

A critical multimodal discourse analysis of German  
language motivation in Deutsche Welle's website  
media and its relation to soft power

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## Abstract

The body of work analyses the design choices of a German language education webpage. Design considerations around webpage design and projection of soft power are analysed by applying three analytical frameworks in order to better understand their influence on user experience and L2 motivation. The first two analyses are technical and consider the design of the webpage; webpage composition is analysed through Garrett's (2011) web-design guide on user-centred design principles, and the multimodal analysis of the aesthetics and functionality of interactivity (the affordance of a text being acted upon) is applied from Adami's (2015) Social semiotic framework. The third analysis is literary and studies the narrative elements of production through Ringo and Kashyap's (2021) fiction analysis framework. The three analyses provide a comprehensive, multimodal understanding of the webpage design in order to determine the critical success factors that support L2 motivation and the projection of national soft power. The analysis found that the technical frameworks provided effective tools for webpage analysis due to their comprehensive articulation of webpage composition. The added value of combining Garrett's (2011) and Adami's (2015) respective work on webpage design and interactivity has provided a means of assessing the overall viability of a webpage as a learning aid. Garrett's (2011) principles brought into question the design choices made and their effect on the user. Adami's (2015) framework affirmed the importance of the appropriate interface for the type of webpage. Lastly, selected aspects from Ringo and Kashyap's (2021) elements of literature composition enabled a user perspective of the effective motivational aspects of the production. Standards for webpage design enable a prescribed impact on the user experience and inform on the aims of the designer, where the implementation of various factors can support or be detrimental to effective L2 motivation. The analysis on website media has demonstrated the challenges that education organisations face when designing multimodal education media and how one such organisation goes about making use of success factors within webpage and narrative design that best harness soft power and contribute toward nation attractiveness for effective L2 motivation.

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## Glossary of terms

AA – Auswärtiges Amt or German Foreign Office

BBC – British Broadcasting Corporation

CMDA – Critical Multimodal Discourse Analysis

DAAD – Deutsche Akademische Austauschdienst

DW – Deutsche Welle

ECP – External cultural policy

ELP – External language policy

FDI – Foreign Direct Investment

GFL – German as a Foreign Language

GIZ – The German agency for International Cooperation

GLNs – Global Language Networks

GNI – Gross National Index

GNP – Gross National Product

IFA – Institut für Auslandsbeziehungen

IMF – International Monetary Fund

L2 – Foreign Language

L2 Motivation – Motivation to learn a Foreign Language

## Chapter 1. Introduction to the importance of L2 motivation and Soft Power

### 1. 1 Background

Germany is regarded as the ‘powerhouse’ of the European Union, known for its political stability, economic success, progressive liberal social values and cultural attraction. This makes it a highly investable and attractive nation for international business and trade, cultural interest, tourism and work (International monetary fund, 2019). The European Union’s mother tongue language is German and countries worldwide see the language as a gateway into all walks of success (Special Eurobarometer 386, 2020, p.5). The global prevalence of

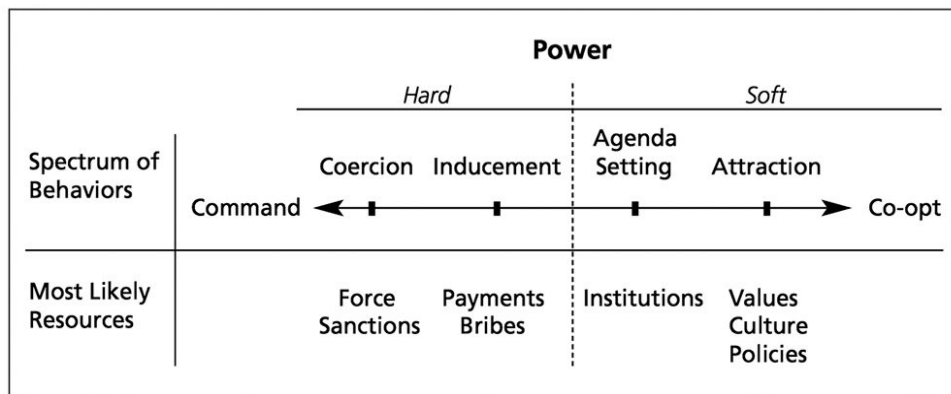


Figure 1. Spectrum of Soft power. Nye, J. (2005) p. 2

Germany’s cultural identity, economic might, social perception, and the status of its language in the 21<sup>st</sup> century is strong but not invulnerable to change. Despite Germany’s economic success post WWII, the German language has been suffering for many decades with ‘The Times’ commenting: ‘The language also seems to have suffered a defeat in 1945’ (The Times 1960 cited in Durrell, 2014) and the decline in the learning of this language is demonstrated by the decrease in the proportion of learners worldwide, as recorded by German language institutions and the BBC in UK GCSE and A-Level examinations (see Jeffreys 2019; Ammon & Charlston 2019). Over time, there has been a shift in the forms of power that nations in the world assert in order to achieve their goals and objectives. These are achieved through what Nye (2004; 2005) calls hard and soft forms of power (Figure 1). Soft power represents national assertion of power through abstract and often desirable public perception that a country asserts in order to achieve their goals and objectives. The shift in assertion of national power moves largely from the traditional hard forms of power demonstrated through force, sanctions, payments and bribes, moving towards soft forms of power where nations employ

policies, institutions, values, and culture in order to achieve their goals (Figure 1). Wilkinson (2013) recognises 'Nye's (2004; 2005) perception of soft power attractiveness, where the 'concept has generated considerable interest amongst western governments, not least because soft power is often seen to be cheap power' (Wilkinson, 2013, p. 3). This suggests that the reasons why countries world-wide, such as Germany, Japan, China and America (McLelland, 2016; Lam, 2007; Shambaugh, 2015; Zoysa & Newman, 2002), project soft power are because it is regarded as an effective tool for representation of national identity and incentivisation of language and culture. There have been various studies (Ang, Isar & Mar, 2015; Nye, 2004; Nye, 2005; Wilkinson, 2013) that have considered the influence of soft power on the motivation toward acquisition of foreign language (L2) and the wider impact on nation status and attractiveness. This would suggest that a decline in the use of the German language would lead to less favourable conditions for trade, a weakened presence in the global society and a loss of identity for the German people. Thus, governmental education programmes with the intent on supporting L2 motivation, (the desire for individuals to want to learn a foreign language) would benefit from improving users' perception of nation attractiveness (the attractive aspects of a nation as represented by that nation and perceived by the public) on the website media through representation and alignment of identity and values towards that nation. Through the success of DW's external cultural policy (ECP; see Chapter 2.3) of language education programmes, stronger L2 motivation for German could lead to better international relations, lowering barriers to trade, cultural appreciation and intrigue, tourism, and increases in GNP, GNI and FDI for the German nation in the long term. Applying Fan's (2008) definition, nation branding is 'a process by which a nation's image can be created or altered, monitored, evaluated and proactively managed in order to enhance the country's reputation among a target international audience.' (Fan 2010, cited in Ang, Isar & Mar, 2015, p. 422). It is important for all countries to be attractive to the world, manifesting into a variety of socio-political and economic benefits for that country. So, within the context of Germany, increased projection of soft power has potential to improve Germany's reputation worldwide. Thus, the German governments' intention is not only to maintain the current status of the language usage, but to increase it and encourage its wider application. German institutions such as DAAD, the Goethe Institute and Deutsche Welle encourage the global use of the German language providing economic and cultural incentives:

‘Wer Deutsch lernt, verschafft sich Zugang zu einem Land mit einer exzellenten Wissenschaft, einer leistungsstarken Wirtschaft und einer traditionsreichen, attraktiven Kultur’ [Anyone who learns German gains access to a country with excellent science, a high performing economy and an attractive culture, rich in tradition<sup>1</sup>] (DAAD, 2021).

One mode by which soft power can be asserted is through the modern phenomenon of website media. I define media as the means of mass communication, and website media as the online internet-based platform means of mass communication. This considers the website which comprises webpages which communicate meaning through web content. Web content is the content that the user encounters when using the website/ webpage and from which meaning is given and user experiences are shaped. User experience is the user’s overall impression of a product or service considering the user’s satisfaction regarding the aesthetics, functionality, and user’s desired outcome of its purpose. Web content features written, visual and functional page items such as images, texts, audio, video, banners, navigations zones, functionality of user interface (the means by which the user and computer system interacts, the means of user input and implementation of software) and aesthetic design. As website media becomes further developed, and its global consumption increases, web-based language learning benefits from the affordable and wide-ranging accessibility and technological advancements which further support global reach and the opportunities for wider application. ‘Soft power shuns the traditional foreign policy tools of carrot and stick, seeking instead to achieve influence by building networks, communicating compelling narratives, establishing international rules, and drawing on the resources that make a country naturally attractive to the world’ (Portland, 2022, see chapter 2. 2). In other words, national governments can incentivise the learning of their target language and culture through web content within website media to support a strengthened position of global power. Focusing on the German language, soft power can be applied toward L2 motivation; ‘interest in German culture may develop from learning the language and this can stimulate further language learning’ (Ammon & Charlston 2019, p. 43). Representation of a nation, such as the perception of the safety and security; level of multiculturalism (the presence of numerous distinct cultural groups within society), lifestyle and identity, and culture and social values, are potential aspects addressed via website media. On their website, DW allude to their

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<sup>1</sup> All translations of German quotes into English are my own

understanding of Germany's influence on the world and national strengths; 'regarded as an example of political stability and economic success, freedom of the media, the rule of law and social justice' (Deutsche Welle<sup>2</sup>, 2018a, p. 3). This quote provides interesting, yet paramount, understanding on DW's stance and perception of the nation they represent and reflects notions of soft power they want to project through their content. These are achieved through compositional elements of a webpage programme: production of meanings through different semiotic (the study of signs and symbols and for their use and interpretation) resources; user-interface functionality; and the application of narrative and themes. Analysis into the way in which organisations go about their language education programmes, encourages a deeper reflection of their strategy. The control that the webpage design affords the users and the kinds of meanings it constructs demonstrate the importance that governmental organisations place on strategic design and the appropriate utilisation of webpages for the purpose of L2 motivation.

## **1. 2 Research Focus**

The hypothesis of the research is that there are critical success factors that should be embedded within multimodal elements of website media that support external language policy (ELP) through L2 motivation and the projection of national soft power. The aim of the research is therefore to establish success factors that facilitate L2 motivation and how these relate to soft power. The objectives of the research are to:

- Identify the appropriate frameworks for webpage analysis which make apparent the composition of a website, unveiling the factors (web content) within the website media which can then be assessed for their contribution toward online language learning.
- Review frameworks for fiction analysis.
- Analyse the webpage production of a language education programme through the lens of analysis frameworks that covers user interface and fiction production in order to uncover factors that contribute toward L2 motivation.
- Analyse the role of soft power in relation to the webpage's design elements of aesthetics and functionality and the production's content to understand the extent to which this is projected via multimodal factors.

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<sup>2</sup> The status of DW publications is intended to be independent from Government influence as according to the DW Act. Reference to these publications is done to provide objective data as well as demonstrate DW's intent, from which this thesis can analysis their success

The dissertation sets two research questions:

1. How are DW's webpage design choices used to shape the user experience and what implication does this have on L2 motivation?
2. What aspects of Germany are presented by DW within their production to project soft power and motivate German language learners?

Deutsche Welle or DW (ordinally Weltrundfunkender, 1929) is an international broadcaster re-founded in 1953, regarded as the 'Visitenkarte Deutschlands' [Germany's visiting card] (Krasteva, 2007, p. 8), known for having the 'tradition as a "global classroom" for German teaching' (Ammon & Charlston 2019, p. 534). It is one of Germany's most successful and relevant international media outlets with an 'impressive array of courses, [...] by far the most important broadcaster of GFL [(German foreign language)] courses' (Ammon & Charlston 2019, p. 450). Active promotion of the German language and culture is most directly realised through programmes and policy. The German Government funds mediating organisations (see Chapter 2.3) which focus on international relations, language promotion and humanitarian integration: AA, DAAD IFA, GIZ, Goethe Institute, BAMF as well as DW (see Glossary, ix-x). Such mediating organisations offer language and cultural assimilation and language courses as part of schools and training programmes to promote the German language and culture worldwide. DW's federal grant finances the annual budget of around 270 million euros (Ammon & Charlston, 2019, p. 534), of which, André Moeller, head of DW's educational programme since 2009, states that the annual budget invests 1.5 million euros toward the creation of programmes for learning German (Bley, 2015). Making the decisions around the conception, design, production, publication and editing of GFL programmes on the DW website, Moeller and his team represent the highest level of authority within DW's education faculty. Additionally, the guidelines for DW's GFL education programmes are based on the Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR). These responsibilities and practices are crucial for DW as this support effective GFL motivation. DW's has been educating learners of German since 1957 when they broadcast their first German language course titled, 'Lernt Deutsch bei der Deutsche Welle' [learn German at German wave] (Bley, 2015). DW broadcasts to a global audience and whilst focusing on news related content, through its on-site direction and use of nation branding and soft power projection, users are be encouraged to learn the German language and develop interest in modern German values and culture, supporting nation attractiveness. The

website has a section dedicated toward GFL education material at all levels, offering free video and audio programmes with complementary educational support. The analysis of DW's GFL education programme focuses on 'Jojo sucht das Glück', and analysis is carried out through study of its webpage design, and user-page interactivity and its fiction production. The webpage selected is DW's 'Jojo sucht das Glück' ('Jojo') webpage, available through the link: <https://www.dw.com/de/telenovela/s-13121>. Although the programme was published by DW between 2010-2013 and has undergone some changes since initial launch, it is still available and remains a major language education programme for the website within the Deutsch XXL tab, the GFL hub page, described by Moeller, as 'noch mehr Deutsch' [even more German], where advanced learners of German can deepen their knowledge. The narrative is aimed university students between the ages 20 to 30 with B1/B1 GFL ability and provides complementary worksheets, interactive exercises, transcripts and song files to support language learning. The production revolves around a Brazilian woman who newly arrives in Cologne to work, study and improve her GFL abilities. In total, the production spans one hundred 2-5-minute-long episodes and features 15 characters throughout, whose development is shown through their ability to deal with difficult situations such as love and betrayal, friendship and fallouts, work and study. These are some of the themes of the production, which support the GFL learners through possible social situations, with the prospect of learning theme-based language vocabulary. This provides a practical example of one approach an organisation takes in order to support L2 motivation and project national soft power through web content within website media. Here, DW's programme demonstrates projections of soft power contributing toward nation attractiveness through the representation of German values, favourable characteristics for integration into modern Germany, and through assertion of the correlation between German language, success and happiness. The reason this research is important is because it demonstrates the applicability of theory by using the theoretical tools toward a practical example. The aim of the analysis is to identify the critical success factors within design choices made by a real-life language education organisation that has the goal of GFL motivation. Through L2 motivation, Germany is better equipped not only to maintain global prevalence of its cultural identity, its reputation, intrigue and economic success, but also to strengthen its position in the ecology of world languages, the interactions between languages and their environment.



### **1. 3 The rationale and assumptions of the dissertation**

There are various key themes to the dissertation that provide insightful analysis. My prime interest derives from the topic of L2 motivations. This dissertation studies the ways in which foreign language learning is incentivised: the mode through which this is projected; the material that is featured; its effect on user experience; and reflection on the design strategy. My dissertation is limited in that it cannot provide objective data on the effectiveness of L2 motivation and educational impact that the production has on its users. Rather, the focus is on the visual aesthetics, functionality of user interface and the design choices around the production's content based on standards within the field of successful webpage design and my own subjective user experience. As DW's 'main objective is to provide a balanced view of Germany and the German perspective on the world' (Ammon & Charlston, 2019, p. 534) and [promote] the German language and culture' (Deutsche Welle, 2018a, p. 14), I assume that DW make strategic decisions around their content offerings to support this. Due to the research disciplines of the dissertation, I expect the web content within DW's website media to project German soft power for the purpose of their aims of supporting German ELP through L2 motivation. It is believed that the selected research approach and design will enable an understanding of critical factors that are likely to contribute to success toward DW's desired outcomes. DW presents Germany as a liberal democratic society by projecting aspects of national soft power through representation of progressive values, multiculturalism, diversity and inclusivity. Although psychological design is rooted in theory, the analysis is applied to a practical problem of how ELP through L2 motivation is supported and developed in the real world. I believe DW's endeavour for the realisation of their mission statement and motives will be made more apparent through analysis of their education programme. The material that DW selects has significance towards what they believe will bring the most success and have the largest impact for German language motivation and acquisition. I believe my research focus allowed me to observe in greater depth the compositional elements of web content within website media that are crucial for achieving effective L2 motivation for the successful application of German ELP.

## Chapter 2. Literature Review

This chapter considers the following topics of the analysis: German language; soft power; ELP through L2 motivation; and Media trends. The reason why the review spans different topics is because it provides a comprehensive overview of the established theory around these fields of study.

### 2. 1 German language

Future desire for learning a language is indicated by socio- economic, cultural and political factors today (Gardner, 2001). The status of the German language is affected by such factors which create incentives for the learning and this is an indicator for language attractiveness. A measure by which the status of the German language can be defined is through a set of comparable characteristics and ranking against other world languages, measured traditionally through speaker demographics:

‘Demographic information such as the present and future population size of the speakers of a language, their migratory movements, or their distribution are among the most well-known measures for the global status of a language’ (Jenkins, Baker & Dewey, 2017, pp. 556-566).

Therefore, review of the literature on German language speaker demographics supports the dissertation’s purpose and intent of analysis. Literature on the status of German as a world language show disparity in speaker numbers. These largely differ due to definitions, categorisations, data sources and their interpretation. One source suggests that the native, second language and foreign language speakers are around 143.5 million (Ammon & Charlston, 2019, p. 455). Elsewhere, it is estimated there are upward of 248 million wider speakers of the language, with an excess of 70 million L2 of German speakers in Europe (European Commission, 2012a, Table D48T p. 21; see Worldometers.info, 2013). Additionally, according to Ethnologue, the German language was ranked 12th by speaker population in the world (Ethnologue, 2021). As the most widely spoken language within the EU (18%) (European Commission, 243 p. 8), the German language represents the mother tongue of the European Union and is perceived by EU citizens as the third most useful language to know at 22%, where English is 68% and French is 25% (European Commission, 243, p. 30). Furthermore, the status

of the German language can be measured through the influence it has on other languages, as demonstrated by two studies. De Swaan's (2001) global language constellation categorises languages based on their 'mutually unintelligible language' to offer a highly 'ordered [and] hierarchical pattern' (De Swaan 2001, p. 4), ranking a language as: 'Peripheral'; 'Central'; 'Supercentral'; 'Hypercentral'. A world language is thus a Supercentral language in that the function is based on 'long-distance and international communication' (De Swaan, 2001, pp. 5-6). The framework infers that German is a 'Supercentral' language due to the number of connections that it has with other languages. Further supporting this is Ronen et al.'s (2014) model of Global Language Networks (GLNs). The model provides original and mass media sourced characterisation of language importance that 'carries information about the global influence of a language' (Ronen et al., 2014, p. 1) through mapped networks. The eigenvector centrality (an algorithm that measures transitive influence of nodes) determines the influence of language through their cross translation and intercultural use. These are a form of network science that maps millions of online and printed linguistic expressions to reveal hierarchical structures of world languages, identifying these as language hubs, divided into global hubs and regional hubs. Here, German is portrayed as a global hub language due to the transferability the language possesses with other languages. As categorised by De Swaan's (2014) supercentral language and Ronen et al. (2014) global hub language, German is understood as a 'continental' language of the world (Kingscott, 1997, p. 11).

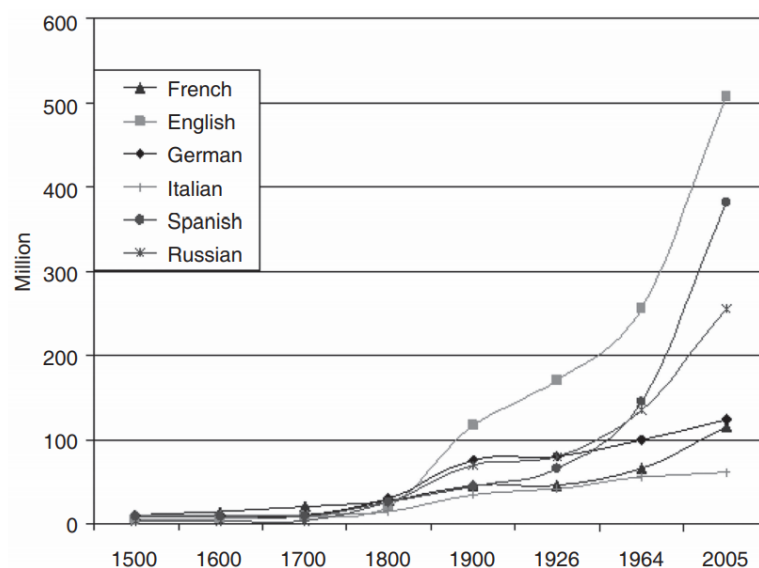


Figure C.3-1 Numbers of speakers of major European Languages over time  
 (Sources: Jespersen 1933; Muller 1964; Ethnologue 2005)

Figure 2. Speaker numbers of European languages over time. Ammon & Charlston (2019) p.86

To provide historical perspective on the speaker numbers of the German language, figure 2 above illustrates the growth of the language between 1500-2005 against other major European languages. Despite the German nation projecting its influence over the world, by means of scientific understanding, literary impression, industry and economic success, the language of German has not experienced the same upward development as language like English, Spanish and Russian. It is likely that there are other factors at play. This may be due to the unionisation of nations under Russian authority, increasing use of Russian, or colonisation of nations under Spanish and British rule increasing the use of Spanish and English worldwide. Although the number of German languages speaks continue to grow year on year, it can be said that the German language has fought a battle against relevancy.

*Table J.7-1 Total learner figures for German as a foreign language 1995–2015*

1995	19,511,887
2000	20,167,616
2005	16,780,701
2010	14,883,608
2015	15,455,452

(Sources: for 1995: Goethe-Institut 2000: 10; for 2000 and 2005: StADaF 2005: 15; for 2010 and 2015: Auswärtiges Amt 2015: 16)

Figure 3. GFL learner figures between 1995-2015. Ammon & Charlston (2019) p. 455

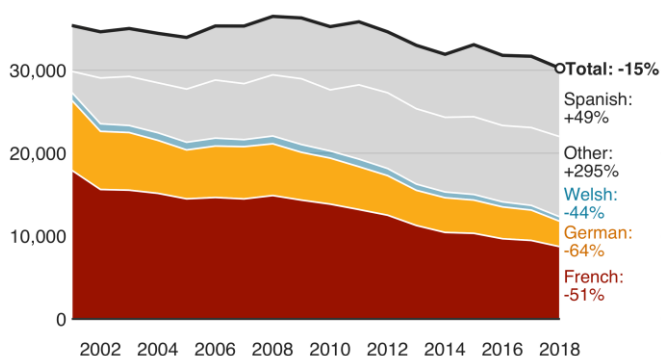
Learner numbers represent demand for the language, and emphasises this battle against relevancy that the language is still experiencing; in 2020 the global number of L2 of German was 15.5 million (Auswärtiges Amt, 2020, p. 20), down 5 million since the year 2000 as shown in Figure 3. The recent fluctuations in GFL learner numbers can be explained through socio-political and economic externalities, altering the global perception of Germany and motivation toward learning German language:

‘The “zigzag” development (growth 1995–2000, decline 2000–2010, renewed growth 2010–2015) can be explained; The upturns before 2000 were driven by the reunification of Germany together with ideas about its future economic and political importance. [Thereafter,] knowledge of other foreign languages, including German, seems less urgent [and] the rise of new international languages, e.g. Japanese and Chinese, [...] draw[s] learners away from the traditional foreign languages’ (Ammon & Charlston, 2019, p. 455).

What Ammon and Charlston (2019) refers to here is the 1982/83 learner numbers of the German language at 16.8 million, moving upward toward 20.2 million in 2000 and declines to around 15.5 million in 2015. Figure 3 illustrates the malleable nature of languages, how desire to learn a foreign language can be influenced by socio-political and economic externalities.

### French and German falling most

A-level language exams sat in England, Wales and N Ireland

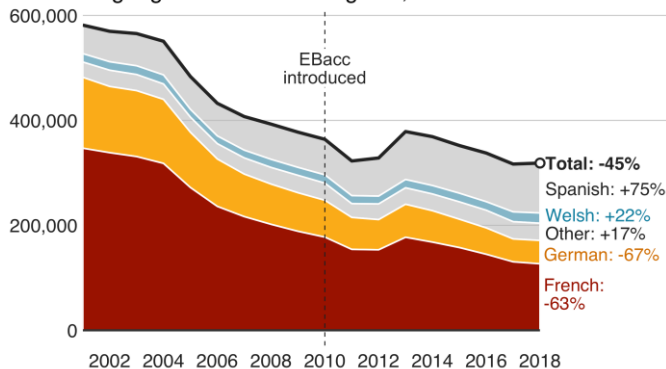


Source: Joint Council for Qualifications

BBC

### GCSE languages dropping

GCSE language exams sat in England, Wales and N Ireland



Source: Joint Council for Qualifications

BBC

Figure 4. Foreign language exams in UK. BBC Jeffreys, (2019)

The count of exams taken in the UK for GCSE and A-Level students of the German language supports this fall in learner numbers. Between 2002 and 2018, the percentage of German GCSE and A-Level exams taken fell by 67% and 65% respectively, in the same time Spanish rose by 75% and 49% (Figure 4). While it is obvious that ‘opportunities for contact with a language increase in proportion with rising speaker numbers’, this does not support incentive to learn the language (Ammon & Charlston, 2019, p. 74). At first glance, L1 figures make for a good indicator for communication and exposure potential, however there are many languages, of relatively high L1 populations, which have proportionately few L2 learners, as inferred by the ‘relatively weak international position of many numerically strong languages’ such as Bengali, Hindu-Urdu, Chinese and Portuguese (Ammon & Charlston, 2019, p. 74). Kloss (1974) highlights the relation between learning a language and the international importance of that language, suggesting that the incentives for L2 are dependent on external factors.

‘So bedeutet die Erlernung dieser Sprache ein Faktum von auch internationaler Bedeutung’  
 [therefore, the acquisition of this language is also a factor of international importance]  
 (Kloss, 1974, p. 11).

As a country where ‘low fertility and increasing life expectancy have resulted in a rapidly ageing population’ (Kim & Dougherty, 2020, p. 64), I believe Germany would benefit from attracting foreign immigration, and portray positive aspects of German identity, culture, values and industrial toward a world-wide audience in order to retain international importance. The external socio- economic, cultural and political attributes of the target country include: population figures; economic development; GNP; industrial and technological progression; commerce, manufacturing abilities and cultural-ideological

indicators, media productivity as well as socio-literacy prestige. The full list of factors that determine the attributes of a nation is extensive, however people's perception of Germany, and Germany's showcasing of these attributes contribute toward national soft power. Thus, analysis of the projection of soft power provides understanding into how to best influence the L2 motivation.

