as semiotic resources make meaning and communicate to the reader. Hellum (2013), combined theories from both social semiotics and rhetoric in order to analyze multimodal texts, and her approach build on a holistic model, which means that it aims to examine the overall (holistic) picture. In the next two sections (3.2.2 and 3.2.3), the two chosen approaches will be explained.

### **3.2.2 Multimodal interactional analysis**

The multimodal interactional analysis, abbreviated as MIA, focuses on interaction. Norris (2004) emphasizes that all interactions are multimodal. As a speaker, listener or observer of communication, one may react to all the different elements taking place in a conversation, for example, the facial expression, the clothing, or the environment (setting), which indicates that language is not always the central role in the interaction. As Kress et al. (2001) noted, language is only one mode among many. According to Norris (2004), in MIA, key aspects are the perceptions, thoughts, and feelings expressed by people in a given situation and conversation. As for the analysis of modes, the focus is on the interaction of the interconnection of the modes with an emphasis on the perceptions, thoughts, and feelings being expressed.

In relation to MIA, Jewitt (2014b) emphasizes the actor's role as the most central one in the methodology: the actor understands and describes what is going on in a specific interaction. In MIA, analysis expands the focus from the interaction between linguistic designs to the exploration of how people employ gesture, gaze, posture, movement, space and objects to mediate interaction in a given context (Jewitt, 2014b). Multimodal interactional analysis is relevant and helpful to understand how the different modes communicate. As the focus is on interaction between modes, one needs to consider all the modes available for communication, which means that the actor gets a central role in the analysis. Norris (2004) stresses the importance of how all movements, noises, and all material objects carry interactional meaning, and it is, therefore, important to consider the combination of the communicative modes as one interaction.

The multimodal interactional analysis (MIA), grew out of interactional sociolinguistics, mediated discourse and nexus analysis, where multimodality is the combination of technology using video cameras and computers to analyze real-time interaction and language use. By using this approach, it will help to understand human interaction and the different perceptions, thoughts, and feelings that occur in communication. The curriculum for Social studies English stresses the importance of how students should have the ability to “elaborate on and discuss linguistically demanding texts with a social or political perspective,” which can be related to Norris’ understanding of MIA (Utdanningsdirektoratet, 2006). The competence aim included, exemplifies the core of the English subject, where the focus is on developing students both oral and written skills. The aim is to help the students to improve their language skills and to engage in political, social and historical topics. When the students are aware of how communicative modes shapes and affects their beliefs toward a given topic, the students will be better prepared to address such topics.

As mentioned in chapter two, MIA focuses on different actions, where every action is mediated, and Norris (2004) distinguishes between lower and higher-level actions. In MIA, multimodal interaction is analyzed in relation to how all the lower-level and higher-level actions interact and affect one another. Norris exemplifies such interaction by first analyzing every communicative mode separately, and then she analyzes how all the different modes interact together, which means that every mode and sign need to be considered in the analysis. However, in the analysis in chapter four, in order to analyze the interaction and how the modes appeal to emotions the different actions will be analyzed together.

Briefly explained, by using MIA as an analytical tool, the analysis of the different communicative modes illustrates how the different modes are affected by one another. By analyzing interaction, the perceptions, thoughts, and feelings that appear through communication will affect the viewers’ perceptions, thoughts, and feelings as long as we are aware of what the different communicative modes entail. Also, the social and historical context will affect how the modes interacts and manage to affect the perceptions, thoughts, and feelings as well. In order to analyze how the means of persuasion affects the meaning-making and communication, a second approach will be adapted for the present study. Hellum’s (2013) holistic model will be further described in the following section.



### **3.2.3 Multimodal analysis: a holistic model**

Hellum (2013), developed a holistic model, where the term holistic refers to the overall or full picture (p. 11), which indicates that one needs to interpret the full picture and not the different parts separately. In her approach, Hellum combines theories from both social semiotics and rhetoric to analyze multimodal texts. Hellum emphasizes how different approaches and theories will help to gain a better understanding of how the text communicates. As a result, Hellum (2013) wants to broaden the viewers and readers horizon of understanding, as well as the model's practical usage for teaching purposes. However, it might not be possible to use the same approaches on every multimodal text, as the text genre, message and situation will affect the purpose of the analysis (p. 15).

In the holistic model, communication and meaning-making are examined from both a rhetorical approach and in relation to social semiotics. Even though social semiotics and rhetoric aim to make meaning, there are some differences. Hellum (2013) and Kress (2010) distinguishes between the two, where the "(...) rhetoric is oriented to the social and political dimensions of communication, and design is oriented to the semiotic" (Kress, 2010, p. 49). In other words, the designer (the user of the different modes), is the one who is forming the message, and the designer uses all the modes available for meaning-making. The rhetor, wants to affect and persuade through the different communicative modes.

Hellum's holistic model aims to analyze the overall picture of the meaning-making process, but also the different parts leading up to the full message. Hellum states that in the analysis, a short description is needed to set the scene for the analysis. Also, Hellum (2013) emphasizes the importance to highlight the function of the given text that is analyzed; in other words, what is the aim of the text (p. 111). The first step when using the holistic model is to examine the full picture; secondly, the aim is to examine each mode used for meaning-making. Hellum includes a couple of questions that are important to consider in the analysis, which mainly focuses on what the text aims to communicate, what is the purpose of the text, what are the constitutional framework (context), and lastly, what other social, historical, or political factors are used to make meaning and to affect the meaning-making (Hellum, 2013, p. 112).

In the analysis of each mode, using Hellum's model, it is important to consider how the different modes help to construct meaning. Also, the different rhetorical means of persuasion need to be considered in order to understand the meaning-making and how the

multimodal text is constructed to affect and persuade the viewers or readers. The holistic model includes different aspects related to rhetoric analysis; however, in the present study, only the means of persuasion (ethos, logos, and pathos) will be considered in the analysis (chapter four). Hellum (2013), stresses the importance of always asking “how” and “why,” throughout the analysis. By doing this, the analysis will provide information that will make the message and purpose of the multimodal text clearer to the viewer and reader.

In order to analyze how different modes make meaning, Norris’ MIA approach was used together with Hellum’s holistic model that emphasizes the institutional framework of where the meaning is made. Also, Hellum’s holistic model will be adopted as it focuses on how the rhetors (here filmmakers) want to affect and persuade the viewers by analyzing the means of persuasion (ethos, logos, and pathos), with a special focus on *pathos*. As a result, by using a multimodal analysis approach that examines both the meaning-making, but also how the rhetor affects and persuades, the viewer will be able to gain a better understanding of the relationship between content, form, and objective in a multimodal text.

### 3.3 Adopting the approach

The use of MIA and the holistic model was applied to illustrate how modes make meaning and appeal to emotions; however, some changes were made to make the approaches applicable to my research. For organizational purposes, the analysis was therefore divided into two steps: step one focusing on how the modes make meaning, and step two that focused on the overall picture combining social semiotics and rhetoric, emphasizing how the videos appeal to emotions. In the following section (3.3.1), the analysis process will be explained step-by-step.

#### 3.3.1 The analysis process

In a multimodal analysis, one needs to consider every mode for communication; however, this will be very time-consuming. For the reason of saving space, I decided to analyze one part from each of the videos, where I focused on the introduction of each video. The analysis was divided into two separate steps, where theories from both multimodality (social semiotics) and rhetoric were implied. The first step aimed to analyze how the modes interact to make meaning, and the second step focused on how the different modes interact to appeal to emotions, and on how the videos manage to affect the perception, thoughts, and feelings of the viewer.

For the first step, I considered a selection of communicative modes to focus on in the analysis of how the modes interact to make meaning. The different multimodal designs were retrieved from The New London Group’s research (Cazden et al., 1996), and the modes were adapted from Norris’ multimodal interactional analysis (Norris, 2004), and The New London Group’s figure for multiliteracies (see appendix 2). The chosen designs and modes that were analyzed (in chapter four) are illustrated in table 3.1. However, the list is by no means a complete list, but it was narrowed down for the purpose of this master thesis.

**Table 3.1:** Designs and modes chosen for the analysis

<b>Design</b>	<b>Modes</b>
Linguistic design	spoken language and written language
Visual design	images, perspective, foregrounding and backgrounding
Audio design	Music and sound effects
Gestural design	posture (body language – movement (hand/ arm/ head), facial expressions, and gaze (organization and direction of looking)
Spatial design	layout (the setting and objects within the setting), and composition (framing)
Multimodal design	how the different communicative modes interact to make meaning – the combination of the different designs, interconnection of modes.

NLG’s different designs were chosen to focus on as previous studies have not considered how different modes interact and make meaning for teaching purposes. Also, Beenfeldt’s thesis used the same categories when analyzing the didactic potential of the graphic novel. Besides, Skulstad (2018) also emphasizes multimodal texts to include the mentioned designs (p. 278). Therefore, I chose to use the same designs as the framework for my analysis. The modes were thoroughly chosen in relation to the research question for the present master thesis. The aim was to focus on modes that communicated meaning in relation to the controversial issues that the two chosen videos addressed, but also on modes that appealed to the viewers’ emotions.

In order to organize the analysis, a template was constructed to get a better understanding of how all the communicative modes interact and make meaning. According to Creswell (2012), in qualitative research, the findings are often presented by using figures or pictures. Also, it is helpful when presenting the findings by creating a visual image by using a

template. The template illustrated in table 3.2 was made to analyze the first step of the analysis focusing on how modes interact and make meaning.

**Table 3.2:** Template for step one of the multimodal analysis

Step 1	
Designs and modes for meaning-making	Modes interact for meaning-making
a) <i>Linguistic design:</i> b) <i>Visual design:</i> c) <i>Audio design:</i> d) <i>Gestural design:</i> e) <i>Spatial design:</i>	f) <i>Multimodal design:</i>

In the “designs and modes for meaning-making” column, a short description of the different designs and modes chosen for the analysis was included. The next column named “modes interact for meaning-making,” included a short and concise analysis of how the modes interact and make meaning. Step one aims to examine how all the modes interact for meaning-making. The organization of the template was inspired by Ørevik (2019) that analyzes the multimodal genres in her Ph.D. about genres and text types (p. 99).

Even though the two steps have different focal points, both of the steps consider multimodality and rhetoric as the primary aspects of the analysis. The introduction of any text always tries to capture the readers’ or viewers’ attention, and to address and explain the given topic or issues; therefore, step one focused on how the modes communicated the topic through the interaction of the different modes. Step two, however, focused on the institutional framework the modes make meaning in, and how this affects the communication and on how the modes appeal to emotions. The second step of the analysis was adapted from Hellum’s (2013) holistic model for multimodal analysis.

In step two, a short introduction of the video excerpts was provided in order to analyze the modes used for communication as modes are socially and contextually shaped. Next, the institutional framework also referred to as the rhetor (maker of the video material) was considered in order to get a better understanding of why the specific modes were chosen for meaning-making. Finally, the different modes were analyzed in relation to how they reflect on the different means of persuasion, *ethos*, *logos*, and *pathos*, with a primary focus on *pathos* (emotions).

The specific analysis outline will be further described in chapter four, where different excerpt analysis were provided; however, as mentioned, the analysis was divided into two

steps, where I analyzed the introduction of each video. First, I provided a complete analysis of the introduction (step one) followed by a discussion to get a better understanding of how the modes made meaning for communication. Secondly, an in-depth analysis was included by focusing on shorter excerpts from each video. Step one and step two were used in the in-depth excerpt analysis, where each design (linguistic, visual, audio, gestural, and spatial) was focused upon in the different excerpt analysis for step one (section 4.1.2). In step two, however, all of the mentioned designs were analyzed in relation to how the videos used the means of persuasion to affect and appeal to emotions.

### 3.4 Material

#### 3.4.1 How to choose the video material?

When choosing the video material, I had to consider the target group for the research, which is students voluntarily choosing English as their programme subject as part of their last year of upper secondary school in Norway. The video material is retrieved from the online teaching resource to the textbook “Access to Social studies English” by Cappelen Damm. The students attending this subject are over the age of eighteen and are most likely interested in learning about social issues in English speaking countries. Also, the group of students taking this class is also motivated to improve their language skills. Therefore, I chose to analyze two videos addressing two different controversial issues; one video from the United States addressing incarceration of teenagers and young adults, and one video from the United Kingdom addressing migrant workers in Brexit Britain.

The main purpose of the Social studies English subject is to learn about the relationship between language, culture, and society, and to learn how to use linguistic tools for different types of text; therefore, I chose to focus on videos that address controversial issues. As defined in section 2.4 in chapter two, controversial issues are understood as “Issues which arouse strong feelings and divide opinion in communities and society” (Council of Europe, 2015, p. 8). I considered the topics of incarceration and the working migrants’ issue in Brexit Britain as controversial issues that appealed to emotions. Also, the two videos include all the communicative modes that are chosen for the analysis (see table 3.1). The interaction between the actors in the videos emphasizes the perceptions, thoughts, and feelings being communicated. Lastly, the two videos can also be connected to the concept of *Bildung*, as the

topic can be associated with the development of personal identity, moral values, critical thinking, and democratic citizenship.

