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Process and Product: High School English Learners Redefined

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ABSTRACT

PROCESS AND PRODUCT: HIGH SCHOOL ENGLISH LEARNERS REDEFINED

by

Sarah Tumblin Mantegna

Despite 21st Century technology, our nation's high schools deliver a print-centric curriculum driven by high-stakes tests. A majority of states have adopted Common Core State Standards that incorporate producing and consuming multiple media texts. Some teachers have begun to include multimodal activities but few are exploiting the affordances of multimodal composition specifically for the benefit of English learners. Public high school teachers hold deficit views of English learners and fail to offer them challenging, creative tasks.

Framed by the complementary sociocultural theories of ecological linguistics (van Lier, 2004), multimodality (Kress, 2010), and identity (Gee, 2001; Norton, 2000), this qualitative case study examined the process and product of high school English learners composing multimodally with digital video. Four questions guided the study: 1) What can we learn from adolescent English learners engaged in composing with video? 2) What identities do adolescent ELs explore while engaging in multimodal communication? 3) What processes do ELs engage in as they compose multimodally? 4) How do their multimodal compositions contribute to our understanding of ELs?

Participants were enrolled in an elective English to Speakers of Other Languages (ESOL) class at a public high school during Spring semester of 2012. Data included student generated lesson artifacts, audio/video recordings, researcher journal, and participants' video compositions. Data were analyzed through an ongoing, recursive cycle to determine themes, categories, and trends. Visual and video data were examined

through visual discourse analysis (Albers, 2007b; Kress & van Leeuwen, 2006) and multimodal interaction analysis (Norris, 2004).

Addressing the process and product of learning to read and compose visual and video texts, this dissertation examines 3 pairs of student participants and their video compositions. It reveals English learners working collaboratively and creatively, exploring imagined identities, showing investment in learning, engaging in critical analysis, and effectively communicating through multiple modes. Multimodal analysis of three student videos revealed four patterns of multimodal design; less is less, layered modes, less is more, and overlapping modes. The study redefines English learners as multilingual, multimodal communicators. It illustrates the complexity and reveals the benefit of incorporating multimodal activities and provides a model for fostering multilingual, multimodal communicators.

PROCESS AND PRODUCT: HIGH SCHOOL ENGLISH LEARNERS REDEFINED

by
Sarah Tumblin Mantegna

A Dissertation

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ABBREVIATIONS AND ACRONYMS

| | |
|-----|---------------------------|
| EL | English learner |
| ELL | English language learner |
| DV | Digital video |
| VDA | Visual discourse analysis |

CHAPTER 1

INTRODUCTION AND OVERVIEW

I think a lot of us, we feel like we're nothing, sometimes. Because we're immigrants and we ... y'know, I dunno, it's tough... We don't speak English, and y'know sometimes you go to the store, and people treat you differently ... so it's tough, and I think we're brave and most of us don't realize that.

This quote is from an adolescent Latino about his experiences as a student in an American high school. He speaks to the experience of any person who has lived in a country where the native language is different from his own, the experience of having difficulty making himself understood, of wondering whether he was being mocked or unfairly judged, of not being able to fully express his thoughts, needs, or emotions. For English learners (ELs), students whose first language is one other than English, the limitations imposed by language differences are intensified in the classroom, where English is the language of instruction and the only language spoken by the teacher or by other students.

In the United States, school curriculum is print-centric (Wohlwend, 2009), and our textbooks and other written instructional materials assume advanced levels of academic English that can take 4 to 7 years for ELs to acquire (Hakuta, Butler, & Witt, 2000). Many students who are enrolled in American high schools and who are not proficient in English find themselves in a hostile academic environment which requires them to learn the English language while simultaneously learning the academic content of math, science, literature and social studies taught in and through the English language (Harklau, 1994).

English learners are the fastest growing segment of the public school student population in the United States, with the highest growth rates in grades 7-12 (All_4_Ed, 2007b; Aud et al., 2013) In the last 20 years, the number of students whose first language is not English grew by 169%, while the general school population increased only 12% (KewalRamani, Gilbertson, Fox, & Provasnik, 2007). At the same time that the number of ELs entering public school is increasing, the dropout rate among ELs is cause for great concern. Although it is difficult to be completely accurate about the dropout rate of ELs, statistics show that in 2008 the dropout rate among Hispanic students was 18.3% , as compared to the overall dropout rate of 8% among the total student population (USDOE, 2010). Whereas not all Hispanics are ELs, the high number of Hispanics who quit school is presumed to include a majority of English learners (betterhighschools.org, 2009).

Despite the implementation of No Child Left Behind (2001), a federal law intended to bring about improvements in education for all students, the instructional style of high school teachers has not changed very much over the last 150 years (Nystrand, 2006). High schools now are being called on to improve instruction so as to better prepare students for college (All_4_Ed, 2007a); to match education to the skills and abilities needed in the 21st century workforce (NCTE, 2008; P21, 2006); to utilize multiple modes of communication and instruction (NCTE, 2005); and to put more technology into the hands of students (CDW, 2010). Additionally, the Common Core State Standards for education (NGACBP & CCSSO, 2010), released in June 2010 and adopted by 45 states and three territories as of July 2012, suggest that teachers utilize multiple modes in their teaching, include digital media and visual displays of

information, and integrate assignments and activities that provide for evaluation of content presented visually and through multimedia.

Recent studies and articles show that public school teachers are beginning to include multimodal activities in their classrooms. Some incorporate the mode of visual discourse in arts-based literacy instruction (Carger, 2004) using classic works of art, or using children's drawings to gain insight into their ideas and understandings (Albers, Frederick, & Cowan, 2009; R. McKay & Kendrick, 2001). Others are putting technology into the hands of students with projects such as digital storytelling (Ranker, 2008a, 2008b; Robin, 2008a; Sadik, 2008) and digital video composing (Bruce, 2009; Goulah, 2007; Kearney & Schuck, 2006; Miller, 2010) or engaging adolescents in these projects outside of school (Foteno & Rohatgi, 2007; Hull, 2003; Hull & Katz, 2006).

Although use of multimodal activities in classrooms is increasing, there has not been a big focus on taking advantage of the benefits offered by multimodal instruction for ELs. Twenty-eight states are members of the World-Class Instructional Design and Assessment (WIDA) Consortium, which utilizes the WIDA standards and assessment tools with English learners. An additional 4 states have adopted the WIDA standards but do not utilize the assessment tools. The standards for EL instruction authored by WIDA "center on the language needed and used by ELs to succeed in school" (WIDA Consortium, 2007, p. i), but fail to address 21st Century skills, or to incorporate the visual mode of communication as anything more than a support device. Such omission is indicative of the current state of education for ELs and shows an unwillingness to push for instruction of ELs to encompass anything beyond the minimal skills needed for survival in a test-driven educational environment. Furthermore, the WIDA standards

closely parallel the English proficiency standards (Gottlieb, Lynore, Ernst-Slavit, Katz, & Snow, 2006) published by Teachers of English to Speakers of Other Languages (TESOL), a global education association. The WIDA and TESOL standards share a focus on listening, speaking, reading, and writing. However, they utilize visuals solely to support these four skills rather than as a mode of communication; and they fail to address the use of technology in language learning. TESOL attempts to address this omission by providing a separate list of standards for technology (TESOL, n.d.) that call for the use of technology-based tools to aid in language learning. Further, apparently TESOL educators are beginning to recognize the valuable affordances of the visual mode, as evidenced by a recent TESOL Quarterly article in which Susan Britsch (2009, p. 711) asserts that much of the learning process is visual and calls upon ESOL teachers to “draw upon multiple ways of representing mental images”. Nevertheless, there are no clearly defined and widely used standards or frameworks for instruction and assessment of ELs that include the visual mode as a key component of communication, or that call for balanced instruction that utilizes multiple modes and incorporates the use of technology.

Overview of the Study

The purpose of this study was to examine the use of multimodal communication by adolescent English learners engaged in composing with video. Grounded in sociocultural learning theories, this study was characterized by attending to factors including the following: language as relating, contexts of language use, patterns of language, emergence of learning and language, quality of educational experience, and activities of language learning. Guiding this study were four questions: 1. What can we learn from adolescent English learners engaged in composing with video? 2. What

identities do adolescent ELs explore while engaging in multimodal communication? 3. What processes do ELs engage in as they compose multimodally? 4. How do their multimodal compositions contribute to our understanding?

Participants in this study were nine high school students enrolled in an elective ESOL language support course. Data were collected during Spring semester of the 2011-12 school year and included student generated lesson artifacts such as storyboards, photos and videos; audio recordings of class discussions; audio/video recorded discussions of video clips; lesson plans and lesson support documents; audio recorded discussion with the cooperating teacher; researcher field notes, audio memos, and journal; and final versions of participant video compositions

Theoretical Framework

I approached this study from a sociocultural perspective, and sought to “explicate the relationships between human action, on the one hand, and the cultural, institutional, and historical situations in which this action occurs, on the other” (Wertsch, del Rio, & Alvarez, 1995a, p. 11). The writings of Soviet psychologist and learning theorist Lev Vygotsky underpin sociocultural theories of learning and bear a brief review here. Vygotsky’s sociocultural theory is founded on a developmental, or genetic, approach that considers both individual development within a human’s lifetime (ontogenesis) and socio-cultural development of the human species in a historical sense (phylogenesis). Vygotsky asserts that an individual’s higher mental functioning originates in and results from social interactions and relationships, thus action is an important theme in his work. Further, Vygotsky indicates that higher mental functioning is mediated by psychological tools, and he focused primarily on the tool of language (Penuel & Wertsch, 1995;

Wertsch, 1988). These psychological tools such as gestures, language, and sign systems have a semiotic nature and are used in interpersonal relationships to structure and organize lower human abilities and skills. The lower human abilities and skills are building blocks that are transformed into higher mental functions (Vygotsky, 1986). Vygotsky's examination of the learning process led to his description of the Zone of Proximal Development (ZPD), wherein collaboration with adults or more capable peers facilitates a child's development of higher mental functions (Vygotsky, 1986). The concept of a ZPD underpins educators' use of scaffolded instruction in school classrooms.

I selected the complementary sociocultural theories of ecological linguistics, multimodality, and identity to frame the study because of what my experiences as an ESOL teacher have taught me. I have witnessed first-hand that the complex nature of second language learning requires the language learner to participate in an array of contexts, modes, and opportunities for language activity and interaction in order to develop his or her communicative abilities in the second language. Further, I have observed learners negotiate new and varied identities as they learn and use the target language. Identity is inextricably tied to language use, and the addition of ecological linguistics and multimodality theory provide a framework for studying language and identity development in use and in context. This framework goes beyond the boundaries of traditional print and speech based concepts of language, and thereby enables me to consider and study adolescents learning language and negotiating identities within the context of the communicative demands of the 21st Century.