## **2. 2 Soft Power**

Political analyst Joseph Nye (1990) popularised the term 'Soft Power' when describing 'the increasing emphasis put on the power of attraction in international foreign relations' (Cooke, 2016, p. 5). Since then, Nye (2004) has stated soft power to be the 'ability of attraction based on shared values and the justness and duty of others' (Nye, 2004, p. 64). For a nation it is a powerful aspect of international relations as the outcome of soft power is to get 'others to want the same outcomes you want' (Nye, 2004, p. 111). The concept of soft power is identified as having the capacity to attract individuals, organisations and governments (target entity) into aligning their morals, understanding and interests with themes of culture, political values, and foreign policies with that of the instigator (host entity) of the soft power. Through these means, the term places particular importance on building the representation of a nation by 'the way it is used to position the country internationally' (Cooke, 2016, p. 20). By co-opting rather than by coercing, a nation can convince its target entity 'to do as one wants by encouraging them to 'buy into' a set of values and beliefs and, in so doing, inducing them to emulate one's own political values' (Wilkinson, 2013, p. 3). Nye's (2004; 2005) work is critical to the dissertation's analysis of DW and GFL motivation as he infers that the perception of Germany affects its attractiveness. This is because he states that through the projection of nation soft power, the nation can further strengthen its economic, social and cultural security. The Softpower30 ranking by Portland between 2015-2019 (<https://softpower30.com/>) and the Global soft power index by Brandfinance between 2020-2022 (<https://brandirectory.com/softpower/report>) are two examples of projects that set out to measure the soft power of world nations. These projects and focus on examining the progressions of nations as analysed through objective data and subjective polling. The Softpower 30 ranking uses sub-indices to understand the position of world nations; Enterprise, Engagement, Culture. Digital, Education, and Government. Whereas the Global

soft power index, seems more thorough, and studies the familiarity; influence; reputation, the performance based on seven core pillars and also includes the response to the COVID-19 pandemic. Despite variations in methodology and analysis, throughout all iterations since 2015, the studies have shown that the German nation has a high level of soft power, as the ranking has not fallen below 5<sup>th</sup> position, with the mean ranking of around 2.6, placing it on average between second and third place. Both projects attempt to measure soft power of world nations and using variables such as the social, political, economic and cultural success of nations. Softpower 30 is a project funded by Portland communications, an independent political consultancy and international relations agency founded in 2001. The Global Soft Power Index is conducted by Brandirectory, a research firm that calculates and publishes valuations on world-wide brand valuation and company profiles, certified by the Marketing Accountability Standards Board. The two examples of projects that focus on measuring soft power demonstrates the importance of soft power as an influential instigator of effective policy and diplomacy. These rankings represent a form of impact that the actions of the German government have on its nation's representation. There is an extensive literature (as suggested below) on the extent to which nations around the world project soft power for cultural relevance and economic benefit, such as through governmental intervention toward production and domestic incentivisation of pop culture and the funding of the institutions that support these markets. Commenting on the soft power of China, President Xi Jinping of the 17th Central Committee of the Chinese Communist Party said in 2014 that:

“We should increase China's soft power, give a good Chinese narrative, and better communicate China's messages to the world” (Shambaugh, 2015. p, 99).

Moreover, in the case of Japanese foreign policy, Lam (2007) states: ‘ironically, being “cool”, “fun” and “hip” have now become serious business for the Japanese state’ (Lam, 2007, p. 151). This notion of relevance and promotion of national culture through foreign policy was proposed by the Japanese Minister for Foreign Affairs Taro Aso: ‘What is the image that pops into someone's mind when they hear the name "Japan"? Is it a bright and positive image? Warm? Cool?’ (MOFA, 2006). Thus, the government intervention has actualised ‘the development of pop-culture diplomacy, and more broadly ‘Cool Japan’, was propelled by the increasingly ubiquitous discourses of soft power and nation branding in the exercise of cultural policy (Ang, Isar & Mar, 2015, p. 422). The recent prioritisation and projection of soft

power by western governments has been due to the progression of modern civilisation and cost of production, where soft power is seen as 'cheap power' (Wilkinson, 2013, p.2). Furthermore, governments can harness soft power by applying modern technological platforms such as social media through digital media, defined as communication media that operates through encoded computer readable data formats, toward a global audience as the means of doing so are already set up to provide accessible and effective government implementation. There are many means of projecting soft power, which studies have demonstrated by focusing on the influence of modes of media. Soft power harnesses national cultural products as vehicles, and is, among other mechanisms, presented through mediums of digital technologies. DW use film as a vehicle for projecting their soft power and motivating audiences to be further interested in German identity and study the German language.

'Cultural power [through the medium of film] can [...] be transformed into soft power through the more effective coordination of resources in order to support the circulation of cultural products' (Zoysa & Newman, 2002, p. 6).

This suggests that cultural items such as societal values, national culture and way of life can be used within film media to encourage audiences to want to associate more closely with German identity and learn the language. This is carried out by nations including major developing countries; where the BRIC 'members understand film as vehicle of soft power' (Cooke, 2016. p. 20). Through Hollywood, (America) cinema has become 'part of the socialization process' for people around the world and 'a prime mover in the globalization of consumerism and image making' (Zoysa & Newman, 2002, p. 201). This suggests that the application of film as the medium for national soft power is used to promote globalization, consumerism, and national perception. The influential relation between soft power and film is discussed through the lens of America's projection through Hollywood where this has influenced perception and demonstrated impact on economics: 'film and television are an integral part of American 'soft power', effortlessly extolling virtues attributable to the American way of life' [which] 'has been beneficial for American business exports' (Zoysa & Newman, 2002 pp. 189-199). Much like America, Germany could use film to project soft power over target entities via digital media, advocating notions of identity, values and trust. This affords a strengthened level of 'nation attractiveness' and incentivisation for economic benefit. As Theodor Heuss asserted in 1920:



‘Mit Politik kann man keine Kultur machen; vielleicht kann man mit Kultur Politik machen’  
[You can’t do culture through politics; perhaps you can do politics through culture]  
(McLelland, 2016, p. 20).

It is therefore important that Germany make use of digital technologies with particular emphasis on film as the vehicle for projecting soft power through representation of national identity, culture and values and support L2 motivation.

### **2. 3 L2 Motivation and external language policy**

Study into ‘language ecology’ allows for theoretical understanding of language development, the way a language’s geographical distribution and usage change over time. The term ecology, coined by Ernst Haeckel in 1866, is defined as ‘the investigation of the total relations of the animal both to its inorganic and its organic environment’ (Mühlhäusler, 2000, p. 307). With regard to language theory, ‘ecology’ is used as a metaphor, suggesting that languages, much like animate creatures, are also alive, and ever changing and are affected by the other languages within an environment, competing for their survival. This is a direct reference to evolutionary theory, as referred to by Darwin as ‘the conditions of the struggle for existence’ (Mühlhäusler, 2000, p. 308). Language ecology is thought to be affected by natural (unintentional) and synthetic (planned) influences. A natural influence on language ecology is where language distribution is affected by population growth and language usage, whereas synthetic influence is achieved through language planning and external cultural policy (ECP). Language planning is a linguistic term that is a subset of traditionally applied to domestic policy with the aim of ‘control[ling] a number of parameters [relating to language usage: ...] viability; standardising; aerial coverage; and modernity, [...] as a response to a perceived need to control linguistic patterns in the future’ (Mühlhäusler, 2000, p. 307). Governments control the usage and standardisation (such as neologisms, slang and grammar) of the domestic language(s) within its borders in order to improve communication among its speaking residents, thus, language planning has ‘traditionally been concerned with reducing diversity’ (Liddicoat & Bryant, 2000, p. 3), in order to diminish complexity of communication and protect a language from foreign influences. ECP on the other hand, focuses on acquisition planning, as proposed by Cooper in 1989, which is explicitly concerned with the education and encouragement of study of a language and culture ‘directed at increasing the number of

users/ speakers of particular languages' (Davies, & Mitchell, 2006, p. 34). Acquisition planning encompasses language and culture promotion, and foreign policy intervention, which impact the global influence of the GFL motivation, and is referred to as 'the program on how to enable someone to acquire the language' (Khaju, 2018, p. 21). ECP has the aim of maintaining or gaining the maximum possible number of learners of GFL' (Ammon & Charlston, 2019, p. 513) by controlling cultural influence (or linguistic patterns for ELP) not to defend its country's own language from outside influence, but instead as an instigator of influence over other countries by pushing their language and culture outward, as projected via mediating organisations. Ammon and Charlston (2019, p. 527) mention Deutsche Welle, among Goethe-Institut and Alexander von Humboldt Foundation, as one of the most important mediating organisations for German ECP. Mediating organisations have the legal form of private organisations, such as associations and foundations, however they are subject to government framework conditions and largely rely on government finance. One essential feature is their ability to 'mediate or disseminate the culture and language of their own country to the outside world' (Ammon & Charlston, 2019, p. 527). These organisations came about for the purpose of re-founding the German Foreign office and rebranding Germany post WWII, continuing through DDR and BRG divide, German reunification and to present. German Foreign Minister Willy Brandt (1966–1969) stating that "'external cultural policy was the third column of German foreign policy", alongside security and external economic policy' (Ammon & Charlston, 2019, p. 520). Ammon and Charlston (2019) demonstrate the connection between ECP and Nye's (1999, 2004) Soft power as 'an attempt to influence other countries via cultural activities in addition or instead of economic or military pressure' (Ammon & Charlston, 2019, p. 520), in which they mention DW's 'Jojo' telenovela as an example of a provision of German language courses that contribute to the global promotion of German (Ammon & Charlston, 2019, p. 520). Over the past few decades, however, ECP has been increasingly applied via modern digital technologies that utilise mass media, affecting the state of the global language ecology, as discussed in Chapter 2.4. Media trends. This is due to the ease and opportunity of, and accessibility to communication made possible via the internet. ELP is often funded by governmental institutions by creating projects and initiatives, such as education programmes and language courses, to provide learners a platform to learn the target language. ELP must make use of promotional and motivational aspects in order to function effectively. These aspects influence peoples' desire for acquisition of a foreign

language, otherwise known as L2 motivation. Described by Paris and Turner (1994) as ‘the engine of learning’ (Paris & Turner, 1994, p. 217), the term motivation refers to the psychological process that affects the initiation, direction, intensity, and duration of certain behaviour’ (Gagić, et al. 2019, pp. 633-639). As Gardner (2001) points out, L2 motivation derives from the factors relating to the socio-political, cultural, economic aspects, as well as the status and values of the language’s nation; as defined through his concepts of integrative and instrumental orientations of motivation. Integrative motivation is defined as ‘A sincere and personal interest in the people and culture represented by the other language group’ (Crookes & Schmidt, 1991, pp. 471-472). Instrumental motivation concerns the desire to learn due to hierarchical factors as defined by ‘pertain[ing] to the potential pragmatic gains of L2 proficiency, such as to get a better job or to pass a required examination’ (Lin & Warschauer, 2011, p. 59). The effectiveness of motivation has been researched various studies (Bower, 2013, p. 6; Harnett, 2016, p. 9), where integrative motivational attributes are more likely to form individuals’ interests around topics, and individuals who are ‘instrumentally motivated are more likely to undertake challenging activities’ It therefore appears that there is a need for a combination of attractive elements of both learner motivation orientations toward a language education programme. Coined by Robert Heyman in 1973, the compound term ‘Edutainment’, marrying the words ‘education’ and ‘entertainment, had already been given relatedness, as McLuhan (2014), a sociologist of communication, ‘prophesied edutainment as a form of communication’ [saying that] education must be playful and entertainment must concurrently be educational’ (McLuhan & Fiore, 2014, pp.13-14). Culture is an important aspect of ELP as ‘language is a unique expression of the human experience of the world’, and that, a loss of language means ‘less evidence for understanding patterns in the structure and function of human language, human prehistory, and the maintenance of the world’s diverse ecosystems’ (UNESCO, 2003, p. 2). Languages not only allow us to operate in the world, but also showcase our identity, as Amery in 2003 puts it: ‘Language and culture are, of course, inseparable’ (Tsunoda, 2004, p. 173; see Flores Farfán, 2008, p. 169). This is where language is defined by ‘tradition, culture and lifestyle such as singing, dancing, art, handcraft, and literature, education, commerce, [and] politics’ (Graddol, 2004, p. 1).

Shimf (2017) independently focused on DW as a language education website, applying Hoven's (1997) understanding of language education software asserting that:

'public broadcaster's web-sites like Deutsche Welle – Deutsch Lernen, have been constantly struggling with the same question: how to create an effective environment for a learner, when computer is a machine, while language is an essentially human means of communication. [...] In short, putting national language items into a real context makes language learning more meaningful and culturally valid' (Shimf, 2017, pp. 27-28)

This understanding suggests that DW must social affordances to users applying real contexts and build communities in order to sustain effective L2 motivation. In an AA publication, Heiko Maas, Federal Minister for German Foreign Affairs, demonstrates how DW use real contexts and social communication with the learner for effective language promotion:

Über Deutschförderung können wir durch Dialog Zusammenarbeit und Austausch unsere Werte vermitteln - Heiko Maas [On the topic of German language promotion, we can convey our values through dialogue, cooperation and exchange] (Auswärtiges Amt, 2020 p. 3).

Maas signifies therefore, that dialogue, cooperation and exchange through German government policy and programmes, such as language learning classes and online presence, portray values of modern Germany and identity through the notion of Germanness. This directly supports the aforementioned external factors for language and culture promotion. The following AA publication demonstrates the success of this, further supporting the effectiveness of German soft power, and the optimism around its impact, as Maas puts it:

Die Datenerhebung 2020 zeigt deutlich: In vielen Ländern erfreut sich die deutsche Sprache nach wie vor einer hohen Beliebtheit' - Heiko Maas [The 2020 data collection clearly shows that the German language is very popular in many countries like it used to be] (Auswärtiges Amt, 2020, p. 3).

As mentioned above, language, can itself produce learning incentive, however this is much less likely, and certainly less practical, such as learning Latin or other dead languages. There are many factors that influence an audience's motivation to learn German and become more interested in German identity, however the representation of these aspects of the German nation is only as positive as the media provided to support this. Here, German ELP through L2 motivation is also further contorted by the advent of technological progressions in communication opportunity.

## 2. 4 Trends in digital media

Up until the 1900s, information retrieval and long-distance communication within rural life was bound by technological progression, enabling the ease and the relative global affordability of mobility. This developed from leisure travel as a privilege, that was largely confined to wealthier classes of society (Jayapalan, 2001), toward an emergence for leisure travel rising among middle class society that was largely influenced by the industrial revolution in the UK (Singh, 2008, p. 189). Beginning with print media in the late 15<sup>th</sup> century, mass media established a new form of social connectivity phenomenon. 'Mass media' has supported global communication of information and knowledge through OOH ('Out of home' ca. 4200 BC) Print (ca. 1500 AD) Broadcast (radio ca. 1900 AD, motion pictures and film ca. 1800 AD and TV ca. 1950 AD). Mass media is media that can reach a large audience via mass communication. Modern technological advancement has conceived digital media platforms (Internet ca. 1990 AD and Mobile phones ca. 2000 AD) which has brought the emergence of digitised multimedia. This has further influenced consumption patterns of modes of media. This has therefore also affected the traditional platforms of mass media. Even since the primal forms of media, mass media has had the power to influence our opinions, understanding and values on a large scale. Today, with the likes of digital media, individuals, organisations and governments alike are more equipped than ever before to spread information, opinion or fact, on a particular theme or topic, exerting their voice to assert understanding, incite change and align values. Good impressions and positive reputations can be effectively broadcast and presented through media. Most recently, digital and social media (ca. late 1900 AD) have become the new norm of human society; through internet capabilities, access to communication worldwide has further increased and provides the ability of instantaneous publication and revival of information. This is where digital media can transmit data immediately in time and to all spaces, speeding up and improving communication, providing easier access to knowledge and understanding and building up values formed from opinions and experiences of others. However, this isn't without its flaws; information is susceptible to manipulation, hoax, lobbying, bias, or unintentional/ deliberate misinterpretation which can lead to divisive, inaccurate, inappropriate, misleading and sometimes harmful understanding. Misuse of information demonstrates the importance for the reliability and verification of information. This is an understanding which will most likely have a negative impact, leaving a

bad impression on the society and the entity it is directed towards, example of this are false advertising and war-time propaganda. It is therefore imperative that the German government apply media effectively to support the liberal democratic ideology. Mass media has manifested significant influence over future learners of languages through e-learning web pages. Ally (2005) defines e-learning or online learning as ‘the use of the internet to access materials; to interact with the content, instructor, and other learners; and to obtain support during the learning process, in order to acquire knowledge, to construct personal meaning, and to grow from the learning experience’ (Aupress.ca, 2009, p. 17; Ally, 2005).

**QD3** Could you tell me to what extent you...?  
 (% - EU - AT LEAST ONCE A WEEK)

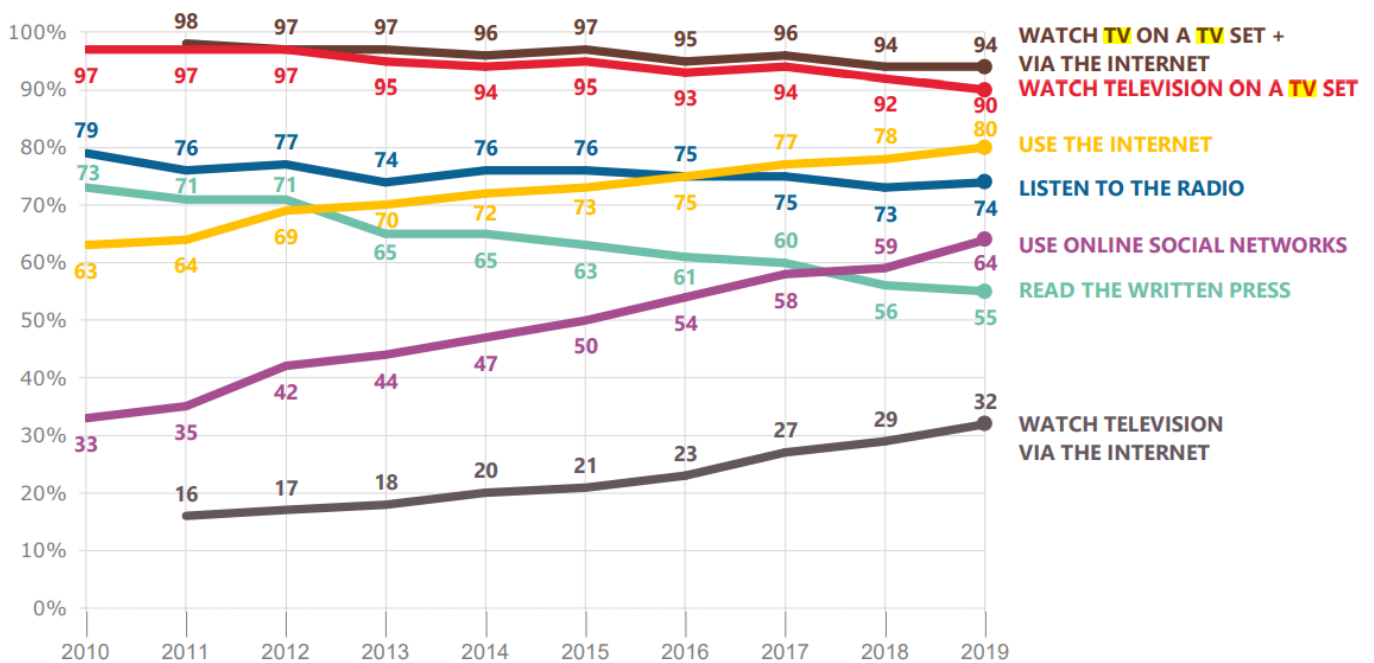


Figure 5. Weekly consumption of media in the EU. European Commission (2019) p. 6

The trends of media use in the 21<sup>st</sup> century continue to change. Between the years 2010 and 2019, EU citizens consumed media increasingly more frequently via digital modes and internet platforms compared to via traditional modes (Figure 5). Furthermore, the way people tend to consume media is changing, from longer to shorter sessions, otherwise described through the analogy ‘snacking’. ‘Snacking’ is where users tend to consume internet media in shorter sessions, but with an increased number of them, described by Dholakia, et. al. as ‘staccato’ over ‘legato’ (Dholakia, Reyes and Bonoff, 2014).

‘A perhaps more surprising insight is that shorter news sessions can indicate not the lack but the presence of interest or engagement’ (Kormelink & Meijer, 2020, p. 8).

Kormelink and Meijer (2020) explain that this 'staccato' form of media consumption is a result of the efficiency of users to scan and filter the news information based on its relevancy and quality, thus demonstrating their active engagement. Bucy, Gantz and Wang (2014) suggest that the reasons for these trends in internet and digital media stem from the provision of user control, low cost and high accessibility of the platforms. In addition to this, mobile phones in particular present exceptional user-orientated provisions, with the user able to decide where and when to consume content (Bucy, Gantz & Wang, 2014). Alternate sources support the trends on digital media (see Datareport, 2021, p. 21). A publication from the AA also reports on 'the trend toward the digital' stating:

Die Verwendung von Online-Kursen zum Zweck der persönlichen Weiterbildung steigt seit Jahren kontinuierlich an [the use of online courses for the purpose of further education still continue to increase year on year] (Auswärtiges Amt, 2020, p. 8).

This supports the notion that online digital media is being used at an increased rate for German ELP, targeting L2 motivation to do this. 'For international broadcasters like Deutsche Welle ... it has been an advantage, to develop their international presence by multimedia use and their national agenda setting' (Shimf, 2017, p. 10) Multimedia is the use of various forms of expressive or communicative media, such as using a combination of video, audio, images and text to relay information or entertain, best exemplified through the web and via digital media devices. This point is reinforced by DW in their 2018 Strategic plan, intended for stakeholders and collaborators of DW:

'Media markets around the globe are changing at a rapid pace. The target groups in many of DW's target markets are already mainly using digital programs to gain their information – and this trend is continuing. [...] DW and the DW Akademie are placing increased importance on digital programs because of these changes in media usage' (Deutsche Welle, 2018a, p. 6).

Furthermore, with regard to user demographics, it was found that 16–24-year-olds spend more time on the social media than any other age range (Datareport 2021, p. 91). Interestingly, regarding the use of foreign language, the European Commission's Special Eurobarometer found that 15–24-year-olds, particularly when compared with those aged 55+, use foreign languages on the internet the most out of any other demographic: (50% vs. 19% respectively); studying languages (41% vs. 4%); and studying something else (21% vs. 4%) (European Commission, 2012b, pp. 52-54). The digital devices users consume internet media

on is predominantly via mobile formats (Molyneux, 2017, p. 15). In the past ten years, Video on Demand (VOD) Trends within the market EU28 has multiplied by a factor of 30 (Figure 6). The increase in snappy media consumption, preferably in the form of video content, describes the extent to which users want direct and instantaneous access of information, best done through online media. Furthermore, Ofcom’s Revealing Reality publication found that:

‘online news was synonymous with news on their smartphone. Around three-quarters of the sample accessed online news primarily through smartphone devices’ (Ofcom, 2017, p. 5)

- ▶ **VOD consumer revenues** were **multiplied by a factor of 30** over a 10 year period in EU28, to an estimated **EUR 11,6 billion**.
- ▶ The compound annual growth rate (CAGR) of the VOD market was 40% over this period but with stark differences – SVOD’s CAGR of 95% versus TVOD’s retail of 27% and TVOD’s rental of 12%.
- ▶ Since 2013, **SVOD has become the main revenue growth driver** on the VOD market and the past 2 years also the main growth driver of the EU28 audiovisual market.
- ▶ This growth is due **to many factors and changes on the demand and supply side**, enabled by over-the-top video distribution, increased broadband penetration and digitisation of content.

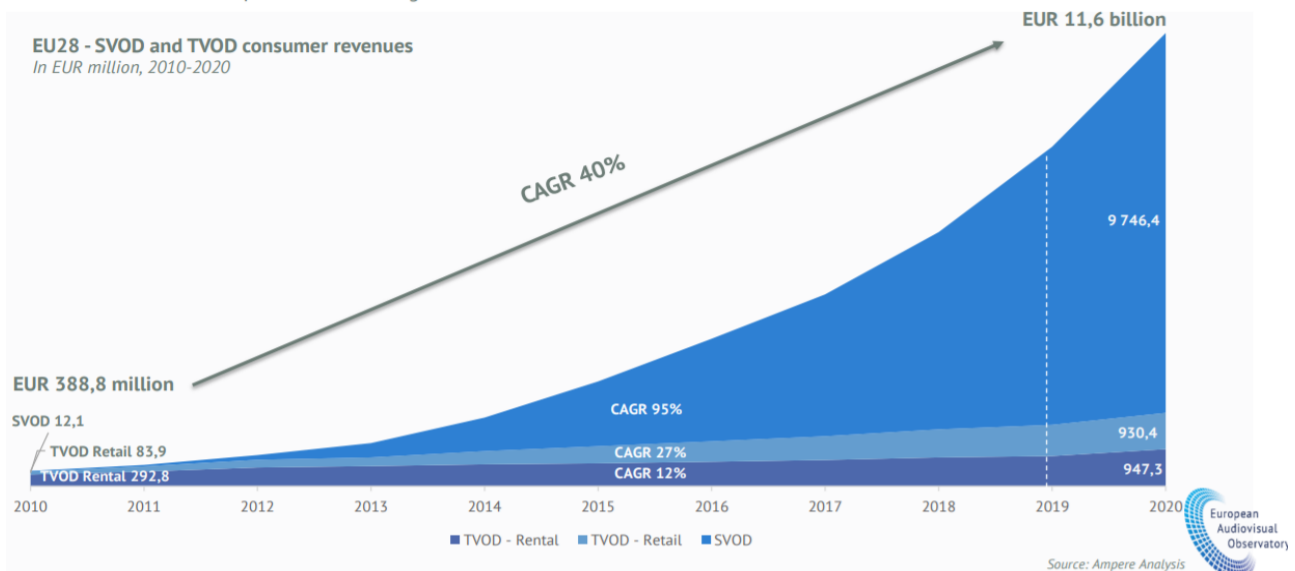


Figure 6. EU28 SVOD consumer revenues 2010-2020. Grece (2021) p. 7

This is further correlated with country development and media usage: ‘this may be especially relevant in developing countries, where mobile is the primary means of internet access’ (Molyneux, 2017, p. 12). Considering the research toward the modern trends of media consumption, it is therefore understood that DW must adapt and redirect resources toward digital media in order to meet the needs and expectation of their audiences and compete against other language institutions within the changing market.



## **Chapter 3. Methodology**

### **3. 1 Research topics**

The research focuses on two core topics:

(A) The impact of website design choices on user experience and its relation to L2 motivation.

(B) The representation of modern Germany within the production's application of national soft power and its influence on L2 motivation.

The two topics are selected because they enable answers to the questions. The first topic (A) applies webpage design analysis and interactivity analysis towards DW's webpage by deciphering its web content better understand its effect on user experience and its impact on L2 motivation. The second topic (B) studies the strategic decisions by DW towards achieving their goal for L2 motivation. This applies the fiction analysis through narrative elements in order to reveal the design choices made toward the purpose of projection of soft power for L2 motivation. The methodology of how I applied the webpage design analysis, interactivity analysis, and fiction analysis is explained in detail in Chapter 3. 5 Tools for analysis.

### **3. 2 Methodological Approach**

Multimodality is the use of semiotic pluralisms through alternative means of discourse and is used to refer to a methodological application attending 'to the full repertoire of resources that people use to communicate and represent phenomena and experiences including speech, sound, gesture, gaze, body posture and movement, writing, image and so on' (Norris & Maier, 2014, p. 127). It is focused on meaning-making and semiotic communicative sources and their effects. Critical multimodal discourse analysis (CMDA) is an analysis of discourse of the multimodal aspects taken to a critical thinking level, whereby the legitimacy of the evidence is scrutinized, by means of purpose, characteristics, types and influence. CMDAs with a focus on webpage design typically apply theoretical analysis toward texts, imagery, and navigation to establish the semiotics (meaning making material) of web content that comprise a website. Approaching the analysis by this method has allowed for deeper understanding of the function and purpose of the web content within website media. This has helped in answering questions regarding the design choices of the webpage designers and their effect

on the user towards a desired outcome. As it is assumed that DW's webpage strategy is to provide access to German language learning by means of website media for the purpose of L2 motivation, the dissertations' analysis has been designed to reflect this. This is achieved by considering the aesthetic and functional aspects, combined with the video production as presented through DW's website media in order to better understand the decisions made that support user's L2 motivation. I analysed their strategy against how the page affords certain functionalities, which influences the experience of the user. In order to answer the dissertation's main questions and to test the hypothesis, the data I needed was obtained through analysis of DW's language education programme via application of the three analytical frameworks. Here, the webpage for the telenovela-style production and selected episodes were reviewed to provide a qualitative analysis of how one major governmental organisation handles ELP through L2 motivation. The methodological approach to the research features qualitative methods of data analysis by focusing critically on multimodal aspects of a webpage. This applies user-design theory to a practical example in order to better understand the user interface and content design choices for L2 motivation.