### **3.4.2 The video material**

The video material is retrieved from Cappelen Damm Access to Social Studies English online platform. The book “Access to English: Social studies” examines recent social, economic and political developments in English-speaking countries, with a particular reference to the UK and the USA (Anthony, Burgess, & Mikkelsen, 2018, p. 3). However, as the book addresses important topics in the Social studies English subject, the extensive website also provides excellent teaching materials, such as videos. Since this book is the primary one used in Social studies English, and the online platform address present topics and is often updated, I chose to use this platform as my main source when choosing the video material. The subject curriculum emphasizes key issues related to culture and society with an emphasis on Great Britain and the United States, and to narrow down my research area, I chose to focus on these two English-speaking countries. In addition, the students would be familiar with some of the social issues in the Great Britain and USA from previous classes such as their mandatory English class from their first year of upper secondary school. Since the students would be familiar with similar topics, the students would have an excellent foundation to discuss and address the given topics.

Two different video channels provide the video material retrieved from the online platform (see appendix 1). *Frontline* provides video number one about incarceration, and video number two about immigration in Brexit Britain is provided by *VICE news*. *Frontline* is the flagship investigative journalism program of the Public Broadcasting Service (PBS). As they state on their webpage, *Frontline* describes themselves as a news programme that questions, explains and changes our world. They tell stories that others cannot tell or will not tell, meaning that *Frontline* uncovers the truth, or as they state, “We answer to no one but you” (Frontline, 2019). The second video is provided by *VICE news*, which is an international news organization created by and for a connected generation. *VICE news* brings awareness to underreported news stories around the globe (VICE news, 2019). Even though the two videos could be a bit biased, the purpose of the video analysis is to bring awareness and to improve the students critical thinking and language skills. Also, since Cappelen Damm refers to them on their online platform for Social studies English, I chose to analyze the two videos that will be further described.

The first video provided by *Frontline* is titled “Locked up for skipping school: Christel’s story.” The video lasts for 8 minutes and 59 seconds, and it tells Christel’s story as she is being locked up for skipping school. First, we get to know Christel, a young hopeful African American teenager who wants to participate in American Idol. The video depicts a story about Christel’s community and the life of young teenagers that are locked up for minor felonies. Various people are included in the video, from law professors addressing the mass incarceration issue all over the US, and Christel’s mother describing her daughter’s issues as she tends to skip school and get into trouble. We also get to follow Christel to court to face her truancy charges, where Christel first gets twenty days of home incarceration, but she has to attend school with no excuses. However, three days later Christel skips school, and she has to go to juvenile detention for sixty-five days. We follow Christel as she enters the detention center, as she is interviewed by a prison officer about possible suicide thoughts, and we get to see Christel locked behind bars. As Christel is locked up, the video presents the statistics of young defenders being locked up for minor crimes. Lastly, Christel has to go to court again and get evaluated, she is released, and she is determined to work better for her future. As a last note, the video informs the viewers that the state of Kentucky passed a law in 2014 to reduce incarceration of juveniles for minor offenses. Christel completed her probation and is now in an adult education program.

The second video provided by *VICE news* is titled “Going undercover as a Migrant in Brexit Britain” and lasts for 23 minutes and 23 seconds. The news journalist named Ben goes undercover to discover the truth about migration in Brexit Britain. First, Ben meets up with two migrant workers that just arrived at Victoria coach station in London. The two migrants tell Ben about their hopes and dreams of going to England, but to succeed one needs to have contacts. Secondly, Ben gets in touch with a friend named Matei, who is a Romanian translator. Matei helps Ben to go undercover. First Matei and Ben visit an industrial area where recruiters are lined up to get cheap labor from the migrant workers. In the negotiations of salary and the type of labor, there is no discussion of minimum wages or no sight of any contract. Another issue being addressed is the illegal housing situation of migrant workers, where landlords offer expensive housing for the working migrants, often a small apartment with one bedroom shared by seven grown-ups. In addition, Matei and Ben visit an area nearby Luton airport, which is another entry point for migrants. The living conditions and areas around Luton is crowded with hungry and homeless migrants, mostly from Romania and Poland. Ben gets to know some of the migrants, and the video depicts their situation. Lastly,

Ben and Matei visit a farm outside of the city, and Ben describes some of the farms to be successful, but others are seen as slave labor. The farm they are visiting is one of the successful ones, where most of the workers are EU workers. As a concluding note from Ben after he has been unpacking the migrant workers' situation in the Great Britain, he states that after Brexit, the system that works and provides labor and income for the society will struggle, as this system is already broken.

As defined before, controversial issues are issues that arouse strong feelings and divide opinion in communities and society; however, defining an issue as controversial may vary from time and place. (Council of Europe, 2015, p. 8). The two issues addressed in the two videos are considered controversial. Christel's story addressing the problem of young people being incarcerated for minor felonies appeal to emotions as the society is likely to sympathize with the young offenders. In addition, the incarceration problem divides communities and society as it is clearly in the video that Christel's community is affected by this issue. In the second video, however, where Ben investigates the migrant workers' condition, the video addresses the inhuman working conditions as a result of Brexit Britain. Also, the working issue divides the communities that are affected by migrant workers working conditions.

The two topics addressed in the video material were also chosen as a result of the students' need (Simensen, 2007), and as a result of the school's social responsibility. As stated by Ludvigsen et al. (2015), the topics being taught must be relevant for the subject, but also have a value for society and working life, as well as be adapted to the experiences, abilities and aptitudes for the students' learning (p. 42). The students will experience relevance if they are able to connect to what they are learning, as well as their personal interest will affect the learning experience. As a result, the two videos chosen for the present thesis are considered to address controversial issues, but also to be relevant for the English subject, as the topics address the need for students in today's digitalized classroom society.

### 3.5 Ethical considerations

The ethical considerations in a qualitative study include issues such as informing participants of the purpose of the study and refraining from misleading practices and be respectful of the site (Creswell, 2012, p. 620). Even though the present research does not include any personal information of participants, as a researcher I needed to be respectful of the video material that I chose to analyze. A reoccurring challenge when conducting the present study has been on



not to favor one video over the other, where I have tried my best to consider the different communicative modes in both videos as similar as possible. It is important to be respectful towards the makers of the two videos, where the researcher has tried to be subjective in the analysis, but as objective as possible when presenting the results. Besides, due to lack of space and restraint of time, I have not been able to analyze the full video clips, and due to this challenge, the excerpts that I chose to analyze might not have fully depicted the videos' messages.

However, concerning the subjectivity as a researcher where I exemplify and conduct an analysis, my perceptions, thoughts, and feelings need to be taken into consideration. In qualitative research, personal views can never be kept separate from interpretations, where personal reflections about the meaning of the data are included (Creswell, 2012). Another ethical consideration that needs to be addressed is to respect the actors and the stories that are represented in the videos. As exemplified in the analysis (chapter four), the two videos address controversial issues and appeal to emotions, however, it must also be stressed that the two videos that are analyzed might vary in their emphasis on emotions. The two videos might also vary in other contexts, however, within the scope of the selection and focus on the research questions and subordinate research questions, the present research has been thoroughly and accurately conducted.

### 3.6 Reliability and validity

The present study builds on a qualitative research methodology; therefore, the question of reliability and validity is important to consider. Reliability and validity are conceptualized as trustworthiness, and quality in qualitative research (Golafshani, 2003). Reliability and validity of research affect the researchers' perspectives, where the aim is to eliminate bias and to increase the truthfulness about some social phenomenon (Golafshani, 2003, p. 604). It is always important to consider whether or not one can trust a source. In relation to qualitative research, the researcher interprets the meaning of the information provided in the data material, and draw on personal reflections of the findings and past research (Creswell, 2012, p. 626). Since there are no participants taking part in the present study, my perception and understanding of the analysis are important to take into consideration.

Validity refers to the meaningfulness of the research components, and their relevance to the topic and theoretical framework (Drost, 2011). In relation to the current research, the

validity refers to the relevance of the videos chosen for the analysis to the educational purposes, and to the coherence between the theory (which was provided in chapter two), and the research methodology (which was discussed and implemented in chapter four). To provide validity, materials were taken from the official online teaching sources to the textbook for Social studies English, which was the focal point for the present study. The videos were retrieved from valid teaching resources, such as Frontline and VICE news, that fits the aim of the research.

Regarding the reliability issue, the study has used already existing methodologies in the field of multimodality and multimodal analysis, which means, that the same analysis can be conducted by other researches as well. The procedures of empirical study were thoroughly described to make the research transparent and trustworthy. However, it is important to emphasize that my perceptions, thoughts and feelings have affected the analysis, as I conducted the analysis myself.

### 3.7 Limitations of the methods and material

A limitation of the research was the number of video materials, as I needed to consider every mode for communication. Another limitation was the selection I had to do in relation to what designs and communicative modes I wanted to analyze. Concerning the number of videos chosen for the present study, I soon noticed that I needed to limit myself. I ended up choosing two videos, first of all, to address both Great Britain and the United States, but also to narrow down the research material. Besides, when conducting a multimodal analysis, every mode for communication need to be considered; therefore, I needed to choose specific excerpts from the video material to analyze. As a result of thorough consideration, I chose to focus on the two introduction parts of each video. Also, as a result of space, I was not able to consider all of the modes in the two videos. If I were to do similar research again, I would have chosen the video material earlier on in the process in order to gain a better scope of the thorough analysis I needed to include to conduct the study. I would also have chosen the communicative modes to focus on earlier in the process as well, however, as a result of little previous research on the field, I needed to choose the video material and modes myself.

Another limitation of the research was how to choose the methodology. As mentioned in section 3.2, there are different approaches to multimodal analysis. Since the present study focused on the interaction between communicative modes, and the aim is to analyze the

didactic potential of videos that appeal to emotions, I needed to combine different approaches. Besides, the focal point of the two chosen approaches needed to be connected to the research questions. As a result, the other mentioned approach to multimodal analysis could also have been chosen for similar studies with different focal points.

To sum up, the two videos described in section 3.4 address two different controversial issues in the USA and Great Britain. Besides, the videos also provide examples of how the different modes interact and make meaning. The interaction between the actors in the videos emphasizes the perceptions, thoughts, and feelings being expressed, which is the aim when using MIA as the analytical method. In the video analysis, I chose to focus on the introductions, where I first analyzed the two introductions in a complete analysis, before I conducted an in-depth analysis choosing shorter excerpts of the introduction. In chapter four, results and discussion, I will illustrate and discuss how the two videos make meaning and appeal to emotions, and how the material and analysis can be used for educational purposes.

## Chapter four: results and discussion

Chapter four provides examples of multimodal interactional analysis. Also, the chapter will present and discuss the key findings of the qualitative study investigating the didactic potentials of the analysis of videos as multimodal texts. For organizational purposes, the findings are organized by presenting each video at a time, where I will analyze different excerpts from the two videos' introductions. For each excerpt that is analyzed, a brief description of the video clip will be provided for the analysis (4.1). The findings in the two videos will be discussed and addressed together in the result section (4.2). Lastly, the didactic potential of videos that address controversial issues and appeal to emotions will be discussed in the final section of the chapter (4.3).

### 4.1 Analysis and discussion

In sub-section 4.1.1 of the chapter, the aim is to analyze and illustrate how the different modes interact to make meaning. Since videos are understood as multimodal texts, every mode needs to be considered. The term multimodality refers to the simultaneous use of several modes of communication (Skulstad, 2018, p. 257). In the template described in chapter three (3.3.1), a collection of different modes were chosen to focus on in order to analyze how the modes make meaning. The two different example analysis (table 4.1 and 4.2), illustrate how modes interact for communication. Also, table 4.1 and 4.2, provide an overview of how all the different modes interact in the video for meaning-making, however, in order to get a better understanding of how the different communicative modes make meaning and appeal to emotions, shorter excerpts from the two introductions will be provided in an in-depth analysis in section (4.1.2).

In chapter two (section 2.2.4) and chapter three (3.3.1), a differentiation between design and modes were made, and in the present study mode is understood as a semiotic resource for meaning-making, while design is a structure (combined with different modes), by means of which this meaning is produced. The different designs, linguistic, visual, audio, gestural and spatial, will be analyzed for meaning making with an emphasis on the different modes that constitute each design, as illustrated in table 3.1 (page 43). The two first video analyses (table 4.1 and 4.2) provide a full analysis of the two introductions, and they are included to gain a general understanding of how modes interact and make meaning, followed by a short discussion. The discussion will focus on the meaning-making process in relation to

the different modes used for communication. In the in-depth analysis (4.1.2), however, shorter excerpts will examine both the meaning-making (step one), and analyze how the modes appeal to emotions by examining the different means of persuasion (step two).

**4.1.1 Complete introduction analysis**

The two complete introduction analyses are presented in table 4.1 and 4.2. The two templates illustrate how modes interact for meaning-making. Besides, the analyses focus on how the different modes are used separately in the two videos, but also on how the modes interact with each other for meaning-making and communication. Table 4.1 includes a full analysis of the first video, “Locked up for skipping school, Christel’s story.”