Ecological linguistics. Rooted in biological science, an ecological perspective has been adopted by psychologists and linguists (van Lier, 2004), as well as by social workers (Fong, 2004; Furuto, 2004) whose clients are immigrants. The branch of biological science called ecology involves the study of the relationships between organisms and their environments, and the systems of these relationships. Psychologist Urie Bronfenbrenner (1979, 1993) presented an ecological model of human development that posits a nested set of ecosystems. His model can be readily applied to the educational setting, and is useful for examining the microsystem of a classroom as well as the influence of related mesosystems (school, community) and exosystems (region, nation) on the classroom and the students. Nancy Hornberger (2002) traces the history of applying the metaphor of ecology to language planning, teaching, and learning, and articulates an ecological model she calls the continua of biliteracy for situating research, teaching and language planning. Margaret Hawkins points out that an ecological framework is highly compatible with sociocultural theories of language development, and is particularly useful in examining ELs in classrooms; which are “complex ecological systems, with multiple, complex and often interdependent components and characteristics that students must negotiate (both socially and academically) in order to come to participate” (2004, p. 15).

Research on language and education undertaken from an ecological perspective is carried out in the naturalistic environment of the classroom, with all of the complexity and activity such a setting entails. Such research emphasizes the learning context; it focuses on relationships and interactions among English learners, on patterns of relationships among them, and on their interactions with the classroom and school

environment, but without seeking to reduce the complicated nature of these interrelated factors that make up the classroom environment. Moreover, research undertaken from a deep ecology perspective is critical and change-oriented by not seeking merely to find a fix for the latest educational crisis, but instead, by striving for a sense of vision which seeks to inspire and transform (van Lier, 2004). It is these special characteristics of an ecological perspective on language and education which affected my unique experiences as an ESOL teacher.

Ecological linguistics, as explained by Leo van Lier (2004), comes from a sociocultural perspective on language and is “a way of thinking about teaching and learning in all its complexity, a way of looking at language as a tool of many uses, and as a key component of all human meaning-making activity” (2004, p. 224). Some important tenets of the approach are:

- Language is meaning-making activity in the world; and, although it is used systematically, it is constantly changing.
- Language is embedded in the world through sign systems in a variety of modes.
- The environment offers affordances, or opportunities for action. Affordances are perceived and utilized by learners who are in tune with their environment.
- Meaning is made when there is an ongoing and reinforcing cycle of action, perception, and interpretation.
- Language is emergent in the sense that it is a highly complex system constructed out of simpler components, rather than merely an accumulation of individual building blocks.
- Discourse, or language used in context, is situated activity; it is dialogic.

- Identities are not static; they are constantly shaped through social relationships and through language, therefore speaking is a way of presenting oneself.

Multimodality. Based in social semiotics, the concept of multimodality is particularly useful for this study of English learners. Social semiotics, as discussed by Kress (2010), involves the study of sign-making and communication within the social context. Meaning in all its forms is of interest to social semioticians as it arises in social contexts, develops in communicative exchanges and is reshaped through social interactions. Further, social semioticians approach communication from an inherently critical stance, because they examine and consider the interests, motivation, power, and agency of the sign-maker and others in the communicative context. Social semiotics is compatible with the ecological framework explained by van Lier (2004) because both approaches are built upon an examination of the communicative context, they share a critical stance, and treat language or sign making as interactive, dialogic, and ever evolving.

There are three key assumptions about communication that underpin social semiotics, according to Kress (2010). One is that communication occurs in response to a prompt; a message or sign is produced by an interested sign-maker and this message is taken up by another participant as a prompt. Another is that communication occurs when there is interpretation; the participant attends to and interprets or transforms the prompt provided by the sign-maker. And the third is that communication is multimodal; it is undertaken and accomplished through a variety of modes, such as images, spoken words, text, music, sound, etc. in combination. Each mode has unique and inherent potentials for representation, or affordances, and all modes used in a communicative event

contribute partially to the overall meaning. Further, the choice of which mode or combination of modes is used influences the efficiency and effect of communication. Messages communicated *multimodally* can carry different or deeper meaning than messages communicated through a single mode. For example, one can write to a friend “I am sad” and communicate a simple message. However, if instead of a note, the friend sees one’s tear-stained face and puffy eyes, hears one’s anguished sobs and raucous nose-blowing, she knows much more than the limited message communicated by those three written words.

Identity, voice, and language. Identity and voice are crucial components of any study of language learners, because language use and identity construction are inextricably intertwined. Grounding their explanation in the work of Vygotsky, psychologists Penuel and Wertsch (1995) contend that identity formation involves a person using language in interpersonal contexts to convince others and him/herself about who he/she is. Consistent with this approach, Choi’s (Choi, 2009) study of adolescent English language learners’ identity construction in an out of school club relied heavily on the participants’ words in club meetings and in interviews. Norton asserts that language is “constitutive of and constituted by a language learner’s identity” (Norton, 2000, p. 5) and van Lier explains that “speaking is thus never the mere emission of a message, it is always an act of presenting the self” (van Lier, 2004, p. 132).

Grounding his explanation in the work of Vygotsky, Peirce, Bakhtin, Wittgenstein and others, van Lier (2004) explains that language is central to cognitive and social activity, as it connects these aspects of our activity. He further explains that the notions of self and identity are socially constructed; and that identity is both a project and a

projection of the self, closely related to the social environment a person is in. Norton (2000) characterizes identity as non-unitary, as a site of struggle, and as changing over time. According to this view, a person can have a variety of identities to suit varied contexts, can resist identities imposed by the social context, and that person's identities will change over time in response to the environment he lives in. This notion of identity as in a state of flux will be particularly valuable in my work with adolescents who are language learners. According to van Lier (2004), a person only has a voice when his thoughts, identities and self are in alignment, when he has developed identities as a speaker of the target language that do not conflict with or denigrate his existing identities.

While Penuel and Wertsch, Norton, and van Lier present theories of identity and language that are complementary, Gee (2011) provides set of tools with which to examine language-in-use and identity . Gee points out that we enact a variety of social identities that are visible and recognizable in part through the language choices we make. His approach to discourse analysis goes beyond examining the details of language structure; he examines language in context and uses five theoretical tools to consider the ways language is tied to the world and to culture. The situated meanings tool is used to consider what words and phrases mean in a specific context and whether the situated meanings are unique or nuanced by the speaker's background or outlook. Social languages are "specific varieties of language used to enact specific identities and carry out specific types of practices or activities" and are signaled by collocation patterns, or word choices and grammatical structures (2011, p. 174). Gee points out that in a given written or oral text more than one social language, or register, may be used. The social languages tool is used to consider the identity the speaker or author is enacting or

expressing. The third tool, intertextuality, considers whether a text borrows from or alludes to other texts, it looks for "echoes" of other texts. Intertextuality can include direct or indirect quotations; allusion or reference to another text such as a Biblical story or a work of Shakespeare. It can also mean using the grammatical style and phrasing of another text such as presenting *The Raven* as a hip hop performance. Gee introduces the fourth tool by explaining the term figured world as "a picture of a simplified world that captures what is taken to be typical or normal" (2011, p. 185) that comes from an individual's background context as well as from figured worlds portrayed in books, television, and other media. The figured worlds tool asks us to consider what typical stories a speaker assumes, or invites listeners to assume; this can be challenging because figured worlds are "usually unconscious and taken-for-granted" (Gee, 2011, p. 187). The fifth theoretical tool is the "big D Discourses" tool. According to Gee, a Discourse is the entirety of speaking/listening, writing/reading, acting, interacting, valuing, feeling, dressing, thinking, believing, synching with other people, objects, tools, and technologies in order to enact a specific socially recognizable identity. We use Discourses to be recognized as particular "kinds of people" (2011, p. 178) in order to do certain distinctive activities; the big D Discourse tool asks us to consider how a person is using Discourse to enact a particular socially recognizable identity, to engage in socially recognizable activities.

These theoretical tools underpin my examination of the language-in-use of those present in the classroom during my study. As Gee explains, language is one component we use to "continually and actively build and rebuild our worlds" (2011, p. 102) and suggests seven "building tasks" of language. We use language to build significance, to

give something value or emphasis; to carry out recognizable activities or practices such as mentoring a student; to build an identity in a given context; to build and sustain relationships. Some ways we use language are tied closely to power, including our use of language to create and distribute social goods such as solidarity, respect, recognition; to connect things or make connections visible; to privilege or devalue ways of knowing and ways of communicating. Using the lens provided by these building tasks of language, and the theoretical tools they are founded on, I can examine the ways in which speakers use language to enact or get others to recognize an identity, the ways they use language to position or invite others to take up an identity.

A Note on Terminology

I find there is an array of terms and acronyms used to refer to students whose first language is not English. The Federal government used the label Limited English Proficient (LEP) in the No Child Left Behind act, but our state Department of Education has favored the more positive term English Language Learner (ELL) (Alston, Johnson, Lacher, & Wlazlinski, 2010). Other terms used include PHLOTE (Primary or Home Language Other Than English), or LOTE (Language Other Than English), and the term recently adopted by Georgia, EL (English Learner) (Alston, Johnson, Lacher, & Wlazlinski, 2011). In this dissertation I use the terms English Language Learner (ELL) and English Learner (EL) interchangeably.

Situating the Study: Contexts of Migration

In this section I situate the study by describing the background of migration globally, the historical and sociopolitical patterns of migration to the United States, and the state and local context for migrants where this study was completed.

World Migration Patterns

The history of humans is a history of movement from one geographical location to another. Collins World English Dictionary defines the word “migrate” as “to go from one region, country or place of abode to settle in another, especially in a foreign country” (dictionary.com, n.d.-a). According to the International Organization for Migration, people migrate to escape socio-economic conditions such as poverty, warfare, and famine; to improve their standard of living; and to give their children opportunities for a better life (IOM, 2010). The IOM reports that more people are migrating today than at any other time in human history, with fully 3% of the world’s population living outside their countries of birth, and making migration “one of the defining issues of the early twenty-first century” (2010). Regional patterns of migration are striking as reflected in United Nations data on the percentage of populations comprised by international migrants. According to UN statistics, Oceania counts international migrants as 16.8% of the population, followed by Northern America with 14.2% and Europe with 9.5%. The data are even more pronounced when examining the trend of international migration between 1990 and the present. In the last twenty years, the proportion of population composed of international migrants has grown 4.4% in Northern America, and 2.6% in Europe. During this same period, all other world regions experienced either increases of less than 0.6%, or decreases of up to 0.6% (UN, 2010). Clearly, North America, Europe, and Oceania have international migrant populations that are bound to exert a huge influence on local peoples and policies.