### **3. 3 Qualitative analysis**

It is imperative to acknowledge that it is impossible for the researcher to investigate and write with full impartiality, which may alter the outcome of the following elements of the project: the research process; selection of material and emphasis; the focus on research data and sources; the analysis of the data and its codification; the expected, sought-after patterns; and the final evaluation and conclusion. Impartiality is affected by exterior influences, unconscious assumptions and lived experience and so, in order to respond to and reflect these exterior influences, I have elected the analysis perspective to revolve around my own position on the topic. As a learner of the German language, and with an interest in German culture, I am a potential user of the DW website. Therefore, it is important to me that the DW website allows users with interest and/or understanding of German language and culture to be further incentivised and educated on German discourse. DW states that, alongside the aim of providing liberal broadcasting that promotes equality, freedom of speech and justice, they also maintain the aim of promoting and proliferating the use of and interaction with the German language and culture (Deutsche Welle, 2018a, p. 12; p. 14). This dissertation is not

about the benefits of this, of which there are many, but instead about the response to it, and how DW acts on and makes use of success factors for language and culture promotion within their website media, supporting their statement. The stance of the dissertation was written from the perspective of my own understanding and interpretation of the research and analysis data with regard to the effects that webpage design theory has on individuals' experience when learning a foreign language. This is further realised by applying analytical frameworks for conducting CMDA to webpages and their production. An analysis of DW's webpage highlighted its approach and strategy to its goal of German L2 motivation, supporting the evaluation of the impact and effectiveness of the established parameters that enable this.

### **3. 4 Justification of research selection and source of data**

The research studied the selected elements of webpage design that contribute toward the aesthetics and content of the production it promotes. On the broader topic of L2 motivation, I selected 'digital media' out of the five forms of mass media (digital media, OOH, Broadcast, Social, Print) as this represents the fastest growing and today's preferred form of consumed media around the globe. Furthermore, of the various forms of digital media, website media was chosen due to the provision of user control, the low cost and high accessibility of the platforms (Bucy, Gantz, & Wang, 2014). Although there are multiple platforms to view DW's website (via PC desktop, phone, tablet, TV channel, Twitter and Facebook), website media via the PC desktop platform was selected due to the quantity and quality of page and potential for analysis. Moeller states that DW's PC desktop devices are mostly used for the consumption of webpage material (Bley 2015), supporting the selection of analysis source. The analysis of the language programme via the mobile platform is brought up throughout the analysis, however, this was for comparison and was not the centre focus. The mobile version of the webpage provides users with a simplified experience for viewing, which although in-line with the trends of modern mass media consumption, does not provide sufficient analysis when compared to the PC desktop version which presents multiple texts, images, styles, layouts and various forms of interactivity afforded to the user. This dissertation is centred around German as the target language because of my undergraduate studies, and personal interest of German culture and language. Interestingly, language speaker data over

the past few decades has recorded a fall in the number of speakers/ learners of the German language. (Ammon & Charlston, 2019 p. 455). This places further importance on this dissertation and field of research, due to the desire for a nation to maintain and increase its relevancy in a global society (see literature review on soft power and German language). DW is one of many German government agencies (see Chapter 1. 2; 2. 3) that provide free German language education materials and represent the nation of Germany via digital media. DW's language education programme is focused around video production using website media, making this unique and relevant (see literature review on media trends). They were selected due to the organisation's set of priorities and intended audience. These set of priorities include the promotion of the German language, its specific selection of target audience and the ease of access to the webpage content. This is confirmed within the DW's supporting documents (Deutsche Welle, 2018a; The DW Act, 1997). Furthermore, the promotion of the German language and culture is a secondary venture for the DW, where the website media focuses mainly on news related content. I chose DW as an exemplary website that redirects the attention of its users from casual news consumption toward learning German via entertainment/ educational material. This demonstrated a clear example of developing L2 motivation as the users on the website are being enticed into learning the German language. The Goethe Institute on the other hand, is a more obvious example of an organisation that focuses on German language education, applying more direct language learning techniques (see Chapter 4. 4. 2 Webpage offerings), but its users on their website already have their reason being on it - to learn German. Therefore, the Goethe Institute is not attracting users who didn't already have an interest in the German culture and intent on learning the language. DW's approach is opportunistic as it grabs the attention of users who may have an interest in German language and culture, thus using its platform for German language motivation. As DW is primarily intended as a source of news, users are encouraged to explore supplementary offerings of the website and the 'Learn German' tab entices users to do as the tab suggests. Of the many productions and educational activities afforded by DW on their website, I chose 'Jojo sucht das Glück' or the 'Jojo' production because the style of the 'Jojo' video production appeared most interesting to me as a learner of the German language. The visual representation of the production has distinct resemblance to its narrative and the themes and characters are well defined and developed giving a positive impression and

effectively grabs the audience attention. In 2015 André Moeller states that the telenovela is popular with GFL learners, he states:

Absoluter Publikumsliebbling ist aber auch „Jojo sucht das Glück“, unsere Telenovela für Deutschlerner. [An absolute public favourite is "Jojo sucht das Glück", our telenovela for learners of German] (Bley 2015).

The popularity of the production, in combination with its design gives me further interest in it, ask why it is appealing to audiences as Moeller suggests. The production is considered as the data source for the fiction analysis, featuring shorter video clips for its episodes, make for casual viewing to present its narrative. This suggests that DW's strategy considers user consumption trends of digital media, where users prefer shorter exposure to material (Molyneux, 2017).

### **3. 5 Tools for analysis**

I have selected three analytical frameworks (Garrett, 2011; Adami, 2015; Ringo & Kashyap's 2021) to applied toward the webpage design, interactivity and fiction analysis of the webpage and its production.

#### **3. 5. 1 Webpage design analysis – Garrett's (2011) Elements of User Experience**

I apply Garretts's (2011) Elements of User Experience in order to achieve a coherent and comprehensive break down of the composition of a webpage. Garrett's (2011) framework is used to explain the workings of and design considerations towards successful user-orientated webpage, much like a guide to successful webpage design. However, as I am analysing a completed webpage, rather than using it as a tool to design it, I will be using Garrett's (2011) framework as a tool for analysis. Garrett's (2011) Elements of User Experience places design elements of a website into a hierarchy of 'five planes' by dividing them up into five separate parts, where each part represents an individual process and its design choice that contributes to the overall website composition: Surface; Skeleton; Structure; Scope; Strategy (Figure 7).

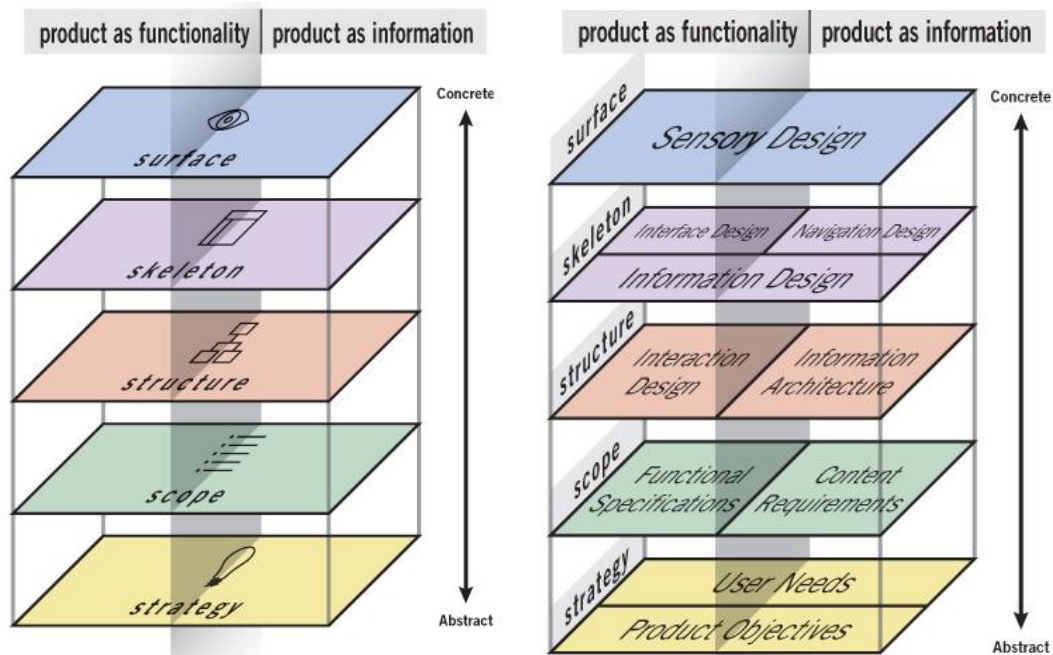


Figure 7. Garrett's Five Planes of website design. Garrett, (2011) pp. 30-31

Starting at the top, the surface plane is the visual, 'concrete' artefacts of the webpage. This studies the sensory design, which are the aspects of the webpage that the users will notice first, such as the layouts, colours, typography. The next layer up is the skeleton plane, which refines the intangible structure plane below making it concrete by identifying the interface, navigation and information design such as the layout and hierarchy of importance of the items. After this comes the structure plane, which develops the conceptual aspects of the page, as defined by the scope plane below this one. This considers the interaction design, information architecture, and the information as relayed through use of language. Below this is the scope plane, which is purely abstract, as it draws from the strategy plane below it, conceptualising the means of the strategy plane. The scope plane defines the functional specification and content requirements for the webpage, considering the focus: the designer's objectives, web content and user operation. The final plane is the strategy plane. This highlights and calls to attention the design intent and motives of the creators of the page. It considers the questions around what the designers want to accomplish for the organisation, and what they want to accomplish for their users. By analysing DW's webpage through Garrett's (2011) Elements of User Experience, design elements are juxtaposed against the mission statement and written goals of DW in order to analyse the harmony between the two and establish contrast and comparison of designer intent and the end result of their webpage.

### **3. 5. 2 Interactivity analysis – Adami’s Social Semiotic Framework for The Multimodal Analysis of Website Interactivity**

Adami’s (2015) framework is used for the multimodal analysis of the aesthetics and functionality of interactivity. This is achieved by practically applying theoretical understanding of semiotic and action-based meaning of webpage interactivity to reveal the effects of the visual aesthetics and (acted upon) interface functionally on the user’s experience when using a webpage. Digital media with user input possibility has multimodal elements (as express through its use of multimedia) which complicate interface operation and so a clear, consistent and guided interface allows the user to understand how to interpret the meaning of semiotic elements and how to operate them based on this. Adami’s (2015) framework thus provides a unified account of the characteristic meanings of interactive sites/signs for its ‘text’s aesthetics of interactivity – as visually communicated before it is activated, performed and experienced – and its functionality, in the configuration of interactive possibilities offered by a page’ (Adami, 2015 p.133). As illustrated by Figure 8 on the following page, the framework applies Halliday’s (1978) three metafunctions which extracts the interactive meaning of text (and often visual) configuration within the interactive sites/signs and maps these onto the two-fold nature and two-dimensional functioning. ‘Language is used to perform three different functions: (1) to say something about the world, an Ideational function; (2) to say something about those involved in the communicative event, an Interpersonal function; and (3) to say something about the text, a Textual function’ (Adami, E. 2015 p. 141). Within the context of webpages, the ideational, interpersonal, and textual function are used to categorise page content which consolidates understanding by identifying what the page says about itself, how the page addresses the user, and what items are of particular importance. The two-dimensional functions of interactive sites/signs are stated by Adami (2015) as syntagmatic and paradigmatic. Semiotically, syntagmatic analysis studies how the elements make meaning through combination of syntagm of an item or a text. Paradigmatic analysis is the study of mutually exclusive choices (changed meaning) which permit optional realizations that focus on how the interactive sites/sign functions through selection. Interactive sites/signs function ‘syntagmatically, through meaning making in combination with other elements within a syntagm of the text displayed on the screen. Paradigmatically, it functions through selection, thus enabling the actualization of one of a range of possible textual realizations, or

Dimensions	Ideational function	Interpersonal function	Textual function	Interactive value
Syntagmatic (within the page)	What it is: – form/ meaning (representation of the world)	What it says about: – authors – users	How/where in the page: – salience – information structure	Aesthetics of interactivity
Paradigmatic (optional realization)	Which action Which effect Where	Directionality/ power Who towards whom: – author/users/ others	Before–after Given–new	Functionalities of interactivity

Figure 8. Adami's Social Semiotic Framework for the Multimodal Analysis of Website Interactivity. Adami (2015) p. 142

paths' (Adami, E. 2015 p.141). 'On the syntagmatic plane, the ideational meaning of an interactive site/sign corresponds to what its form represents about the world; on the paradigmatic plane, it corresponds to the action activating it and the effect it produces. The interpersonal meaning concerns syntagmatically the ways in which the site/sign addresses the user and which kinds of expectations it raises; paradigmatically it concerns who it is intended for and with which directionality. Adami applies her framework toward two websites: wine blog Spittoon. She was able to interpret the web content of the webpage into useful data. Through the ideational function, the analysis found the webpage displayed a variety of realisations and was dense with interactive site/ signs. Through the interpersonal function, the analysis found that users could only access texts, not transfer or provide their own, strongly limiting the user's perception of interactivity. The directionality of the webpage found to be 'centred towards the blogger, with a high degree of recursiveness and significant self-referencing' and configures a closed structure because of this (Adami, 2015, p. 146). Directionality is used to describe the way that web content, particularly through visual and functional signage, conveys information and meaning of the page's orientation and direction with regard to the user. The textual function maps, syntagmatically, the positioning of the interactive site/sign within the page thus accounting for the informational value and salience of its ideational and interpersonal meanings in their relation with the other elements on the



page; paradigmatically, it maps the site/ sign ideational and interpersonal meanings in a before–after perspective, i.e., the meaning made through the relation between the text where the site/sign appears (as Given) and the text as changed after the site/sign is activated (as New). The textual function of Adami’s (2015) analysis of Spittoon found good use of directionality design where the webpage had high salience due to the location (at eye level) and colours palette. There was an asymmetry of power toward the author/ blogger as the user cannot provide or transfer text. I intend to apply Adami’s (2015) social semiotic framework towards the ‘Jojo’ webpage, studying the mannerisms she deployed throughout her work for my own, in order to support the authenticity of the framework intended application.

### **3. 5. 3 Fiction analysis – ‘Jojo’ Production content analysis**

Ringo and Kashyap’s (2021) composition of literary elements supported the analysis of the ‘Jojo’ production through defining the aspects of a narrative that have impact on the audiences. Ringo and Kashyap (2021) analyse fiction by identifying the major elements of literature composition through: setting; characterisation; plot and structure; narrator and point of view; conflict; theme; and style (Ringo & Kashyap, 2021, pp. 178-179). These are elements within fiction narratives that are also considered by alternate analysis methodologies (see Vanier College, 2019; Patea, 2012). Although there are many aspects around literature, narration and short story analysis, I have selected the following elements for the fiction analysis around the production design: characterisation; theme; interpretation; setting; and personal criticism from the user experience. I chose to apply these major elements of literature analysis where appropriate as I believed these to provide the most comprehensive means of analysis toward the user experience and design choices around the production. Firstly, character analysis gives background to the role of characters within the production, describing their attributes and relations to each other. The composition also details the character profiling within the production by their development and the connection with audience representation. The next aspect focused on interpreting the themes of the production comprising the projection of images of Germany, integration and success in Germany and the major themes of: Friendship and Fallouts; Trust/ Betrayal; Love/ Romance; Language; and Acculturation. Here, I analysed the intent of DW decisions around

representation of life in modern Germany. This analyses the influence that the themes, characters, their interaction and the narrative have toward the positive representation of Germany. DW's projection of life in Germany is discussed through imagery and narrative, influencing the audience's desire to study, work, and live in Germany. Lastly, production criticisms consider user experience by applying my own account and perspective on the production's design in order to better understand the authenticity, quality and effectiveness for being a viable learning aid. This considered the impact of sound design and music; acting; and script of the production. This selection of production elements supported the fiction analysis because they represent the strategy of DW and their effect on GFL motivation. Furthermore, these provided understanding of the production's content and its wider significance with regard to the target audience and educational factors and the undertone of the correlation between German language ability and being successful/ happy that DW allude to throughout the production. To summarise, the production fiction analysis allowed me to observe representations of 'Jojo' and wider themes within the context of webpage design elements to see if they align with DW's original intention for their education programme.

### **3. 6 Analysis Design**

This methodology was designed to provide a new perspective on webpage analysis through the combined multimodal elements around visual, functional and narrative influence. I chose the above-mentioned methods of analysis as I believe these provide comprehensive observation of the decisions around the design of webpage programme on how a Government-backed agency deals with the task of ELP through L2 motivation and education. There are challenges when using Garrett's (2011) five plane framework and Adami's (2015) social semiotic framework within the same study. Although Garrett's (2011) five plane framework is intended for web designers as a guide for creating a website, and Adami's (2015) social semiotic framework focuses on the design implications on the user, there is overlap and cross-over of analysis material, most prominent when considering Garrett's (2011) more visually dependant planes; the surface, skeleton and structure planes. Similar results using different analyses reinforces the understanding of the particular effect and demonstrates the usefulness of having multiple perspectives when considering the same source material. Similar results from the two analysis frameworks provides two different perspectives on the

webpage, one from the position of the web designers, using Garrett's (2011) analysis framework, and the other from the position of the users, using Adami's (2015) analysis framework. This strengthens the analysis by providing it with a rounded understanding of the webpage by affirming the connection between two different perspectives on the web content; the design intent of DW, and the effects and implications this has on the user. My approach to the analysis attempts to cover broad aspects of webpage design, however this must exclude some elements within the chosen analysis frameworks due to the relevance, and the limitations. Furthermore, analysis of the source material was limited by difficulties in obtaining published governmental and organisational data. This dissertation contributes further toward the field of research on ELP through L2 motivation, website media design and soft power and is designed in a way that encourages the further analysis of the relation between these. Through applying a multimodal approach to webpage analysis, the combination of the selected analytical framework reinforces understanding. Furthermore, visual representations of production characters, their developments and narrative themes are showcased through the web content, reinforcing the genre of the show. This highlights the importance of synergy between the three analyses and the need for a variety of perspectives.

## Chapter 4. Webpage design analysis – (Garrett, 2011)

This section studies the webpage of DW's 'Jojo' programme (Figure 9), covering the visual aesthetics and webpage composition by applying Garrett's (2011) Elements of User Experience.



Figure 9. DW's 'Jojo sucht das Glück' webpage

## 4. 1 Surface Plane

I begin with the Surface Plane, highlighting the design choices that are visual and affect the semiotic value of the setting on the user.

### 4. 1. 1 Colour palettes

Garrett identifies colour as a useful tool in creating meaning on a page. Colours are used to create page mood, direct the attention of the user through use of contrast and when done well, can be heavily associated with brand identity. ‘Color is one of the most effective ways to communicate brand identity’. (Garrett, 2011, p. 88; Grimes & Doole, 1998). On the ‘Jojo’ webpage, the DW logo and DW navigation zones feature blue as a reoccurring theme colour. And this recurring use of the colour throughout the website creates recognition of DW. By taking a reference of the colour palette of DW’s ‘Jojo’ webpage, the analysis of the colour choice is made clearer. Focusing on the major colours of the webpage (excluding images), DW employ eight major colours within their colour palette for the production webpage: navy blue; azure blue; white; grey; purple; violet; pink; and black (Figure 10). ‘The core brand colors are usually part of a broader color palette used in all of the company’s materials’ (Garrett, 2011 p. 88). Similarly, webpages on an isolated topic apply a unique theme colour, such as the ‘Jojo’ webpage applying purple and pink tones. Use of standard shades; black, white and grey, emphasize contrast between, improve readability of and divide page segments into foreground items. I focus my attention toward the blue theme of DW and the pink/purple toned theme of the ‘Jojo’ branding.



Figure 10. Colour palettes of the ‘Jojo’

‘The core brand colors are usually part of a broader color palette used in all of the company’s materials’ (Garrett, 2011 p. 88). Similarly, webpages on an isolated topic apply a unique theme colour, such as the ‘Jojo’ webpage applying purple and pink tones. Use of standard shades; black, white and grey, emphasize contrast between, improve readability of and divide page segments into foreground items. I focus my attention toward the blue theme of DW and the pink/purple toned theme of the ‘Jojo’ branding.

Blue is the common theme throughout DW's website media and the shade is between that of azure, ultramarine, dodger and vivid cerulean, depending on monitor settings. The consistent blue theme is used for the website's navigation zones, which not only defines the colour consistency for user navigation, but also helps to build brand familiarity which is especially important for DW, a source of news, they need to convey responsibility and reliability through their branding. Blue is 'non-threatening and is a color of trust and dependability' (Paul, 2002 cited in Okan et al. 2011, p. 44) and in the explicit context of news websites, it is emotionally associated with peace, stability, and unity (Madden & Hewett & Roth, 2000). DW have chosen the theme colour to represent trust and security for users of the platform and this gives the impression of positive working conduct of the institution. Currently, blue is a popular, safe choice for website design, being 'considered one of the most demanding colors for web designers' (Colorpsychology, 2021). Many of the world's most successful websites and online digital media heavily incorporate a blue theme colour into their visual designs and brand identity, such as Facebook, Twitter, Foursquare, Visa, Intel, and Oral-B. These companies want to give off the sense of technology, cleanliness, power and authority, but also reliability, responsibility and safety. DW is no exception and this supports the organisation in creating brand attraction, repeated consumer usage and soft power for the company.

#### 4. 1. 2 Interpretation of genre through colour



Figure 11. Webpage banner of 'Jojo' production

The use of bright pink and purple tones, making up the 'Jojo' production banner (Figure 11), uses this theme colour to give the impression that production is focused toward passion, romance and love. This is further supported by the love heart symbol (Figure 13) and Jojo's clothing (figure 12, as later discussed in detail in Chapter 6. 1. 3). Not only do these instances inform the user on their orientation within the website, affirming that they are on the 'Jojo' webpage, which guides them and thus improves the user experience, but the use of colour tells the user about the production's genre, that the series is in the style of a telenovela.



Figure 12. Season 3 of 'Jojo' production

DW's choice of colour for 'Jojo' theme is a direct indicator of the genre of production. Purple is a derivative of pink with blue notes and has a similar contextual interpretation. Focusing on the use of pink, in the logo and banner; the psychological construct that the colour pink is to be perceived as a feminine colour, or that the colour has feminine connotations is an understanding that has come about only in recent history. Post WWII, the colour pink was heavily influenced by marketing campaigns and social actors such as Mamie Eisenhower in 1953 (Nexusnewspaper, 2021) and 1957's Funny Face singing 'Banish the Black, burn the blue' which to the is day, has created the mindset that the colour is to be associated with women and girls. On first glance, the 'Jojo' production is likely to be intended for an audience of more feminine identity with authoritative characteristics and an interest in intense romance. However, the type of pink used is brighter in colour, where the increased visibility and strength of hue represents energetic and agentive symbolism. The social connotation of the colour indexes a different type of romance and femininity, especially when paired with black as seen in the logo (Figure 13) which gives a sense of transgression, demanding of attention and authority.

Real-world application of this kind of pink has been used to represent the lgbtq+ community, demonstrating the ideals that the colour represents. However, given the use of bright pink, and the context of the production, the interpretation of genre through the colour and intended audience is not merely feminine issues, traditional romance, intended for women, but a more passionate, dominant form of romance, with a stronger sense of assertion, authority, and transgression, which is more typically associated with individuals of



Figure 13. Logo of 'Jojo' production

youthful and rebellious, and determined characteristics. The use of pink and purple is further discussed in Chapter 6. 1. 3. Illustrated in Figure 40 and figure 41. where correlation between the progression of Jojo's success and the genre of her clothing, the telenovela logo/ and banner is made. DW's choice of colour supports the user experience on the webpage, serving not only affirm their orientation on the website but also by attracting target audiences through broader representation and visual representation of the narrative elements. The banner and logo therefore contribute toward the user experience through the connection made between webpage and the production. This is achieved through the use of colour and this strengthens the identity of the branding and expectation of the audience. The consistent use of theme colour to demonstrates the importance of genre on L2 motivation through a user centred directionality.



#### 4. 1. 3 Consistency of aesthetic design



Figure 14. 'Jojo' telenovela series images

Figure 15. Envision of items as aesthetically consistent

There are noticeable differences in the choice of design and layout of the elements making up each of the image hyperlinks for 'Jojo' production. This is where the ensemble of the image connectivity and relatedness is broken by the inconsistent theme colour and layout. The 'first season' image (Figure 14, image 1) features inconsistent design choices compared to its subsequent parts, where a large square-shaped title emblem that is divided into blue writing on white background and grey writing on black background. This image gives off a more serious tone. Meanwhile, the successive seasons (Figure 14, image 2; 3) both apply a smaller title emblem of white and black print featuring a love heart as the background. The latter two

'Jojo' seasons conform better to the general style of the page applying the pink/ purple theme. These last two season use warm colours to welcome the user and give them an understanding that this production is more about emotion, is perhaps less serious and more fun. There is a clear link between these two seasons, however not all three. In order for the three images to be consistent with aesthetically consistent with each other, and be perceived as made as part of a whole, the four characters would have to be super imposed in front of a gray background with a purple outline of the Cologne cathedral, with the pink/purple themed love heard title emblem. My interpretation of aesthetic design consistency is demonstrated by means of example to give clarity of description. This demonstrates the impact on item connectedness before (Figure 14) and after (Figure 15) which visually conveys image relatedness. The adapted ensemble highlights the weaknesses of the original ensemble where the opposing design choices used within the same context confuse audience and reduce their attraction toward the programme's aesthetics. Although the element of time can see the changes the design aesthetics of these series images, it seems from using the WaybackMachine that each season appear the same in 2015 as they do now. Unfortunately, the tool has not captured the webpage before this year, which would present the webpage with the original presentation, which may give clarity to the design we see today. This suggests that DW designed each season independently without changing the first seasons' background image style and logo. The difference in design visual between the three season images reduces the visual aesthetics on the user, which also give off unintended signals. Due to the relationship between these three images, a consistent design would have provided a better conformity and theme consistency.

#### 4. 1. 4 Typography



Figure 16. 'Jojo' Telenovela banner

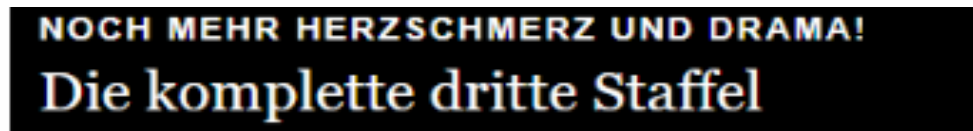


Figure 17. 'Jojo' Season 3 image banner

The use of fonts and typefaces create a particular visual impression on the user and this is important for brand identity. The 'Jojo' banner (Figure 16) text is bold, uppercase and the font style is irregular and looks as if it is hand-drawn, painted or sketched. This effect not only provides high contrast against the pink/purple background making the text highly visible and readable but also renders the banner attractive, drawing the user toward the production as it has a personal appearance. The style of font pairs well with the genre of the production due to the fun nature and mild transgression as seen throughout some of the episodes. Often in digital media, handwritten or 'less-than-perfect' letter formation gives off a sense of comfort to users as this is a sign of personal endeavour and communicates youth values, taking inspiration from graffiti and street art. This concurs to construct the target audience of the production; individuals in their youth who want to learn German for fun. This art form doesn't take itself too seriously, as shown by the lack of perfection, and I understand this to encourage users to read on due to the warm and welcoming nature that the text font presents. The telenovela season banner (Figure 17) uses plain text typography. The above part uses uppercase and lower part uses lower case. This presents more serious format of word style as the colours are white writing on black background. This offers high contrast, but boring visuals and serves only the functionality part of the webpage design. This is because this font of text doesn't try to create additional aesthetic meaning, and so it is only intended to provide navigation to the user.