Table 4.1: Full introduction analysis video one, “Locked up for skipping school, Christel’s story”

Step 1: Locked up for skipping school, Christel’s story (0:00-1:30)	
Designs and modes for meaning-making	Modes interact for meaning-making
<p>a) <i>Linguistic design</i>: Spoken language is used to tell Christel’s story from two different points of views: Christel and Prof. Alexander. The use of written language is backgrounded, but different signs and symbols such as house numbers and headlines are used to make the context familiar to the viewer.</p> <p>b) <i>Visual design</i>: Moving images are included as the primary mode to depict Christel’s story. Still images are used as flashback memories introducing Christel. Different perspectives and video angles emphasize Christel’s character. The foregrounded elements in the excerpt are the moving images of Christel, where the different perspectives emphasize Christel as the main character of the story. In addition, the written language with information about Christel’s story is also foregrounded and centered in the video. Backgrounded elements are clips depicting the neighborhood with people chattering and playing basketball, this information is less important, but it helps to set the scene of the story.</p> <p>c) <i>Audio design</i>: Music emphasizes the mood of the story, where it increases in tension as the story moves from one event to another. Different sound effects are added to highlight the dramatic changes and events of Christel’s story. For example, the sound effects of police sirens and police radios are emphasized as the story introduces the social issue of incarceration of young offenders. Other sound effects, such as people chattering with their neighbors, and basketball playing is added to elaborate on the community area, and it makes the scene more familiar to the viewer.</p> <p>d) <i>Gestural design</i>: Gestural design is used to communicate to the viewer were body language and facial expressions of the different actors emphasize the drama around the issue that is depicted. Different gestures such</p>	<p>f) <i>Multimodal design</i></p> <p>With its thorough use of all the different modes used to depict, illustrate and tell Christel’s story, the video excerpt uses different modes to address the social issue of incarceration. For instance, the different modes of linguistic design, focusing on spoken language and written language, together with the visual design depicting both moving and still images of Christel, the video catches the viewer’s attention by illustrating Christel as a girl that we all know, and it makes us want to hear her story.</p> <p>Even though Christel is depicted as a regular girl, the different video angles depicting Christel highlights the intimacy between the viewer and the actor. In addition, meaning-making appears through Christel’s facial expressions and body language. As she tells her story, she is sitting on her front porch, hiding her body, and gazing out into the air. The mood of the situation is also emphasized through intense music.</p> <p>Christel is the main character, but in the introduction, a law professor named Prof. Alexander, communicates the issue through persuasive language as she explains the situation for young offenders such as Christel. As the law professor describes the current situation, moving images of a couple with their stroller, teenagers playing basketball, and police officers checking in with the teenagers in the community are depicted, and this emphasize the issue.</p> <p>Music and other sound effects are also used to break the silence and to switch the focus from Christel to the police cars receiving reports from her community.</p>

as hand and head movement illustrate disappointments and discourage. Christel as the main character is often gazing out into the air, as the dramatic music and her spoken language reflect on her life situation.  
 e) *Spatial design*: The environmental space and layout depicted in the video shows the different actions and modes represented consecutively.

As seen in table 4.1, all of the different modes are used for meaning-making in the introduction analysis of the first video, “Locked up for skipping school, Christel’s story”. A closer look at each of the different designs will be included in the excerpt analysis. The next template, table 4.2 is a complete introduction analysis of the second video, “Going undercover as a migrant in Brexit Britain.”

Table 4.2: Full introduction analysis video two, “Going undercover as a migrant in Brexit Britain”

<b>Step 1: Going undercover as a Migrant worker in Brexit Britain (0:00-1:20)</b>	
<b>Designs and modes for meaning-making</b>	<b>Modes interact for meaning-making</b>
<p>a) <i>Linguistic design</i>: Spoken language is used to set the scene of the story describing the current work and migration status in Great Britain. Together with interviews of migrant workers, written language as subtitles is added for translation. Clips of different advertisements posters and banners that include written language are prominent throughout the introduction used to describe the environment and issue related to working migrants in Brexit Britain.</p> <p>b) <i>Visual design</i>: Moving images of different people and issues are included in the introduction, where this give the viewer an overview of what the video will address. Different perspectives and angles portray the different actors in relation to the bigger issue. The variety of perspectives and focus on the people make the actors familiar to the viewer. The different people that are portrayed in the introduction are foregrounded as the most important elements. The environment showing the large buildings in the city is backgrounded, where the visual images of the city set the scene, but the focus is on the working migrants.</p> <p>c) <i>Audio design</i>: Music is important in the introduction; from the beginning, intense music sets the mood of the video. Different sound effects are used to increase the tension and mood of the story. The music is also used to change the different topics and events that take place in the introduction, where the music increases in tension and volume when a new topic is introduced.</p> <p>d) <i>Gestural design</i>: Since the introduction includes a number of different excerpts from the video, different gestural movements are used to express meaning. For instance, a young woman puts down flowers on a</p>	<p>f) <i>Multimodal design</i>:</p> <p>The introduction uses different modes to make meaning and to introduce the current issue. The interaction between the spoken language and the music communicate the story as well as it emphasizes the mood and tension around the current migrant issue in Brexit Britain. The layout and framing used to introduce the video are emphasized through the use of the collection of different excerpts of moving images that address the different issues.</p> <p>The different perspectives and video angles portraying the migrant workers and the interviewer Ben, emphasize the intimacy with the viewer, where the closeness makes the actors familiar to the viewers. For instance, the interview with the two migrant workers from Romania, Ionut and Lucian, the video angle focuses on their faces that are disappointed, which emphasize their point of view and makes the viewer sympathize with them.</p> <p>When Ben states that he has to go undercover to get a better understanding of what is going on, he is often filmed from a “low-angle shot” making him more significant, at the same time as he is portrayed as one of the crowd. In addition, as Ben goes undercover, the use of gaze focusing on the different issues, such as the cheap labor recruiters, the meaning-making emphasize the illegal working conditions that are covered up by the working industry.</p> <p>The use of different excerpts and the focus on the different social issues in the introduction together with the intense music introduces the topic as controversial. The</p>

commemoration for a Polish worker who died due to gang violence. Her facial expression and hand movement communicate sadness, where the demonstration depicted before of people demonstrating for their rights depict frustration and disappointment. In addition, the narrator and interviewer named Ben gaze over the London skyline as he reflects on the migrant working conditions in Britain.

e) *Spatial design*: The layout of the video excerpt represents different social issues, where the video includes a broad sense of modes to address different topics. The use of framing is prominent in the introduction, as the video introduces different issues and the focus of each issue is framed by using different settings, people, and the use of time and space.

combination of the different modes to make meaning appeals to different emotions, at the same time as it helps to understand the larger picture of the issue.

The two complete introductions analyzed in table 4.1 and 4.2 include a variety of different modes, however, the purpose of the video material needs to be taken into consideration, as the two videos aimed to inform the viewers about an important issue. The filmmakers have carefully chosen the modes used for meaning-making as the aptest and plausible modes in the given context (Kress & van Leeuwen, 2006, p. 13). The first video addressing incarceration of young teenagers in the United States use different modes to create a picture of the protagonist, Christel. Modes such as spoken language and music emphasize the tension around Christel's issue. The music and the different sound effects have "(...) the ability to bypass the linguistic system of awareness and stimulate emotions in ways that the viewers are less conscious of" (West, 2014, p. 411). The intense music and the combination of different sound effects such as police sirens and police reports on the radios, emphasize the meaning-making of the issue of incarceration as the interconnection of the modes appeal to different emotions to the viewer. In the introduction, a law professor named Michelle Alexander is foregrounded as she describes the social circumstances in Christel's community. Prof. Alexander is centered and foregrounded, with no other objects around her. With the combination of spoken language, and the emphasis on Prof. Alexander, the meaning-making of what Prof. Alexander is telling, is highlighted as important information.

The second video, addressing migrant workers in Brexit Britain, introduces the topic by including different clips that describe the current issue. For instance, the interaction of the different modes are used to communicate the larger picture of the issue. Visual design is used to depict the different perspectives on the migrant issue. The use of different compositions emphasize the meaning-making introducing the different issues in the video. For example, as a woman puts flowers down on a commemoration ceremony for a polish worker who died due

to gang violence, the woman's gesture putting the flower down make meaning without spoken language, as this specific gesture and her facial expression communicate sadness and loss.

The combination of gesture, audio, and linguistic design also communicate meaning. Bezemer and Kress (2016) explain the meaning-making conveyed through the gesture-speech movement, where speech highlights a particular point, area or movement. An example of a gesture-speech combination is when Ben interviews the Polish worker named Radek. As illustrated in the screenshot (figure 4.1), the combination of gesture, where Radek holds his hand on the pillar, and the speech (provided both as spoken and written language) make meaning through Radek's body language and his strong words describing the working situations. In addition, the screenshot illustrates the use of perspective, where Radek is portrayed from a Multiview perspective, (see chapter two, p. 19), filming Radek from below, which makes Radek seem more significant, where the foregrounded information is the written language.



Figure 4.1: Ben interviewing a Polish worker named Radek (0:48).

The two complete introduction analysis illustrated and discussed in table 4.1 and 4.2, indicate that the combination of different modes are needed to make meaning. In addition, the analysis clarifies that the social context shapes the modes used for communication, and it also illustrates that learning and meaning-making are evidenced in every sign produced, as stated by Bezemer and Kress (2016). Table 4.1 and 4.2 illustrate how the modes interact to make meaning, however, in order to get a better understanding of how the modes appeal to emotions, the multimodal interaction need to be analyzed from a rhetorical perspective as well. Hellum (2013), emphasizes the importance of using several approaches when conducting a multimodal analysis in order to gain a better understanding of how the interaction of different modes make meaning and affect the viewers' emotions. The in-depth analysis of different excerpts in sub-section 4.1.2 is divided into five sections. Each section



focus on one of the five designs corresponding to different modes of meaning-making: linguistic, visual, audio, gestural, and spatial design. The sections examine how each of the designs make meaning and appeal to emotions, and how all the communicative modes make meaning through interaction with the other modes.

#### 4.1.2 In-depth analysis of the video material

The first in-depth analysis will examine video number one, “Locked up for skipping school, Christel’s story.” The news program *Frontline* provides the institutional framework of the video, and they aim to question, explain and change the world by addressing social issues. Christel’s story is made to uncover the truth behind how and why so many young offenders are locked up behind bars (Frontline, 2019). In a careful selection and consideration of the different designs in the two videos, in video one I will analyze the three designs linguistic, audio, and gestural design, and in video two, I will focus on the spatial and visual design in the following in-depth analysis. When selecting the different excerpts for each in-depth video analysis, I considered the two introductions carefully and focused on how the different designs and modes were used for meaning-making in each excerpt. Also, the excerpt needed to include clear elements of rhetorical means that would be familiar to students and teachers for teaching purposes. Each excerpt from both of the videos lasts for 30 seconds.

##### Analysis of the first excerpt from “Locked up for skipping school, Christel’s story”

The first analysis focuses on the beginning of the introduction of video number one, as Christel is introduced. Christel tells about her neighborhood and her future dreams. The excerpt includes short clips showing the surrounding environments with a particular focus on Christel. She is depicted outside of her house sitting on the stairs up to the front door. Table 4.3 describes and illustrates how the different modes are used to depict Christel and set the frame of the story, where the interconnection of the different modes are used to make meaning. The first excerpt analysis of Christel’s story, step one, is devoted to the linguistic design, with an emphasis on the spoken language.

Table 4.3: Excerpt number one from “Locked up for skipping school, Christel’s story”

Step 1: Locked up for skipping school, Christel’s story (0:00-0:30)	
Designs and modes for meaning-making	Modes interact for meaning-making
a) <i>Linguistic design</i> : Spoken language is used to tell Christel’s story. Christel is the one who is speaking, were she talks about her neighborhood, and her future career dreams. Written language is backgrounded, and the only	f) <i>Multimodal design</i> :  With an emphasis on spoken language, linguistic design interact together with the other designs to make meaning. From the beginning of the video, the combination of

example of it is the house numbers on Christel's house: 1124 and 1122.

b) *Visual design*: Both still and moving images are used to make meaning. For example, as Christel talks about her dreams, the focus is on an old picture of Christel when she was younger. The foregrounded information throughout the excerpt is Christel's face, and the backgrounded is the surrounded environment. Different perspectives are used to depict the different moving and still images. For example, Christel is depicted from every angle: close up, far away, and from both sides. The images of the neighborhood, however, is depicted with a long shot.

c) *Audio design*: From the very beginning, background noises are used as Christel speaks. A combination of music, sirens, distant chatter and people playing basketball are used for meaning-making throughout the excerpt.

d) *Gestural design*: Throughout the moving images, different gestural designs are used for meaning-making. For instance, Christel's posture as she is sitting on the front porch make-meaning as her body language represents Christel's character. In addition, her facial expression is solemn and sad, especially in contrast to the still image (picture) where she has a big smile on her face. Also, Christel gazes out towards her neighborhood as she speaks about herself, and her dreams.

e) *Spatial design*: Different spatial designs are used to make meaning throughout the video. For example, the layout of how objects are within the setting, emphasizes what Christel says. For instance, the focus and switch of time and place as Christel talks about her community shifting from Christel's face to a neighborhood where people are meeting to chat and play basketball. Different compositions are used to inform the viewer on what information that is given. The framing of Christel represents her as the most important element, where the less focus on the neighborhood appears to be less important in the given context.