Sociohistorical and Political Context of Immigrant Education in the U.S.A.

Migration to the U.S.A. According to a report compiled by the Migration Policy Institute (Terrazas & Batalova, 2009), over the past 30 years, the numbers of foreign born individuals counted by the census bureau has risen steadily. Whereas the 1980 census counted 14.1 million foreign born individuals, this number rose to 19.8 million in 1990; and increased to 31.1 million in the 2000 census. By the year 2008, this number had reached 38 million, meaning that 12.5 percent of the population in the United States was foreign born. Among these foreign born individuals, 37.6 percent came from just four Spanish-speaking countries: Mexico, El Salvador, Cuba, and the Dominican Republic.

Responses to migration. In the United States, public response to migration has followed a cyclical pattern in which it is “reviled when it is actually taking place and celebrated after a period of time” (Portes & Rumbaut, 2006, p. 344). The nativist resistance that typically arises in periods of high immigration often leads to calls for government control in the belief that immigration can be ended by creating an unwelcoming environment, and by stricter governmental enforcement of immigration laws (Portes & Rumbaut, 2006). The federal government’s recent efforts to regulate immigration through the Immigration and Nationality Act have met with only limited success; two agencies of the Department of Homeland Security (DHS) oversee additional measures intended to stem the tide of undocumented immigrants. The Immigration and Customs Enforcement agency (ICE) targets criminal aliens, enacts worksite enforcement programs, and deputizes local law enforcement officials to enforce immigration laws through the 287(g) program (DHS.gov, 2010). The Customs and Border Protection

(CBP) agency deploys round-the-clock armed border patrols which use unmanned aerial observation drones and construct fences along the nation's southern border (CPB.gov, 2010).

In the mass media, responses to migration are politically charged. Politicians across the political spectrum appeal to voters' emotions by sponsoring or opposing bills such as the Development, Relief, and Education for Alien Minors (DREAM) act (Fisseha, 2011) and comprehensive immigration reform bills with or without provisions for legalization of undocumented immigrants (Uwimana, 2011). During political campaigns, some candidates question their opponents' commitment to border security and immigration enforcement, and one even called her opponent "the best friend an illegal alien ever had" (Chishti & Bergeron, 2010). In addition, the hosts of television talk shows which purport to provide unbiased news and information frequently engage in immigrant-bashing and fear-mongering. The website for the media watchdog organization Media Matters for America contains an eleven page list of reports of media misinformation on immigration dating back to 2004, and the site contains 36 reports in the four month period ending October 13, 2010 (mediamatters.org, 2010).

Federal education policies. In 1974 the United States Supreme Court upheld an interpretation of Title VI of the Civil Rights Act of 1964 that guarantees equal access to education regardless of a student's limited proficiency in English (Lau v. Nichols, 1974). The Supreme Court later ruled that states must provide a free public education to immigrant children regardless of their immigration status (Plyler v. Doe, 1982). In 2001, the reauthorization of the Elementary and Secondary Education Act (ESEA) of 1965 included the No Child Left Behind Act (NCLB) (No Child Left Behind Act, 2001) which

requires states to set standards for student performance and teacher quality, and establishes accountability for the results through measures such as Adequate Yearly Progress (AYP).

As the number of children living in immigrant families rose from 6% in 1960 to 20% in 2000 (Hernandez, Denton, & Macartney, 2009), public schools have taken on the task of educating large numbers of students who do not speak English. According to data from the Annie E. Casey Foundation, in 2009 fully 21% of children in the USA speak a language other than English at home (KidsCount, 2009). Many government documents refer to these students as “LEP,” meaning limited English proficient, or as “ELs,” or English learners. As Ruiz-de-Velasco and Fix note in their report *Overlooked and Underserved*, secondary schools are experiencing rapid growth in numbers of students labeled LEP at a time when far greater funding is being provided for the language acquisition needs of students in elementary schools (Ruiz-de-Velasco, Fix, & Urban Inst, 2000). These students whose first language is not English, whether foreign- or native-born, attend schools in which the only language of instruction is English.

English learners in secondary schools face the dual challenge of needing to acquire a formal education while at the same time having to learn the language of instruction. The situation is further complicated for some students by factors such as limited formal schooling in their home country; low income or “economically disadvantaged” status; or living in linguistically isolated communities (Capps et al., 2005). Hence, the high school dropout rate among Hispanic students in 2008 was 18.3%, in startling contrast to an overall dropout rate of 8% (USDOE, 2010). Although not all Hispanic students are classified as LEP, 2007 data indicates that 16.7% of Hispanic

students who speak a language other than English at home report that they speak English with difficulty (KewalRamani, et al., 2007, p. 42), and thus are likely to be classified as LEP.

Federal government policy directed at reforming public education via NCLB has exerted a strong influence at the local school level. Linda Darling-Hammond points out that the law's critics contend its focus on multiple-choice test scores has "dumbed down" the curriculum; encouraged a "drill and kill" teaching style; mistakenly labeled successful schools as failing; harmed special education students and English learners through inappropriate testing, and encouraged schools to force low-scoring students to drop out so as to improve overall test scores (Darling-Hammond, 2007). Indeed, two sections of this law simultaneously have improved and endangered the educational opportunities available to ELs. For example, Title I of NCLB demands that schools pay attention to meeting the needs of LEP students by requiring that they show increased achievement on assessments of reading and mathematics. Title III of NCLB requires that schools annually measure the English proficiency of LEP students, and demonstrate their ongoing improvement in English proficiency. Although NCLB has forced schools to stop ignoring the needs of these students, its emphasis on testing has served to narrow the curriculum, particularly in schools which have difficulty meeting performance targets for subjects covered on standardized tests. An additional side effect for ELs is the devaluation of their primary languages due to NCLB's focus on English language proficiency (Capps, et al., 2005). Research shows that developmental bilingual education achieves the best educational results for English learners; and suggests that "sound educational policy should permit and even encourage the development and

implementation of bilingual education programs” (Rolstad, Mahoney, & Glass, 2005, p. 572). Despite such evidence, instruction of ELs in English is the predominant model nationwide, with devaluation of home languages further exacerbated in areas such as Arizona and California, where English-only policies are formalized by local regulations.

Social contexts. Aside from formal governmental policies, the education of ELs is influenced by a host of contextual factors such as anti-immigrant sentiment; public perception of all foreigners as illegal immigrants; and societal pressure on immigrants to assimilate by adopting “mainstream” cultural, social, and language values. Meanwhile, school age immigrant children are three times more likely to live in poverty than non-Hispanic whites (Ruiz-de-Velasco, et al., 2000); and they overwhelmingly live in areas segregated by race, ethnicity, language, and income (Capps, et al., 2005). Stressors for recent immigrant ELs include high levels of poverty, unwelcoming contexts of reception, experiences of racism and discrimination, and exposure to violence in their schools and communities (Suárez-Orozco, Pimentel, & Martin, 2009).

Georgia Context. The political climate for immigrants in Georgia is unfavorable, and Spanish-speaking immigrants are singled out for negative attention (Williams, 2009). Indeed, since the 2006 passage of the Georgia Security and Immigration Compliance Act (GSICA), regarded as one of the toughest immigration enforcement laws at the time (Trevizo, 2010), a climate of mistrust and hostility towards immigrants has grown and intensified in the state. Among the requirements of GSICA (Georgia Security and Immigration Compliance Act, 2006) are that employers verify information on new employees through the federal work authorization program provided by the Department of Homeland Security; and that any person seeking federal, state or

local public benefits must prove his or her citizenship or legal status. Further, the law authorizes an agreement between the state of Georgia and the Department of Homeland Security that provides for the training and use of local law enforcement officers to enforce federal immigration and customs laws while in the performance of their duties by investigating the nationality of persons who are “charged with a felony or with driving under the influence,” and notifying Immigration and Customs Enforcement (ICE) when the offenders are not lawfully admitted in the US (Georgia Security and Immigration Compliance Act, 2006). Several Georgia counties partnered with the federal government through this Title 287(g) agreement, and according to a recent report, two metropolitan Atlanta counties transferred over 5,000 undocumented immigrants to ICE in the past year, most of whom were jailed for traffic violations (Weinstock, 2010).

More recently, Governor Nathan Deal, whose 2010 campaign rhetoric included allegedly misleading statements about the cost of illegal immigrants in Georgia (Mariano, 2010), signed a copycat version of Arizona’s anti-immigrant law, as anticipated before he was elected to office (Goyette, 2010). The Georgia legislature’s Study Committee on Immigration Reform received a long list of suggestions for a bill (Redmon, 2010), that worsen the state’s existing “anti-immigrant and anti-Latino climate” (Wheatley, 2010). The resulting Illegal Immigration Reform and Enforcement Act of 2011 (HB 87) was passed by the Georgia legislature and signed by the Governor on May 13, 2011 (Illegal Immigration Reform and Enforcement Act of 2011, 2011). Although the two most controversial parts of the law were blocked from enforcement by an injunction granted in U.S. District Court on June 27, 2011 (Judge blocks key parts of Georgia immigration law, 2011) the remainder of the law was being enforced. The Supreme Court of the United

States ruled on Arizona's immigration law on June 25, 2012; the ruling led to a resumption of the cases in the U.S. 11th District Court which had been on hold. On July 6, 2012 lawyers for Georgia argued that the portions of HB 87 being challenged are similar to portions of the Arizona law upheld by the Supreme Court, and thus HB 87 is constitutional under the recent Supreme Court ruling (Cremeans, 2012).

Meanwhile, the hostile climate for immigrants has extended to post-secondary education in the state. A 2010 ruling by the University System of Georgia (USG) Board of Regents directed USG institutions to “verify the lawful presence in the United States of any applicant that is admitted” and bars admission of undocumented immigrants from any university system schools which have been unable to accommodate all academically qualified legal residents in the past two years (Roberts, 2010). In order to expand this exclusion, state Senator Tom Rice proposed a bill in the Georgia legislature that would bar undocumented students from all of the 35 public colleges in the state (Lawmaker introduces bill to ban illegal immigrants at state public colleges, 2010), but the bill failed to pass (NILC, 2011). Although the Department of Homeland Security in June 2012 announced a process to defer immigration enforcement action for young illegal immigrants and allow them to work legally (Security, 2012) the USG Board of Regents asserts that the new policy has no bearing on exclusion of illegal immigrants covered by their 2010 rule (Bonner, 2012). Illegal immigrant students may attend all but a handful of Georgia colleges and universities, but they must pay out-of-state tuition.