#### 4. 1. 5 Contrast and conformity

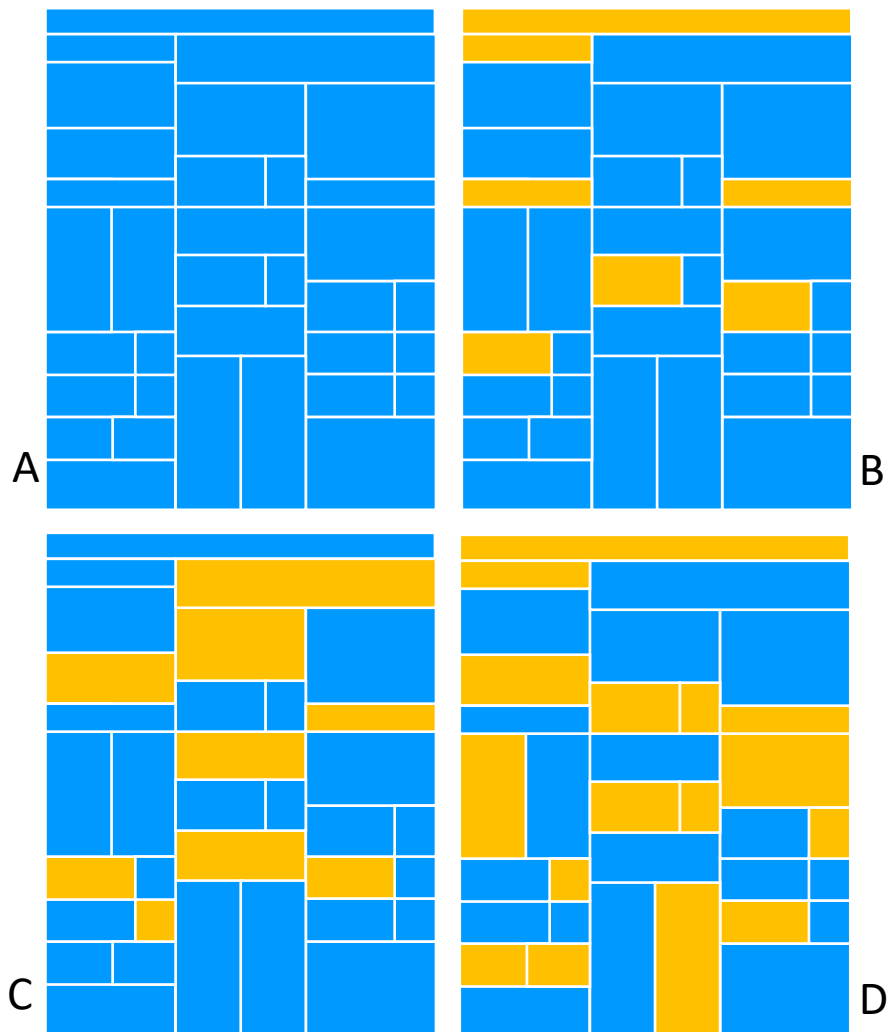


Figure 18. Contrast and uniformity of webpage layout

Contrast and conformity consider the hierarchy of attention as produced by salience through high contrast items (web media). This influences user experience as the emphasis on attention hierarchy of an item determines the user's attraction toward that item, achieved through high contrast (orange) of the items on screen against the lower contrast items (blue) (Figure 18). 'In a visually neutral layout (A), nothing stands out. Contrast can be used to draw attentions to a few key elements (B), or guide the user's eye around the page (C). Overuse of contrast (D) leads to a cluttered look' (Figure 18). Figure 19 and 20 on the following page illustrates the influence of contrast and conformity within web content/page items on viewing experience of the user. The arrows used here symbolise the eye tracking of the user on the page, which is influenced by the contrast of page items. Presuming that DW believe the page priority is toward the 'Jojo' production (highlighted by the orange box(es) in figure 19; 20),

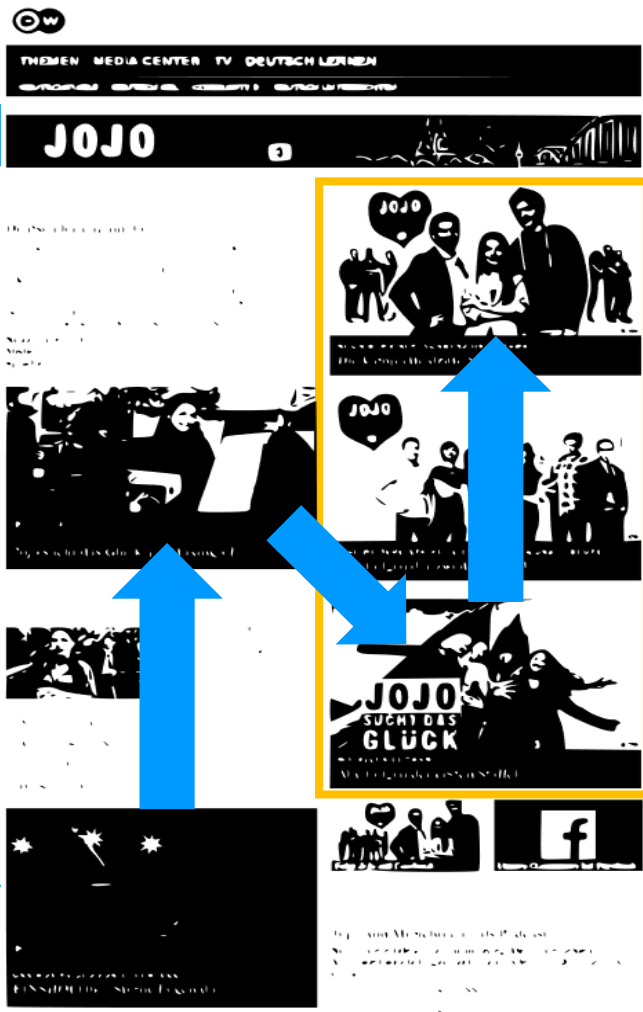


Figure 19. Contrast and uniformity of entire (upper and middle portion) 'Jojo' webpage

and that directing users toward its three series anchored (clickable areas that support user's interactivity through webpage hypertextuality, see Chapter 5. 1) items are important, then removing any distraction from the guided path would benefit the prioritised web content.

DW's use of page contrast and conformity demonstrates their priorities as designers of the webpage as well as indicating the preferable platform for viewing. Page priority is the web content that the webpage designers believe most important. The webpage designers create a guided path (user's page flow) which leads to the page priority. The page flow to users is what the guided path is to web designers. I understand page flow to represent the directionality of user gaze on the page, the ability of page items to act as visual cues, signage

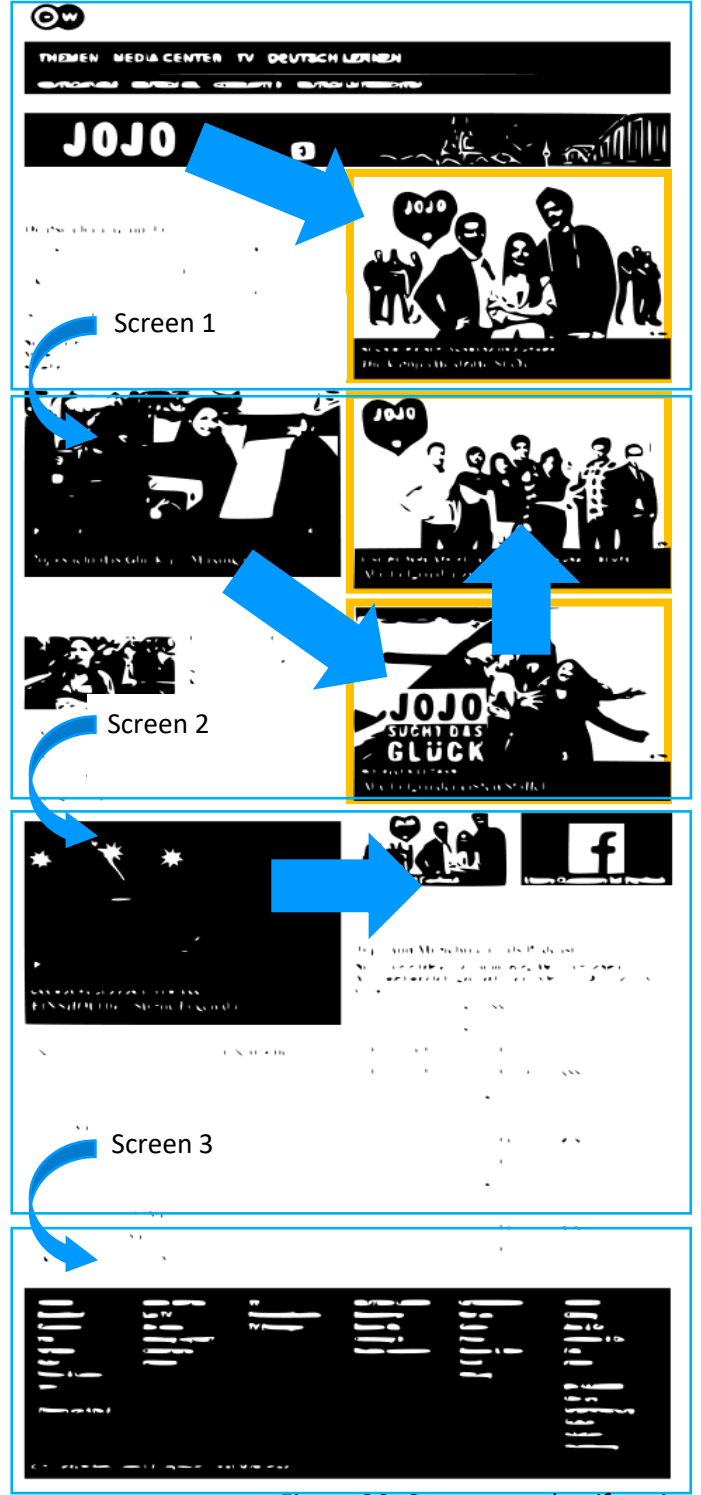


Figure 20. Contrast and uniformity of 'Jojo' webpage portions

Screen 4

to be able not only assist in navigation and page functionality, but also attract the user, through Gestalt principles and aesthetic design. As shown by my illustration, as inspired by Garrett (2011), there is a resemblance between the 'cluttered' contrast layout (figure 18. Image D) and the DW's 'Jojo' webpage (figure 19), due to the lower page items featuring higher use of contrast and darker imagery, which present issues for the designer when attracting the user attention and steering them towards the page priority items. The user experience of figure 20 is negatively impacted by the disrupted page flow. However, by analysing the page in sections, as would be the experience on PC platforms, the viewing experience changes. This improves the issue of page flow where the breaks in sections allow the page priority items to have more salience. In figure 20, the user's page flow, and the web designers guided path aligns with Garrett's (2011) guided page layout in figure 18, image C. Fortunately, the user wouldn't suffer much from the 'cluttered' contrast design, as the viewing style is focused to the screen of the PC desktop platform, as illustrated by figure 20. Instead, the user is presented with a small portion of the overall webpage on their screen (as indicated by the blue boxes in figure 20), where the page items with the highest contrast draw their attention. On devices such as smart phones and tablets, where the screen is smaller, the page priority is made concise and de-cluttered where the hierarchy of importance is dependent on the initial items on the page, further reducing complexity and focusing the guided path toward desired content (as discussed in Chapter 4. 2. 2; see figure 24). This suggests the preferable platform for the webpage is smart phone and tablets platforms with smaller screens. Despite the actual viewing experience of users on the 'Jojo' webpage providing a guided page layout, distractions remain which upsets the page flow and the user's attention away from the page's priority items. This fits DW's prioritised navigation path for the user as their platform support clear access to the 'Jojo' production on mobile, digital and social media devices (see Chapter 4. 5. 4. 'Success metrics'). Analysing DW's webpage demonstrates the benefits of reducing complexity for the user experience, and the challenges in providing user centred design, where web designer must decide to prioritise user flow or user operation.

## 4. 2 The Skeleton Plane

Garrett (2011) applies two sides to the skeleton plane; viewing the webpage design as a product of functionality and a product of information. On the functionality side, he defines the skeleton through interface design and navigation. This involves interactive buttons and fields on the screen which directs page destination and facilitates input commands. On the information side, he states that the Skeleton Plane is presented through information design, whereby meaning is prescribed semiotically through signs and imagery on the screen.

‘If it involves providing users with the ability to do things, it’s interface design ... if it involves providing users with the ability to go places, its navigation design ... if it involves communicating ideas to the user, it’s information design’ (Garrett, 2011, p. 70).

Garrett (2011) asserts that it is imperative for the design of webpage functionality to be universal and to conform to convention. This relates to Jakob’s Law, where the user is already familiar with the general operation of commands and interaction expectations of webpage interface, thus simplifying the learning process by providing familiar design patterns.

### 4. 2. 1 Navigation systems and Wayfinding

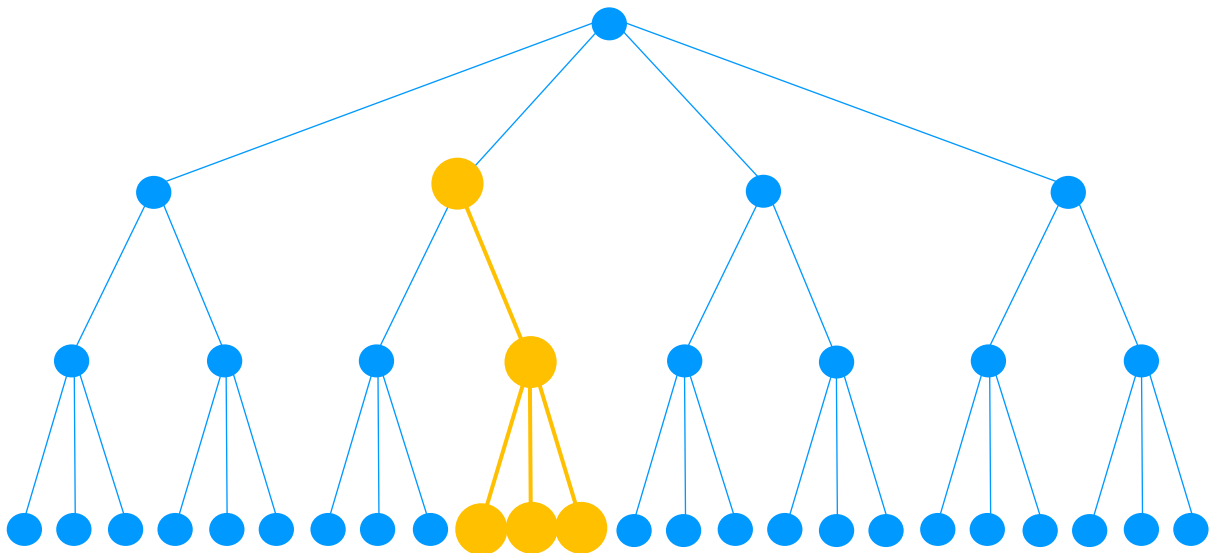


Figure 21. Local navigation of DW’s website

Navigation systems detail the possible designation outcomes of webpage navigation design. The 'Jojo' webpage uses a 'Local navigation' system (Figure 21) for the on-page anchored hyperlinks. This is especially important for the three seasons of the production as the navigation systems of these anchored images direct the user toward the episodes. The webpage uses a local navigation system to acts as a hub page, concisely directing users towards page offerings and telenovela content (Figure 29). Figure 28. of Chapter 4. 4. 1. 'Competitors' demonstrates how alternate websites (Goethe Institute, 2022a) make use of page offerings and this comparison demonstrates how the navigation of the 'Jojo' production episodes are well organised.

The webpage's navigation zone uses a global navigation structure (Figure 22). The two blue navigation zones above and below all of DW's webpages (Figure 31) provide the user with a global navigation system that create pathways for the user to assess the homepage and the main topics/ categories of the website. DW's implementation of a navigation zone allows user the freedom to roam around their website and locate content of their own choice. This system work well throughout the entire website as the interactivity and functionality of the interface operation is made easier (Figure 32. & Figure 38. of Chapter 5. 'Interactivity analysis').

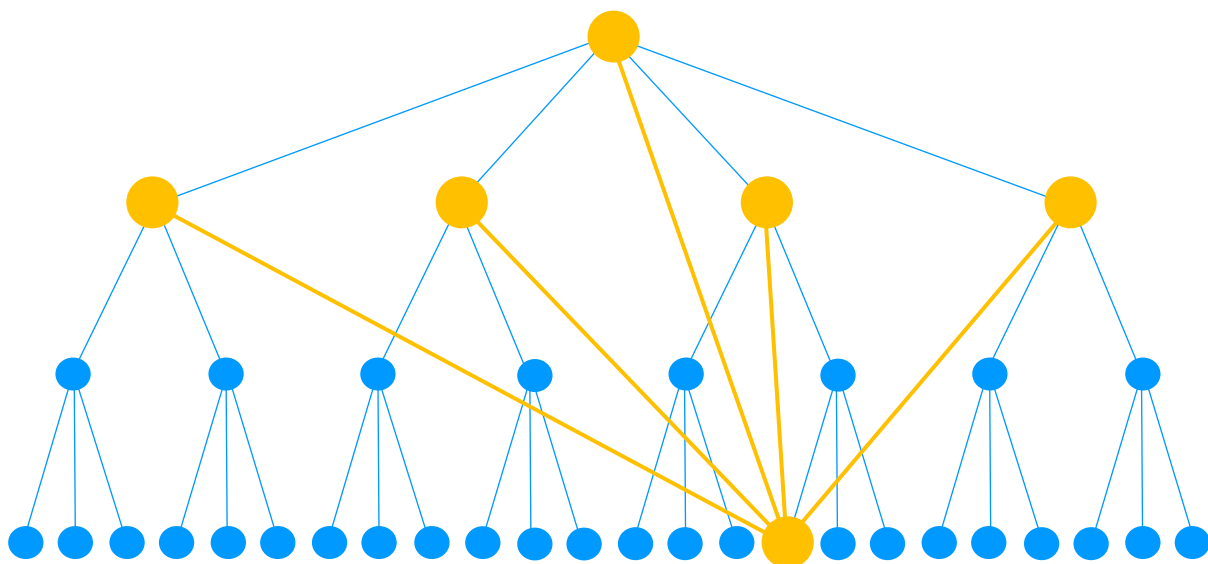


Figure 22. Global navigation of DW's website





Figure 23 illustrates DW's website architecture and wayfinding, where the arrows indicate the user's path towards the 'Jojo' webpage via the global navigation system. Wayfinding is the fusion between information design and navigation design that allows users to locate their position within the website navigation network, large organisations like DW often have expansive and complicated architecture maps. The wayfinding of DW's website is categorised to allow logical flow through the website media. For instance, the wayfinding and navigation path toward the 'Jojo' production is located under Deutsch Lernen/ Deutsch XXL/ Telenovela/Jojo sucht das Glück. Deutsche XXL is the umbrella department for language education on the website dedicated toward intermediate to advanced learners of German. According to Garrett (2011), poor website design directs the user around all pages of the website, and good website design clearly lays out the foundation and structure of the website and organises its content by the relevant category of topic and theme. The combination of DW's local and global navigation structures provides users with tools that allows them to cover large distances on the open-ended website tabs quickly, whilst also providing fine control on closed webpage pathways. This supports user-centred design of the DW website by restricting access to non-categorised content, and presenting users with the ability to refine their decision based on these categories. The combination of local and global navigation structures speeds up the user operation of the webpage, improving the user's experience. The website architecture map on the previous page demonstrates the complexity of the navigation, where many possible routes can be taken.

## 4. 2. 2 Wireframe

Wireframes separate page content through Grid based layouts and are used illustrate the influence of hierarchy of importance for user interaction and navigation. This illustrates how the items fit together on the page and make use of the three aspects of design in order to create the most effective user experience.

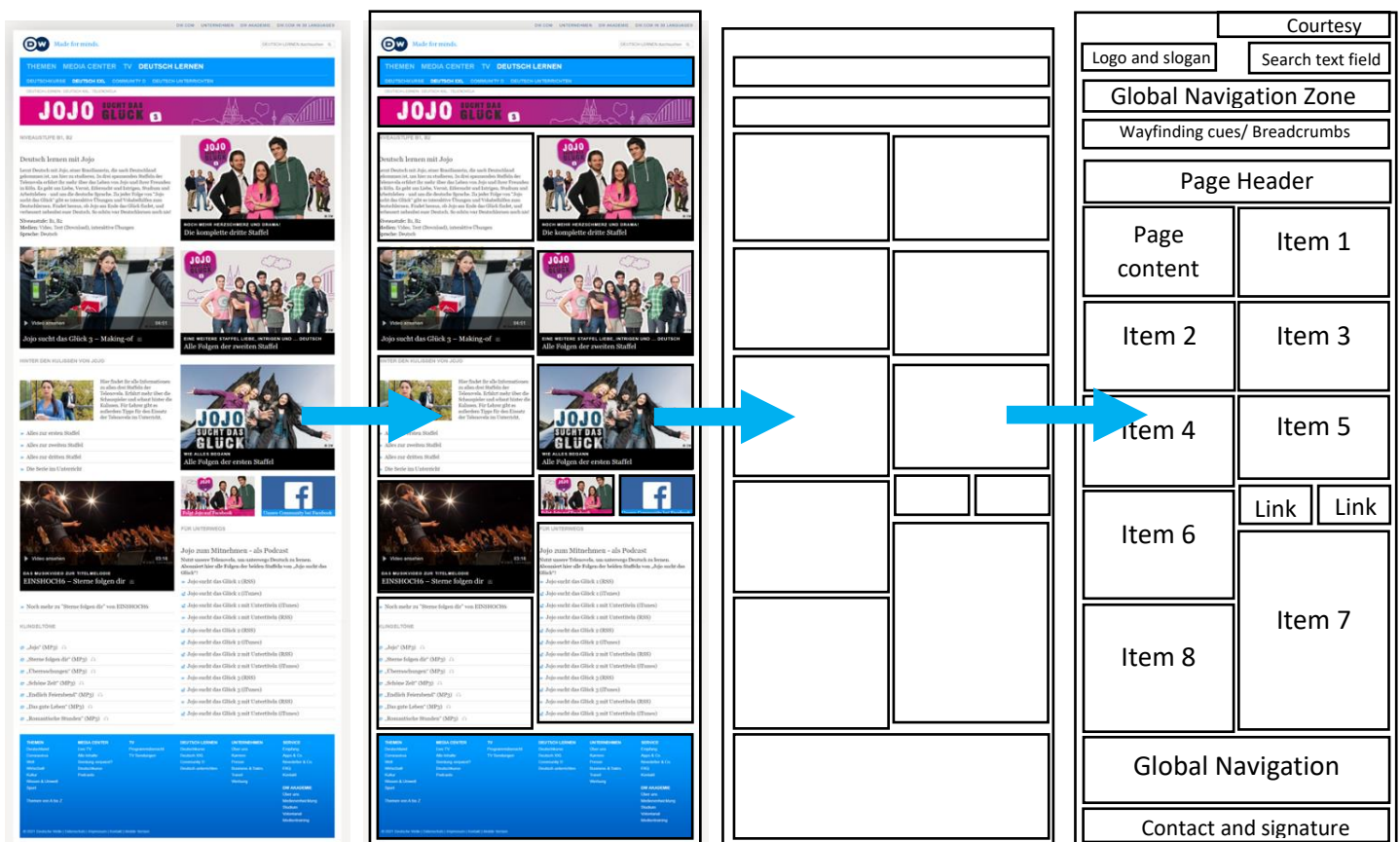


Figure 24. Wireframe of 'Jojo' PC desktop webpage

On the 'Jojo' webpage, As Figure 24 shows, the wireframe has been placed over each page item, (left) the exposed wireframe of the page (middle), and the labelled items within the wireframe (right). Notice how the box constitute the page content and their size indicate the importance of each item. DW have chosen to design their 'Jojo' webpage to incorporate varied forms of web content. This allows the user to have a varied selection of page offerings to choose from and feel comfortable in the page navigation due to the page clarity of the content. The content on the page is presented to the users through a structured organisation making use of layout to provides user with design that features two columns with items arranged vertically in a modular layout, with emphasis places by the size of content items in

rows. On mobile devices, this 'scrolling' aspect of the webpage makes for easy viewing as the content is neatly organised with the most relevant page offerings (the production episodes links) at the top of the page. Comparing the webpage version (figure 24) of the 'Jojo' webpage to the mobile version (figure 25), distinct changes can be seen clearly. Creating a wireframe for the mobile page, the complexity of the aesthetic design and layout of page items appears simpler than its desktop alternative. This is a clear example of the efficiency and success in mobile versions of webpages due to their 'de-cluttering' of page items. Visually, the information architecture here appears more top-down due to the large reduction in page functionality and user operation. The user is strongly directed through the navigation path with a forced and narrow opportunity to control their experience of content.