Christel's spoken language, the background music and different sound effects, as well the different gestural design, especially posture and gazing, depict Christel's thoughts and feelings. The framing and focus on Christel's face show a sad girl, but with hope and dreams for her future. She describes the neighborhood as a "regular ghetto", where she stresses the word "ghetto".

The different visual designs used, make the scene and setting more familiar to the viewer, as the video depicts a group of people playing basketball, a man bicycling, and a group sitting in the park. Together with the depiction of the neighborhood, Christel describes how everyone she knows has been to jail, but that she "is her own person".

Moving on from the neighborhood and back to Christel, the framing of Christel's face as she gazes out on her neighborhood emphasizes the sincere mood of the video. Christel's facial expression illustrates sadness, especially in contrast to the old image of her where she has a big smile on her face. As the viewer gets to see this old picture, Christel states that she wants to go on American Idol, or become a detective when she grows up. Her facial expression changes and she seems to be happier when she talks about her dreams.

At the ending, Christel gazes out into the horizon. Her facial expression slowly changes, and the setting abruptly changes. This sudden change is emphasized through the intense increase in music.

According to Cazden et. al (1996), the linguistic design is intended to focus our attention on the representational resources, which means that the linguistic design is an action of language as a means of representation (p. 79). As illustrated in the table 4.3, the spoken language is used as the red thread throughout the entire excerpt that is analyzed. However, the multimodal analysis of the different communicative modes also illustrate that the red thread used for meaning-making changes throughout the interaction. Even though spoken and written language often is considered the primary mode for communication (Adami & Kress, 2014), the multimodal analysis in table 4.3, proofs that both music and gesture can be used as the red thread for communication. For example, when Christel is sitting on the front porch of her

house (figure 4.2), her body language depicts a girl who is frightened, as she crumbles her feet up towards her body, which makes her seem smaller and vulnerable. The interconnection of her posture and the close-up picture (figure 4.3) of her face shows her facial expressions that emphasize the mood that is accentuated in the introduction. The different modes accentuates the viewer's sympathy for Christel, as Christel's face appeals to sadness, vulnerability, and thoughtfulness.



Figure 4.2 Christel sitting outside of her house (0:08).



Figure 4.3 Christel outside of her house, gazing out on her neighborhood (0:20).

Different modes act as the primary mode for meaning-making, which is the resource most prominent for meaning-making and communication. However, spoken language in the excerpt analyzed in table 4.3, make meaning through the interconnection with the other modes, where Christel's spoken words inform the viewer of the current situation. The spoken language is emphasized by the help of the intense music and background sounds; however, the spoken language alone communicates meaning through the function spoken language has in the given context. Spoken language is here used to make meaning through *personal* and *informative* use of language. The *personal* function of language relates to the fact that one can

use language to express feelings, and the *informative* function of language means that one can use language to impart information (van Leeuwen, 2005, p. 77).

### **Step two:**

In order to gain a better understanding of how the modes interact for meaning-making and appeals to the viewers' emotions, a closer look at the use of rhetoric and the means of persuasion in relation to the interconnection of the modes will be illustrated in step two. Nevertheless, when analyzing multimodality and the means of persuasion, the context and institutional framework of the video excerpt needs to be taken into consideration. In any multimodal analysis focusing on social semiotics and rhetoric, the rhetor's aim and purpose of the video need to be considered. As mentioned earlier, the institutional framework of the video is provided by the news program *Frontline*, and *Frontline* aims to tell stories other cannot or will not tell, to uncover the truth (Frontline, 2019). Also, they aim to question, explain and change the world (Frontline, 2019). The rhetor's aim is important to take into consideration as the purpose of the video will affect the viewers' perceptions, thoughts, and feelings.

The first mode considered is spoken language, since the story is primarily told through Christel's spoken words. As illustrated in step one (table 4.3), the spoken language emphasizes the mood of the story, as Christel's anticipation of what she is telling increases in tension throughout the excerpt with the help of music and various sound effects. The video excerpt uses both *ethos* (through Christel's truthfulness) and *logos* (through Christel's facts about the neighborhood) to affect the viewer, however, as this analysis focuses on emotions, a special focus is devoted to *pathos*. First, the video represents Christel's character and her story, and the use of *pathos* is emphasized as Christel describes her dreams and hopes of attending American Idol. Her dreams of attending American Idol emphasizes Christel's authenticity. Before Christel describes her hopes of attending American Idol, she says "*I know a lot of people that has been in jail, my dad, and all my uncles, my cousins (...) but, I am my own person. (...)*" Christel makes the viewer sympathize with her, and the viewer understands that Christel is in a difficult situation. Christel's words also appeal to the viewers' emotions through the use of *ethos* (the viewer sympathizes with Christel) as she refers to her hopes and dreams. As a viewer, and a decent human being, one wants Christel to succeed in life.

The use of spoken language alone can, as illustrated, appeal to emotions. However, the spoken language is affected by other communicative modes. Together with the music and other sound effects, Christel’s words appeal to different emotions to the viewer. For instance, she stresses the word “ghetto”, as she describes her neighborhood as a “regular ghetto”. The word “ghetto”, is often associated with crime and violence, which appeals to fear. The intense music increases the fear, and the music increases in tension throughout the excerpt. The background noises of the sirens also appeal to fear, and that something criminal has happened. At the same time, when Christel speaks about her hopes and dreams, the music is more cheerful than previously when she describes her ghetto neighborhood. Also, Christel’s facial expressions light up when the music becomes cheerful, which appeals to hope and delight toward Christel.

As illustrated in step one and two of the first excerpt analysis that focused on the spoken language, the linguistic design is often considered as the primary resource for communication; however, the meaning-making is affected by the other communicative modes. Similarly, is the use of means of persuasion to affect the viewer, the spoken language can appeal to emotions and affect the communication by itself, but the meaning-making and the effect of the spoken language changes as it interacts with the other modes. For instance, if the music was elicited from the excerpt, the viewer might not have been affected to the same degree as with the music.

**Analysis of the second excerpt from “Locked up for skipping school, Christel’s story”**

The second excerpt analysis of Christel’s story is the following clip of the first in-depth analysis. The setting has changed, and the excerpt starts with police sirens and police cars patrolling the streets of Christel’s neighborhood. The excerpt include short clips of the neighborhood. It ends with Professor Michelle Alexander, who is an associate law professor at Ohio State University. She describes the current incarceration issue in Christel’s community. Table 4.4 focuses on how audio design interacts and affect the meaning-making.

Table 4.4: Excerpt number two from “Locked up for skipping school, Christel’s story”

Step 1: Locked up for skipping school, Christel’s story (0:30-1:02)	
Designs and modes for meaning-making	Modes interact for meaning-making
a) <i>Linguistic design</i> : At the beginning of the excerpt, a short description of the current situation in Christel’s neighborhood is included, the written language states: “Christel’s neighborhood has one of the highest incarceration rates in the U.S.” In this excerpt, the spoken	f) <i>Multimodal design</i> :  Through the combination of different multimodal designs, the different communicative modes interact to address the issue of incarceration in Christel’s community.

language is provided by Prof. Alexander, who describes the current incarceration issue in Christel's community.

b) *Visual design*: The moving images in this excerpt make meaning as it illustrates the neighborhood, where it communicates the issue by depicting different incidents taking place in the neighborhood.

c) *Audio design*: Lots of audio design is used to make meaning in the given excerpt, the combination of intense music, police sirens and distant chatter.

d) *Gestural design*: Different postures are used for communication, where different actions and events make meaning through different postural movements. For example, posture is used for meaning-making in the interaction between a couple of police officers and two people that are being investigated. In addition, Prof. Alexander's facial expressions communicate the seriousness of the current issue that she addresses.

e) *Spatial design*: Spatial design, and especially framing, is prominent in the current excerpt. The framing of Prof. Alexander foregrounds her information as important.

The linguistic design is still used as the primary mode for communication, where information is provided as written text appearing as the foregrounded information in the video. In addition, Prof. Alexander's spoken language addresses the issue throughout the excerpt. However, the different sound effects help to set the scene of the story, and it also emphasizes Prof. Alexander information.

The moving images depict the community, where different events and actions are used to describe the issue. The excerpt includes both images of police cars arriving at a possible crime scene, but also a peaceful community where people are trying to live their lives.

The music increases in tension as the video depicts different incidents where the police are involved. Together with the increase in music, different gestural designs are used to make meaning. The combination of hand movement, as a young woman is investigated, and the hand movement of the police officer investigating her highlights Prof. Alexander's spoken language describing the issue.

When Prof. Alexander speaks at the end of the excerpt, her face is framed as the foregrounded mode. The focus on Prof. Alexander emphasizes her spoken words to be important for the viewer. Also, when Prof. Alexander is depicted, there is no other objects or elements surrounding her, only Prof. Alexander.

As illustrated in the multimodal analysis in table 4.4, the audio design in the form of music and sound effects help to increase the mood of the meaning-making and what is communicated to the viewer. Sound is understood as noise, vibration, music, and speech, but also as specific signals that are designed to warn or attract (West, 2014, p. 411). The use of music and sound effects in the excerpt analyzed in table 4.4 illustrate that audio design is used for meaning-making that elaborates the actions that are happening. West (2014), states that "Sound has the ability to bypass the linguistic system of awareness and stimulate emotions in ways that we are less verbally conscious of" (p. 411), which indicates that the audio design influence the meaning-making, but it can also carry specific meaning by its own.

To illustrate, as Prof. Alexander's spoken words are used as the red thread throughout the excerpt, the music makes meaning as it emphasizes Prof. Alexander's spoken language. However, the police sirens, distant chatter of police reports coming in, and the intense music at the beginning of the excerpt also communicate meaning by itself. The sound emphasized as noise, music, and speech are used to signal and to inform the people around that there is a police car coming. Besides, the music increases in tension as the video includes images of

different events where the police are involved. The different images also include the use of gesture and hand-movements, where the audio mode emphasizes the actions. Next, step two analysis will examine how the audio design together with the other modes affect the meaning-making and uses the means of persuasions to appeal to emotions.

### **Step two:**

The second excerpt analysis highlights the aim of the rhetor (*Frontline*), as it includes facts about the incarceration issue in Christel's community. In contrast to the first excerpt, the viewer is now introduced to the issue from a distant perspective compared with Christel's point of view. This institutional framework is hence important to take into consideration, as the rhetor and modes used for meaning-making affect the communication differently than in the first excerpt.

As West (2014) states, sound is used to warn or attract us, the use of music in the analyzed excerpt illustrates this claim. For instance, in the combination of the blue lights and the sound of the police sirens, the visual and the audio designs communicate that an incident has happened. In combination with the following information provided by written language (figure 4.4), the intense music, visual image of blue sirens, and the sound of the police sirens emphasize the use of *pathos* as it appeals to negative emotions such as fear.



Figure 4.4: Written information provided about Christel's neighborhood (0:35)

The analyzed excerpt also appeals to emotions through the use of *ethos* and *logos* as well, where the interconnection of all the modes affect the meaning-making. The rhetor aims to affect and change the viewer's thoughts toward the issue, and by including a well-educated character such as a law professor, Prof. Alexander strengthens the rhetor's knowledge, competence, and professionalism. Prof. Alexander persuades through the use of statistics (*logos*) that she presents through the use of clear and persuasive spoken language (*ethos*). The

framing of Prof. Alexander interconnected with her facial expressions also appeal to emotions. The screenshot in figure 4.5 shows how the use of perspective and framing emphasize the rhetors' ability to use *logos* and *ethos* to affect the viewer. The emphasis on Prof. Alexander's face, and her intense gazing show seriousness and intensity. Prof. Alexander's intense gazing together with the written language informing the viewer of her professionalism emphasizes her spoken language as important information. Also, framing is here used to highlight Prof. Alexander's character and what she informs the viewer about as important information.



Figure 4.5: Prof. Alexander describing the incarceration issue (0:58).

However, both *pathos* and *logos* are used to emphasize the authenticity and reasoning of the video, and to appeal to emotions (*pathos*). Prof. Alexander states that “*When you are born, your parent, have likely already spent time behind bars*” (1:00-1:02). The given sentence together with Prof. Alexander's facial expression and character (figure 4.5), combines *ethos* (professionalism), and *logos* (referring to facts), which also emphasize the use of *pathos* (that affect emotions). The interconnection of Prof. Alexander's professional character, her spoken language, the framing, as well as the dramatic background music, arouse fear and anger.