According to the Pew Hispanic Center (2010), the number of Hispanic students enrolled in K-12 schools in Georgia places the state at the 10th ranked position on this measure within the nation. While slightly more than one in ten students in Georgia is

Hispanic, 83% of Hispanics aged 5 years and older live in a family where English is not the primary language spoken in the home. Georgia's public schools must accept the challenge of educating these students; but the state lacks sufficient numbers of educators trained to work with English learners and immigrant students (Doheny & Tinker Sachs, 2007; Wainer, 2006; Williams, 2009).

The aim of this study is to examine the use of multimodal communication by adolescent English learners as they engage in composing with video. In the preceding pages I presented an overview of the study and explained its grounding in the complementary sociocultural theories of ecological linguistics, multimodality, and identity development. I then situated the study within the context of global migration, within the historical context of migration to the United States, and within the present day context in our state. In chapter two I examine relevant literature about educating English learners in K-12 public schools, promoting student "voice" and identity development, and engaging youth in multimodal composition.

CHAPTER 2

REVIEW OF THE RELEVANT LITERATURE

In this chapter I describe theoretical and research literature that informs my perspective, and review research that is relevant to the present study. My discussion of research relevant to the study is presented in three sections: educating immigrant origin English learners (ELs); promoting student “voice” in the ESOL classroom; and examining youths composing multimodal digital texts.

I approach my teaching and my graduate studies from a language and literacy perspective. I concur with Gee’s (2004) assertion that reading and writing cannot be separated from speaking, listening and interacting, nor from using language to think about and act upon the world. I contend therefore that any examination of language presupposes an examination of literacy, and vice versa. Further, language and literacy are interactive; they require a social context, whether immediate (such as a partner in conversation) or imagined (the audience an author is writing for). The themes of interactivity and social context are evident in the work of scholars and researchers whose work is important to my study. Linguist Halliday (2004) explained that interactivity, in the form of dialog about shared experience, is a crucial developmental component for children constructing meaning, and Dyson (2004) examined the connections between spoken language and written language among young students. Vygotsky demonstrated the social nature of cognitive development and the necessity of instruction and cooperation with adults, stating that “what the child can do in cooperation today he can do alone tomorrow” (1986, p. 188). Classroom research done by Forman and Cazden (2004) expanded on Vygotsky’s work by demonstrating that cooperation with a more

expert peer also led to cognitive growth. The work of these scholars is consistent with my classroom experiences with adolescent ELs; creating an interactive classroom environment in which language is ever present in a variety of forms and from a range of sources is crucial for adolescents learning an additional language.

The work of literacy researchers who focus on English learners supports the value of interactivity and social learning. The Boston Adult Literacy Fund's literacy program for adults was based upon community members with strong literacy skills in the first language working with less skilled peers to build literacy in the first and second language (Auerbach, 1994). The program was participatory, because the learners identified their needs, set goals, selected learning activities and evaluated their progress alongside the instructors, who were members of their community and shared the same culture, values and experiences of the learners. Jiménez' (2000) work with young adolescent English learners underscored the importance of curriculum that is culturally congruent, making connections to the students' own experiences, as well as instruction that is cognitively challenging while acknowledging and building upon the linguistic strengths and literate abilities they possess. Furthermore, Jiménez' work demonstrated how the students' status as bilingual, bicultural, biliterate youngsters influenced their ongoing identity construction and their literacy development.

Educating K-12 immigrant origin ELs in the U.S.A.

In the previous chapter I discussed the education of English learners in this country at the macro-level; I examined demographics, government policy as enacted through laws, and the social context. I considered the benchmarks and literacy goals set for ELs at the national and state levels through curriculum standards and high-stakes

tests. In this section, I move from a macro to a micro-level as I address factors that affect the education of immigrant origin ELs in Georgia. I begin with school and system level factors such as preparation and training of teachers, and models of instruction. Next I address student factors and teacher pedagogy.

Among the many challenges for educating ELs is a lack of sufficient numbers of educators who are adequately trained and qualified to meet the unique needs of these students (Batt, 2008). Other factors include: lack of training for basic literacy instruction; the need to accelerate subject area learning for ELs; time constraints imposed by the school day, academic year, and high school completion timelines; isolation of EL students and their teachers; lack of extra time to plan and collaborate with mainstream teachers; and lack of “buy in” from mainstream teachers for serving the needs of ELs (Ruiz-de-Velasco, et al., 2000).

Preparation of teachers. According to the web site of the Georgia Professional Standards Commission, which regulates educator preparation programs and teacher certification, only two universities in Georgia offer teacher certification programs in ESOL. One provides add-on ESOL certification at both the Baccalaureate and Masters level, whereas the second only provides add-on certification at the Masters level. In contrast, the GAPSC lists 13 Regional Education Service Agencies, and four county school districts with approved ESOL endorsement programs. These programs, which allow certified teachers to add an ESOL endorsement to their current certification, are a streamlined means of increasing the number of educators who are trained to work with English learners.

The state rule governing ESOL endorsement programs that was in effect until April 2012 (GADOE, 2005b) listed nine requirements for certified teachers seeking ESOL endorsement. In contrast, the state rule for initial certification (GADOE, 2005a) listed 17 program requirements. Although these requirements for both programs covered essentially the same broad categories, the initial certification requirements specifically addressed the standards published by Teachers of English to Speakers of Other Languages, Inc. (TESOL). Furthermore, the wording of initial certification program requirements emphasized knowledge and use of fundamental language acquisition principles, whereas the wording of endorsement program requirements were broadly stated, and emphasized understanding rather than use of language acquisition principles. Notably absent from initial certification were requirements that the teacher be able to utilize technology for ESOL instruction, and that she can “listen, speak, read, and write in standard English on technical, abstract, and non-technical or general topics” (GADOE, 2005b). Recently, the rule governing ESOL endorsement programs was revised to match the requirements for initial certification; as of April 2012 the requirements are identical (GADOE, 2012).

Despite their earlier differences, the Georgia rules for ESOL endorsement and certification always indicated an understanding that effectively educating ELs cannot be achieved by simply adding a few additional strategies to a repertoire of good teaching skills (de Jong & Harper, 2005; Doheny & Tinker Sachs, 2007). Indeed, this common misconception seems to be one of the key factors that dissuade many grade-level teachers from pursuing an ESOL endorsement. When one colleague learned that the ESOL endorsement program offered for free by our school district would require a weekly three

hour class meeting throughout 36 weeks of the school year, plus class assignments and readings outside of class meetings, he quickly declined the opportunity to enroll in the program (E. Smith, personal communication, May 2009).

Mainstream teachers. The Georgia DOE asserts that “all instructional staff should receive ongoing training regarding appropriate instructional strategies and interventions for ELs” (Alston, et al., 2010, p. 9), and collects data on the number of sessions and number of teachers in attendance each year. Although such training is offered to grade level teachers (Wainer, 2006), it usually is optional; and the training classes have been criticized as overly simplistic and strategy oriented (Harper & de Jong, 2004), or as piecemeal and inadequate (Dove & Honigsfeld, 2010). Properly preparing mainstream teachers to effectively instruct ELs requires deeper and more thorough training than a one day workshop can provide (de Jong & Harper, 2005). The need for more extensive ESOL training for teachers is recognized, and several large school districts in the state provide in-service training for their mainstream teachers on the Sheltered Instruction Observation Protocol (SIOP) model for planning and delivering instruction to ELs (Voss, 2011, personal communication). The SIOP model (Echevarria, Short, & Vogt, 2004) is based on extensive research and has shown to be effective for English learners in mainstream and ESOL classes. Training on the model involves several days of classroom instruction and modeling, time outside the class to plan lessons using SIOP tools, and classroom observations by SIOP coaches to give teachers feedback and support as they begin to utilize the model with their students (Voss, 2011, personal communication).

Instruction and assessment practices. Given that the requirements of NCLB have a direct impact on the instruction and assessment of English learners, the Act also requires that ELs receive “high-quality language instruction educational programs that are designed to increase [their] English proficiency and academic achievement”(No Child Left Behind Act, 2001) but leaves the details of instruction up to the individual states. Georgia is one of the 24 member states in the WIDA consortium, and utilizes the WIDA English language proficiency standards for instruction in combination with the Georgia Performance Standards. As a WIDA consortium member, the state also administers the ACCESS for ELs annually to comply with the NCLB accountability requirements to measure language proficiency and to show progress in language acquisition among ELs. Georgia has five approved models of instruction for ELs which include the pull-out model in which students are taken out of a non academic class for the purpose of receiving small group language instruction; the push-in model in which students remain in their general education class where they receive content instruction from their content area teacher along with language assistance from the ESOL teacher; the scheduled class period model wherein students receive language instruction or content instruction in a class composed of ELs only; the cluster center model in which students from two or more schools are transported to a center where they receive intensive language assistance; and the resource center/laboratory model in which students are given language assistance supplemented by multi-media materials in a group setting (Alston, et al., 2010, pp. 17-18). In addition, school systems may design an alternative delivery model and submit it to the GADOE for approval.

Factors within a school or district such as quantity, language level and grade level of ELs; variety of first languages represented; availability of ESOL teachers; and space limitations within a school building influence the selection of instructional models that are used. In schools with a small number of ELs, the most common models are pull-out and push-in. For schools with larger EL populations and more ESOL teachers, scheduled class periods for language arts/ESOL are common, and in some cases the content areas of math, science, and social studies are taught to classes composed entirely of ELs as well. The push-in model of instruction is being used more frequently in recent years (McClure & Cahnmann-Taylor, 2010), despite objections from many teachers. While some studies report that the model enhances student learning and provides opportunities for teacher leadership (Dove & Honigsfeld, 2010), others caution that coteaching is marketed as “unproblematic and inherently good”(McClure & Cahnmann-Taylor, 2010, p. 111) despite the evidence to the contrary. McClure and Cahnmann-Taylor report that power dynamics are an important part of coteaching relationships, that ESOL coteachers often feel they are treated as aides or substitute teachers rather than as professionals and peers, that they are paired up with multiple grade-level teachers in different classrooms and given no time to co-plan. These researchers point out that coteaching is a “complicated, multidimensional endeavor”(2010, p. 122) and suggest that administrative support such as voluntary pairing of co-teachers, shared training on the model, and shared planning time to prepare co-taught lessons, may contribute to realizing the potential effectiveness of the model.