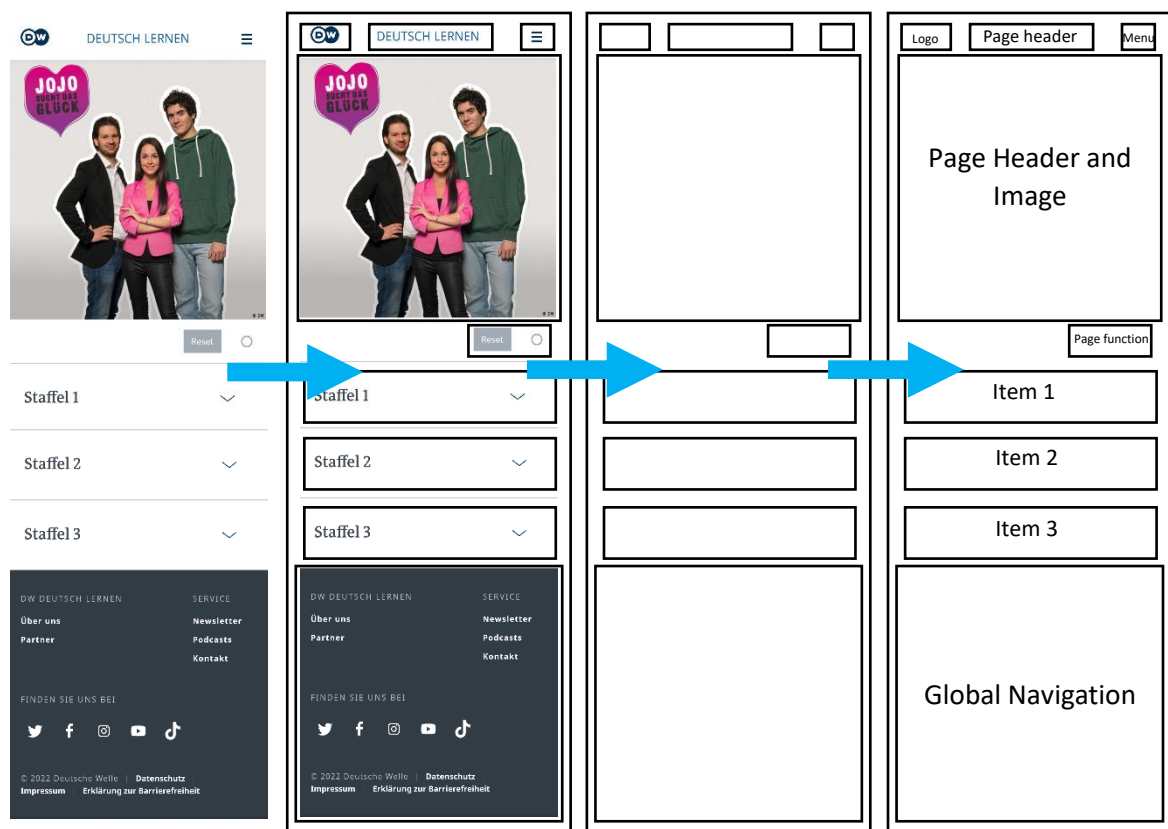


Figure 25. Wireframe of the 'Jojo' mobile webpage

## 4. 3 The Structure Plane

### 4. 3. 1 Information architecture

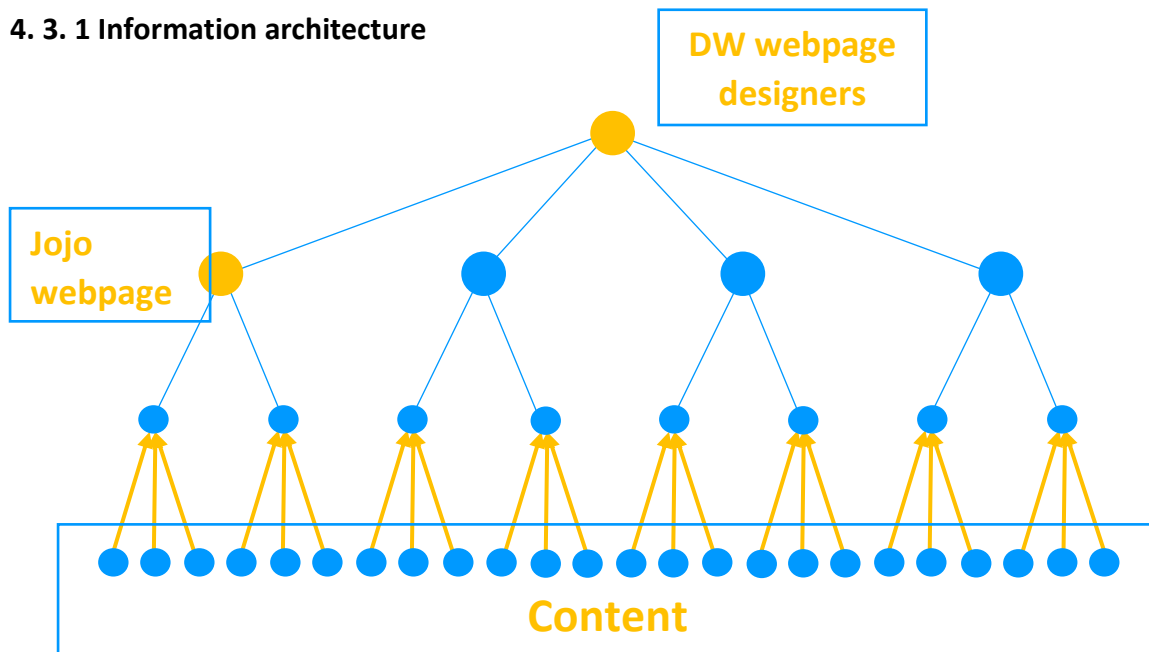


Figure 26. Information architecture of DW's website

When information is presented visually via webpages, there is a chosen structure for the method of communication. Figure 26 illustrates the information architecture of the 'Jojo' webpage within DW's website. Information architecture is the ability for an interface to relay information to the user where the webpage design is driven by considerations (decisions) from the strategy plane such as product objectives and user needs as well as considerations (analysis) from the scope plane such as content and functional requirements (Garrett, 2011). This is important to DW as 'the entire user experience [...] is built on an understanding of your objectives and the needs of your users' (Garrett, 2011, p. 61). Analysing the webpage to better understand the design approach is difficult and problematic. The 'Jojo' webpage resembles a bottom-up approach it provides users with all the possible aspects of content, such as the production links, production behind the scenes, music videos and MP3 links. 'Striking a balance between top-down and bottom-up thinking is the only way to make sure the final result can avoid these pitfalls' (Garrett, 2011, p. 62).

### 4. 3. 2 Language

The nomenclature of a website manages consistent and coherent visual and textual semiotics through a controlled vocabulary, such as terminology, descriptions and symbols. The 'Jojo' webpage controls textual meaning and through a set lexicon of B1/B2 German language standard. This provides consistent and B1/B2 coherent nomenclature through its controlled vocabulary and grammar structures. The wording is direct and provides user with a clear understanding of the material contents, its themes and format, and the way it can be used to improved one's German language skills.

#### Deutsch lernen mit Jojo

Lernt Deutsch mit Jojo, einer Brasilianerin, die nach Deutschland gekommen ist, um hier zu studieren. In drei spannenden Staffeln der Telenovela erfahrt ihr mehr über das Leben von Jojo und ihrer Freunden in Köln. Es geht um Liebe, Verrat, Eifersucht und Intrigen, Studium und Arbeitsleben - und um die deutsche Sprache. Zu jeder Folge von "Jojo sucht das Glück" gibt es interaktive Übungen und Vokabelhilfen zum Deutschlernen. Findet heraus, ob Jojo am Ende das Glück findet, und verbessert nebenbei euer Deutsch. So schön war Deutschlernen noch nie!

Niveaustufe: B1, B2

Medien: Video, Text (Download), interaktive Übungen

Sprache: Deutsch

#### Learn German with JoJo

Learn German with JoJo, a Brazilian who came to Germany in order to study. In three exciting episodes of the telenovela, experience more about the life of JoJo and her friends in Cologne. It's about love, betrayal, jealousy, interest, study and work life and it's about the German language. For each episode of 'Jojo sucht das Glück' there are interactive activities and vocabulary aids for learning German. Find out if Jojo finds happiness and at the same time improve your German. Learning German has never been so attractive!

Level: B1, B2

Media: Video, Text, (Download), interactive activities

Language: German

Figure 27. 'JoJo' Telenovela Webpage text with coded translation

Sentence No. S1 S2 S3 S4 S5 S6

Text plays an important role in supporting positive user experience by setting the mood of users' interaction. DW has designed the text as an introductory piece to their education programme that serves three purposes. The first purpose of the text is to inform audiences on the narrative 'Jojo' character: in sentences S1 and S2 (Figure 27), the user learns that Jojo is a Brazilian woman who is studying in Cologne, Germany. Relating back to the title of the production, S5 suggests that the production deals with 'happiness', encouraging audience to invest in the production's characters. The second purpose of the text is to suggest practical application of the production; as a supplementary learning material. The text S1 states the production's main purpose is to educate, by using the imperative 'to learn' which clearly informs audiences how to use it. S6 further supports this purpose by asserting: 'So schön war Deutschlernen noch nie!' [Learning German has never been so great!] (Deutsche Welle 2022a). The text also informs audiences on the programme's complementary learning

material to improve ones' reading listening and writing skills (Figure 27, S4). This is done through 'interactive activities and vocabulary aids'. The third purpose is to encourage audience toward watching the production. The text's tone and mood is welcoming, and gently conveys the information in a friendly yet engaging manner. This is evidenced through adjectives like 'exciting', 'interactive' and 'attractive', and 'soft' imperative verbs like 'find out' and 'experience'. S3 provides insight into the themes of the production which may interest audiences: love; betrayal; jealousy; interest; study; work life; and German language learning. This informs the user on the expectation of the production as a means of encouraging audiences. The text addresses the reader informally through the German second person informal pronoun 'ihr' (meaning 'you'; S1 and S5), informal and intimate use of language. This is juxtaposed against the alternative 'Sie' which, by contrast, gives a sense of imperative, and formal register, creating distance and less warmth in emotion. The text style engages the reader through manipulating the text to feel personal, friendly and warm, motivating the user to learn due to the interaction feeling more natural, welcoming and human. The intended target audience for this text are independent GFL learners because of the due to the elimination of formality as found in curricular education programmes. As a whole, the text reads as a light introduction to the production, where there are three elements to the text purpose: 1. To describe; 2. To give purpose; 3. To encouragement audiences. The ensemble of the three elements of text purpose is used to capture the audience's interest and gain purchase by providing relatable, yet intriguing themes so the audience can to 'buy into' the production. The register of the text is written in a way that does not include technical jargon of topic specific vocabulary, but is instead written naturally and concisely. With such few words, the style and choice of the text is able to convey informational, emotional and technical meanings to its audience to give the impression that the production is consistent with its production's themes that is written in a friendly welcoming register that entices learners to the production.

## 4. 4 The Scope Plane

This section studies the competitors, webpage offerings and prioritisation of content in order to understand DW's strategic decisions around creating a webpage-based language education programme.

### 4. 4. 1 Competitors

Competitors can provide inspirations for webpage design and content material. This is where the competitors of a product or service are trying to achieve the same or similar objectives. DW are looking for effective features, complementary aesthetic design, and effective aspects of user interface which is why a comparative analysis into the ways other organisation achieve this allows for better understanding of the alternate design decisions toward the same goals.

'As for the competitive landscape, Deutsche Welle holds an exceptional position as the Germany's leading international broadcaster. In the field of German language teaching, however, DW does locate a few competitors, in particular the Goethe Institute, the world largest German language provider, the BBC aggregator of language sources as well as the online language portals like Bab.la, Busuu, Livemocha and Babbel' (Shimf, 2017, p. 49).

The Goethe Institute provide information on curricular language learning courses and are Germany's established organisation for German language and culture education. They have partnerships with many German Federal Government agencies, including DW, and share these agencies' content on their website; such as DW's 'Deutschlandlabor' and 'Ticket nach Berlin' (Deutsche Welle, 2017 pp. 179-181). By comparing DW's home page of 'Deutschlandlabor' (Deutsche Welle, 2022b) and that of the Goethe Institute's homepage (Goethe Institute, 2022b), the design decisions of alternate education agencies provide better understanding on possibilities and differences in design for language education programmes. Unfortunately, the Goethe Institute does not have a 'Jojo' webpage, however both share the DeutschlandLabor education programme which makes for good comparison when applying it to Goethe Institute's design choices.



Looking at both of these webpages, side by side (Figure 28), a brief comparison of the design choices can be made. Goethe Institute’s hub page displays the content directly where the user can access and consume it. DW’s hub page is more closed, applying a local navigation system where content is further buried underneath subsidiary pages. DW’s webpage de-clutters the production episodes creating page ‘openness’ which allows easier viewing for the user, whereas the Goethe Institute’s design is ‘cluttered’, presenting all of the web content on screen. Whilst this improves user interactivity, aesthetically the page becomes unattractive to view and navigate through. DW’s hub page is therefore more ordered against the chaotic bombardment of Goethe Institutes ‘Alle Folgen’ [all episodes] of web content. DW’s closed design improves accessibility as all the media content is neatly organised through hyperlinks,

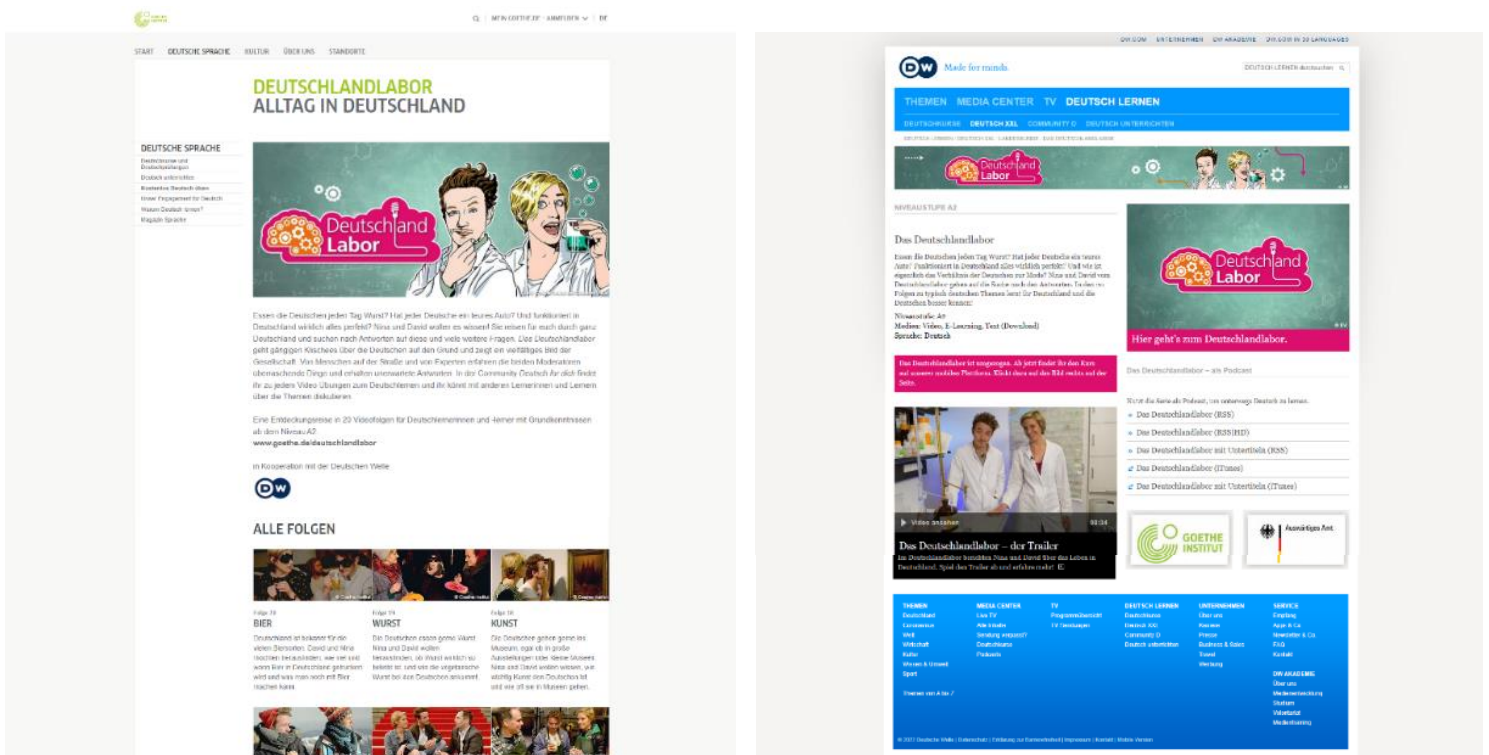


Figure 28. Hub page of ‘Deutschlandlabor of DW (left) and of Goethe Institute (right)

whereas the Goethe Institute’s design is scattered throughout the single webpage, affording users more independence and page openness. Whilst the Goethe Institute’s design does provide freedoms to the user, it limits their ease of navigation on the page as items become cluttered and harder to locate.

#### 4. 4. 2 Webpage offerings

Webpage offerings define the scope for the webpage composition, as detailed through the tabulated format (Figure 29). In keeping with the order of Garrett’s (2011) framework, the webpage offerings remain within the scope plane of this analysis. The table categories webpage offerings through metadata. The webpage comes across as a hub page to the telenovela production where observation of the ‘Jojo’ webpage demonstrated prioritisation of user centred design; brand building through written and visual web content; and interactive formats to supports the user experience. This attracts different audiences by targeting various formats of learning curricular such as for listening, written, and grammar activities that are important for increasing the education potential.

Content features	‘Jojo’ production hub page
Content format	text, images, video
Number of items of page content	1 text element, 3 image hyperlinks, 2 video elements, 2 mp3 file elements, 2 social media hyperlinks
Location and style of text and image elements	Disbursed and organised about of the content format. Consistent colour palette.
Word count for text	Under 100 words of 6 short sentences.
Writing style	Easy to read, uses standard German without abbreviations or slangs. Achieves the aim of introducing, providing uses for, and encouraging the consumption of the telenovela production.
Size, font style and colour of text	Consistent use of font style. Font size change depending on importance and detail.
Image theme and content	Images use a consistent design in image banners and colour palette and logo style (excluding season 1). Characters feature a noticeable development over the three images.
Image dimensions of images and videos.	5 images/ videos of 460x259. 1 image of 940x 90. 2 images of 220x124
Video lengths	Two videos of length 04:51 and 03:16

Figure 29. Webpage offerings of the ‘Jojo’ telenovela production

Focusing on Gardner's (1972; 2001) integrative orientation (social, cultural, historical interest) as an instigator of motivation, and Bower's (2013) and Harnett's (2016) understanding on means of language education, DW blur the lines between direct and indirect language learning. They achieve this through targeted pedagogical material aimed at learners at a particular level (direct), yet apply their material in a video format featuring around a narrative, as entertainment (indirect). DW's style of production must therefore support L2 motivation due to the nature of education, by presenting itself and German learning as less direct as it disguising itself through the narrative and the engaging style of edutainment.

#### **4. 4. 3 Prioritising content**

Firstly, with regard to the content requirements, the webpage puts emphasis on the formats of web content. The webpage features an abundance of indirect links to the source media. This indicates to me that the goal is to provide content that is suited to as many modes of user-media consumption (i.e. listening and grammar language training) as possible for the purpose of education/ entertainment. This is supported by a line from 'Die Serie im Unterricht' which can be found on the DW website discussing the production:

„Jojo sucht das Glück“ ist ein Format, das sich nicht nur für Selbstlerner eignet. Lehrer können die Videos sinnvoll im Unterricht einsetzen, um Hörsehverstehen, kommunikative Kompetenz oder Grammatik zu üben' [‘Jojo sucht das Glück’ is a format that is not only intended for independent learners. Teachers can meaningfully implement the videos in the classroom, in order to practice auditory and visual comprehension, communication competence or grammar] (Deutsche Welle, 2022c).

This provides a rounded curriculum to the production as a learning aid as it provides learning with the ability to use the production in many ways. DW has followed the trends in media consumption by prioritising content on webpage and mobile platforms, and in particular offering the programme in a video format.

‘The most important driving force here has been videos produced specifically for platforms’.  
‘Videos and visual elements like photos or infographics represent an important success factor for remaining viable in an increasingly competitive world’ (Deutsche Welle, 2018a, p. 14; p. 17).

DW prioritises the use of visuals where the webpage uses imagery to create mood, provide understanding, allow for ease of navigation. Nine out of the eleven items of content spaces on the page feature an image, serving the purpose of reflecting the 'essence' of their anchored counterpart. For example, the anchored image that directs users towards the page 'Jojo sucht das Glück 3 – Making of' uses imagery a 'behind the scenes' shot from the camera crew's point of view, supporting the expectations of the user. This makes for a concise and easy to understand viewing experience for the user. The webpage offerings as shown in Figure 29. demonstrate DW's prioritisation of page visuals through imagery, video and titles by their large size, bright colours and high contrast. This is supported by the on-screen text appearing smaller, and secondary to these visuals. L2 motivation is achieved through page aesthetics as the balance of webpage text-visual harmony is weighted toward the aesthetics to the user. By considering the page offerings, DW's strategy on attracting audience toward the production is made clearer. The use of visuals to attract learners to the page demonstrates that DW understand page aesthetics to draw individuals to content through keeping them engaged and retaining their interest, contributing the L2 motivation on the webpage.

#### **4. 5 The Strategy Plane**

This chapter studies DW's decisions around the design of the webpage toward a particular audience. This considers the success metrics that they use to support design decisions.

##### **4. 5. 1 Success metrics**

An important part of understanding the objectives is knowing when they have been met (Garrett, 2011). Design decisions are influenced by success metrics, which track the effects of decisions to know whether it's meeting the objectives of the organisation and the needs of the users. For DW, these also provides concrete evidence for the value of design choices. According to DW's (2021) Mediakit document, with around 126-millionpage impressions (individual page views) per month, DW's website experiences a total of 72 million website visits (non-unique users) per month, where 50 million of those are unique user visits of the website (Deutsche Welle, 2021, p. 13). This indicates that the website has a large potential user base with regard to the average number of total websites visits. Put differently, the repeat page visits are low with regard to the number of unique users. The statistics show that

the average user on the DW website accesses webpages 1.75 times per session per month. The 'Learn German' tab, where the 'Jojo' production webpage is located, is the most popular section of DW's website with over 7 million page views per month (Bley, 2015). DW recognise the trends of media usage and state they are transitioning their services toward online platforms. This is in keeping with future media consumption trends (Deutsche Welle, 2021):

'DW has already been largely able to keep up with the global trend of people increasingly using digital programs to obtain information and particularly social media, which are geared to dialogue and interactive participation. It achieved the highest growth in user numbers with its digital programs on social media and on partner platforms' (Deutsche Welle, 2018a, p. 14).

Web design and content offerings are influenced by their reception from users, measured through webpage hits, and with many of DW's online language learning programmes winning various awards for the commitment to innovative use of educational web content within the website media, this demonstrates the success of the Jojo programme design. For reference, the 'Jojo' programme was awarded the D-ELINA 2011 – German E-Learning Innovation and Young Academics Award and the E-Learning Awards 2012. (Deutsche Welle, 2016, p. 8). In their previous Task Plan for 2014-2017, DW stated they succeeded at increasing the reach of its audience from 101 million up to 150 million people, and becoming a top international broadcaster in the world (Shimf, 2017, p. 11). DW state the influence of digital technologies and the global trends in media consumption in language learning:

'DW will continue to be able to meet the needs and wishes of those learning and teaching German even more in the future by consistently continuing its technological modernization process for German learning programs; this has already begun and DW will therefore be able to exploit the market potential with content that attracts a wide audience' (Deutsche Welle, 2018a, p. 21).

This suggests that DW are likely to invest further into their digital media platforms, particularly mobile and tablet devices. Moeller states the current media platform trends for consumption of DW's education offerings: 'Unsere Website wird am häufigsten über den Desktop-PC angewendet' [Our website is most often used by PC desktops] (Bley, 2015). As demonstrated through success metrics of DW's language education programmes, DW understand their market and further support user centred design by investing in media trends and technologies.

## Chapter 5. Interactivity analysis – (Adami, 2015)

Interface design involves selecting the appropriate functional elements for the tasks on the webpage that allow them to be easily understood and used. Analysing the interface functionality of DW's 'Jojo' webpage allows a better understanding of user experience and how this is used support L2 motivation on the webpage.

### 5. 1 Ideational function

Ideational function concerns what the interactive site/ sign says about the world; how it is represented (syntagmatic) and how it performs as action and effect (paradigmatic). The top section of the page (Figure 30), which is located outside the page borders, present four interactive sites/ signs. Syntagmatically, these texts are given meaning through their written

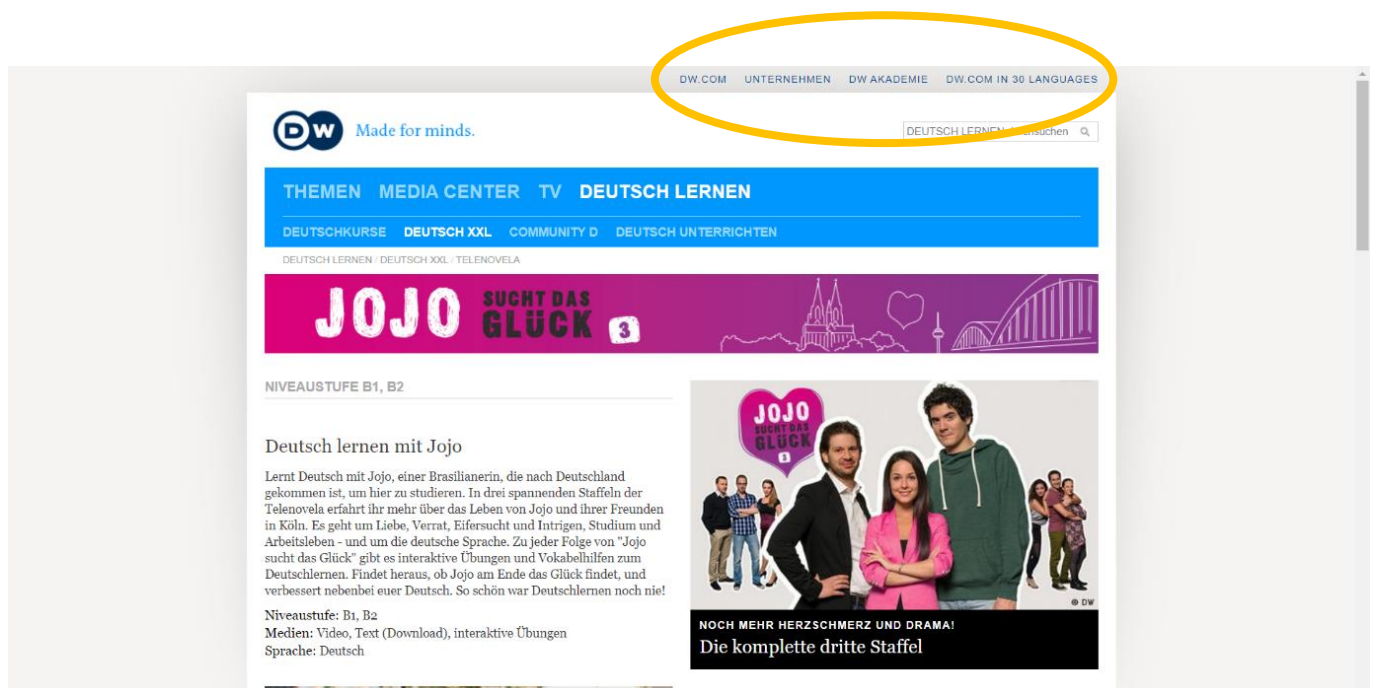


Figure 30. Top section of the DW Jojo webpage

form and the grouping signifies a relation between them. For instance, the far-right option 'DW.com in 30 Languages' allows user to change the language setting for the DW webpage. Each of these texts comply with the DW's blue theme colour, which is consistent throughout the website. Paradigmatically, the user may operate the website interface through the hypertextuality of the interactive elements. Hypertextuality is the affordance of texts of giving access to new texts through hyperlinks as established by means of visible 'anchors' (Adami,

2015, p. 135), clickable areas which allow the user's interactivity with the webpage. Hypertextual texts afford different interactivity possibilities, where the first three texts allow user interactivity through clicking over the text which directs them to the respective pages, and the last text opens a drop-down menu from above, which offer a total of 31 languages to choose from. The ideational function of the page demonstrates an organised layout and global navigation system (Figure 22) where the user experience is made easier through consistent design and familiarity of colour and style, (Chapter 4. 1. 1). This opens up the page



Figure 31. DW Navigation Zones

allowing the user to feel in control and aware of their orientation on the website.

Focusing on the top section of the webpage (Figure 31, top), syntagmatically, the DW logo, positioned top left of the screen, is comprised of aesthetically visualised initials 'DW' and slogan 'Made for minds'. Paradigmatically, clicking on these anchors direct the user to the homepage of the DW website 'DW.com', where the most relevant and recent news is located. Towards the far right of the DW logo, is a text field/ search box which indicates textual interactivity through its thin, grey rigid border, imperative text (DEUTSCHLERNEN DURCHSUCHEN [Search 'Learn German']) with a magnifying glass to its right (universal symbol for search/ inspect inputs). Below this is the main navigation zone. Visually, this features a blue rectangular banner that relates to DW's colour theme is high in contrast. Paradigmatically, it presents interactivity by emphasising the options available. Depending on the selected language of the page, the item is presented with two columns of either three or five rows on the top, and from zero to eight rows on the lower part of the panel. It is likely

that this disparity in options between the languages is due to the availability and quantity of content in a specific language. The language of the pages on the DW give indication toward their attitudes toward target audiences and exposure to the German language, as discusses in Chapter 4. 5. 2. Furthermore, these two columns (larger and smaller titles) demonstrate hierarchy. User operation of the navigation zone requires: 1. hover over material, displaying a further drop-down menu, revealing selection of content; 2. left click on anchored texts which have meaning given to them via their written description (Figure 33, new state). The ideational function of the navigation zone demonstrates transparency and openness to the webpage further emphasising the navigational control given to the user through the illustration of the global navigation of the website architecture map (see Figure 22; Figure 23). This helps the user feel grounded through-out the website, due to the permanence of the navigation zone, and in control due to the ability to surf its contents. The webpage’s ideational function gives the user a sense of freedom and clarity of orientation, where the directionality is made apparent through simplistic tabs within the navigation zone and consistent aesthetics of DW’ logo and upper search options.