### **Analysis of the third excerpt from “Locked up for skipping school, Christel's story”**

The third and last excerpt analysis of Christel's story is the last thirty seconds of the introduction. The setting and perspective of the excerpt are similar to the second excerpt analysis as it includes short clips of the community, and Prof. Alexander's spoken language is used to communicate the story. Table 4.5 illustrates how the modes interact to make meaning with an emphasis on the gestural design.



Table 4.5: Excerpt number three from “Locked up for skipping school, Christel’s story”

Step 1: Locked up for skipping school, Christel’s story (1:02-1:30)	
Designs and modes for meaning-making	Modes interact for meaning-making
<p>a) <i>Linguistic design</i>: In this excerpt, the spoken language is still provided by Prof. Alexander, as she continues to describe the incarceration issue in Christel’s community. At the end of the excerpt, written language is provided that gives the title of the issue and video “Locked up in America: Christel’s story”</p> <p>b) <i>Visual design</i>: The use of the visual design in the third excerpt is similar to the second excerpt, where the moving images are used to depict the neighborhood from different perspectives. However, the excerpt focuses a lot more on Prof. Alexander and how she explains the issue.</p> <p>c) <i>Audio design</i>: Music is still prominent in the excerpt, but, Prof. Alexander’s spoken language is used as the primary mode. The music is not as intense as it was previously, but it increases in tension and volume towards the end. There are no extra sound effects in the last excerpt, Prof. Alexander’s voice is in focus.</p> <p>d) <i>Gestural design</i>: Different gestural movements are depicted throughout the excerpt, as the video illustrates a number of actions and events the use of facial expression, gazing, and different postural movements are prominent. For example, the young woman who is smoking and moving her body as she interacts with the police officers communicate her character to the viewers. A police officer is also inspecting the same woman, the police officer removes her hat, and the woman holds her hands up in the air. This might indicate that she is a suspect in a crime. The intense gazing provided by Prof. Alexander toward the camera is also used to emphasize the seriousness of the issue.</p> <p>e) <i>Spatial design</i>: The use of framing is especially prominent in the third excerpt where the different clips provided throughout the excerpt is framed through the layout focusing on the specific action. Prof. Alexander is also framed as she informs about the issue.</p>	<p>f) <i>Multimodal design</i>:</p> <p>Prof. Alexander’s spoken language is the red thread used for communication throughout the video excerpt. However, the included clips of the neighborhood provide interaction between different modes for meaning-making. For instance, the first image depict a family of four out for a walk, and together with Prof. Alexander’s spoken language makes the scene more familiar to the viewer. However, the contrast between the peaceful community depicted and Prof. Alexander’s facts emphasize the seriousness of the issue.</p> <p>In addition, the visual images focusing on Prof. Alexander also highlights the professionalism of the communication. Even though the music is not as prominent in this excerpt as in the previous one (table 4.3), music emphasizes the different actions provided by the spoken language and the different gestural designs.</p> <p>There are several moving images of a young woman who is approaching a couple of police officers. For instance, when Prof. Alexander describes the minor felonies one could be incarcerated for, this woman is approaching the policemen. Her body language together with Prof. Alexander’s spoken language makes meaning as the interconnection of the two modes depicts the issue of how many young offenders who are incarcerated in the US.</p> <p>Prof. Alexander’s spoken language is also emphasized through her sincere facial expressions, and her intense gazing into the camera. Together with the framing of her face, the earnest of the situation is communicated.</p>

As described in chapter two (2.2.5), gestural design can make meaning by itself, but also in combination with other modes, such as speech. As mentioned earlier, Bezemer and Kress (2016), explain the speech-gesture movement, where the pointing-gesture, for instance, are used to highlight a particular point or area through pointing and speaking. In the multimodal analysis in table 4.5, gestural design and the modes constituting the design make meaning together with the spoken language, for example, as Prof. Alexander says “(...) where a schoolyard fight results in your first arrest”, and the following moving image is included (figure 4.6 and 4.7). The different gestural movements provided in figure 4.6 and 4.7 make

meaning by itself, the movements of the young woman as she has her hands up in the air to show that she is not hiding anything, and the police officer who is checking the woman's caps communicate through her movements that something is going on and needs to be investigated.



Figure 4.6: African American woman investigated by the police screenshot 1 (1:19)

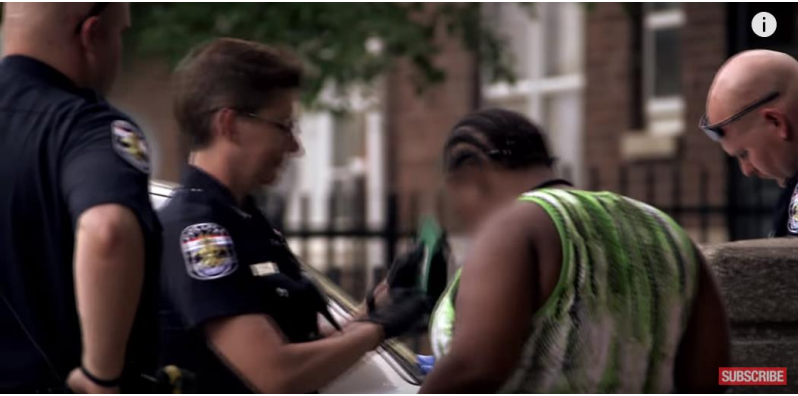


Figure 4.7: African American woman investigated by the police screenshot 2 (1:20)

Table 4.5 illustrates that gestural design can make meaning by itself, but in interaction with other communicative modes it is more apparent to the viewer what the gestural movement indicates. Bezemer (2014) states that the gestural affordance plays an important role, where one gesture alone might mean a lot of different things compared to another. Step two will examine how gestural movements together with the other modes use the means of persuasion to make meaning and affect the viewer.

**Step two:**

Table 4.5 illustrates the third and last excerpt analysis of Christel's story that addresses the incarceration issue in depth. The aim of the rhetor (*Frontline*) is clear in the excerpt, as it aims to persuade and affect. Prof. Alexander is still the person in focus; however, other actors also are included to make meaning and address the issue.

The hand-movement illustrated in figure 4.6 and 4.7, together with the combination of the background music, and Prof. Alexander's spoken language, illustrate how the use of both *ethos* (professionalism) and *pathos* (sympathy that affects the viewer's feelings) make meaning and appeal to emotions. Prof. Alexander says that "(...) *where a schoolyard fight results in your first arrest*", and she stresses the word "arrest" at the same time as the pictures in figure 4.6 and 4.7, are shown. Prof. Alexander's professionalism, and the authority of the police officers (*ethos*), and the stress on the word "arrest", which can associate with crime and fear, appeals to the viewer's emotions. Also, intense music emphasizes these emotions.

Another example of the means of persuasions is the composition of a young man walking in the streets (figure 4.8). The young man in the screenshot is dressed in baggy clothes, and it is not easy to identify him; the young man could be anyone. As the picture of the young man is shown in the video, Prof. Alexander says "*It sends this message that whether you follow the rules, or you do not (...) you are going to JAIL*". The emphasis on the word "jail" emphasizes the incarceration issue, and together with the depiction of the young man, and Prof. Alexander's statements indicate that anyone in these communities will most likely end up in jail. The use of *logos* (facts) in combination with negatively loaded words such as jail appeals to emotions.



Figure 4.8: A young man walking around the community (1:22)

The third excerpt analysis focusing on gestural design in combination with the other modes indicate that the different modes constituting the gestural design can make meaning alone, but in relation to emotions, the combination of different modes are needed. An isolated mode within the gestural design can be challenging to interpret without the social setting. The last two designs, spatial and visual design will be analyzed by using video excerpts from the second video, "Going undercover as a Migrant worker in Brexit Britain". The institutional framework of the video is provided by the VICE news which is an international news

organization created by and for a connected generation. VICE news brings awareness to underreported news stories around the globe (VICE news, 2019).

**Analysis of the first excerpt from “Going undercover as a Migrant worker in Brexit Britain”**

The first analysis of the second video is the beginning of the introduction where the narrator and journalist Ben introduces himself. Ben describes the environment of the migration status in Great Britain. The excerpt includes short clips depicting the social context. The focus is on Ben, and he is depicted as he walks in the street of London. Also, short clips of a Polish demonstration and commemoration is included in the last seconds of the excerpt. Table 4.6 analyzes what modes are used for meaning-making and how the spatial design interacts with the other modes to make meaning.

Table 4.6: Excerpt number one from “Going undercover as a Migrant worker in Brexit Britain”

<b>Step 1: Going undercover as a Migrant worker in Brexit Britain (0:08-0:38)</b>	
<b>Designs and modes for meaning-making</b>	<b>Modes interact for meaning-making</b>
<p>a) <i>Linguistic design</i>: Spoken language is used to tell Ben’s story, and to introduce the migrant workers’ issues. Ben, who is the journalist that goes undercover, is also the narrator. He describes the current migrant situation in London, where another news reporter introduces a recent incident where two Polish men were assaulted due to gang violence, and one of the men died two days later after the incident. Written language is used to introduce Ben, as his full name appears in the video “Ben Judah – Author of This is London” (0:25).</p> <p>b) <i>Visual design</i>: The combination of different moving images are used in the excerpt that is analyzed for meaning-making. Images of London, Ben is walking in the streets, construction workers, and a Polish demonstration. The last images in the excerpt show a commemoration for a Polish worker who died as a result of gang assault. As the different visual images are depicted, different people and objects are foregrounded. For instance, as Ben walks in the street he is depicted from below, and the focus is on Ben, but the viewer also gets to see the surrounding environments. In the demonstration, a particular focus is given to a woman who is putting down flowers, where a picture of the diseased polish worker is framed.</p> <p>c) <i>Audio design</i>: From the very beginning, as Ben describes London, intense sound effects are backgrounded and increases in tension throughout the video. When the demonstration is depicted, one can hear distant chatter of the people demonstrating.</p> <p>d) <i>Gestural design</i>: Different gestural designs are prominent in the excerpt. As Ben walks down the streets, his face does not show any particular facial expressions,</p>	<p>f) <i>Multimodal design</i>:</p> <p>As illustrated in the “elements of multimodal design” column, the use of different modes for meaning-making interact in the given excerpt, where the use of spatial design is the red thread in the excerpt. For instance, as Ben describes London as a migrant mega city, pictures of the city are depicted, and as Ben informs the viewer of the incident with the two polish workers, a demonstration commemoration is shown.</p> <p>When the different clips move along, the different sound effects increases in tension, it starts slowly and leads up to the main issue in the excerpt depicting the demonstration.</p> <p>By focusing on the spoken language, Ben’s story makes him more familiar to the viewers’ as he is depicted through moving images as a regular guy. Ben’s spoken language informing the viewer about the current situation, is emphasized by the different clips and the layout of the video. Through Ben’s clear and informative words, the different clips are thoroughly depicted to emphasize the meaning-making.</p> <p>As the woman puts down the flowers at the commemoration, her gesture is emphasized by the news journalist spoken words, as he states that “Two polish workers were assaulted by gang abuse”.</p>

as he blends in together with the environment. The people in the demonstration are holding banners, flags and large umbrellas. Their hands are straight up in the air and show the different flags and print to the viewers. A woman is also putting down flowers on the commemoration of the polish worker that died.

e) *Spatial design*: The use of spatial design is used to depict a number of different images and actions in the short excerpt, which emphasizes the meaning-making. For instance, the different objects used to depict London as a migrant city, showing regular people on the street, cars, the surrounding environments elaborate on the larger picture. Also, the depiction of the demonstration and the commemoration emphasizes the issue being depicted.

Table 4.6 illustrates how the different modes are used for meaning-making. With an emphasis on the spatial design and the combination of different visual images and actions, the issue of migrant workers in Brexit Britain is communicated. For example, as illustrated in figure 4.9, as the woman puts flowers on the commemoration site, and the news journalist says, “*Two polish workers were assaulted by gang abuse*” (0:32), followed by pictures of the man who died (figure 4.10), and the flowers and note on the site, emphasize how spatial design are used for meaning-making.



Figure 4.9: Woman putting down flowers, commemoration (0:32)



Figure 4.10: Commemoration site for polish worker (0:33)

As exemplified in table 4.6, spatial design is used to depict various incidents and actions, and as stated by Knox (2014), a design is a semiotic act, which means that the different modes are combined for meaning-making and to emphasize what is important in the medium. Also, in relation to composition, which van Leeuwen (2005) explains as “(...) fundamental principle of space-based text and semiotic artefacts and arrangements” (p. 274), the use of framing (that refers to the connection and disconnection of elements), are prominent in the video excerpt analyzed in table 4.6. For instance, by looking at figure 4.10, the focus on the picture of the polish worker, together with the flowers surrounding the picture, emphasize information and the meaning-making communicated by the news journalist, as he informs the viewer about the incident. The interaction of the different modes use the means of persuasion to affect the meaning-making, which will be illustrated in the step two analysis of the video excerpt.