Effective ESOL Instruction. Regardless of the delivery model chosen for a particular school or district, there are research-based guidelines for effective instruction

of ELs. The Carnegie report, *Double the Work* (Short & Fitzsimmons, 2007), identifies nine broad areas of promising practices for developing literacy in adolescent ELs: integrating the four language skills of listening, speaking, reading and writing into instruction, teaching the components and processes of reading and writing, teaching reading comprehension strategies, focusing on vocabulary development, building and activating background knowledge, teaching language through content and themes, using native language strategically, pairing technology with existing interventions, and motivating ELs through choice. The SIOP model (Echevarria, Vogt, & Short, 2004), mentioned earlier, provides a framework for decisions about instruction for English learners and includes many of the promising practices identified in the Carnegie report. Strong features of the SIOP model include preparation methods such as identifying key vocabulary, providing supplementary materials, adaptation of content, explicit links to background material and past learning, scaffolding measures such as modeling, guided practice, independent practice, and comprehensible input. SIOP encourages the use of a variety of grouping methods, whether whole group, small group, partners or individual work; and integration of the processes of reading, writing, listening and speaking. It emphasizes using applications that are hands-on, meaningful, linked to objectives, and that promote engagement. Additionally, SIOP encourages using a variety of assessment styles including individual, group, written, and oral assessment.

Aside from SIOP, there are numerous frameworks, strategies and approaches being used and studied for instructing ELs (Cummins, 1980; Harper & de Jong, 2004; Mora, 2006; Snow, 2005; Solomon, Lalas, & Franklin, 2006) and for combining content and language instruction (Crandall, 1987; Montes, 2002; Smith, 2004; Sparza & Ahmad,

2007). The influences of Krashen's (1995) second language acquisition theory, and Cummins' (1980) distinction between basic interpersonal communication skills and cognitive/academic language proficiency are reflected in most of the literature on educating English learners. There is a shared emphasis throughout these instructional approaches on the importance of teaching academic language and content, the value of thinking and reading strategy instruction, of fostering a climate in which students work together to construct meaning and learn language in an interactive and collaborative manner, as well as reducing cognitive load by simplifying language without sacrificing content, and offering techniques to lower students' affective filter in order to promote learning.

Research focused on the unique needs of immigrants in secondary schools calls for improving teacher preparation for and expertise in working with adolescent English learners (Walqui, 2007), provides guidelines for making content comprehensible (Verplaetse & Migliacci, 2007), and emphasizes the value of developing academic language through increased interaction and negotiation of meaning in the classroom (Verplaetse, 2007). Harklau (2007) considers the challenges and opportunities for ELs who aspire to a college education, and reveals the practices in some schools where these aspirations are supported. Harklau provides concrete advice under the themes of navigating course placement, providing instruction that is both comprehensible and challenging, preparing ELs for the culture of college work, and fostering participation in the social climate of school.

Mainstream instruction and assessment. Despite the wealth of resources available to support teachers in meeting the academic needs of ELs, the reality is that

these students continue to have a “submersion” experience (Lotherington, 2006) in most mainstream secondary classrooms where nothing is being done differently to help them learn (Garcia, Kleifgen, & Falchi, 2008). Instruction in these classrooms is characterized by a “frontal” style where the teacher stands at the front of the classroom and lectures while students sit at their desks and take notes. When the teacher stops the lecture to ask a question, the format is one of IRE – initiation, reply, evaluate, or IRF – initiation, response, follow-up (M. Boyd & Rubin, 2006; Nystrand, 2006). The teacher asks questions which he or she already knows the answers to and which are intended to inform him or her about the students’ outside reading, attention to the lecture, recollection of a prior day’s lecture. Where else in society is this sort of exchange experienced? Only in the public school classroom are questions asked by a questioner who already knows the answer (Mehan, 1979). These practices are still in use despite research showing that learning and teaching are best done collaboratively, interactively, and with real life applications. This prevailing teaching style is not effective in preparing many students for the gateway tests for high school graduation, as evidenced by high school graduation rates (All_4_Ed, July 2009), nor are they preparing students for the academic rigor found in college classrooms (All_4_Ed, 2007a) . Researchers and teachers have called for increased strategy instruction for all students (Alfassi, 2004; Ambe, 2007; Boon, Fore III, & Rasheed, 2007; Connor & Lagares, 2007), for new approaches to teacher questioning (Applebee, Adler, & Flihan, 2007; M. Boyd & Rubin, 2006; Gersten et al., 2007; Mehan, 1979; Nystrand, 2006), and for classroom organization that enables students to work collaboratively to construct meaning (Applebee, et al., 2007; Palinscar & Herrenkohl, 2002; Slater & Horstman, 2002). The effectiveness and need for these

changes is clearly demonstrated in the research literature. Additionally, organizations such as the Alliance for Excellent Education call for improved secondary instruction that prepares students for the academic challenges of college in four crucial areas: a) habits of mind such as critical thinking skills, b) knowledge of the “big ideas” of each content area, c) academic skills such as reading comprehension, time management, note-taking and metacognition, and d) contextual skills such as how to communicate in an academic setting (All_4_Ed, 2007a) .

Despite the research calling for change in instruction and assessment, the high-stakes testing environment fomented by NCLB has negatively affected teaching and learning for ELs (Wiley & Wright, 2004), has resulted in teaching to the test (Menken, 2006), and has created incentives for schools to get rid of students who are under performing (Darling-Hammond, 2007). We are not likely to see substantive changes in instruction so long as we use standardized test scores to reward or punish school districts, schools and teachers.

Student factors. The terms LEP, EL, EL, and immigrant are often used interchangeably and applied broadly, despite the variation among group members on descriptors such as language level, SES, race, ethnicity, years of education, length of time in this country, educational attainment in the primary language, country of birth, and parental education level. Such variability is accompanied by a similar range of educational needs among these learners. For example, according to Gandara and Rumberger (2009), in addition to the rich and broad curriculum that most American parents claim they want for their children, immigrant students need additional time to acquire English skills. They also need explicit instruction in academic English and the

culture and norms of American society; direct support to address the traumas of migrant and refugee experience; and formal guidance in navigating the educational and occupational systems of this country (Gándara & Rumberger, 2009, p. 755). Ruiz-de-Velasco, Fix, and Clewell (2000) point out that for students who have interrupted or limited formal schooling in their primary language, their needs expand to include acquiring basic study skills, literacy, and numeracy skills before pursuing literacy development and acquiring academic English. Another group of students with distinct needs is “long-term LEP” students who have attained oral proficiency in English, but continue to experience difficulties in reading comprehension and writing (Ruiz-de-Velasco, et al., 2000).

Academic performance and life chances. It is difficult to assess the academic progress of immigrant students and predict their life chances beyond the classroom. We cannot easily categorize ELs in Georgia because they represent a wide range of ethnicities, home languages, educational backgrounds, lengths of time in country, and socioeconomic levels. The data that Georgia tracks for AYP purposes paints a confusing picture of ELs academic performance. On the one hand, during the period 2003 through 2010, Georgia’s K-12 EL subgroup never has met AYP academic performance goals (GADOE, 2010). On the other hand, closer examination reveals that while the high school ELs have not met AYP goals on the mathematics and language arts tests, K-8 students consistently have met their math and language arts goals. In addition, the AYP data on graduation rates among ELs indicate a steady rise in EL graduation rates from a low of 37.7% in 2005 to the 2010 level of 63%. However, we are unable to consider the data as an accurate depiction of progress among ELs because students who attain the

requisite level of language proficiency are constantly leaving the EL subgroup, and newly arrived ELs are entering it. Our AYP data does not follow students who were classified as ELs at one time, and who subsequently exited the ESOL program, in order to learn if they were graduated from high school, entered college, or entered the workforce.

Teacher factors. Additional factors which complicate ELs' access to education are visible on the individual teacher level. The current climate of high-stakes accountability under NCLB has changed teachers' roles, leading to diminished relationships with students and a lower sense of well being among teachers (Valli & Buese, 2007). A teacher's own identity construction and view of his or her role in the classroom influences the educational opportunities that ELs are offered in his or her classroom (Yoon, 2008). Teachers may view their role as teacher for all students, as teacher for regular education students, or as teacher for a single subject area. Yoon found that the teacher's view of her role influenced her approach to ELs and this in turn influenced the ELs' participation in class and their own view of themselves as powerful or powerless students. Reeves (2009) underscored the complexity and power of teacher perceptions and attitudes, and warned that "teachers' understanding of second language acquisition processes, their attitudes toward immigrant and newcomer students, their buy-in or resistance to community and school discourses about ELs" can lead to their "positioning ELs in unhelpful or even damaging ways" (2009, p. 39).

In the first portion of the literature review, I discussed several factors that influence the education of K-12 immigrant origin ELs in the state of Georgia. In the second section I discuss the interplay between teacher pedagogy and student identity

construction, and relate these to the development and promotion of student “voice” in the ESOL classroom.

Promoting Student “Voice” in the ESOL Classroom

In the following pages I examine the significance of promoting student voice in the ESOL classroom by focusing on secondary schools in particular. I discuss theories of learning and practices of instruction and assessment which foster the development of student voice. Thereafter, I consider some of the structural challenges involved and propose some ways to ameliorate these challenges.

Since the 1960s, the United States has experienced an increase in immigration not seen since the early part of the 20th century. As the number of children living in immigrant families rose from 6% in 1960 to 20% in 2000 (Hernandez, et al., 2009), public schools increasingly have taken on the challenging task of educating large numbers of students who speak a language other than English. The academic achievement of English learners (ELs) reflects the variety among students included in this category, all of whom come from a broad range of socioeconomic strata, cultural and language heritages, educational backgrounds, and family compositions. Clearly, academic and social engagement are crucial components of success in school (Wainer, 2004). But the importance of these factors is magnified for ELs who are learning language and content simultaneously, thereby performing double the work of their English proficient peers (Short & Fitzsimmons, 2007). Angela Valenzuela’s three year ethnographic study of academic achievement and schooling orientation in a Texas high school details the ways in which some schools “fracture students’ cultural and ethnic identities , creating social, linguistic, and cultural divisions” (1999, p. 5) which constitute

a “subtractive schooling” experience. The failure to engage students academically and socially is not limited to a few schools, and Portes and Rumbaut (2006) point out that immigrant students considered limited English proficient are twice as likely to drop out as those considered fully English proficient.