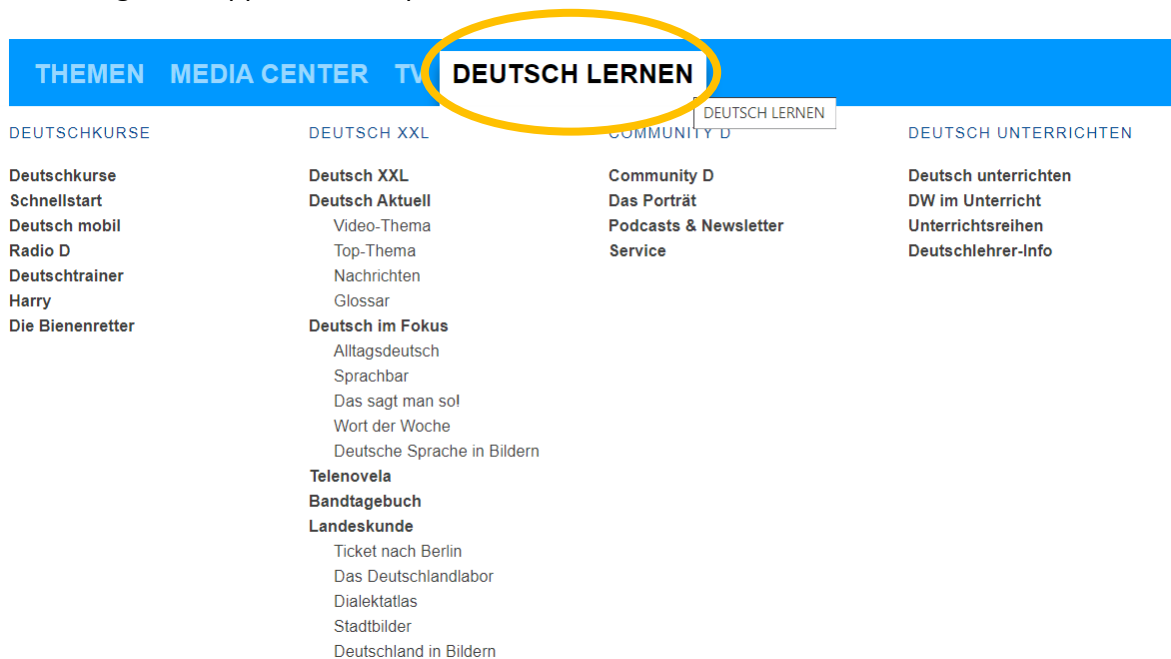


Figure 32. ‘Deutsch Lernen’ Panel of DW’s Navigation Zone

Upon hovering over the upper panel (Figure 32), the two-fold nature of interactive sites/signs is manifest as the interface demonstrates interactivity through user input. This, in turn, produces further signs for the user to interpret and act upon. For example, the interactivity of sites/signs occurs when the user: 1. identifies an anchored element (form); 2. hovers over



(action) the upper panel text; 3. and experiences a change in the text colour (effect). This indicates to the user that their input has been recognised and acted upon by the interface

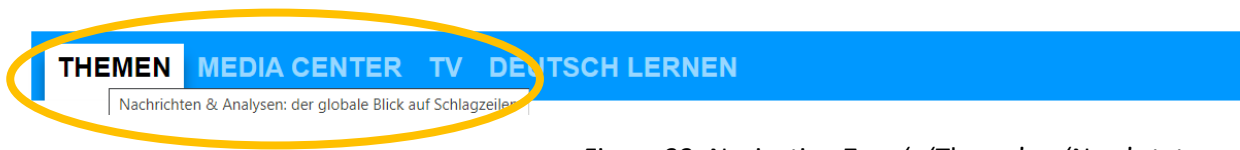


Figure 33. Navigation Zone's 'Theme' as 'New' state which supports the user experience due to ease of selection.

This supports the user experience on the page due to the feedback the interface is giving the user allowing for efficient directionality and navigation through the website.

Paradigmatically, hovering over individual elements of the navigation zone (Figure 33) alters the colour of text (contrast change), providing addition brief description. This confirms the mouse cursor/pointer' screen location to the user, increasing visibility of the 'hovered-over' anchor and assists the user to confirm their choice, improving the user's experience.

The wayfinding is subtle on the page and does not draw the user immediate attention, as shown by Figure 34 where the text is of smaller font with a light grey

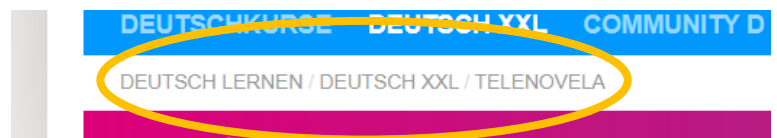


Figure 34. Page Wayfinding/ Breadcrumbs

tone. This simultaneously supports aesthetics design and user centred design, as font style and size do not distract users when unwanted, but to aid user's page navigation when they are wanted. By clicking on the subsequent anchored texts, that run consecutive to the page navigation architecture, the user is directed toward the hyperlink of those pages and is returned to the previous page, improving user experience through navigation clarity and control. Ideationally, the page is presented with many interactive sites/ signs and in various forms (via symbols and icons/ still images/ text and dynamic elements), through all three action types (hovering/ clicking/ hovering + clicking/ and text input + click or enter), whilst also affording multiple variations of effects (labels/ text colour changes/ drop down menus/ page changes).

## 5. 2 Interpersonal function

Interpersonal function of the interactive site/ sign corresponds to the relations and identities it projects the about the author and the user of the text (syntagmatic) and who is at play towards whom considering the directionality (paradigmatic). The interpersonal function of the webpage is made clear through DW's projection of genre through web content toward the user's identity, affirming the genre of the production and providing expectation of the productions content for its audience. The visually aesthetic connectedness between the web content; bright pink/ purple colour with street art/ graffiti-style typography portraying themes of youth, fun, and as well as different kind of femininity, one of mild transgression and spirit bridging connotations with progressive social moments; and the productions 's narrative, through Jojo's development and success, themes of love' romance, trust/ betrayal and friendship/ fallouts all represent the genre through the inter connectedness of the design on screen. (as discussed in Chapter 4. 1.; Chapter 6.2).



Figure 35. 'Jojo' Production Banner and Icon – pink/ purple colour theme

For these reasons, the programme's genre design of the 'Jojo' banner (Figure 35) and series' anchored images (Figure 40) tells the audience about the production, without even watching it. It is able to express emotion and affirm genre through consistent design, irrespective of the format of web content, which supports L2 motivation through brand perception. Users perceive the webpage as professional due to the consistent use of genre design and the strengthened ensemble of aesthetically unified web content. This gives users a stronger sense of trust in DW which encourages them to want to learn through their media, demonstrating the connection between brand aesthetics and L2 motivation. Paradigmatically, despite the many forms of interactive sites/ signs, including all three action types and effects, the webpage has few instances of these, denoting the designers choice around limited directionality, and the users' freedoms. There is no additional page functionality afforded where the user may provide (feedback for commenting or rating a given text) or transfer texts (sharing or forwarding the text to others). This demonstrates

limited interactivity afforded to the user, translating to an asymmetry of power toward the author of the webpage. This is because the agency and impact on the user experience becomes isolated from a potential peer-to-peer community. Isolation from the real-world application of language limits users' ability to ask questions and enjoy discussion and learn. DW's 'Jojo' webpage offers no such chat forum, which would benefit from user's interaction with the series; their observation on characters, narrative and themes, and the potential to discuss these with like-minded peers in German. Alternative language education platforms such as duolingo, italkie, hellotalk, hnative and duolingo, as well as GFL education YouTube channels offer dedicated forums and peer-to-peer chat services. These support L2 motivation by creating a sense of belonging with the learner community and developing closer identity with that target language. The wider implication derived from the lack of interactive language learning is detrimental for L2 motivation. Forums and chats, through peer and group interactions enforces the sense community and identity with German and support learners with informal and friendly advice (see Kaur, 2011; Blake, 2009). Because of this, DW's webpage therefore reduces the potential of learning motivation as there is not additional encouragement from other like-minded users. However, it is likely that commenting in the form of chats or forums do not exist on the webpage as this requires addition allocation of resources and further complexity due to reason of funding, conduct and surveillance. Nevertheless, additional functionality the form of text provision and transfer adds the missing human aspects, which would support real contexts and community building for effective L2 motivation (see Chapter 2. 3). The closed structure from the recursive user centred directionality, and the limitations around interactions afforded to the user result in a clear asymmetry of power toward the author of the webpage, DW, negatively impacting the user experience. The webpage succeeds as focusing the content and prioritising its salience through genre and guided user operation; however, it suffers greatly due to the user's inability to provide or transfer text, isolating users and making their experience shut off from learning communities.

### 5. 3 Textual function

Textual function corresponds to how the ideational and interpersonal functions are controlled and presented within the site/ sign. Syntagmatically, this sets the tone of the content through the value and salience of its ideational and interpersonal meanings. Paradigmatically, it considers the meaning made (reader interpretation) through the relation between before–after perspective (given and new) of the site/sign’s ideational and interpersonal meanings. Syntagmatically, the page presents few portions of text, with only one major paragraph, however semantics is prioritised by location on the page with strong hierarchical attention. This supported L2 motivation through improved user experience. Syntagmatically, figure 36 illustrates the salience of DW colour theme and the that of the genre of the collective ‘Jojo’ material. DW control webpage interactivity to influence user directionality, demonstrating their order over users. The aesthetics of interactive webpage

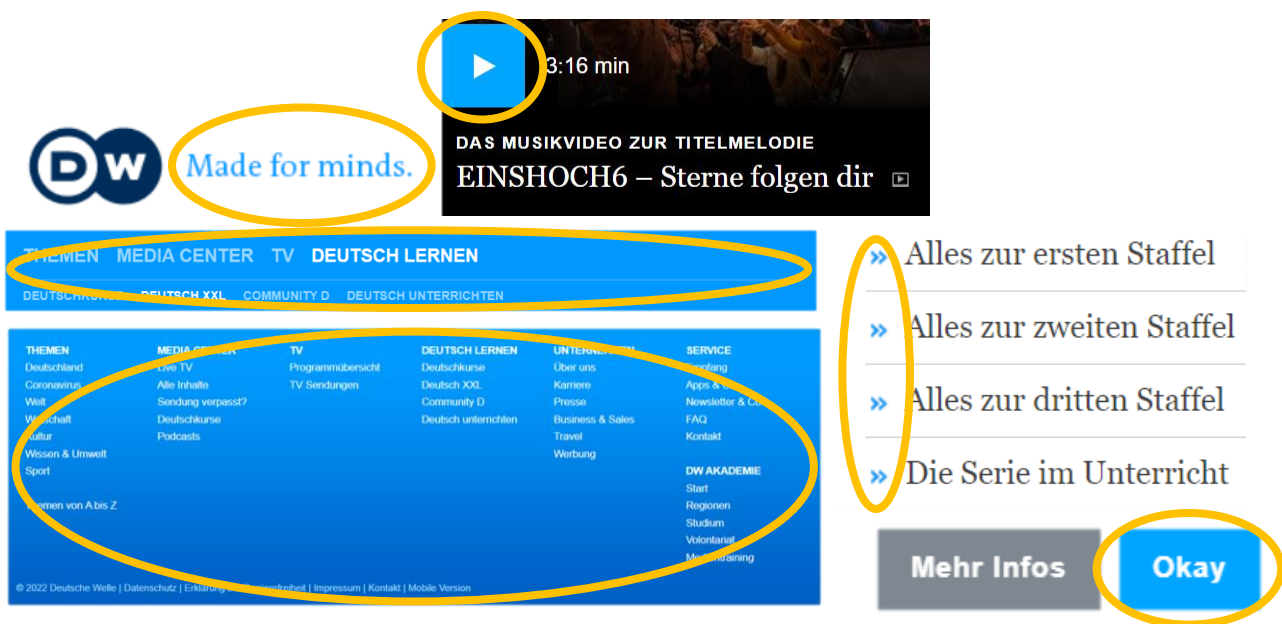


Figure 36. DW branding through colour palettes

elements is grouped by DW’s blue-coloured branding of the website’s navigation zones, logo, text bullet points, video play buttons and other clickable buttons (figure 36). Syntagmatically, this allows users to orientate themselves on the page, while paradigmatically it presents users with action-suggestive zones, indicating further interactivity. These items demand the user’s attention through their salience (with established recognition of brand presence, see Chapter 4. 1. 1), and indicate users towards their interactivity (where the majority of hyperlinked buttons are blue). This further establishes an asymmetry of power towards DW as they use aesthetic and interactivity design to execute order and maintain control over its users by

presenting interactivity through visually salient and aesthetically pleasing design. Paradigmatically, the navigation zone (Figure 32; Figure 33) is 'New' and dynamic with respect to the static 'DW' logo above and the 'Jojo' banner below. There are three subtle indications of 'new' states of presence; text hover states, cursor icons, and wayfinding paths indicate potential user interactivity with items shown by the before-after perspective in figure 37 below. Text hover indications is a subtle form of error handling by affirming to the user that the selected (hovered over item) will be initiated/ activated/ entered, communicated through a change of colour/ shade depth and additional description. Changes in cursor icons inform users of the possibilities of further interactivity with that item: the standard arrow icon acts as the directional pointer; the text cursor/ caret / i-cursor indicates the text within the page; and the hand indicates toward possible action/ anchored hyperlinks within semiotic and text items. this further augments the user's perceived interactivity. The 'Jojo' webpage is given semantics through the bold text under the Deutsch XXL tab. Paradigmatically, the navigation zone of the webpage presents the most function on the page and thus the most intense 'new' state of presence. This is demonstrated through the drop-down menu (Figure 37, middle image) which appear when users hover their cursor over anchored text and use this to

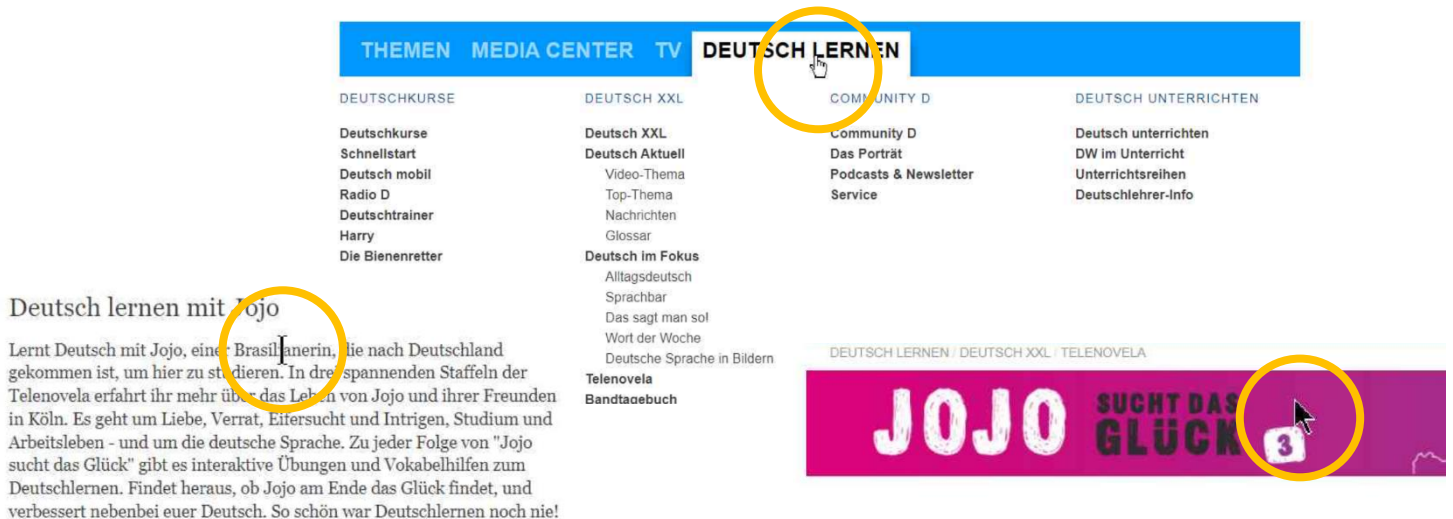


Figure 37. 'New' state of mouse cursor

navigate around the website. Webpage interactivity is denoted through a hierarchy of importance. This is achieved through; 1. simplicity and 2. recursiveness. 1. simplicity refers to the users ease of operation to access the material, achieved by the 'single click' selection and instantaneous hyperlink direction to the page content. There is limited interactivity afforded to the user, however this supports a user centred design as it makes their interface easy to operate. 2. Recursiveness refers to the redirection to access points (Figure 38). This indicates

the salience of the web content due their positioning and number of related hyperlinks. The multiple access points affirm the importance of particular web content. I interpreted this as a strategic decision by DW as it creates the illusion of control to the user, by providing them with a deceptively wide range of choice amidst a limited amount of content. The orientation of focus is recursive in that the focused content hyperlinks are embedded with many spaces and through various anchored forms. The textual function of the webpage demonstrates a finite level of interactivity with elements on the lower segment (Figure 38) of the page, when compared to the navigation zone, search bar on the upper page segment (Figure 32). On the lower segment the items afford fewer possibility for interactivity as the single linear input translates to less user operation required, confined to a single click. My understanding of this configuration is that DW support the user-centred design as the effects that their design choices have on the user gives users control when surfing the website, yet when on a dedicated page ('Jojo' webpage), the salience of directionality (as linear and recursive) focuses the user by the limited interactivity of the interface. This supports the user experience on the website as it guides them through the webpages, and allows them to more easily locate content. For this reason, the textual function demonstrates that the combined aesthetic and functional attractiveness of the 'Jojo' items through visual semantics and linear interactivity help support I2 motivation by guiding the user toward desired content.



Figure 38. Separate location sources for the telenovela production

## **Chapter 6. Fiction analysis – (Ringo & Kashyap, 2021)**

This section of the analysis covers selected aspects from Ringo and Kashyap's (2021) elements of literature and applies these towards the content of the 'Jojo' production. The aspects of analysis are: the production composition; characters; themes and wider social connotations; technical aspects; and criticisms.

### **6. 1 Production Background**

This section of the production analysis provides background to the production composition for its: purpose, the background to the narrative, character summary broken down by their occupation, relations and personality. For synopsis of 'Jojo' production, see Appendix 1.

#### **6. 1. 1 Purpose**







The 'Jojo sucht das Glück' production serves the purpose of education and entertainment, expressed as 'edutainment' (McLuhan & Fiore, 2014, pp. 13-14). DW's GFL education via video entertainment supports L2 motivation through applying real contexts and building community learning (see Chapter 2. 3) as this method of education was practice by 'foreign language teachers [who] used authentic media materials in their classrooms independently from the international broadcasters long before the online courses emerged (Shimf, 2017, p. 29) The education derives from listening of the German language throughout the production where reading, writing and speaking exercises can be supported by the programmes' complementary learning materials (worksheets, exercises and transcripts) to support the language learning process. The education programme is intended for teachers in classroom environments where an episode of the production was released roughly once per week of the school year. However, the production and its supplementary material can be accessed by individuals via the DW.com website for free independent viewing. There are three seasons to the 'Jojo' production with around 33 episodes per season. The length of each episode varies; with the first season's episodes lasting between 2-3 minutes, and season 2 and 3 the episodes being extended and more complex, lasting around 4-5 minutes. The production is useful to learners of the German language because it provides access to contemporary spoken German using colloquial terminology and sayings with real-world German accents, intonation and tone usage.

## 6. 1. 2 Character Profile

The table below (Figure 39) details the Characters of the 'Jojo' production by their occupation, relations and their personality in order to provide reader context.

	Character	Ep.	Occupation	Relations	Personality
	Jojo (officially: Joceline Rocha-Santos)	1-66	Student of Graphic design. Former bar tender at Vincent's bar/restaurant	Girlfriend of Joe; ex-girlfriend of Mark; Lotta and Alex's best friend; former friend of Lena.	Jojo easily makes friends with the people she encounters on her journey due to her kindness and honesty and optimism. She sees the best in people and tried her hardest to please her friends. She is determined to find happiness during her time in Cologne, through social success of making friends, at work behind the bar and at the traineeship with 'Alex Events'. She becomes emotionally mature and more aware of her actions regarding love interests. She is motivated and resilient, trying to find a solution to problems she faces.
		67-99	'Weißen Elder'. Gains her traineeship at Alex Events and later becomes a partner to Alex in the business.		
	Mark Brown	1-99	Former student of German and English studies. Skips classes and makes money as a taxi driver. Later founds his own company	Jojo and Franziska's ex-boyfriend; Reza's best friend; still interested in Jojo	Mark is initially disillusioned from his last partner and finds it difficult to talk with women. He is hot headed, rude and selfish later becoming collected and polite.
	Reza Abadi	1-99	Student of architecture	Boyfriend of Lotta; ex-boyfriend of Lena; brother of Denä	Reza is emotionally aware of his friend's stress and feelings and is kind and supportive. He becomes stressed by Lotta's pregnancy but eventually finds happiness.
	Alexander "Alex" Krohnstein	5-99	Former student. And begins a start-up company "Alex Events"	Jojo's best friend and is friendly to all the other group members. He attempts to find a connection with Lukas, but this falls through due to deception.	Alex is homosexual and Jojo supports him. Alex is intelligent, and outgoing. Stress with his work makes him unpleasant, but learns to cope and be kinder to people.



	Lena	4-33	Student and has a year away in Windhoek	Former best friend of Jojo, before she moves away; ex-girlfriend of Reza	Lena is calm and collected. She is kind and considerate to her friends. She helps Jojo with her pen pal interest and is annoyed that she is still pursuing this.
	Jonas "Joe"	42-99	Musician (lead singer) in the band 'Einschock6'	Boyfriend of Jojo; Lotta's ex-boyfriend; interested in Lena	Jonas is naturally charming and a ladies' man, however deceives his girlfriend Lotta when hooking up with Jojo. Unaware of his (former/current) love interests, the girls are in disbelief and appalled. He learns from this and becomes empathetic toward people.
	Charlotte "Lotta"	35-99	Graphics design student	Daughter of Nora; girlfriend of Reza; Jojo's best friend	Lotta is kind and compassionate, seeks freedom from the controlling rule of her mother. Scared about her pregnancy, she keeps Reza in the dark. She learns about her mistake by telling people her issues.
	Vincent	36-98	Operator of the bar/ restaurant 'White Elder'	Boyfriend of Nora; boss of Jojo; football fanatic	Vincent has had a hard time with relationships and has an ex-wife and a child. He is often mean to and sharp tempered with Jojo. He finds love in Nora who puts him back on track.
	Nora	34-98	Cook at White Elder	Mother of Lotta; girlfriend of Vincent	Nora is strict and controlling and bossy. She lies about her medical problems and learns to do right by her daughter. She becomes a better, kinder person when she is with Vincent, although she is still bossy.
	Philipp	34-64	Unknown	Former Roommate of Jojo before he is thrown out. Seems to get along with the gang, however distances himself.	Philipp seems pleasant and kind toward the group, however becomes the psycho of the story, and the culprit behind the stolen university-work and personal photos. He corners Jojo and threatens her physically. His motives remain unknown.




	Lukas	67-96	Staff at 'Alex Events'	Commits fraud and tried to deceive Alex and Jojo. He kidnaps Jojo and is later arrested and brought to justice. He has some love interest with Alex.	Lukas seems pleasant to Jojo, Alex and the rest of the group he encounters. He is often suspicious. His real intentions are hidden for the most part and he almost get away with his plan. Jojo finds out and the group collectively discover his intentions.
	Carla	8, 15	Art Student	Ex-girlfriend of Mark	Carla is friendly and helpful. She is unknowingly ghosted by Jojo because of her former love interest.
	Dena Abadi	67-98	Unknown	Sister of Reza	Dena is flirtatious and bold. She is mostly rude to her brother Reza but learns to be kinder.
	Bärbel Graf	75-95	Employee at 'Alex Events'	Conspires with Lukas against Jojo and Alex at 'Alex events to try and steal 134,000 euros from the business.'	Bärbel is suspicious and redirects Alex's, Jojo's and Marks attention when Lukas tells her to. She can't handle the stress when people notice suspicious activity within the business and her awkwardness is made visually apparent.
	Franziska DuPont	80-98	Photographer	Mark's ex-girlfriend	Franziska is pleasant to the group. She does not know about Marks' ex-girlfriend, Jojo and is unsettled by the discovery. She is detached from the group, leaving Mark.

Figure 39. Table of Character profiles of 'Jojo' telenovela

### 6. 1. 3 Visual representation of character development

This section analyses the motivational intent behind DW's strategy through the use of visuals to imply correlation between audience participation in the production, and their success potential from learning German. This considers the image design as forms of L2 motivation through characters posture, styling and their centred position. Figure 40 shows different



characters within the three series of the production and also a change in style of the recurring characters, from which an observational development of the characters is made. The motivational intent is subliminal in the images, however there is a correlation made between participating in the production, and acquiring social, occupation and integrative success in Germany.



These are presented as aspects of L2 motivation through the production and are further supported through the favourable characteristics for immigrants to Germany, as discussed in Chapter 4. 3. 3. For instance, the webpage's visual design of the production metaphorically demonstrates the change of the hierarchical character importance of Jojo, thus



reflecting her social success. This relates the production's narrative and character development to

Figure 40. 'Jojo' telenovela series images

the visual representation of these images, supporting the notion that the two are made as part of a whole. In figure 40, image 1, season one's image presents four characters (left to right): Lena; Reza; Mark; and Jojo, standing in front of the Cologne cathedral. Optimism is demonstrated through the blue skies and sunshine in the background symbolising bright future and potential for success. The happy expression and energetic body posture of the characters as they smile and wave toward the camera exemplifies their excitement. The inviting mannerisms welcome the audience, drawing them into the production. Season one

establishes development of Jojo's social success, positioning her toward the side of the group, indicating that she is joining as a participant in the group, where her friends maintain the lead.. Correlation between watching the production and the potential success of the audience is further demonstrated through the development of characters in each of the series images. Season two (figure 40, image 2) features seven of the characters from left to right: Reza; Mark; Jojo; Tobias Baum; Lotta; Phillip; and Alex. The seven characters are standing in line with casual poses and relaxed standing postures, yet the tone comes across more serious as the characters appear less energetic than in season one. Studying the character positioning, season two shows Jojo with a central position within the group, which symbolises her importance of within the group, her development as a person and her improved integration into society. This imagery is coherent to Jojo's character development in the production as she achieves many forms of success. In the production, Jojo becomes more accomplished with her integration into German society through her success with healthy friendships, university study and finally being happy in her job. The image used for the third season (figure 40) of the production affirms further connection with the narrative. The three characters in the foreground Mark; Jojo (new actor); and Tobias are the main figures of this season. The six characters in the background are grouped by 'Alex Events': Lukas; Alex; Franziska; and the WG flatmates: Dena; Reza; and Lotta. The three images demonstrate clearly how the characters of the production develop throughout the narrative informing audiences on what to expect from the production. On the character's development of occupational success, Mark (Figure 40, image 3, on the left) is represented in season one as having low ambition and without care for his future career, as exemplified through dropping out of his university classes and becoming a taxi driver illustrated by his styling; dresses up in scruffy clothes, and has untidy facial hair. As Mark's professional status improves by founding his own business, his visual aesthetic changes: his clothes are formal, his beard is well groomed and his body posture is more assertive and dominant. Jojo also undergoes a visual development in her success as demonstrated by her posture and the choice of clothing she wears. In the third season' image (figure 40, Jojo's posture of standing up-right and gesture of crossed arms

symbolises her control and assertion and dominance. The progression of Jojo's success is visually demonstrated through colour and formality of clothing. The first season shows her in casual attire, a blue top with a coat on top, moving toward a purple shirt in season two, finishing with the bright pink clean and neatly ironed jacket in the final season. Figure 40 illustrates this progression from blue, purple to the final bright pink within the season images



Figure 41. Colour change of banner and logo

demonstrates a recurring colour change as seen in the theme logo and banner. Figure 41. illustrates this shift of background colours toward Jojo's name (in white) where the heart logo shifts from the lower background of purple to the upper background of bright pink, directed toward her name, and similarly, the banner mimics this background colour shift from right to left. This shift of colour resembles a shift toward characteristics that is symbolised through the bright pink colour, as previous discussed regarding the connotation of bright pink in Chapter 4. 1. 2. Within the narrative, Jojo becomes more determined, assertive and agentive, as she gains authority, dominance, professionalism and respect in her job roles and social settings. The symbolism of the direction of colour shift leading to the bright pink background of Jojo name is that Jojo's final development represents the qualities of that colour. DW demonstrate a strategy to visually assert success of the characters of the production through formal clothing, dominant postures and the characters' centred positioning in the images. As a result, this indicates to the audience that through watching the production and learning German, they have potential for social, professional and integrative success in Germany. The use of imagery to convey a correlation between audience participation in the production and their success in social, professional and integrative life in Germany demonstrates a motivational intent in DW's strategy, supporting the idea that the 'Jojo' production is an education programme with intended aspects of L2 motivation.