### **Step two:**

Table 4.6 illustrates the first excerpt analysis of Ben who is going undercover addressing the migrant issue in Brexit Britain. The aim of the rhetor (*Vice news*) is important to take into consideration, as the news channel wants to bring awareness to underreported news stories around the globe by going undercover (VICE news, 2019). As a result, the analyzed excerpt aim to persuade and affect the viewer. By taking this into consideration, the different means of persuasion, *ethos*, *logos*, and *pathos* are used to affect and persuade, and to appeal to the viewers’ emotions. As illustrated in table 4.6, the different modes interact for meaning-making and depicts different actions and incidents.

From the very beginning, as Ben’s spoken words describing London as a mega-city built by migrant workers, together with the intense sound effect, Ben’s spoken language and the information he provides are accentuated. As Ben refers to facts (*logos*), the interconnection of Ben’s spoken words and the intense sound effect appeals to the viewers’ emotions (*pathos*). The sound effects and the setting strengthens Ben’s information. Also, as illustrated in figure 4.11, when Ben walks in the streets of London his name and background information appear on the screen, informing the viewer that he is a published author, information that emphasizes Ben’s character (*ethos*). His status stresses the truthfulness of what Ben communicates to the viewers.



Figure 4.11: Ben walking in the streets of London (0:25)

First, the video excerpt refers to facts (logos), where facts about the issue is provided by Ben, the published author (ethos). Next, the excerpt addresses issues related to the migrant workers situation in Brexit Britain, which appeals to the viewers' emotions (pathos). For instance, as illustrated in figure 4.9, the spatial design depicting the commemoration site as the woman puts down the flowers, as well as the framing of the polish man who died makes the viewer sympathize with the polish demonstrators. The example provided in figure 4.9 and 4.10, illustrate how the interconnection of various modes appeal to emotions, where the framing of the commemoration, the picture, and the spoken language describing the incident, as well as the sound effects in the background, all arouses negative emotions, such as sadness and anger toward the issue.

The first excerpt analysis of Ben going undercover focused on the spatial design. In combination with the other modes the analysis indicates that spatial design help to emphasize the information and meaning that is important for the viewer. The final excerpt analysis will focus on the visual design, where the last thirty seconds of the introduction of Ben's video will be analyzed.

#### **Analysis of the second excerpt from “Going undercover as a Migrant worker in Brexit Britain”**

The second and last excerpt analysis included show several short clips of Ben, the journalist, and narrator, as he goes undercover. The video provides information about the migrant workers working issue in Brexit Britain, through the combinations of interviews and clips provided by a hidden camera. Table 4.7 analyzes what modes are used for meaning-making with an emphasis on how the visual design interact to make meaning.

Table 4.7: Excerpt number two from “Going undercover as a Migrant worker in Brexit Britain”

<b>Step 1: Going undercover as a Migrant worker in Brexit Britain (0:44-1:14)</b>	
<b>Designs and modes for meaning-making</b>	<b>Modes interact for meaning-making</b>
<p>a) <i>Linguistic design</i>: In the last excerpt analysis, spoken language is provided by different people. First, Ben talks with Radek, a polish worker who expresses his disappointment on how the workers are treated. Secondly, Ben interviews two Romanian workers named Lucian and Ionut that just arrived in Britain. At the end of the video excerpt, Ben goes undercover, and various people describe the housing and working conditions. Written language is used for translation as the various people speak Polish and French.</p> <p>b) <i>Visual design</i>: Similarly, as the first excerpt analysis, this one also included various clips that depict the working situation. Moving images depict Ben as he interviews a polish worker at an old industrial estate; next, Ben is depicted at the Victoria coach station speaking with two migrants who just arrived in Britain. Then, Ben is depicted in a small bedroom exploring the housing conditions, and lastly, Ben is undercover at a labor market.</p> <p>c) <i>Audio design</i>: Distant sound effects are prominent throughout the excerpt when Ben interviews people, the different sound effects are not as prominent. However, it increases in tension as Ben starts speaking and introduces that one needs to go undercover.</p> <p>d) <i>Gestural design</i>: When Ben interviews both Radek, Lucian, and Ionut, their facial expressions communicate disappointment and discourage. Ionut’s facial expression and posture also show discourage, as he gazes toward the ground.</p> <p>e) <i>Spatial design</i>: The different spatial designs are used to depict the different actions and for meaning-making. Ben introduces the issue from various perspectives, wherein the present excerpt Ben interviews different people and explores different areas related to the migrant workers.</p>	<p>f) <i>Multimodal design</i>:</p> <p>With an emphasis on visual design, different modes interact for meaning-making. The spoken language is used to both describe but also introduce different people and issues related to the migrant workers. The combination of spoken and written language addresses the migrant issue together with the different moving images depicting the different people that are interviewed and the environment.</p> <p>By using framing, Radek’s spoken language and facial expressions make meaning as the interconnection emphasizes the seriousness of the issue. As the excerpt moves on, Ben talks with two Romanian migrants who just arrived at Victoria Coach station. Ionut’s facial expression and posture, as well as Lucian’s spoken language, but also the setting of the conversation in the tunnel of the train station, combined reflects on the issues that the migrant workers have to face.</p> <p>Similarly, as the previous analysis, the spatial design is used to emphasize what information that is seen as important. For example, when Ben states that one needs to go undercover to discover and address the issue, the sound effects increase in tension, and the visual designs focus on Ben as he goes undercover. As a result, the spatial design together with the other modes emphasizes the seriousness of the issue.</p>

Table 4.7 illustrates how the visual design make meaning together with the other designs and modes. In relation to multimodality, the visual design is analyzed through visual communication. According to Muller (2007), visual design for meaning-making, also called visual communication, have pedagogical intentions that aim at understanding and explaining current visual phenomena and their implications for the immediate future (p. 24). Even though visual design can communicate meaning by itself, by leaving out the other modes will exclude important aspects of the communication and meaning-making. For instance, in the excerpt analyzed in table 4.7, figure 4.12 illustrates how the visual is influenced by other modes for meaning-making. The ideas and information that are depicted in figure 4.12 show the



combination of written and spoken language, as Lucian describes his concerns and disappointment toward the working situation for migrant workers in Britain. However, the spatial design, of the setting, as they are situated in the tunnel of Victoria Coach station emphasizes the understanding of Lucian and Ionut's situation. Also, Ionut's facial expressions emphasize the disbelief and disappointment that is being communicated in the screenshot (figure 4.12).



Figure 4.12: Ben interviews Lucian (left) and Ionut (right) (0:57)

Through spoken language, Ben states “*I spent much of my childhood in the Balkans (...). But to enter this world, you have to go undercover*” (1:05), as Ben says this he is walking in the street of London and gazes out in the streets (figure 4.13). Next, as illustrated in figure 4.14, Ben prepares to go undercover. Figure 4.13 and 4.14 illustrate that visual design makes meaning by itself, but also describes the implications for the immediate future, as Ben states that one needs to go undercover, and in figure 4.13 he is walking, and then the next image depicts him as he is preparing to go undercover. Figure 4.12 also depicts Ionut's facial expression, which also arouses emotions, and step two will analyze how the last excerpt appeal to the viewers' emotions.

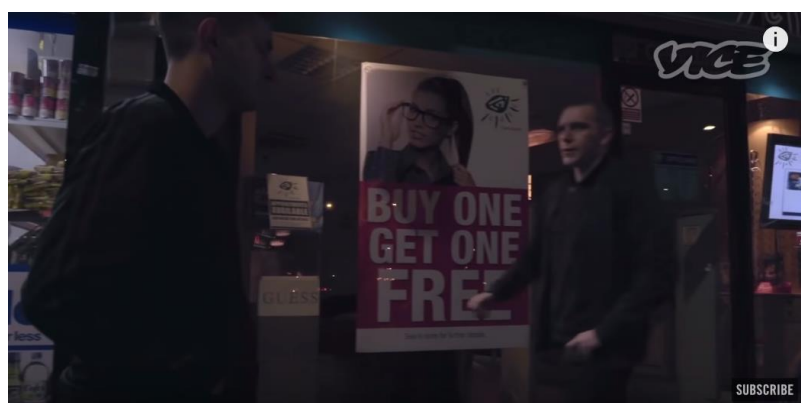


Figure 4.13: Ben walks in the street of London (1:07)



Figure 4.14: Ben is wired and prepares to go undercover (1:09)

### Step two:

As mentioned earlier, the rhetor of the second video aims to bring awareness to underreported news stories, and the second excerpt analysis introduces different perspectives of the migrant worker issue in Brexit Britain. The aim of the rhetor is reflected through the layout and spoken language in the excerpt, but also through the use of *ethos*, *logos*, and *pathos*. For example, in figure 4.15, Radek's spoken words as he emphasizes how the British work environment *humiliate* them, and afterward badmouth them, together with Radek's facial expressions the action appeal to emotions (*pathos*). By appealing to the viewers' emotions, the rhetor strengthens his message, and the viewer sympathizes with the actors.



Figure 4.15: Ben interviews Radek (Polish worker) (0:52)

In order to persuade and affect, the excerpt also uses the means of *logos* and *ethos*. For instance, through Ben's spoken language he states that he has grown up in a community with migrant workers, and he is familiar with the environment. By stating so Ben plays on his character and authenticity (*ethos*), where he connects to the viewer and to the different workers that he interviews, which emphasizes Ben's aim of addressing the issue. Also, Ben stresses the needs to go undercover in order to gain a better understanding and picture of the

issue. Since Ben is familiar with the community, he appears as trustworthy (ethos), but he also stresses the importance of going undercover to bring awareness to the issue, it is logic (logos) that one needs to address the present issue. However, the present excerpt elaborates on emotions, wherein figure 4.12, Ionut's facial expressions accentuates the disappointment of how the migrant workers are treated, similarly to Radek's expressions in figure 4.15.

To sum up the analysis, in the complete introduction analyses of the two videos (table 4.1 and 4.2), they illustrate that the communicative modes make meaning by interacting with the other modes. As Norris (2004) states, interaction is always multimodal (p. 1). The two complete introduction analyses illustrate that meaning is conveyed through the use of multiple modes that is socially, historically and contextually bounded. The videos depict the different characters by using different perspectives and angles, and through spoken language that describe the different characters. Besides, the modes music and sound effects in combination with other modes emphasize the representation of the controversial issues in the introductions. However, the social and historical context needs to be considered in order to analyze how the different modes as semiotic resources make meaning. The institutional framework is also important in relation to how the interaction of modes manage to appeal to emotions. Nevertheless, the present thesis mainly focused on how the different modes manage to make meaning and appeal to emotions, where the social and historical context will be considered in order to understand how the meaning-making process works. In the next two sections of chapter four, the findings of the present study, and the pedagogical implications of videos that appeal to emotions and address controversial issue will be discussed (4.2 and 4.3).

## 4.2 Results

The overarching research question for this master thesis was to investigate the didactic potential of videos that appeal to emotions when teaching controversial issues, therefore, the didactic and pedagogical implications of the findings will be discussed in section 4.3 in the light of the analysis provided in section 4.1. In section 4.2.1, however, I will focus on and discuss how the different modes manage to appeal to emotions.

### 4.2.1 How do modes appeal to emotions?

The excerpt analyses illustrate that modes interact for meaning-making, and affect the viewer's perceptions, thoughts, and emotions. In order to gain a better understanding of how multimodal texts make meaning and persuade the viewers, the use of different approaches and theories is

needed (Hellum, 2013). In the video analyses, I used the approach as explained in section 3.2.3. It emphasizes the role of different means of persuasion such as *ethos*, *logos*, and *pathos*, that are used to affect the meaning-making. *Ethos* relates to knowledge, competence and professionalism to persuade. *Logos*, refers to the arguments and the reasons behind the arguments, where referring to facts emphasize the persuasion. The third means, *pathos*, relates to emotions, where the rhetor can persuade someone by appealing to the viewers' emotions.

As the step two of the excerpts analysis shows, all three means of persuasion are activated through the application of different modes. For example, in the first excerpt of "Ben going undercover," the means of *ethos* is depicted through Ben's character and the use of related modes. As illustrated in figure 4.11, as Ben walks in the street of London, through the mode of written language Ben's full name and background information appear. By providing the factual information about the characters and by emphasizing the status and professionalism of Prof. Alexander and Ben, the rhetor emphasizes the reliability of the information provided by them. This makes the videos appear as trustworthy. *Logos*, is activated through the oral speech in both videos, notably by the arguments and the reasons behind the arguments. For example, the interconnection of Prof. Alexander's professionalism (*ethos*), and her spoken language as she refers to facts (*logos*) helps to persuade the viewer about the issue addressed. Also, as Christel talks about her neighborhood (*logos*), her truthfulness (*ethos*) is emphasized through visualization, such as her mimics and gestures. Similarly, as Ben's character (*ethos*) emphasizes the truthfulness of his approach to the issue of migrant workers, he also refers to facts to enhance his arguments in the oral speech.