Contexts for learning. A broad range of educators and scholars articulate the influence of the social and classroom context on learning. Noddings advocates a caring pedagogy characterized by getting to know one’s students, demonstrating caring by offering instruction that meets students’ particular needs, interacting in a manner that ensures students know they are cared for, and promoting students’ intellectual development by rejecting canned curriculum in favor of one that is responsive to the needs and interests of students while promoting their growth as healthy, competent, moral people (2005b). Ladson-Billings (1995) points to the importance of a teacher exhibiting sociocultural consciousness and caring for students; Freire (1998, 2000) emphasizes the development of praxis in students through engaging in critical examination and interaction; and Cammarota and Romero (2006) call on teachers to nurture critical voices in Latino students with the purpose of resisting their silencing in schools.

Scholars of language learning recognize the importance of sociocultural context as evident in Jiménez’ (2000) study of literacy and identity development among Latinos; and in McKay and Wong’s (1996) study of adolescent Chinese immigrants. Norton’s (Norton-Pierce, 1995; 2000) work with adult immigrant women reiterates the crucial need for language learners to practice speaking the target language, and depicts the ways in which opportunities to practice speaking are socially structured in formal and informal contexts of language learning. Moreover, the opportunity to speak is bound up with the

learner's identity, and is influenced by power relations. As Norton explains:

the question "Who am I?" cannot be understood apart from the question "What am I allowed to do?" And the question "What am I allowed to do?" cannot be understood apart from the material conditions that structure opportunities for the realization of desires. (2000, p. 8)

The interdependence and fluid nature of identity, voice, and agency that Norton describes holds true for adolescents; McKay and Wong's (1996) study reinforces the dynamic nature of agency and student investment in the target language.

Linguist Pavlenko (2002) skillfully articulates these connections in her discussion of poststructuralist approaches to second language learning and use. Pavlenko presents a framework that conceptualizes language as a collection of discourses; as symbolic capital; and as a site of identity construction and negotiation. She recasts second language learning as inherently social and interactive, instead of cognitive, as learners are socialized into communities of practice. Pavlenko asserts that learners' access to interaction with fluent speakers, a crucial component for language learning, is mediated by factors such as their gender, race, ethnicity, social status and non-native speaker status; and she refers to Norton's study and others to demonstrate this mediation. Finally, Pavlenko's framework reinforces Bonny Norton's (1995) portrayal of second language learners as agents in charge of their own learning, with multiple identities that develop and change over time. Pavlenko describes agency as an expression or action of the individual's will and choice that is co-constructed in a particular sociocultural environment with those around the individual. In order for learners to co-construct agency, they must first give voice to their own individual will and choices. The English to Speakers of Other Languages (ESOL) classroom should provide a space in which

students begin to “claim their right to speak” (Norton-Pierce, 1995) in preparation for doing so outside the classroom. The ESOL teacher has a responsibility to encourage students to discern and communicate their own will and choices. She must create a setting in which all students possess the right to speak and to be listened to. The teacher must support students’ discovery and development of their voices as they negotiate the discourses of the classroom, school, and community.

Teacher - student relationships. The foundation for all students’ achievement and growth in the classroom is the relationships that they have with peers and adults in the school setting. According to Rudduck and Fielding (2006), schools where participation and voice are of central importance share a “commitment to the idea of community as something that can support the development of individual identities, personal autonomy, and choice while at the same time highlighting the importance of mutual respect, trust, and reciprocity.” Research with newcomer immigrant students indicates that supportive school relationships are particularly effective in mediating these students’ challenges, and contribute to their academic engagement and performance (Suárez-Orozco, et al., 2009). In addition, migrant youth’s school persistence and academic success are due in part to close relationships and support provided by migrant resource teachers (Sánchez, Colón, & Esparza, 2005). Research clearly supports the importance of teachers cultivating personal relationships with their students as a key component of promoting the development of students’ voice.

The power of pedagogy. Despite their importance, strong and supportive relationships alone cannot accomplish the multiple goals in place for students. The teacher’s own pedagogy, or art of teaching, is another key element. A wealth of recent

articles presents pedagogical frameworks and models which target goals of equity, social justice, critical thought, cultural relevance; and which use terms such as caring, responsive, and humanistic. Despite the variety of terminology and labels, they share common roots in Vygotsky's (1986) sociocultural learning theory and Noddings' (1992, 2005a, 2005b) caring pedagogy.

What does caring look like? Noddings (2005a, p. 1) emphasizes that caring must be relational: "It is not enough to hear the teacher's claim to care. Does the student recognize that he or she is cared for? Is the teacher thought by the student to be a caring teacher?" Drawing on Noddings (1984, 1992), Valenzuela (1999) defined and illustrated the differences between what she labeled aesthetic caring and authentic caring in the context of her ethnographic study of U.S.-Mexican youth at Seguin High School.

Valenzuela indicated that the school's teachers

expect students to demonstrate caring about schooling with an abstract, or aesthetic commitment to ideas or practices that purportedly lead to achievement. Immigrant and U.S.-born youth, on the other hand, are committed to an authentic form of caring that emphasizes relations of reciprocity between teachers and students. (1999, p. 61)

Teachers at Seguin accused the students of not caring about school, while the students accused the teachers of not caring for them. The teachers' and students' concepts of caring were mismatched, and this led students to feel alienated and to behave in resistant or defiant ways. Valenzuela's work repeatedly showed that students who perceive their teachers as not caring are unlikely to risk exercising their voice; for as Norton points out, "those who speak [must] regard those who listen as worthy to listen, and those who listen [must] regard those who speak as worthy to speak" (2000, p. 8). It seems that teachers at Seguin did not regard their students as worthy to speak, and

students did not regard their teachers as worthy to listen. Thus it is not surprising that student engagement and achievement were lacking.

What comes after caring? In addition to caring, pedagogical frameworks address other crucial elements. Ladson-Billings' (1995) model of culturally relevant pedagogy combines caring for students' overall needs with a grounding in socio-cultural consciousness. This model encompasses three core tenets: high expectations and academic success for all students; assisting students in forming a positive cultural identity; and guiding students to develop a critical consciousness that they can use to examine and address social inequalities (1995).

Ladson-Billings' core tenets are echoed in the theory of critical care presented by Antrop-González and De Jesús (2006). Their case study illustrates the ways in which two small Latino community-based schools created a culture of high academic expectations, valued high-quality interpersonal relationships, and privileged the funds of knowledge brought to school by students and their communities. The authors credit Valenzuela (1999) for suggesting that conceptions of educational caring must challenge the idea that assimilation is neutral, and that caring educators must actively work to enact a curriculum that affirms the language and culture of students. For Antrop-González and De Jesús, educational projects that “explicitly acknowledge community and student contexts and seek to affirm the identities, social and cultural resources of Latina/o students ... constitute the best possible response to traditional forms of non-caring, subtractive schooling and the systematic failure these produce” (2006, p. 413).

The approach to educating Latino students passionately espoused by Cammarota and Romero (2006) also echoes Ladson-Billings' (1995) model, combining three core

elements of authentic caring, critical pedagogy, and a social justice centered curriculum. This approach, labeled “Critically Compassionate Intellectualism,” was developed by the authors in response to the silencing of Latino students that is achieved through the “consistent battery of standardized tests, rote learning and curricular content that has little bearing on their everyday struggles as young people of color” (Cammarota & Romero, 2006, p. 16). Based upon their experiences with a class of Latino high school students, the authors insist that the trilogy of authentic caring, critical pedagogy, and social justice content are inextricably related and must be implemented simultaneously in the classroom so as to promote vocal and critically engaged citizenship among students of color. The work of Cammarota and Romero serves as one example of classroom teachers using their pedagogy to resist the trend toward a narrowing curriculum, a trend brought on by stressors such as the high stakes testing required by NCLB and the standards-based curriculum reform movement.

Structural Challenges to Promoting Student “Voice” According to sociologists deMarrais and LeCompte (1995), American public schools today still reflect the influence of Taylor’s “scientific” principles for operation that took the country by storm in the early 1900s. The influence of Taylorism is evident among school administrators with “leadership” certification, in recordkeeping procedures that track attendance and full time equivalents (“FTEs”) for funding purposes, in classrooms grouped by age, in division of the school day into rigid blocks of time, and in the division of knowledge into discrete subjects to be taught by subject matter specialists with little or no opportunity for collaboration and interaction with colleagues. By far the most painful remnant of the “scientific” movement’s influence is the mass testing of students for academic

competency and achievement now formally mandated by the federal No Child Left Behind (NCLB) Act of 2001.

Sleeter (2005) warns that the influence of NCLB and the standards-based reform movement have taken control of the curriculum, effectively silencing teachers' voices and dictating what they are allowed to teach and what students are allowed to study. She offers multicultural curriculum as a solution to these constraints and provides a framework for multicultural curriculum design intended to foster intellectual engagement and democratic activism without sacrificing scores on high-stakes tests.

Rudduck and Fielding (2006) discuss other challenges to promoting student voice. They point out that promoting student voice on a school-wide basis threatens the traditional power relation between teachers and students, and requires teachers to see students differently. Moreover, they contend that schools categorize students in ways that set them in competition with each other, through qualifying for advanced placement classes, sports teams and other groups. This competition tends to silence the voices of those who do not excel in the areas valued by the school culture. It is this competition which compels ESOL teachers to actively foster and promote the developing voices of their students, to support and encourage them to explore and develop their multiple identities, and to invite them to engage with and to appropriate multiple discourses so that they will be up to the challenge of a competitive school environment.

Remaining true to obligation as language teacher. The teacher who seeks to promote student voice must be guided by a caring pedagogy to enact a curriculum that recognizes and builds upon students' cultural and linguistic roots, and that fosters intellectual engagement and academic achievement. Nevertheless, ESOL teachers are

language teachers, and must not lose sight of their primary obligation to their students. Second language acquisition research validates the use of task-based language teaching as a means to that end.