## **6. 2 The ‘Good immigrant’**

The production focuses on Jojo as the ‘good immigrant’ to Germany exhibiting the favourable characteristics for integration. DW’s strategy projects soft power toward its production through selection of positive character attributes. My understanding of the underlining message of the production is that Jojo is the personification of desirable characteristics that support integrated life in Germany. Through her attitudes, behaviours and actions (kindness and respect; trust and responsibility; passion and interest; GFL ability; and dedication and resilience), Jojo demonstrates to audiences a set of particular favourable characteristics that support successful integration in Germany and contribute toward her ‘pursuit of happiness’ and success in finding it.

### **6. 2. 1 Friendship and Fallouts**

Friendship is an integral part of the ‘Jojo’ production. DW uses the theme of friendship and fallouts to represent behaviours of kindness and respect. This is done by informing audiences that these behaviours are important for social success when living in Germany. There are many characters with intertwined storylines, where such characters often become friends, fall out with each other and later make up and settle their differences. The theme of friendship and fallouts, and importance placed on kindness and respect demonstrates the production’s projection of soft power by informing audiences of the benefits and impact of these qualities within German society. This is achieved through various plot twists and compelling story narratives to support the genre of traditional telenovela, maintaining spontaneity, shock value and excitement. For instance, in episode 4 ‘Begegnung auf dem Markt’ [Encounter at the market], the first time Jojo meets Lena its in an intense atmosphere and hostile encounter as they both desire the same scarf at a market stall. The audiences’ expectation of events is driven by the previous encounter Jojo has at the market, where she is interacts with an unfriendly, hostile and dismissive lady. This symbolises Jojo’s difficulty in and failed attempt at connecting with the local people, mostly due to her naivety and lack of German skills. The audience therefore believe Jojo will have yet another bad encounter when she interacts with Lena. However, on this occasion, their expectation is countered by a reversal as the two characters break the tension and laugh about the situation. This works

particularly well as the scene builds upon the earlier negative event, creating suspense, and releases tension through a reversal where Jojo makes friends, emphasises qualities of kindness and respect. The example demonstrates how the 'Jojo' production creates plot and character depth, and how it uses the themes of friendship and fallouts as tools to personify characteristics as desired qualities for the 'good immigrant' and as a favourable characteristic for integration into modern Germany. This theme supports the production's message, because not only is the production teaching that friends are important, but also that fallouts are natural and individuals must work together to settle their difference through kindness and respect.

### **6. 2. 2 Trust/ betrayal**

Trust/ betrayal is synonymous with traditional telenovela genres. DW' production is no different, and projects soft power by alluding to the importance of acting upon responsibility for achieving social, professional and integrative success in Germany. The production's themes of 'Trust and Betrayal' represent favourable characteristics for integration into modern Germany through the characteristics responsibility by teaching consequences of falling short and not taking responsibility for one's own actions. For instance, in episode 20 'Betrogen' [Deceived], tension between Jojo and Lotta is high as they both suspect the other of conspiring against the other for Jonas. Here, Jonas not taking responsibility and the implications are proportional to the social difficulty he experiences. In the episode the build-up of the plot, interaction and secretive dialogue between the characters creates an intense atmosphere, where the execution of narrative effectively demonstrates the implications (benefits/hardships) of trust/betrayal. This demonstrates how the production uses plot continuity through its narrative to create a build-up and climactic diffusion of emotion and truth as both characters' fears are realised. The theme of trust/ betrayal demonstrates the importance of responsibility within the production, and in real life. The production exaggerates this theme, however the core idea of responsibility for one's own actions, and the consequences of failure to remain truthful, demonstrates that DW assert soft power over its audience in order to align them toward attitudes and actions that support integrated life in Germany.

### 6. 2. 3 Love and Romance

The theme of love and romance for the purpose of supporting life in Germany translates into the behaviours of passion and interest. DW convince audiences that passion and interest are important behavioural characters for individuals to possess in order to best integrate into German society. I understand this to be further projection soft power by DW. Although these themes fit well with the genre of telenovela, and are arguably used because they 'sell' and attract hits to the production, the behaviours of being passion and interested in people and things drive people into being cooperative and working hard. Individuals who are passionate about their work, will naturally tend to want to learn more and know more about that area or topic. People who are extroverts tend to be better as communication, as they feel being comfortable in social interactions. The characteristics of dedication and resilience, kindness and respect, and trust and loyalty depend on an initial incentive toward a particular goal, demonstrated through a passion or interest in something. The 'Jojo' production uses love and romance between characters in order to create depth and difficult situations (drama) for them. The interactions are fast paced due to the production's short episode length, however remain the driving force behind most plot sequences. The characters' passions and interest are demonstrated in the production not only by the narrative and the interaction between characters, but also by the production, through visual saturation, to enhance the mood, and the non-diegetic sounds (sounds that are heard by the audience, but not the production characters) of twinkling chimes and harps, to signify desires. This is especially prominent in episode 6 'Einer kleiner Umweg' [A small detour] These are predominant design features of telenovelas, they are over dramatized and exaggerated, however drive the main points of the themes through multiple modes of media. The theme of love and romance, represents passion and interest towards others as emotive aspects of daily life. These are important characteristics that support integrated life in a foreign environment because they give purpose and reason to one's effort. These are encouraged by DW because integration is difficult and individuals who are passionate, and interested in something are more likely to accomplish their goals and have a successful experience.



#### **6. 2. 4 Language ability**

The purpose of DW language education initiative of Jojo is to provide learners of the German language with practical real-life use of the language. In the production's narrative Jojo has learned German and picks up on some cultural terms along the way, however her GFL ability is used in order for DW to assert the correlation between the audience's acquisition of the language, and their success living in Germany. Language ability plays a crucial part in acculturation and societal integration, which is indicated in the production, demonstrating DW's projection of soft power over its audiences. Jojo's high German language ability demonstrates success in various aspects of her life, implying to the audience a correlation between GFL ability and their potential success in Germany. This does not consider the realism and educational benefit the production provides early-stage learners of German, and the production's representation of a 'learner of the German language' but rather the correlation between a high German language ability and being happy, successful and successfully integrating and acculturating into German society. The theme of language ability demonstrates the importance of communication for individuals wanting to travel to and live in Germany, and the ability to speak the German language is presented as playing an influential role in supporting successful social and integrated life in Germany.

#### **6. 2. 5 Acculturation**

The final set of characteristics that I believe is presented by DW as integral to the opportunity for professional, academic and social success are demonstrated through the qualities of dedication and resilience. These characteristics are used by DW to suggest the plight of acculturation and social integration into Germany. DW projects soft power through the means of the production to tell audiences what they believe embodies the 'good immigrant' to Germany and these favourable characters demonstrate to audiences the potential for a successful, happy life in the country. In the production, Jojo demonstrates her resilience as she is sometimes mistreated by people and put down by the situational obstacles, yet remains continually optimistic and never stops trying to accomplish her goals, exemplifying her dedication. For instance, in episode 5 'Mütter' [Mother] and 10 'Stress im Job' [Stress at work] where Vincent is being demeaning and rude to Jojo, she is momentarily annoyed however

maintains her composure and continues to work hard to prove her worth. Given that the narrative, characters and themes revolve around university life, suggesting that DW targets GFL learners watching the production at university-level learners, the theme of acculturation emphasises the aspects of coping and dealing with hardship and disappointment. This serves to provide the audience with the lesson of dedication and being resilient in life, which is an example of characteristics that supports acculturation. This is especially important for immigrants to Germany because there will likely be many forms of obstacles during the integration process. The themes of dedication and resilience are shown as key characteristics for immigrants to Germany because they represent the challenge of perseverance and the ability to 'get back up when you are knocked down' working hard which are all favourable characteristics for integration into modern Germany.

### **6. 3 Projecting values of identity within modern Germany**

DW projects Germany as an open, liberal-democratic country which supports freedom of speech and human rights, as demonstrated through the qualities of the production. The production's major aspect of liberal values regarding ethnicity, gender and sexual orientation are discussed by means of their implementation and purpose with regard to projection of national soft power and representation of modern Germany.

#### **6. 3. 1 Choices around Nationality and Ethnicity**

DW use nationality and ethnicity in the production through use of characters in order to represent their target audience and multicultural Germany which is to be used as a form of soft power. The production's characters are used to provide representation of progressive democratic values and diversity of the demographic society of modern Germany. This section looks at the stylistic choices made to the characters of the production with multicultural factors and relates this to the representation of target audiences. Diversity of nationalities and ethnicities within the production is demonstrated through the narrative and perspective of the Brazilian protagonist Jojo. There are various other characters of different ethnic descent, such as Reza and Lena (Turkish), Carla (Iranian) which represents aspects of

multicultural Germany. Despite the promotion of racial inclusivity, the characters in the production don't seem to represent a variety of skin tones and ethnicities and are thus not fully reflecting the potential target audiences of the production. Race is not a theme of the production that is brought up, and the characters are not involved in racial discourse; race is featured within the characters of the production, but is not a mentioned theme of the narrative. Narrative that includes drama, conflict and debate over racial matters is sensitive and can easily offend audiences. It is therefore considered to be an avoided topic that may detract from the learning experience of watching the production. This defeats the aims of the language education programme where audiences are being encouraged to watch. As a descriptive aspect of the nationality of characters, Brazilian identity is addressed in the production, which has connection to the regional target languages. (Deutsche Welle, 2018a, pp. 28-29). This indicates that DW have designed the production to target a Brazilian audience. Brazil is the world's 6<sup>th</sup> most populous country in the world with 212 million people. (IBGE, 2018). Estimates show that there are around 5 to 7.2 million individuals with some degree of German ancestry living in Brazil (Deutsche Welle, 2004). The second most widely spoken language in Brazil is Hunsrik, a German Brazilian language, and its speakers in Brazil derive mainly from the growth of the descendant population of German immigrants during the 19<sup>th</sup> and 20<sup>th</sup> century, and the German diaspora, people who settle far from their ancestral homeland, of Jewish families and individuals who fled to the country during WWII. The shared value of multiculturalism in Brazil and Germany is demonstrated through the telenovela-genre production. This best represented in the production through the character of Reza. Reza is a featured character of the production with an ethnicity that I interpret as being Turkish. The name 'Reza Abadi' (a Persian name with Arabic origin) is commonly associated with individuals of Turkish descent representing a target audience group. Germany has a high Turkish immigrant population of second/ third wave of residence of Turkish descent. This represents a Turkish population in Germany upward of 3.5 million (Şen, 2003, p. 222; DW, 2018b). This is important for the German government because they want to represent the population of Germans of Turkish descent, and further encourage Turkish individuals to learn German and feel welcomed into the country.

### **6. 3. 2 Gender**

Through the character of Jojo, the production represents women as optimistic and determined, hard-working and resilient, friendly and helpful, and polite and trustworthy. These are some the characteristics and attitudes that are the themes of the production (see 4. 3.) The production does not concern the theme of gender; however, the focus on Jojo as the lead character demonstrates a decision by DW within the narrative design to portray modern German values of women in society. Initially, the character of Vincent is often rude and derogatory toward Jojo in the beginning episodes of season two, using 'Mädchen!' to refer to her. Similarly, Alex doesn't initially listen to Jojo's input in the business until she speaks up and quits. The behaviours of both Vincent and Alex can be interpreted as sexist, although in both cases other factors were at play (age and inexperience), and over time they become more friendly, and their attitude toward her improves. This represents the changing attitudes toward sexism in Germany. Here, in Germany's society, women are represented as having equal rights and opportunities to men, and successful with their efforts in study, work and social interaction. Through representing women in this way, DW projects soft power of modern German values as a tool to attract individuals toward the nation.

### **6. 3. 3 Sexual orientation**

The representation of homosexuality in the production demonstrates a clear value of modern Germany being used for the representation of target audiences, and as a form of soft power to portray modern Germany in a progressive, liberal and democratic light. Alex is one of Jojo's close friends and start a business 'Alex Events' which provides highly successful. The production demonstrates modern German liberalism through representing characters of homosexual orientation with the potential to be successful integral members of society. DW and the nation of Germany benefit from the progressive, open and liberal stance of sexual orientation due to equity and representation of the world-wide audiences. This is an inherent quality outlined in the DW's Strategic Plan (Deutsche Welle, 2018a, p. 19) and is a strong form of soft power for the German nation. This is the case for audience representation of values on the topic of sexual orientation. Interestingly, the theme of love and romance for the representation of individuals who identify as homosexual and those who align themselves

with the rights and freedoms toward choice and inclusivity in the production is limited by the narrative. This is an important decision by DW to be inclusive regarding their representation of German openness, liberal democratic views, whilst also being careful and sensitive toward other cultures. DW has chosen to provide a character of homosexual orientation, but not put him in the 'spotlight' and as the main star of the production, or with any serious love interest. This demonstrates DW's awareness to carefully present their morals and values of their progressive liberal nation, whilst also restricting themselves to the values of external audiences, with less progressive stances on the subject.

#### **6. 4 Representation of life in modern Germany**

Representation of Germany as a nation of prosperity, success and high living standards play a major role in enticing people to visit and also for student and professionals to study and work there: 'Our first goal is to help people learn German, but we also want to give users an authentic look at life in Germany' (Deutsche Welle, 2015). Setting of locations, visuals, social interactions, and music create mood and atmosphere to portray German nation and its cities.

##### **6. 4. 1 Setting**

Set in Cologne around the year 2010, the production begins its first season around winter as suggested by the clothing the characters are wearing in the initial episodes. Traditional telenovelas feature intense drama, high impact, plot decisions and exaggerated reactions in order to grasp audiences' attention and create a dramatic, yet socially orientated story. DW's modern take on telenovelas benefits from this style of production genre due to the social themes that support German values and representing life in the country. The city represented as vibrant and energetic through the busking local people and the opportunities for social interaction. This supports the overall nation attractiveness of Germany as contributed toward through representation. The production focuses on a select few locations and the interactions that Jojo has are limited to a select (recurring) number of characters. The locations used in the production are: two flats; rooms, hallway and kitchen; Alex' office; Vincent's Bar/restaurant; and the city streets.

#### 6. 4. 2 Image of Germany

The visual shots of the production feature gaze upon the city life and the workings of the Cologne's social structure. This shows the audience the public engagement, the transport and buildings and mood of the city in a vibrant and inviting way. DW aim to portray Germany as a desirable location through use of production visuals and sound and character interaction. The infrastructure and public spaces of Germany are visually represented in the production through the images of Cologne, which Jojo perceives as positive as seen in episode 1: Die Ankunft [the Beginning]: 'die Autos und straßen, alles so sauber und ordentlich' [the cars and streets, all so clean and tidy] (Deutsche Welle, 2022d). The city is represented as a place of modern progression with rich historic significance. The production informs the audience that Cologne, and Germany as a whole is a place of modern success and economic prosperity. Many of the featured buildings, for instance of Alex's office, are modern structures, representing life in modern Germany. Occupational success, and Germany's economic power are portrayed through the inclusion of these modern buildings and this encourages audience to want to live and work here. On the other hand, the production simultaneously represents the city, and through it, the whole of Germany as a place of cultural and historic significance, despite the impact of WWII. Most ironic is the Cologne Cathedral, recognised as a symbol of the city, and Germany's most visited landmark. This factor for the tourism to the cathedral is one factor for DW choosing Cologne as the location for the production. Christianity is a major religion of the world and this is something that provides cultural interest to the individuals watching the production. This is especially relevant when considering the regional target audiences, in particular, the Brazilian audiences where Catholicism represents around two thirds of the total population (Pew Research Center, 2013) 'Accordingly, the majority of Brazilians in the country identify as Roman Catholic (64.4%), thus reflecting its historical relationship with Portugal and the Catholic Church' (Cultural Atlas, 2022). This indicates that the location is chosen by DW due to its representation of religion and its shared religious identity of the majority of Brazilians. This conveys a message of shared values, welcoming audiences of Brazil and of catholic identity to come to Germany. The social interaction of Jojo with and the representation of the people of Germany plays an important role in representing Germany as a friendly, respectful and welcoming country. In episode 1: Die Ankunft [The Beginning], Jojo describes the people as kind and respectful: 'die Leute sind alle so nett hier'.

and 'In São Paulo wäre mein Portemonnaie bestimmt weg' [the people are all so nice here, in São Paulo, my purse would have certainly been taken] (Deutsche Welle, 2022d). This asserts that her experience of her home city suggests that there is more petty criminal activity, and that she is surprised, yet welcomes a safe and respectful city. Script that is suggestive toward the social expectations of societal life and security is important for representing Germany as a desirable destination. This informs the audience that the people of Germany are trustworthy. Audiences wishing to travel to Germany are encouraged by the idea of security and public safety which contributes toward the representation of the country.

#### **6. 4. 3 Music and sound of Germany**

Music plays an important role in the production as this contributes toward the mood and genre of the telenovela style. The production's introduction features the sounds of Brazilian guitar strumming and sports whistles in order to reflect the narrative of the production by grounding it in the style of a telenovela and resonate with audiences. The use of music contributes toward familiarity and shared respect for the style of music. The German songs by Einschöck<sup>6</sup> throughout the telenovela are a good way for learners to listen to German music, further immersing themselves in the German language. Studies have shown that language learning through music is effective at teaching grammar structure patterns and pronunciation, and retaining an interest in the study of the target language (Degrave, 2019; Dolean, & Dolean, 2014; Medina, 1990). This demonstrates that DW are aware of the influence of music in the production and use this as a tool in order to best reflect the mood. The production uses the non-diegetic, asynchronous sounds and tunes, which are sounds within digital picture that is added post-production, for the various recurring themes and plot points. These sounds are used repeatedly to fit the theme of the moment, such as sounds relating to romance and love, and heartbreak and sadness. These are put to good use as the audience relate the tunes with the emotion, mood throughout the characters journey. This supports the user experience of the production as sound is used in order to make the plot more interesting and audibly relate the events of the production to the feelings of the characters, allowing the learners to follow the plot.

## **6. 5 Production criticisms**

Production criticisms cover some of the elements of the production that I, as a learner of the German language, feel do not support user experience, learning German and L2 motivation. Some of these aspects also adversely portray life in Germany.

### **6. 5. 1 Sound design**

Sounds play an important role in the production as it contributes toward the mood and supports the themes and the ability to serve the production's educational purpose of providing audible learning material. The general quality of sounds is good, however due to the limitations of the production, the quality can suddenly drop in some episodes. The subtitles to the production would counter this issue, however I have been unsuccessful in making these work on PC desktop platforms. Instead, the audience must navigate to the transcript in order to reduce this confusion. These diminish the user experience of the production, as users may become frustrated with the lack of working elements. The implication of lack of subtitles on GFL learners are the inability to simultaneously reflect on listening ability, and pick up phonetics of the German language to understanding the relation between spelling and spoken sound. This is an area which discourages the learner from watching the show, what would frustrate them even more is the fact that they are shown the option of subtitles but are disappointed in the non-function of the button. This lets the production down and detracts from the users' learning experience.

### **6. 5. 2 Language ability of Jojo**

The parallels between Jojo's speaking ability and her learning of the German language contradict. Given the purpose of the production; to provide users with German language listening material, the speed of the dialogue, although realistic, can be too fast to comprehend for B1/B2 level learners. This difficulty is increased further with the use of abbreviations, dialect, sayings and colloquialisms, which may be too profound to understand for some learners upon initial hearing. This is in direct contradiction to DW's statement about the production using simple language in the production: *Die Sprache der Telenovela ist einfach, aber zeitgemäß und authentisch* [The language of the telenovela is simple, but



contemporary and authentic] (Deutsche Welle, 2022c). As the 'Jojo' production is about teaching the German language to its audience, it makes sense that Jojo is a character who is learning the language - potentially with the audience. Before watching the production, I had an expectation that the production would revolve around Jojo learning the German language, and the audience learning and facing challenging situations with her. In the production, Jojo speaks fluent German at a native speaker level, yet she is presented as not understanding basic words or commonly used phrases. The contradiction in Jojo's GFL ability creates an unrealistic representation of language learning, as audiences are to believe that she is still 'learning' the language. This is especially demonstrated through the various, sometimes random questions Jojo has about the use of German words, where the representation of learning is often forced and only used for narrative support. For instance, in episode 5 'Döner und Currywurst', Jojo speaks flawless German, with correct intonation, tone and pronunciation of grammatically correct sentences, she then asks her friend Lena what Currywurst is. In my opinion, it is extremely unlikely that a learner of the German language and especially one that is so accomplished and experienced in the German language wouldn't know of 'Currywurst'. There is a lack of improvement of Jojo's GFL ability, which suggests that the production is not intended as a progressive guide to language improvement, but rather a static tool of language practice.

### **6. 5. 3 Script**

In the first season, the production only deals with a single character's story, their related themes and their interaction with the other characters. The plot is initially low impact featuring little drama. The length of each season is increased and the script is given the time to go deeper into the themes of the production and for the audience to experience the dynamic character developments. Toward the finale of season two, in episode 30: Jojo in Gefahr [Jojo in danger] and three in episode 28: Auf der Flucht [On the run], the script becomes more intense but less realistic due to the 'thieving psycho' for a roommate and the business fraud that results in the kidnapping (Deutsche Welle, 2022d). These two plot elements are typical of a telenovela, where the drama and 'over-the-top' narrative derive the intrigue and interest in the production. However, in terms of representing Germany as a country of law and order, having friendly residents and being an ideal place for study, this undermines DW's goal of representing positive aspects of life in modern Germany.

## **Chapter 7. Discussion**

### **7. 1 Research problem**

There is at present a lacuna in the research of the effectiveness of design choices around web content in website media and video production for the purpose of L2 motivation. DW's intent is to support German ELP by providing effective L2 motivation. This research aimed at surfacing factors within website media that either support or detract from the user experience, and which have influenced the effectiveness of L2 motivation through their projection of national soft power. Analysis was conducted through appropriate tools that focus on different aspects of webpage and production design in order to assess whether DW have been successful in L2 motivation of their foreign language programme.

### **7. 2 Major findings and interpretation**

This section discusses the major findings obtained from the three analyses toward DW's webpage and its video production. Through analysis, it has been established that there are success factors that contribute toward positive user experience and the effective implementation of soft power toward L2 motivation.