The emphasis of the present study was on emotions; therefore, a special focus was devoted to *pathos* as means of persuasion. For example, the analysis shows that within the audio design in both videos, music appeals to the viewers' emotions and emphasize fear and anger. Such as when Christel is introduced in the first excerpt analysis, the music and sound effects emphasize the tension of Christel's spoken language. For instance, when Christel speaks about her dreams and how most of her family members have been to jail, the music helps to appeal to the viewers' emotions. Similarly, does the music and sound effect appeal to the viewers' emotions when Ben tells about the current issue in regard to the migrant workers in Brexit Britain. Nevertheless, it is worth mentioning that the analysis also illustrates that *pathos* is inextricable from *ethos* and *logos*, and they are often interconnected to appeal to emotions. For instance, Prof. Alexander's professionalism (*ethos*), together with the spoken language that refers to facts (*logos*), also appeals to emotions (*pathos*). The means of

persuasion are activated through different modes, such as spoken and written language, gestures, mimics, and music.

The chosen modes for meaning-making are selected by the rhetor as the most aptest and plausible for the given context, which in both videos is a controversial issue (van Leeuwen, 2006). Controversial issues are defined as “Issues which arouse strong feelings and divide opinion in communities and society” (Council of Europe, 2015, p. 8). However, it is important to remember that a controversial issue can be considered as controversial in one community or time period, and not controversial in a different. Nevertheless, the two issues in the present study are considered as controversial ones, and as illustrated in the excerpt analyses, the two videos appeal to emotions through the help of the different communicative modes and the use of *ethos*, *logos*, and *pathos* as means of persuasion.

To summarize, the multimodal analysis provided in section 4.1 illustrates that meanings conveyed through the different modes have different tasks and purposes in the meaning-making process. Through interaction, the various modes activate different means of persuasion, such as *ethos*, *logos*, and *pathos*. Distinguishing these three means of persuasion and being aware of how different modes are used to activate them is important for developing one’s critical view on the situations that concern, especially, controversial issues. Controversial issues, more than other problems, arouse strong feelings and might divide opinions in communities and society. Thus, the understanding of how the meanings are produced and how the modes appeal to emotions is crucial for one’s critical approach to controversial issues. The two videos, analyzed in section 4.1, address controversial issues and topics related to the current curriculum for English social studies. Through the multimodal analysis, used as a research tool in section 4.1, I will further show how this instrument can be used in pedagogic practice. In the next section, 4.3, the didactic and pedagogical implications of multimodal analysis of videos will be addressed.

#### 4.3 Didactic potential and pedagogical implications of multimodal analysis

So far, the chapter has illustrated and analyzed how modes make-meaning and appeal to emotions in relation to the core of multimodality that is described by different scholars mentioned in chapter two. However, the overarching research question for the present study was to analyze the didactic potential of videos that appeal to emotions. Videos are considered as multimodal texts, and as illustrated in section 4.1 and 4.2, the interconnection of different

modes make-meaning and appeal to emotions. Nevertheless, multimodal analysis of videos appear to have many pedagogical implications as well, which will further be discussed. Section 4.3 focuses on the benefits and challenges related to the pedagogical implications of multimodal analysis. The focus is on the meaning-making process, rhetorical analysis, and on videos that address controversial issues.

#### **4.3.1 What are the benefits of a multimodal approach in learning?**

First of all, to take a multimodal approach in learning challenges our understanding of the term “text”, and this challenge is needed in today’s digitalized society. Information is provided in all forms, where the combination of different modes interact to make meaning. Therefore, it is important to move away from the linguistic design as the only resource for meaning-making and instead start to focus on all of the communicative modes used as semiotic resources when meanings are at issue (Adami and Kress, 2014). However, it is important to remember that multimodality is not a theory, but an approach. As illustrated, a multimodal approach in learning will be beneficial in language learning as the approach considers every communicative mode available.

In relation to a multimodal analysis of videos, the theories of social semiotics are important, which means that one needs to consider language as a product of social processes and that the resources of language are shaped by the function that is developed to satisfy the needs of people’s lives (Halliday, 1978). As a result, the context shapes the meaning-making conveyed through the interconnection of modes. Videos are rich cultural texts that draw on historical and social knowledge, and a multimodal analysis of videos is beneficial for language learning. For instance, as mentioned in the English subject curriculum for Social studies English, the students should be able to “elaborate on and discuss linguistically demanding texts with a social or political perspective” (Utdanningsdirektoratet, 2006, p. 6). As mentioned earlier, a multimodal approach to learning means to consider every mode used for communication, however, as illustrated in section 4.1, the institutional framework is also important to consider. By choosing a multimodal approach in learning the students will be able to learn about how modes make meaning, and about the social context of the given teaching material.

The latest proposal for a new curriculum in the subject of English, stresses the importance of democracy, citizenship, the ability to gain a better understanding of others, to have respect for different cultures and diversities, and to be able to make meaning,

communicate and connect with others through the English language (Utdanningsdirektoratet, 2019a). A multimodal approach to learning would, as mentioned earlier, be beneficial for language learning and to become aware of how modes make meaning, and to be critical to how modes used for communication can affect and persuade. In addition, when analyzing videos that address controversial issues, the topics addressed will include aspects related to democracy and citizenship. Furthermore, by analyzing how modes interact and make-meaning, students will become aware of how meaning is made, and as a result, they would be able to improve their language skills.

I chose to focus on videos from the USA and Great Britain, as the students will be familiar with similar topics from previous subjects, which will make it possible to conduct an in-depth analysis of the video material. As a result, the students' learner involvement will be accentuated as the setting and topic already is familiar to them, and the issues might be more engaging for the students. As stated in the main subject area of the Social studies English subject, it emphasizes that students should learn about *current* issues in English-speaking countries, with an emphasis on Great Britain and the United States (Utdanningsdirektoratet, 2006, p. 3). As 21<sup>st</sup>-century media users, we are all surrounded by social media and internet that use multimodal texts to affect, inform and entertain our daily lives. Therefore, it is important to use these multimodal materials as teaching materials, where videos in particular, highlight many of the competences' students should be able to obtain, such as critical thinking.

Controversial issues have always been challenging to teach, as stated by the European Union and the European Framework (Council of Europe, 2015). However, as discussed in chapter two (section 2.4.1) it is important to learn how to engage in dialogue with people whose values are different from one's own and to respect others is central to the democratic process. This competence is also prominent in the English subject curriculum. Through multimodal analysis of videos that address controversial issues, students would be able to address controversial topics in a constructively and safe manner. In a multimodal analysis, the students gain a better understanding of what the issue is about, and how the makers of the videos can persuade and affect. If a classroom opens up for discussion on controversial issues, by applying multimodal analysis, the students might learn how to address these issues in a critical manner. By addressing such issues through the use of a multimodal approach to videos, students will likely become aware of how the issues are represented and what means of persuasion are used for convincing the viewer.

The possible competences that can be developed through introducing the students to multimodal analysis, can be connected to the concept of *Bildung*. A multimodal approach touches on several aspects of *Bildung*. As mentioned in chapter two (section 2.5.1), *Bildung* is a concept with multiple meanings; however, the emphasis in the present study is on the development of personal identity, moral values, and critical thinking. As illustrated in section 4.1, a multimodal approach to learning will help the students to become aware of the process of meaning-making, which could help them to become aware of how oneself reacts to and perceives information. In addition, when addressing a controversial issue through a multimodal analysis, the students will also be able to evaluate moral values and critically approach a given situation.

The notion of critical thinking is especially relevant in today's digitalized society, where the amount of information available demand that each individual undertake a critical assessment to the information sources. Through multimodal analysis, students would be able to undertake a critical assessment of the chosen material, as the elements that constitutes the material are analyzed in relation to how modes manage to affect and persuade. Also, critical thinking involves to have the ability to assess the validity of information and arguments (Ludvigsen et al., 2015, p. 36), which is an important aspect of the analysis of multimodal texts, as illustrated in section 4.1.

Klafki's three traditions (material, formal, and categorial) in relation to *Bildung* also highlight how videos as teaching materials can promote *Bildung*. The material tradition of *Bildung* relies on exposing the learner to a certain cultural content of which they are to acquire knowledge (Klafki, 1996). A multimodal analysis needs to address the institutional framework of the material, where the students need to acquire background knowledge about the social, historical and cultural content in order to be able to interpret a multimodal analysis. The formal tradition focuses on the subjective aspects of learning, such as developing mental and practical capacities. A central aspect of the formal tradition is the emphasis on the learner's engagement. By using, and addressing video materials as multimodal texts, videos are seen as engaging, interesting, and motivating teaching material preferred by students. Klafki's last tradition related to *Bildung* relies on the interdependency between cultural forms and the individual's mental processes (Hoff, 2014). Since the different communicative modes are culturally and socially shaped in multimodal analysis, students need to critically think about how they perceive the modes used for communication.



Applying a multimodal approach for analyzing the means of persuasion helps the students to gain a better understanding of how the rhetor manage to affect and persuade. To be aware of how rhetoric is used to persuade and affect is relevant in all areas of life, and especially in relation to multimedia. In today's digitalized society it is extremely important to be critical and aware of how different medium persuade and effect, as the use of rhetoric can affect us in such broad ways that we might not be aware of it. As stated in the core curriculum, a critical sense of judgment is required in all areas of life (Utdanningsdirektoratet, 2015). If one does not have certain competences in critical thinking, emotions overrule us. As a result, we are not able to think critically about the overload of information we perceive every day. Consequentially different multimedia can change our attitudes and opinions without us being aware of it. However, besides the benefits, when conducting a multimodal analysis for teaching purposes also appear to have some challenges as well, that will be further addressed in section 4.3.2.

#### **4.3.2 What are the challenges with a multimodal approach in learning?**

A multimodal approach in learning has many benefits; however, when considering every mode used for communication in a video (as illustrated in section 4.1), this will be very time-consuming. Some of the main challenges for the present study and a challenge if one were to implement a multimodal approach to learning in a classroom setting are what to focus on, and what to exclude. As mentioned in chapter one, questions related to foreign language didactics focuses on *what* the objectives and *what* the content of the course should be, and *how* the content should be dealt with, and lastly, *why* the chosen objective, content or teaching material or activity should be used (Simensen, 2007, p. 9). In other words, to take a multimodal approach to learning and to consider videos as multimodal texts, challenges will appear in relation to *what*, *how* and *why* one should use videos in foreign language teaching.

Another challenge concerning multimodal analysis, is the question of what type of medium to choose for teaching purposes. The present study has exemplified multimodal analysis of videos, and shed light on the didactic potentials of videos as multimodal texts; however, other multimodal texts such as interactive webpages or blogs could also have been analyzed. By focusing on Simensen's didactic questions, described earlier, the type of medium that one wants to use needs to be carefully selected by the teachers, and the needs of students and society should be taken into consideration as well. Furthermore, the aim of the teaching lesson will also affect what type of multimodal text that would be used. Besides, the availability of the medium should also be taken into consideration.

By conducting a multimodal interactional analysis means to transform the actions into written text, where the actions were transcribed and made into text for analysis. As a result, analyzing how the modes interact for meaning-making, a challenge was to correctly and thoroughly represent the interactions that were analyzed. Therefore, a multimodal analysis might not be representative of the issues that are addressed; however, the didactic potentials of the approach could still be beneficial to address controversial issues and to emphasize the students' awareness and critical thinking.

The level of analytical details appeared as one of the main challenges when taking a multimodal approach; however, in each particular pedagogic practice, the objective of the teaching material and the purpose of the lesson will determine the level of analytical details. Also, the level of analytical details will also depend on the needs and purpose of the chosen material. In the exemplified analysis (section 4.1), the need to combine theories from both rhetoric and social semiotics were necessary to address the topic of controversial issues. Nevertheless, as Hellum (2013) states, the purpose of the analysis will differ in terms of the focus of the multimodal analysis.

## Chapter five: conclusion

The final chapter is divided into five parts. First, in section 5.1, a brief summary of the study is given before an attempt of answering the overarching research question in light of the main findings addressed in chapter four. Secondly, the conclusion on video's didactic potential and implications will be presented (5.2). Section 5.3 will offer some suggestions and guidelines for practice. The implications of this study will be explored in relation to further research in section 5.4, and lastly, the chapter will present the concluding remarks of the master thesis (5.5).

### 5.1 Summary

This master thesis aimed to analyze the didactic potentials of videos that appeal to emotions when teaching controversial issues in a Social studies' English classroom in upper secondary schools in Norway. Such an endeavor was motivated by the increased use of multimodal texts in the foreign language classroom, but also due to the emphasis on democracy, citizenship, critical thinking, and ethical awareness in the proposal of the new curriculum that will be implemented in the fall of 2020 (Utdanningsdirektoratet, 2019a). The present study considered videos as multimodal texts, and studied the potential of a multimodal analysis in a foreign language classroom. *Multimodality*, within the project was defined as the simultaneous use of modes for communication (Skulstad, 2018), the term mode means "a socially shaped and culturally given semiotic resource for meaning-making", and examples of modes are writing, image, speech and gesture (Kress, 2010, p. 79). The focus has been on how different multimodal designs and the different modes that constitute the designs interact for meaning-making and appeal to the viewers' emotions.