Task-based language teaching (TBLT) offers students an opportunity to engage in complex behaviors using a variety of linguistic sub skills in order to perform a pedagogical task. While performing the task, the students' focus on meaning supersedes their focus on form, although the teacher directs attention to form as appropriate during a class session. TBLT calls for students to be actively involved, provides opportunities for student initiative, and promotes interaction among students as they engage in meaningful tasks. (Van den Branden, Bygate, & Norris, 2009) Tasks serve as "the starting point, primary mechanism, and final goal of educational activity" (Van den Branden, et al., 2009, p. 6) in a TBLT classroom, thus blurring the traditional boundary between how to teach and what to teach. Despite the centrality of task to TBLT, language learning results not so much from the task itself as from the student-to-student and student-to-teacher interaction and the language processing that students engage in while performing tasks (Van den Branden, 2006).

In the first section of this literature review I discussed factors that influence the education of K-12 immigrant origin ELs in the state of Georgia, and in this section I discussed the interplay of teacher pedagogy and student identity construction in relation to developing and promoting student voice in the classroom. In the third section that follows I discuss theories of multimodality and examine studies of youth media production.

Combining Multimodality and Visual Methods in Scholarly Work

I found the work of several scholars particularly important to me as I planned and carried out my study pairing adolescent immigrant English learners with video composition. In this section I begin by discussing some of the theories and analytical tools for examining visual or multimodal texts that I relied on. Next I consider studies that combine youths and multimodal composing, and situate my study among them.

Theoretical Underpinnings. The concept of *multimodality*, as discussed by Kress (2010), is particularly useful for understanding meaning-making and communication in a technology rich environment. According to Kress, there are four foundational tenets of social semiotics: signs are made in social interaction; they are motivated rather than arbitrary; they arise from the interests of the sign makers; and, they become part of the semiotic resources of a culture. Consistent with poststructuralist (Pavlenko, 2002) and sociocultural (van Lier, 2004) theories of language, social semiotics treats sign making as interactive, dialogic, and constantly evolving. Each mode of communication, such as images, spoken words, text, music, or sound, has unique and inherent potentials for representation, or *affordances*, and all modes used in a communicative event contribute partially to the overall meaning. Moreover, the choice of which mode or combination of modes to use influences the efficiency and effect of communication.

Jewitt (2008) points out that affordance is a complex concept which encompasses the material of a mode as well as its cultural, social, and historical use. A mode's affordances stem from its material or physical properties. For example, consider two people engaged in an exchange of information about automobile driving directions.

Person A tells person B to “turn right at the third light, then make another right, and at the next intersection turn left at the gas station and look for the sign.” These spoken directions follow a sequential, temporal logic, they are received through the auditory channel, are fleeting, and cannot be repeated once person B has departed. In contrast, if person A draws a map on a piece of paper, the directions follow a spatial, directional logic, are received through the visual channel, are long lasting, and may be consulted repeatedly as person B drives to his destination. Although person A has provided the same information to person B in each case, the modes of communication - spoken language versus a map drawn on paper - have different materiality, structure, and permanence. Accordingly, they have different meaning potentials or affordances.

The affordances of a given mode are also shaped by the sociohistorical context, including how it “has been used, what it has been repeatedly used to mean and do, and the social conventions that inform its use in context” (Jewitt, 2008, p. 247). Moreover, communication is structured and influenced by the semiotic resources, or modes, most commonly utilized and valued by a culture, and as Harste (2010) notes, the affordances of a mode such as painting may be utilized and valued in very different ways across cultures. For this reason, researchers hypothesize that there are different ways of knowing and being in the world for different cultures (Harste, 2010; Heath, 1983). Hence, I sought to discern the ways that participants in this study valued and utilized an array of communicative modes and affordances.

The concept of *multimodal design* was helpful here. Multimodal design refers to the choice and use of different modes to present, create, or situate one’s social position, relations, and knowledge in specific arrangements for a specific audience, all while

realizing and projecting social organization and while being influenced by social and technological changes (Kress, 2010, p. 139). In simpler terms, multimodal design can be used as a lens through which to examine communication within the classroom microsystem of my study, while considering the mesosystems of school and community, as well as exosystem factors such as national climate and available technology. I utilized the lens of multimodal design to examine the visual data I collected in the form of storyboards and digital videos created by study participants.

Reading images. Scholars in many different fields examine and analyze images. Emmison and Smith (2000) provide a “toolkit” of concepts drawn from anthropology, sociology, psychology, film studies, and literary criticism that are useful for analyzing and discussing two-dimensional images. The concept list includes binary opposition, where an image is used to depict a hierarchy or dichotomy and is designed to influence our intellectual and emotional response. Frames can be physical objects outlining the image or they can be constituted by context, such as the type of magazine, in which the image is placed. We use genres to classify similar objects into groups, so we speak of the genre of fashion photography, horror film, or graphic novels. The concept of identification refers to the way in which people feel a sense of connection or congruence with a figure in an image. Subject position often contributes to identification with an image. For example, an image of two girls who are close in age and share physical characteristics may invoke the subject position ‘sister’ and serve to inspire a viewer’s identification with the image. Emmison and Smith (2000) include Charles Peirce’s classification of images as iconic, or having direct resemblance; as index, with a part of the object representing the whole; or as symbol, with only arbitrary and culturally defined

connection to what is being referred to. Lastly, the authors suggest that two-dimensional images can provide a narrative which can be read or decoded, note that reading images can require years of socialization, and state that multiple readings of an image are possible.

Kress and van Leeuwen (2006) take a more methodical and precise approach to visual analysis, in that they present a detailed series of frameworks for reading the “grammar” of images. They explain that images can represent a narrative by relating actions, events, processes or arrangements; or they can represent concepts through classification structures such as tree diagrams or taxonomies, through analytical structures that relate participants in terms of part-whole structures, or through symbolic processes. Images also have interactive meanings that are achieved through such means as the choice of a demand or offer gaze; the choice of intimate, social or impersonal social distance; and through the choice of subjective or objective attitude. Further, the composition of the elements of an image into a cohesive whole depicts another set of relations which can be “read” in terms of information value, salience, and framing. Kress and van Leeuwen (2006) suggest that multimodal texts follow the integration logic of spatial composition or of temporal composition, and such multimodal texts as films and television combine both spatial and temporal logic.

Visual discourse analysis. Albers’ (2007b) approach to analyzing visual language and the visual texts produced in classrooms is grounded in semiotics, and draws from Gee’s discourse analysis as well as Kress and van Leeuwen’s grammar of visual design. Albers applies visual discourse analysis as a model and a theory for examining the visual texts of students created in response to a literary work. Her analysis reveals

unspoken information that these visual texts convey about the text maker's interpretation of the literature, information that often is overlooked by teachers unfamiliar with visual discourse analysis. Albers describes a framework that structures her consideration of visual texts along five different dimensions, and, in so doing, offers teachers a new paradigm for understanding their pupils.

The first dimension is the underpinning systems used to convey meaning in visual texts and is the most readily apparent. These underpinning systems include graphic, syntactic, semantic, tactile, and pragmatic cueing systems. Albers (2007b) explains that the graphic cueing system includes visible attributes such as color, line, perspective, or shape; and that these attributes tend to follow conventions which have evolved over time and are internalized without conscious thought by readers of texts. The organization of objects within the visual text, and the orientation of the canvas provide syntactic cues to understanding the visual text. The text maker's inclusion and placement of each mark, whether consciously or not, carries significance, and follows conventions just as graphic cues do. The semantic cueing system refers to the meaning that results from interaction of the text maker, through the visual text, with the text viewer. According to Albers when we transact with visuals, we derive meanings based upon what we see in combination with our experiences and prior knowledge. Tactile cueing is found especially in three-dimensional texts such as sculpture, and offers enhanced meanings through the sense of touch. Finally, the pragmatic cueing system refers to linking the text maker's intended meaning to the viewer's reading of meaning in the text.

A second dimension on which to analyze a visual text is knowledge of art as a sign system. Albers (2007b) presents a simplified discussion of Kress and van

Leeuwen's grammar of visual design (2006) beginning with the horizontal or vertical orientation of the canvas and the effective center of attention. In a text with a vertical orientation, objects in the upper portion of the canvas imply an ideal quality or promise, whereas those in the lower portion suggest a real or given quality. In a text with a horizontal orientation, objects on the left side suggest real or given qualities, whereas those on the right imply ideal qualities or promise. Other elements of this dimension include vectors, or lines which assist the viewer to read a visual text, and the relative size, volume, or quantity of objects included.

Another dimension for analyzing visual texts is that of intertextuality, or borrowing from other texts. According to Albers (2007b), the extent to which a text maker mimics or borrows from other texts can provide clues about the artist's understanding of other language systems or other texts. A fourth dimension is that of conversation, or the communication that the text maker initiates with viewers, prompting them to predict, debate, or question the visual text or the written text that inspired it. The final dimension on which Albers analyzes visual texts is that of social acceptability, or the allowances and constraints on materials, ideas and expressions within the text maker's context.

Albers has used this visual discourse analysis framework over a period of years (Albers, 2007a, 2007b, 2008; Albers, et al., 2009; Albers & Sanders, 2010), sharing it with preservice and inservice classroom teachers, and encouraging them to incorporate the arts, multiple modes, and multiple literacies into their classroom activities.

Reading multimodal interaction. Norris (2004) asserts that all interactions are multimodal; and that, in examining human interaction, all modes must be considered, not

merely language. Noting the challenges posed by the different structure and materiality of modes, Norris presents a methodology for examining the multimodal design present in human interactions. The goal of multimodal interactional analysis is to understand and describe what is going on in a given interaction; and this is achieved through analyzing what individuals express and what they react to. Interactions follow a temporal sequence, and include spatial logic; and Norris' framework is effective for analyzing interactions as captured in video sequences. Her framework addresses the embodied communicative modes of spoken language, proxemics, posture, gesture, head movement, gaze, as well as the disembodied communicative modes of music, print, and layout.

The unit of analysis Norris uses for multimodal interaction analysis is action. She defines lower-level actions as small units, "the actions that are fluidly performed by an individual in an interaction"(2004, p. 14). Higher-level actions are multiple chains of lower-level actions that have a beginning and an end. It is easy to discern the lower-level actions that compose higher-level actions when considering embodied communicative modes such as speech, gaze, or gesture. For example, consider an office worker who enters her shared office, greets her co-worker with the words "Happy Monday" accompanied by a frown, as she throws a wet newspaper on the desk and removes her wet raincoat. This sequence is a high-level action composed of lower-level actions such as the greeting, the frown, and so on. In addition, there is what Norris terms frozen action represented in this example. Material objects or disembodied modes represent, in a frozen manner, previous high-level actions. In this example, the material object (wet newspaper) represents the high-level action of purchasing the newspaper from a street vendor and carrying it while walking through the rain. Although the actions are no

longer fluid, and they are not taking place at this moment, they certainly are visible in the form of the wet newspaper on the table.