#### **7. 2. 1 Question 1: How are DW's webpage design choices used to shape the user experience and what implication does this have on L2 motivation?**

By applying Garrett's (2011) Five Planes as a form of webpage design analysis, and Adami's (2015) social semiotic framework for webpage interactivity, the research has shown that DW's webpage of the 'Jojo' telenovela applies effective design techniques that shape the user experience for effective L2 motivation. The two analyses revealed that DW's decisions around webpage design resulted in a user-orientated platform, where the importance is placed on user experience. Garrett's (2011) planes applied appropriate implementation of semiotics to demonstrate interconnectivity between page aesthetics and video production design of the webpage. The surface plane is most influential for establishing aesthetic design choices as this focuses on visual signals in the form of images, position and hierarchy to the user. The use of genre through colour and visual representation through images support webpage navigation, whilst also effectively conveying the identity and branding of the production, strengthening

L2 motivation through aesthetic attractiveness. As demonstrated in Chapter 6. Fiction analysis, production narrative elements and themes such as 'Love and Romance' are complemented by the theme colour of the programme design. This demonstrates DW's strategy of appealing to the target audience by relating colours towards genre: the themes of romance and love, friendships and fallouts. User orientation is demonstrated through hierarchy of importance via contrast and conformity of page items which directs the user toward the desired path or sequence of gaze. Interestingly, although page contrast and conformity are not directly related to the Jojo content, DW's choice of design complements the production by highlighting the most relevant and important page items through positions and layouts, and grouping of items. This supports a user-friendly design by its ease of navigation, improving overall user experience. Examples of this are the 'Jojo' theme logo and banner and the grouping of the three production seasons. The surface plane demonstrated its symbiosis with the skeleton plane through the combined use of item location, relatedness, style and contrast and conformity, evidencing their combined effectiveness on hierarchy of importance and impact on intended audience gaze and natural page directionality. Furthermore, effective implementation of user-oriented design is shown through the application of language, and on the page through the descriptive and encouraging text. The text introduces the education programme, provides purpose for it, and promotes the video production through use of description, imperative and general text mood. The user is informed and enticed by these and this demonstrates an effective mode of L2 motivation by encouraging users to watch the 'Jojo' production through stylistic and colourful choice of wording. DW's design choices around the use of imagery in the form of page offerings further demonstrates an application of user orientation, warranting positive effects on user experience. As highlighted within Chapter 4. 4. 2. 'Webpage Offerings' and Chapter 4. 4. 3. 'Prioritising Content', images are prioritised on the webpage as their semiotic meaning is instrumental in effectively informing the user on the content offerings and support the user's interaction of navigation to increase efficiency of page functionality. This impacts the user experience on the page as it directs users through clear and guided signage. These design choices complement L2 motivation by supporting the education programme and the user experience on the webpage. Applying Adami's (2015) technical framework toward the webpage reveals the impact of DW's decisions around user interface. Taking the three metafunctions into account, in terms of their syntagmatic and paradigmatic functioning, the

'Jojo' webpage provides users with a user orientated approach to interface functionality, complementing its visual aesthetic design. Whilst there are aspects of cross over with Garrett's (2011) framework, Adami's (2015) analysis provided a focus on the interactivity of the webpage and its impact on user experience. On the webpage, the user is presented with an interface that provides meaning through various forms of interactivity, such as the visual aesthetics of text/ semiotic and layout connectedness and importance, and the indication of functionality through 'Given' and 'New' text/ navigation forms. However, it was found that these elements are limited and the user is given a focused selection of interactivity toward the most important on-screen elements. The choices around the webpage interface have been designed to provide a limited affordance of functionality of user operations and so the interactivity of the webpage is understood as direct and linear. This reduces the complexity of the user's engagement with interface navigation as fewer sites/signs declutter the webpage aesthetics and provide concise and clear directionality toward the desired contents. This is by design, as the benefits of simplicity and page flow demonstrate a friendly user design, supporting the user experience. To support this, the paradigmatic plane indicates that the webpage is user driven as the webpage offerings are prioritised. The focus of the webpage is therefore centred around its own semiotic production, and not around that of the users, making it a closed structure. In providing users with a focused path toward the telenovela production, it succeeds at providing direct indication on the location and relatedness of content syntagmatically through colour palettes, layout structure and hierarchy of importance, and paradigmatically, through recursive functionality, which is direct and easy for user operation. The webpage affords many types of multimodal elements which add meaning to the page and assist the user in achieving their own goals. This makes the environment of learning a language easier and improves the efficiency at which learners of the German language can access the learning material they need. Adami's (2015) framework has also supported the identification and codification of elements of the user experience that help to understand intended page purpose. This is because through application of the framework toward the 'Jojo' webpage, 'it can say something about its designers' interests in positioning themselves and their text in respect to prospective users and third parties' (Adami, 2015, pp. 134-135). Through interactivity analysis, the influence that the visual aesthetic and interactive functionality have on the user experience and overall L2 motivation is made clearer. The focused directionality and limited functionality of the 'Jojo' webpage

gives indication toward DW's decision to make it user orientated, in that the signage and operation of the navigation toward the production is made easy for the user, prioritising the user experience. This suggests that DW has the aim of making access to the production as easy as possible and in doing this, DW's design choices on webpage functionality serve to accentuate and complement the page's visual aesthetics, semiotic meaning and the brand theme colour of the 'Jojo' video production. Garrett's (2011) framework has also identified factors of the webpage design that detract from the user's experience. The composition of the webpage for its aesthetics is largely in line with similar webpages and closely follows the standards of webpage design, however the major visual design irregularity was the inconsistency of the production's three anchored images. This disrupts the harmony of the page aesthetics as the ensemble and collective design aesthetic are not consistent, adversely impacting the user experience. Although the second and third seasons were designed to reflect a shared identity, using the 'Jojo' pink/purple colour palettes to complement the production's theme colour, the first season does not support this. The difference in image styling brings up questions around DW's choice for this: namely: the inconsistencies of similarity, marketing strategy and the programme's success expectations. Adami's (2015) framework has also exposed some of the website's weaker elements of the overall user experience. Syntagmatically, there is a limitation of indication of functionality afforded to the user as there are only a few means by which the user may operate the webpage. The 'Jojo' webpage demonstrates this paradigmatically through user operation limitations caused by the recursive nature of navigation on the website. The webpage only affords user the ability to access texts, not to provide or transfer them. There is no possibility of commenting, rating or providing feedback for the web content which restricts the user's experience from the inability of peer-to-peer communication. This leads to a confined agency of the user, isolating from learning communities, which restricts their interaction with the material, with each other, and is detrimental to effective language learning, and L2motivaition. This is one factor that DW has not made use of in order to support German ELP. Through a prioritisation on simplicity in interactivity and directionality, DW assert its power over the user. Although this ultimately helps in guiding the user toward the target content, the amount by which the dominance of DW's navigation structure adversely impacts user experience is proportional to the limited number of operations afforded to the user, suggesting that the closed structure and restricted user operation reduces the user's sense of freedom and detracting from

effective L2 motivation. Application of the two analyses has provided a rounded understanding of the success factors regarding positive user experience and L2 motivation. This method has strengthened the analysis due to the reinforced meanings through alternate perspectives, considering the design intent of DW, and the design effect and implications on the user. Although the challenge of integrating the two analysis frameworks lead to overlap and cross over in some cases, the added benefit of the two perspectives meant that my analysis demonstrates the success of DW endeavour where their webpage design did show to have the desired effect. DW's intent is to support German ELP by providing effective L2 motivation and this is reflected by the effect of these decisions on the user's experience. This research aimed at surfacing factors within website media that either support or detract from the user experience, and which have influenced the effectiveness of L2 motivation through their projection of national soft power. Studying the webpage through these two means also enabled me to demonstrate that the design choices around the visual and functional aspects of the 'Jojo' webpage are complementary and evidently made as part of a whole. This complementary design, when used in relationship with the production content, mainly its theme, further demonstrated the interwoven intentional consideration of the multimodal elements for maximum access, edutainment and motivation potential. The above-mentioned design techniques contribute toward German ELP as they support effective edutainment and L2 motivation, where user experience and brand building has been prioritised. These design techniques come together to give a sense of formality and integrity as well as thematised programme which covers select topics of study. From the analysis, I determined that the webpage is user orientated and ultimately serves to satisfy the intent of DW to prioritise the user's experience, consolidate the edutainment factor and strengthen brand building, of 'Jojo' education programme. Analysis of the webpage supports the notion that DW is largely successful in achieving supporting Germany's ELP through L2 motivation on their webpage as demonstrated through their alignments with standard design criteria. This has shown the effectiveness and professionalism of their programme through design and choices of web content within their website media. This is interpreted by the user as contributing toward DW's successful branding, and more widely simplified design and easy-to-use interface, the user experience on the webpage is positive with regard to the webpage purpose.

### **7. 2. 2 Question 2: What aspects of Germany are presented by DW within their production to project soft power and motivate German language learners?**

Through application of fiction analysis, Ringo and Kashyap's (2021) composition of literary elements has found that DW's production demonstrated clearly a correlation between projection of soft power and L2 motivation. Analysing the production regarding aspects of characterisation, theme, interpretation, and setting, has revealed confirmatory findings toward DW's decisions around design and strategic planning. Firstly, the genre of the production demonstrates a strategic design by DW in targeting an audience, is done to support L2 motivation. The telenovela production revolves around themes of love, romance and social drama and the broader themes of friendship and fallouts, trust/ betrayal, acculturation and German language to form a compelling narrative and one that supports the notion of edutainment. Analysing the production with regard to these themes demonstrate DW's strategy creating an underlying 'message', whereby Jojo is represented as the personification of favourable characteristics that support integrated life in Germany. This supports the integrational motivation orientation for the German language and culture through excitement and intrigue that derive from the narrative, character development, and themes. DW projects soft power in such a way to suggest that a certain behaviour merits success. Soft power is asserted in the production by presenting audiences with the desired characteristics that DW believe support a successfully acculturated and socially integrated life in Germany. This is evidence of DW's projection of soft power as it involves shaping the preferences of others through appeal and attraction. Through alluding to a correlation between the outcome of happiness and success and the causal factors of possessing German values and acquisition of the German language, DW achieve L2 motivation and strengthened nation attractiveness through projection of soft power. DW's strategy to align the audiences' characteristics to that of 'the good immigrant' (Chapter 6. 2.) raises questions around the aims of DW in wanting to attract the audience to Germany. In Chapter 2. 1. German Language, I apply Kim and Dougherty's (2020) understanding that Germany has an aging population, where the nation must attract foreign immigration order to retain international importance. Interestingly, to achieve this, the production blurs the lines between Gardner's (1985; 1972; 2001) motivations orientation, as through demonstrating not only success in integration and acculturation in modern German society and culture, the production also informs audiences that the potential for occupational and academic success

are also supported by acquisition of the German language. Audiences can learn from the plights (adversity and hardships, and personal challenges) of characters and DW represents these characteristics to prepare learners of the German language for life in Germany. Additionally, audiences are exposed to the cityscapes and various visual shots of Cologne. This contributes towards encouraging audiences to develop a sincere interest in German culture and way of life, supporting integrative orientation motivations of learning the language. Through portraying Cologne as a modern and vibrant place that is rich in history and culture, modern Germany is positively represented as a place of opportunity with comfortable lifestyle: occupational success; high living standards; and a friendly, welcoming society. Soft power is therefore projected visually through attractive aspects of modern German life. This elevates the audience's perception of Germany as a desirable country for tourism, study, work and general life, encouraging audiences to engage with and learn more about its history and culture, founding positive impressions of the nation. Furthermore, the production demonstrates its projection of national soft power through values of identity within modern German society. DW represent Germany as a liberal democratic country in order to facilitate L2 motivation towards its audiences. Social values such as freedom of speech, equality, as well as representation and celebration of minorities are also features throughout the production, presented through various demographics and psychographics, mainly through representation of ethnicity, gender, and sexual orientation. Inclusivity and representation of minority ethnicities is achieved through the inclusion of Turkish characters. This serves to promote German values of multiculturalism, demonstrating to audiences that Germany is a historic land, with a population with a diverse ancestry and history. Through selective representation of the diversity of modern Germany society, DW portray Germany as an attractive country that has a modern multicultural society. Positive representation of modern Germany increases audience's willingness to associate themselves with German culture and values. However, the portrayal of the German public in the production does not always align with actual modern German society, where the narrative features an unrealistic proportion of negative situations and troublemakers. Although in-line with the expectations of the telenovela genre with high impact and intense drama, the production focuses on the plights of the characters, and the challenging, negative situations they find themselves in. This is clearly designed to forward the narrative and the development of character, and project soft power, where Jojo's characteristics support notions of success and happiness. Yet, in setting



up these scenarios, DW sometimes portray modern Germany as an undesirable country, where the wider impact of these is sometimes detrimental toward audience's perceptions of modern Germany. The plot often entertains learners through scenarios where Jojo experiences grief, hostility, violence and illegal activity. While these challenges make for great excitement and suspense and encourage learners to watching further episodes, ultimately the disproportional number of negative events undermine the attractive aspects of Germany and one of the purposes of the production. Naturally, the audience understand the telenovela to be fictitious, however the negative impression of German society reduces audiences L2 motivation by putting them off wanting to associate and interact with German society, this is considered detrimental towards German ELP. The balance between entertainment and showcasing positive aspects of modern German identity is therefore an important success factor for effective L2 motivation. The L2 motivation of the production is further subject to various minor pushbacks where the implementation of technical design aspects. Poor sound quality on various episodes and lack of working subtitles on webpage formats reduce the user experience of the telenovela because they hinder the user's learning process of the listening elements. These are only minor, however slightly frustrating for the user as these are elements that are included but not consistent with the other positive aspects of the programme's functional design. Furthermore, the fiction analysis of the video production brings forth questions around the design of foreign language education programmes, particularly focusing on how the strategies of language institutions impact on target audiences. I interpret the character ages within the production to resemble the age of DW's intended target audience, which support the individuals GFL education and interest through association and familiarity within the narrative. Although the production targets typical university-level age-ranges, between the years 20-30, which defines the style and ability level of education, it alienates other audiences from the show, due to its lack of age diversity. Whilst the decisions around the casting could alienate older or younger audience from the production, the assumed target audience tells us something about the broader intentions of DW: to attract aspiring young adults with capabilities and future potential. For this reason, I believe that DW seek young capable individuals to encourage working migrants to Germany who can support and provide benefit to German society though their knowledge of, affiliation with and appreciation for the German identity as a measure of their intelligence and determination. On the topic of the assumed target audience, based on the characters' race in

the production, DW seem to represent limited diversity within their choice of characters, where only certain minorities are represented. Modern German society is more diverse than the production alone would suggest, as there are not only Turkish and the occasional Brazilian nationals or descendants within modern German society, rather a plethora of races and ethnicities under one nation. Alarmingly, despite the effort to feature different races in the production, the representation of race and ethnicity is restrictive and not fully inclusive as the production's characters appear mainly Caucasian. Within the context of modern Germany, a more balanced representation of skin colour was expected from the production. While the writer understands that the correlation between skin colour and race and ethnicity is not always clear, and that discourse on this topic is complicated and usually sensitive, it is worth pointing out that as an observation, the characters do not seem to represent a wide racial range. Intentional or not, DW's decisions around its production's projection of soft power could perhaps have been more inclusive by using actors that have a more racially diverse cast. This would benefit the representation of modern German society and values. Aspects of soft power of the German nation are projected toward the production in the form of themes, through values of identity and visual representation. These support the German nation's ELP and the audience's L2 motivation for the German language, largely through integrational motivation, whilst also often supporting instrumental motivations simultaneously. These aspects of soft power are projected throughout the production in order to convince audiences that Germany is a great destination for tourism, study, work and general life. Interestingly, the inclusion of minority characters brings up questions around the decisions by DW in what they choose to include and avoid in their representation. While DW's 'Jojo' production does represent values of modern Germany, and attempts to portray multiculturalism within the production, DW provide realistic representation of some minorities and not others. Furthermore, the choice of characters to represent modern German society is limited, and while being inclusive of sexual orientation and representing women in leading roles, the production does not bring these aspects to the audience's direct attention. For instance, the inclusion of homosexual characters, does represent liberal values of the modern democracy, however there are still countries where such freedoms of choice are prohibited. It is likely, this is done in order to loosely represent modern German society, however simultaneously, to maintain a neutral platform toward as many alternate audience perspectives as possible. This demonstrates the difficulties organisations face in pleasing their entire audience.

### 7. 3 Reflection

DW's 'Jojo' production demonstrates soft power through the representation of German values, favourable characteristics for integration into modern Germany, and the relation between German language and success and happiness. As a learner of the German language and having participated in DW's programme through watching the telenovela, I feel the production encouraged me to learn German and be interested in German culture. The validity of the tools for webpage analysis was supported by the comprehensive affordance established by the analysis.

Garrett's (2011) Framework supported the study due to the representation of website composition of multimodal elements. This provided comprehensive criteria for the interpretation of the decisions around the aesthetic designs and website's hierarchy and navigation structures. As the framework is intended as a reference material for website manufacture, reverse engineering DW's 'Jojo' programme presented difficulties and challenges where data was unobtainable, and unknown. However, the limitations of this analysis framework were countered by the interactivity and fiction analysis frameworks. Adami's (2015) social semiotic framework provided an interactivity analysis of the webpage for the effect that the semiotic meanings and affordances have on the user. Adami's (2015) framework is effectively allowed me to decipher the selected webpage design, complementing Garrett's (2011) framework by focusing on the perspective of the user. Ringo and Kashyap's (2021) elements of literature composition supported the selection of criteria for analysis of the language education production by demonstrating the connection between the production narrative and the design of the webpage. This strengthens the interconnectivity of the programme, improving the users experience and supporting the L2 motivation.

## 7. 4 Similar findings

Adami (2015) applied her social semiotic framework toward a wine blog 'Spittoon' webpage, supporting applied theory by means of example, demonstrates a closed structure and less varied directionality (see chapter 3.1.2 for more details). In this regard, DW's 'Jojo' webpage is similar due to the high degree of recursiveness, significant self-referencing, the increased focus on hierarchical organisation of attention and clear directionality, centred around the user. This reveals a clear asymmetry of power towards the author on the paradigmatic plane on the webpage. Gardner's (1985; 1972; 2001) L2 motivation theory demonstrates the motivations of language learners and the practical examples for the 'integrative' learner is identical to that of those found throughout the 'Jojo' production. Gardner (1985; 1972; 2001) asserts therefore, that applying attractive aspects of a nation, such as the representation of values, society and culture a nation can improve its ELP through increased L2 motivation. These elements are synonymous with the narrative of the 'Jojo' production, where DW apply themes and characters to demonstrate attractive aspects of modern Germany. Sulistyorini and Widodoindicate's (2022) study on the education impact of DW's language learning content as an online platform concluded that 'the use of online learning applications is more effective in learning German vocabulary' than traditional methods with an effectiveness weight of '9.45' (Sulistyorini & Widodoindicate, 2022, p. 115). Furthermore, this supports DW's methods of providing language learning programmes as the 2022 study deemed these as 'an appropriate learning medium to increase students' motivation and creativity in learning German' (Sulistyorini & Widodoindicate, 2022, p. 115). Their study provided objective, quantitative data to demonstrate that DW are successful in L2 motivation. DW's 'Jojo' production demonstrates projection of soft power through the production casing of attractive aspects of German culture and values. The independent analysis toward other nation's projection of soft power (Shambaugh, 2015; Lam, 2001; Zoysa & Newman, 2007; Ang, Isar & Mar, 2015) demonstrates the relevance of this modern form of power within the German context. The production's use of themes for favourable characteristics for the 'good immigrant' and the positive portrayal of German values and culture support German soft power and strengthen its nation' attractiveness to world audiences by encouraging learners to align their attitudes and values to that of Germany's. The analysis demonstrated that DW's webpage projects soft power, in accordance with Nye's (2004; 2005) theories.

## **Chapter 8. Conclusion**

This chapter summarises the key research findings in relation to the research aims and questions and discusses their value and contribution toward this field of study. The limitations of the study and the recommendation and opportunities for further research are also reviewed.

### **8. 1 Summary of findings**

The aim of the research was to establish success factors that facilitate L2 motivation and how these relate to soft power. The research found three major success factors. The first was the effectiveness of webpage aesthetics in attracting user attention. The second was that webpage functionality complements the aesthetics to provide a user orientated webpage. The third was that the production supports L2 motivation through compelling narratives, characters and themes, as well as through projection of national soft power through these mediums. The first question focuses on how DW's webpage design choices around aesthetics and functionality are used to shape the user experience. DW's webpage design choices around aesthetics and functionality shape the user experience through their user-oriented design, which provides efficient access to content and strengthen the 'Jojo' brand building as well as providing a foundation for the L2 motivation of learners. Fundamentally, DW achieve user-orientated design through prioritising GFL learners' desired content, making access to the content easier by fewer decisions and clearer navigation. This is achieved by creating content relatedness and hierarchy of importance, done through imagers, colour, style, text, contrast and conformity. The functionality of the webpage as analysed by applying Adami' s (2015) framework has indicated toward the linear, simplified, and clear and recursive webpage directionality, through the clear signage, restrictive wireframe and decluttered aesthetics. Interestingly, the major finding was that the through the webpage's focus around its own semiotic production, the user's control is restricted, counter intuitively supports their interest and the notion of a user-oriented design by steering users toward desired content. These design aspects affect the mood, webpage operation and learning ability of the user, building the brand identity of the production, the webpage integrity creating further influence on learners' L2 motivation. The choices around page navigation support positive user

experience because the controlled user operation on the website reduces distractions, and forces the users away from irrelevant content, and toward the desired content through linear navigation path. This is achieved to seem invisible to the user through subliminal design, giving the impression of user control. Whilst aiding the directionality of page content by steering the users toward clear navigation paths, DW demonstrate effective application of their influence over the user and successfully implement user-oriented design. This further supports the L2 motivation on the website as the ease of navigation removes potential distractions and confusion such as rabbit holes and irrelevant content. Visual cues such as the action assertive icons, such as the arrows whilst hovering over the production images, support this by demonstrating clear connection to that content which helps user access. Failure of the webpage to provide users with such effective operation (unclear directionality) would otherwise result in frustration and disinterest in the production, and the discourage users from learning. Unfortunately, there are some miss opportunities for the webpage to further enhance L2 motivation. The first season' image does not align with any other 'Jojo' branded page items, which is confusing. Secondly, the interactivity affords only text access, not provide or transfer, such as chat forums, commenting sections. This would otherwise support the users experience as the sense of community would aid language learning. Throughout the analysis, Garrett's (2011) framework has provided data on the brand of 'Jojo' mainly through aspects observed on the surface plane, however these are innately bound with the strategy and scope plane, where the purpose, form and style of the content offerings are decided upon. The imagery, text, banners, logos and colour palettes ditto the emotional response of the production. This showcases effective application of brand building encourages learners to watch the production, as this gives users the essence of the narrative and informs its genre. As well as supporting L2 motivation through branding as a background endeavour. I conclude that the design choices around aesthetics and functionality largely succeed in shaping the positive user experience and supporting L2 motivation of the GFL education programme. The second question covers the aspects of Germany that are presented by DW within their production to project soft power and motivate German language learners. L2 motivation is achieved through generating interest in the production's narrative (characters and themes), and also through projecting of national soft power. The desire to learn a language via edutainment means is therefore greatly influenced by the medium of education. The narrative, characters and themes of the production therefore contribute toward the learners'

interest and further encourage them to not only want to learn more, but also continue to watch the production and participate in the GFL education programme. As discussed in Chapter 6. Fiction analysis, the major aspects of the production are its narrative, characters, themes as each of these aspects give the largest impression to the learner. This is achieved through the diversity of characters' demographics and psychographics (gender, race, sexual orientation, profession interests and age), the narrative language (intense social drama) and the themes (love and romance, trust and betrayal, friendship, language learning, and immigration). These aspects of the production influence the learners' desire to continue watching and learning German due to genuine interest in the production. However, the way that these production elements project soft power demonstrates DW's divisive and intentional application of representation and impression on German identity. This projection of soft power is applied within all three aspects of the production: the representation of identity as demonstrated through the characters; the reflection on German society shown in the narrative; and the alignment of modern German values explored in the themes. There are all vehicles for the projection of modern German soft power to create favourable relations between modern German identity and values and encourage integrative motivation of learning the language. L2 motivation is applied through the attempt to portray a positive, attractive image of modern Germany and encourage learners to want to live and work in Germany through subliminal messages of favourable characteristics of the 'good immigrant' to Germany, the representation of multicultural German society, and the liberal democratic values of modern Germany. This represents Germany positively and contributes toward audience's L2 motivation through alignment of values and attraction, supporting L2 motivation of German. The analysis has raised questions and opened up discourse around DW's strategy; where the representations of women, homosexuality, age, race and ethnicity within the production demonstrate the broader challenge of DW to appeal to a wide audience of differing values and cultural norms. While DW do include such representations through various demographic and psychographic attributes, these are never brought to the immediate attention of the audience. I have perceived this as an attempt by DW to support their aims of inclusivity for a wide-ranging audience. The analysis found that there are success factors that should be embedded within multimodal elements of website media that do support L2 motivation and the projection of national soft power, however, as discussed, the extent of their criticality is difficult to ascertain.

## **8. 2 Main contributions**

This dissertation has contributed toward the field of study by demonstrating further practical application of analysis frameworks by example. The research problem was tackled and resolved through the application of each framework of analysis as these gave meaning to multimodal design aspects through interpretation of the effect on user experience and L2 motivation. The dissertation further supports the study of L2 motivation by analysing the decisions around the projection of national soft power in order to reveal success factors toward this. The dissertation has attempted to fill in the gaps around the existing research and the study of the research field with regard to application of soft power, for the purpose of L2 motivation via website media. The relation to relevant theories around the topic supported the dissertation in providing not only purpose and direction around notions of L2 motivation, soft power and effective webpage design, but also the practical tools for analysing the multimodal aspects of design decisions, their meaning and effect on user experience and strategic intentions. This has been applied to the real world by highlighting the multimodal aspects of a webpage, not only has the dissertation revealed some of the success factors toward effective language education, brand building and webpage design, but also built up a bigger picture through the complementary integration of all three to support comprehensive analysis to understand the design intention around the strategy of an organisation. This has shown the difficulties that organisations have when trying to appeal to a wide audience and the exclusions that are made when projecting the beliefs of that organisation. Throughout the dissertation, I have demonstrated a need to apply multiple frameworks of analysis which supports multimodal study of aspects in order to provide a rounded understanding. This combined approach of different perspectives on a language education programme has reinforced understanding of the advantages that interconnectivity between design elements can bring toward L2 motivation and how they benefit the user's experience when each aspect of the production is made as part of a whole. The reason this research is important is because through this understanding, Germany is better equipped to not only maintain its language prevalence in the global modern society through L2 motivation, but also to project its national soft power for a strengthened and more secure position in the world economy.



### **8. 3 Limitations of the analysis**

The analysis was limited by its aim of providing a fully comprehensive analysis of the multimodal aspects of webpage building, as the field of multimodal analysis is vast and the dissertation has been unable to cover all aspects of design criteria in full detail. Further limitations around the application of these analytical frameworks were found due to the unobtainable and unknown aspects of DW's design criteria. This is where restricted access to company data, resulted in speculative analysis and customisation of research criteria. Statistical data on the user experience of isolated web content within website media is difficult to obtain, especially when it concerns putting analysis of the theoretical understanding of webpage effect into practice. Due to my limited access to usage data from DW, analysis of user effect from success factors had to be done through subject analysis of the organisation's idiosyncratic webpage and production design. The research bias has also unintentionally affected the findings of the research as this has influenced the decisions around selection, focus, analysis, expectation and reasoning. Much of the secondary research is specifically focused on individual aspects of the broad topic, however because no similar work to this dissertation has been carried out, there are no direct means of comparison and affirm findings. The sample size of the study was limited to one language education programme, where several studies would have provided more comprehensive understanding of particular aspects of successful design. Furthermore, the type of education programme limits the scope of the study as the success factors for this are likely different for webpages with a different goals and purposes. Additionally, the availability of objective data and quantitative research would have benefited the study to provide stronger evidence for the effect that multimodal elements have on the user experience and L2 motivation. Due to this limitation, the effectiveness of the DW programme of the 'Jojo' webpage and its production was not 'measured' by objective success rather, the analysis applied principles of positive design elements toward the effect these have on the user.

### **8. 4 Recommendations for further research**

Further research in the field of applied analysis toward foreign language education webpages would strengthen the understanding of the relation between the choices around webpage and production design and their effect on user experience. This would support the impact of multiple modes of webpage compositional factors on L2 motivation and highlight the

effective projection of national soft power. Access to otherwise disclosed organisation data on webpages usage statistics would support understanding of the correlation between decisions toward design factors and their resulting impact on user experience and L2 motivation. Research on the extent to which web-based technologies support positive representation of national governments plays an increasingly important role especially as the digital trends continue to move toward online formats. Furthermore, status of languages presents areas of intrigue: L2 learner demographics and psychographics; the size and world influence of nations; its economic strength and soft power rating; and the correlation between language attractiveness and online presence. Comparison of personal criticism of 'Jojo' would mitigate and provide evaluation on writers' bias. The dissertation can also be replicated toward alternate languages that examine the cross-lingual application of webpage and language education programmes that feature alternate means of education actives which would also present comparative findings toward promotion of soft power of other nations. This would support the dissertation, and would provide further instances, and methods of projecting soft power, and to what effect. Finally, analysis of language education programmes offers interesting insight into how the elements of a production; its themes, characters and narrative for instance, are chosen to project soft power, build positive reputations and support L2 motivation. It is therefore understood that this field of study would benefit greatly from objective and quantitative data, to produce a more comprehensive understanding of the real-world effect that multimodal decisions around webpage production design have on the user experience. Study of participants' reaction, and evaluation of the website's effect on user's motivation to learn German, is therefore, a desirable area of research. These could include participant surveys that highlight particular elements of an interface or learning exercise, or apply quantitative measures toward data sets to correlate design and content, to the effect these have on users' language learning ability in order to better reveal further success factors. This research has demonstrated the complexity of webpage design for the purpose of language education and motivation. The multimodal aspects around the decisions have revealed many, but by no means all, of the success factors that contribute toward positive user experience and the success of the design. The research has shown that a complementary approach to analysis through the lens of multimodal perspectives has supported a comprehensive understanding of effective webpage design for L2 motivation and the influence of projection of soft power.

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## Chapter 10. Appendices

### Appendix 1

#### **Story of Jojo**

Jojo moves to Cologne, Germany to study graphic design, against her parents' wishes. She is introduced to Mark and Reza before she moves in, and soon learns that they are her housemates. She makes friends with various people and becomes close to a few characters, however not without hardships, fights and some complication. Jojo gets close to Mark but realises she doesn't get along with him as she initially thought she would. She gets a job at the local bar to fund her accommodation and acquires a traineeship at her friend's start-up business, 'Alex events', which deals with organising events for clients at particular locations. She is fired from her job at the bar as she is falsely believed to have stolen money from the till. The traineeship at 'Alex Events' doesn't go well because Alex never listens to her ideas and she is stuck doing menial tasks instead of focusing on graphic design. Jojo finds a second love interest with Jonas, who turns out to be a long-time partner of Lotta and keeps his love affairs a secret. Jojo and Lotta both find out about Jonas's affairs and this causes drama within the group. Jojo and Alex become partners in the company and their ideas are recognised by the ministry, giving them a high-end budget. Their external team members see the money and devise a plan to steal the money. They almost get away with it, and when they fail, they try and blame Jojo, however they eventually kidnap her but fail in their getaway and the situation is diffused. Jojo and the gang celebrate their success with the business, Vincent and Nora's restaurant and the friendships they've build up over the years. Jojo announces she is returning to Brazil and gives a heart-warming speech. Before she leaves, mark rolls up in a taxi, and tell her that he loves her, and that she should come back to him. And the story ends there.