In order to analyze the didactic potentials of videos that appeal to emotions, a multimodal approach to learning was chosen to examine how the different modes interact and make meaning. Multimodal analysis was used as an analytical instrument. It was conducted to analyze two videos that address different controversial issues, one from the United States that address incarceration, and one from Great Britain focusing on migrant workers in Brexit Britain. In the multimodal analysis implemented in the research study, different approaches and theories were combined to analyze the meaning-making process, but also to examine how the videos appeal to emotions when addressing controversial issues. Therefore, the study was based on a qualitative research methodology. Norris' (2004) multimodal interactional

approach combined with Hellum's (2013) holistic model that combines social semiotics and rhetoric were adapted for the present study.

## 5.2 Conclusion on video's didactic potential and implications

The overarching research question guiding the thesis asked: *What are the didactic potentials of videos that appeal to emotions when teaching controversial issues in a Social studies' English classroom?* The study's findings supports that multimodal approach to learning might be beneficial for the students' awareness and critical thinking development. As stated in the core curriculum, *Bildung* is one of the aims of Norwegian education. It is understood as the development of personal identity, moral values, critical thinking, and democratic citizenship (Hoff, 2018). In order to examine the didactic potential of videos for *Bildung* development, the thesis needed to exemplify and conduct multimodal analysis to illustrate how this analytical tool can be implemented in a classroom context for developing students' critical thinking and other relevant competences. The analysis included in chapter four (4.1) shows that by analyzing modes used for meaning-making students will be able to understand how meanings are produced, and how through different modes the videos appeal to the viewers' emotions. As illustrated in the excerpt analysis (4.1.2), by focusing on how the modes activate the means of persuasion, students might become aware of how videos as multimodal texts are able to affect and persuade them as viewers. Therefore, the implementation of multimodal analysis in a classroom context can have significant didactic potential. It can contribute to students' critical understanding of how one perceives the information provided through the interaction of modes, how modes make meaning and how they can be used to persuade and affect the viewer.

In addition, through the emphasis on social semiotics and meaning-making, a multimodal approach to learning will help the students to develop their interpretation and language skills. Moreover, in the research, I chose to analyze videos as multimodal texts combining theories from both social semiotics and rhetoric. Therefore, the suggested multimodal approach can also improve the students' awareness of how rhetorical means are used to persuade readers. Also, the analysis illustrates that videos that appeal to emotions seem to be engaging and motivating, and it helps the viewers and users of multimodal texts to reflect on different aspects and issues that they usually would not have addressed. When watching videos that appeal to emotions, stimuli of a person's processing and sense-making

will be activated which also emphasize immediate reactions in situations (Gartmeier & Hascher, 2016). As exemplified in chapter four, by analyzing videos that appeal to emotions, and as a user of multimodal texts one will be able to sympathize and be emphatic toward the issue that is addressed, which can affect the viewers to gain knowledge or perhaps change their opinions on the issue that is in focus.

Finally, a multimodal approach to videos as teaching materials will also create a focus that will help to open up for the discussion of controversial issues, which as stated by the Council of Europe (2015) is one of the aims in education. By analyzing videos that address controversial issues as multimodal texts, the students and the teacher will gain a better understanding of how controversial issues are addressed through different medium. As a result, the multimodal analysis will also help to understand how and why an issue is controversial.

Summing up, the multimodal approach to learning is not unfamiliar to the students. In the Norwegian subject, students should be able to analyze how multimodal texts create meanings and how the means of persuasion (ethos, logos, and pathos) affect communication. Besides, the core curriculum states that a critical sense of judgment is required in all areas of life. The Social studies English curriculum explicitly focuses on key issues in English-speaking countries by addressing factual prose, literature, and other cultural expressions (for example videos) (Utdanningsdirektoratet, 2006). It emphasizes that education should also promote democratic values, critical thinking and international awareness, and other competences related to the concept of *Bildung*. The present thesis argues that awareness of how modes are combined for meaning-making, and knowledge of how the means of persuasion are activated through the different modes to appeal to our emotions, can be considered as crucial for developing *Bildung* among Norwegian school students. Therefore, multimodal analysis of videos that appeal to emotions can be implemented when teaching controversial issues in an English language classroom.

### 5.3 Suggestions for the pedagogical practice

The present study indicates that, such research instruments as multimodal analysis might be used as an effective pedagogical tool in a classroom context for working with videos that appeal to emotions when teaching controversial issues in a Social studies' English classroom. In this section, I focus on practical issues of its implementation.

The multimodal approach to learning has been overshadowed by the emphasis on the writing mode, where the dominant role has been attributed to verbal language and communication (Adami, 2016; Bachmair, 2006). Educators that wish to take a multimodal approach to learning and to use videos as teaching material, need to shift the focus from writing as the main mode for communication to considering every mode that is available in multimodal texts. In order to focus on, other than writing, semiotic resources used for meaning-making, I assume that a thorough tool-kit for analyzing various communicative modes and designs should be developed for teaching purposes (section 2.2.5). The present study broadened the focus and included into analysis different design such as linguistic, visual, audio, gestural and spatial designs. This categorization was retrieved from The New London Group (Cazden et al., 1996). Beenfeldt (2016), emphasizes the importance of drawing on the students' previous knowledge in relation to the different designs mentioned above. Therefore, I assume that a tool-kit explaining the terminologies and different conventions is needed. Such metalanguage is essential for the students if they should be able to interpret and understand how the modes interact for meaning-making.

The present study has exemplified and shed light on the didactic potentials and the competences that students and educators can retrieve from conducting a multimodal analysis. However, as discussed, such analysis can be very time consuming. As a concluding remark on how to adapt this approach to foreign language learning, and on how to use videos that appeal to emotions when teaching controversial issues in Social studies' English classroom, I have constructed a four-step guideline with some suggestions for practice.

*Multimodal analysis of videos that address controversial issues and appeal to emotions*

1. Choose videos that address controversial issues.

Controversial issues are defined by the Council of Europe (2015), as issues that arouse strong feelings and divide opinion in communities and society. Therefore, the educators need to carefully choose and consider the video material in relation to the purpose and topic for the lesson. Also, it would be interesting to select a number of videos that address the same issue, but from different perspectives and angles.

It is worth mentioning that the educators, who choose to analyze videos appealing to emotions need to keep in mind that the viewers will react differently to the video material. Therefore, the topic and material need to be carefully considered.

## 2. Focus on specific excerpts of the chosen video material.

In the interest of time, I suggest focusing on specific excerpts of the chosen video material, as the analysis is time-consuming. The excerpts need to be carefully selected in relation to the purpose of the analysis, and the aim of the lesson. However, if time allows to, it would be beneficial to analyze several excerpts of the chosen video material, or analyze for example the introduction of two videos addressing the same issue and then compare different excerpts from them. For instance, one can watch the full video, then go back and analyze the introduction, middle part, or the conclusion.

## 3. Conduct multimodal analysis.

The next step is to conduct the multimodal analysis, where one needs to choose a number of designs and modes to focus on. The selection of modes will depend on the purpose of the multimodal analysis. By doing so, one can also compare different videos or different excerpts to gain a better understanding of the meaning-making, and the issue that is addressed. One can also compare the different designs or modes chosen to examine. When conducting a multimodal analysis, it is important for the educators and students to have a thorough tool-kit explaining the different modes and their conventions, for example, the one provided in this master thesis (see section 2.2.5). Also, since the topics are controversial issues, the means of persuasion (ethos, logos, and pathos) will need to be analyzed in relation to how the modes are used to affect and persuade the viewers.

## 4. Prepare discussion questions beforehand.

Even though one wants the students to express their opinions and thoughts on the analysis, to prepare discussion questions beforehand would be beneficial to start discussion and keep it going. Also, if the students do not participate, specific questions and focal points can help them to start discussing and reflecting on the topic. Conducting the multimodal analysis before opening for discussion, will allow students to critically assess and reflect on the issues before engaging into discussion with others.

As a final comment, when conducting a multimodal analysis for teaching purposes, the activity should have a well-developed framework. However, it should also be open for different interpretation and critical analysis. It is important that the students have freedom to express their own opinions and also be able to independently reflect on the topics and issues that are on the agenda. The suggestions for practice are not a complete list, however, the

suggestions are meant as a starting point for teaching purposes when conducting a multimodal analysis in a classroom.

#### 5.4 Suggestions for the further research

The study's methodological choices and its relatively broad scope leave a number of issues and themes related to videos as multimodal texts in the foreign language classroom yet to be fully examined. First of all, the present study focused on videos that appeal to emotions and address controversial issues. It would, therefore, be interesting to analyze the didactic potential of videos that for instance, are used for entertainment, rather than to affect and persuade. Also, more research is needed in order to fully understand how videos manage to affect and persuade the EFL learners' as the present study only addresses the didactic potential of videos. Therefore, further research that focuses on what the students perceive from watching videos that appeal to emotions would be interesting. Recognizing this, followed up studies could also focus on different aspects of the English subject curriculum. For example, topics related to any of the other English subject programs (International, English, English literature and Culture, or English for vocational studies). Also, it would be interesting to examine topics in the new English subject curriculum that will be implemented in the fall of 2020. Besides, the proposal for the new curriculum emphasizes the importance of democracy and citizenship, which also can be possible focal points for further study.

Secondly, one of the aims of the present study was to conduct a multimodal analysis. To gain a better understanding of how students perceive, think, and feel about videos that appeal to emotions and address controversial issues, a qualitative case study can be conducted. It would be interesting to examine how the students react to and perceive the analyzed video material. Also, a study focusing on the teachers and how they address controversial issues would be very fascinating to examine, as the topic of controversial issues is on the school agenda. Furthermore, the present study state that learning is evidenced in every sign-produced and that interaction is always multimodal, it will, therefore, be interesting to test out how students interpret videos as multimodal texts.

Finally, similar studies can be conducted by using other multimodal approaches to videos as teaching materials. For example, discourse analysis would be interesting to use in order to examine how the social and historical context shapes and affects modes used in different multimodal texts. Besides, it would also be interesting to use the Social semiotic



multimodal analysis approach to map what kind of modes that students use for meaning-making when constructing multimodal texts. To conclude, the present study has shed light on the didactic potential of videos; however, there are still several aspects that are yet to be thoroughly examined.

### 5.5 Concluding reflections

The main findings illustrate that videos appealing to emotions have great didactic potentials for teaching Social studies' English. The study suggests that a new focus on multimodality is needed in the foreign language classroom. The findings emphasize the importance of thinking critically about how one perceives information, and that multimodal texts such as videos, are not just constructed and composed to inform, but also to affect and persuade. The study suggests that a multimodal approach to learning can promote *Bildung* through multimodal analysis that combines theories from both multimodality, social semiotics and rhetoric. The approach will also exercise the students' reading, and oral skills, where analyzing multimodal texts are essential in today's digitalized society. Also, by using videos as teaching materials, it will be beneficial to address controversial issues and to practice one's communication skills. One of the greatest challenges that the present study highlights is the lack of a thorough tool-kit that would provide guidelines making a multimodal analysis applicable in a classroom context. By providing such guidelines in the final section, the research attempts to fill in the existing gap and provide a reliable pedagogical instrument.

When considering the didactic implications for foreign language teaching, the present thesis concludes and suggests that videos that address controversial issues should be used as teaching materials. Analyzing videos that appeal to emotions through a multimodal analysis will, as examined in the present thesis, bring awareness to how modes are used for meaning-making, as well as accentuate the students' critical thinking and interpretation skills. Nevertheless, on a more general level, the results of the present thesis imply that a multimodal approach to learning is not new in the Norwegian classroom. However, the present thesis shows that such an approach and focus should become more prominent in the foreign language classroom. As a final note, the present study has opened a new focus on videos as possible teaching materials when teaching controversial issues that appeal to emotions.

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## Appendices

### Appendix I: Links to videos

Minutes	Link	Title
8:59	Access to Social studies English: <a href="https://access-socialstudies2018.cappelendamm.no/ento/seksjon.html?tid=2284027&amp;sek=2261921">https://access-socialstudies2018.cappelendamm.no/ento/seksjon.html?tid=2284027&amp;sek=2261921</a>  YouTube: <a href="https://www.youtube.com/watch?v=3bKZRbmJvO8&amp;feature=youtu.be">https://www.youtube.com/watch?v=3bKZRbmJvO8&amp;feature=youtu.be</a>	Locked up for skipping school: Christel's story – FRONTLINE
23:23	Access to Social studies English: <a href="https://access-socialstudies2018.cappelendamm.no/ento/seksjon.html?tid=2261795&amp;sek=2261882">https://access-socialstudies2018.cappelendamm.no/ento/seksjon.html?tid=2261795&amp;sek=2261882</a>  YouTube: <a href="https://www.youtube.com/watch?v=MEhC0oM1aAo">https://www.youtube.com/watch?v=MEhC0oM1aAo</a>	Going undercover as a Migrant in Brexit Britain

Appendix II: The New London Groups' figure for multiliteracies

*A Pedagogy of Multiliteracies*  
 THE NEW LONDON GROUP

**FIGURE 1**  
*Multiliteracies: Metalanguages to Describe and Interpret the Design Elements of Different Modes of Meaning*