Pointing out that multimodal analysis requires multimodal data, Norris (2004) recommends that data be collected with a video camera so as to capture the audio and visual aspects of an interaction. After reviewing video sequences and selecting an interaction for further study, the analyst creates a detailed transcript for each communicative mode used. Next, she combines transcripts for two modes, such as gaze and head movement. Finally, she creates a single transcript that addresses all of the modes involved in the interaction. Such a detailed transcript enables Norris to analyze the interaction in terms of these modes and their affordances in relation to each other. Further, she examines the interaction in terms of the participants' level of attention/awareness; the modal density, or level of intensity and/or complexity of modes used; as well as an array of semantic and pragmatic means used to structure an interaction.

Examining youths composing multimodal digital texts. For this study I drew on the work of several researchers from an array of disciplines including literacy, TESOL, teacher education, and the social sciences of anthropology and sociology. These scholars use a variety of terms and labels in their work including digital storytelling, digital video production, multimodal authoring, and others. What they all have in common is an interest in the use of multiple modes for communicating and making meaning, an appreciation for the affordances of new technologies such as computers and digital video, and a commitment to exploring their application to research and education. Here I consider the work of scholars as it relates to several aspects of my project.

In the new literacy landscape, the traditional literacy practices of reading and writing must be combined with understanding, designing, and manipulating additional modes such as images, graphics, sound and movement (Walsh, 2008). Walsh defines *multimodal literacy* as “the meaning-making that occurs at different levels through the reading, viewing, understanding, responding to, producing and interacting with multimodal texts and multimodal communication” (p. 106). Her examination of two Australian teachers’ projects with elementary school students demonstrated multimodal literacy in action. In a podcasting project with eight year olds, Walsh found that traditional aspects of literacy were combined with other modalities to produce an “interconnection and interdependence between the modalities of written text, image, and sound” that she labels *convergence* (p. 103). A genre study project involving six and nine year olds reading and responding to fairy tales across a range of modes pointed to the importance of multimodal design and highlighted “*simultaneity and interdependence* as different modes are processed together” (p. 106) as is required, for example, by a movie.

Since multimodal texts utilize the affordances of multiple modes of expression, writers of these texts must make many choices and decisions about design as well as content. I will use the term *composition* to describe the creation of multimodal texts, in keeping with David Bruce (2008, 2009), who contends that that this term is more appropriate than the term traditionally associated with film, *production*. It is important to note that while the terms *multimodal composition* and *multimodal texts* may be appropriately applied to compositions and texts that are authored without the use of digital technology, my use of these terms in this paper is limited to digitally composed

multimodal texts. The scholars whose work I examine in the following paragraphs use such labels as digital stories, digital videos, and multimodal texts. In this study, I use the broader term *multimodal texts* to refer to digital stories and digital videos. I distinguish between digital stories and digital videos on the basis of how moving images are handled. Digital videos include movement captured by a camera, whereas any movement included in digital stories is created through manipulation of computer software.

Multimodal texts using digital storytelling. Combining images, text, and sound in a digital format in order to communicate a narrative has come to be known as digital storytelling. Bernard Robin (2008a) credits Joe Lambert and a nonprofit community arts organization, the Center for Digital Storytelling (CDS), with originating digital storytelling in the late 1980s. Robin (2008a, 2008b) advocates the use of digital storytelling as a teaching and learning tool, and suggests that teachers use digital stories to present new material, as a “hook” to introduce a new unit, as a bridge between existing knowledge and new material, as a means of facilitating discussion, or as a means of making abstract concepts more understandable. He asserts that when teachers allow students to create digital stories, the activity generates heightened interest and motivation, students are able to use their creative talents, they enhance communication skills, learn to organize their ideas, express opinions, and construct narratives. Further, when students’ digital stories are published on a web site, they are able to share their work with others and engage in critique that fosters social learning. Finally, Robin declares that digital storytelling activities appeal to students across a range of learning styles and fosters collaboration along with generating a sense of ownership and accomplishment among students.

In their study of adolescents composing digital stories in an after-school community based program, Hull and Nelson (2005) revealed the importance of using multiple modes for communication. They argued that multimodal composing is not just an “additive art” in which the combination of words, music and images provide greater meaning-making potential; instead, “multimodality can afford, not just a new way to make meaning, but a different kind of meaning” (2005, p. 225). As such, multimodal composing is particularly valuable for those who are marginalized by the logocentric tradition of conventional schooling practices. Another study from the same community based program (Hull & Katz, 2006) demonstrated how adolescents developed agency as they wove together music, words, images and rhythm in personal digital stories. The process of multimodal composing in a supportive environment replete with opportunities to participate successfully gave the focal participants a sense of agency, the ability to see themselves as “able to influence present circumstances and future possibilities, and to situate self in relation to others in socially responsible ways” (2006, p. 71). The authors asserted that there is a reciprocal, reinforcing connection between enacting an agentive identity and successful learning, and called for modern society to “find ways to make possible personally and socially meaningful uses of literacy . . . uses that allow young and older authors alike to engage in agentive literate practices” such as multimodal composition.

Multimodal texts using digital video. When multimedia authors add digital video to the modal choices available with digital storytelling, the “relationship between the elements described in the digital story work becomes dynamic” and provides another tool for expressing identity and making meaning, (Halverson, 2010, p. 2358). Halverson

provided an analytic framework for understanding videos produced by youths as spaces for identity construction and representation, based on her studies of youth media arts organizations across the United States (Halverson, 2010; Halverson & Gibbons, 2009). Another study examined a community based digital video project in a Brazilian *favela* showcased digital video technology as easily appropriated regardless of language differences or experience levels, and depicted the way the program assisted the participating youths to “leverage technological tools to give voice to their perspectives on social issues directly relevant to themselves and their communities” (Fotinos & Rohatgi, 2007, p. 118). Niesyto, Buckingham, and Fisherkeller (2003) examined the potential of multimodal texts as a means of communication between youths in different world regions, and sought to discern the nature of youths’ experiences of “transnational or cross-cultural media exchanges” (p. 463).

School based studies of multimodal composing. In addition to the community based studies already discussed, there is a growing body of research on digital multimodal composing in schools. These studies include both digital storytelling and digital video composition studies across a range of age groups. In this section I focus on studies of youths engaged in multimedia composition and identify whether each study is school or community based. I organize my discussion by theme rather than by format or context. First I discuss studies which focus on the process of engaging students in digital multimodal composition. Next I discuss those studies that focus on the products, the digital stories or videos created by students, and I conclude by discussing the influence of teacher pedagogy or community setting on the multimodal compositions produced.

Focus on process. An early study conducted in a high school's video production classes delineated the steps and procedures that students followed in composing with images (Reilly, 1994). The process involved writing a proposal that included the initial ideas for the composition and genre to be used; writing a script, creating a storyboard, or generating a list of shots and shot descriptions; reviewing the script with an instructor and resolving any difficulties noted; shooting and reviewing video footage; editing video footage; adding special effects such as transitions or credits; adding music; and screening the video. Although presented in a linear fashion, Reilly pointed out that the process itself was not linear. In practice, students moved back and forth among the various stages. For example, as the students edited their footage they discovered weaknesses in their scripts or their failure to capture a certain shot. The video production classes in Reilly's study were part of the English department and were taught by English teachers. A later writer emphasized the similarities between video production and traditional language arts instruction, citing the common elements of "planning, organizing, producing, polishing, and evaluating texts, while employing reading, writing, speaking, and listening skills, group dynamics, aesthetic judgment, and media literacy" (Lund, 1998, p. 79).

More recently, Bruce (2009) conducted a yearlong high school classroom-based study to investigate the processes by which students compose videos and to articulate a model of video composition. Bruce examined three groups of students as they composed a music video, and found that they all engaged in the composing processes of brainstorming, video recording and editing. Furthermore, these processes were not sequential or isolated, but recursive and overlapping throughout the duration of the

project. From this study, Bruce designed a Video Composition Model with three sections that depict a recursive process within and between the sections. According to his model, students begin with a process of Visual Conceptualization and then move into the process of Visual Production. These processes are all the while balanced on the fulcrum of Evaluation. Bruce used examples from his study to explain each portion of his model and to illustrate each of his findings. The study demonstrated that video offers expanded choices for composing, as students can readily create multiple drafts of a scene or shot, and showed that students were able to create videos that mirrored their initial concepts and visions. A significant finding was the “strong link between the visual-based modality with which the students worked and the ability to re-present their thinking” (p. 444). This correlation suggests that students who have limited English language skills may be able to better express their thoughts by composing with visuals than by composing through text alone.

In contrast to researchers who analyze the final products of multimodal composing and whose work I will discuss in a later section, Bruce describes the “complex recursive process” (2009, p. 443) of video composition and provides tools for examining it. He suggests retrospective think-aloud protocols as a data gathering tool, contending that the researcher will be able to identify students’ intentions as they compose, and thus gain insight into the process and product. The protocol involves audio recording students as they watch their video footage for the first time and asking them to describe the shot, to explain why they chose to film the scene in this way, to tell what they were trying to show, and to evaluate the result and explain their thoughts. This protocol proved useful as one source of data for my study.

Studies of multimodal composition found across age levels and around the world point to the benefits of engaging students in such projects (Goulah, 2007; Kearney & Schuck, 2006; Kinloch, 2009; Ranker, 2008a, 2008b; Vasudevan, 2006; Vasudevan, Schultz, & Bateman, 2010). One study depicted the collaboration, problem-solving and creativity of a pair of middle school boys as they worked to weave together the modes of text, image, and sound in their research project about the Dominican Republic (Ranker, 2008a, 2008b). In addition, the study demonstrated the recursive nature of multimodal composition, as the students' "work with texts created the need for further work with images and vice versa" (p. 418). A multi-age study from Australia highlighted the value of having a peer audience for multimodal compositions, because "primed by the anticipation of their peers as the intended audience, students also developed the ability to critique aspects of their own films" (Kearney & Schuck, 2006, p. 7). This research pointed to the suitability of digital video composing for open ended tasks involving student autonomy and task ownership. Kearney and Schuck label such tasks *authentic* in part because they require students to adopt meaningful roles and to interact in ways that mirror real world behaviors.

Approaching multimodal composing from a stance that combined sociocultural and transformative learning theories, a case study of eight American students participating in a summer study abroad program in Japan found that undertaking a digital video project deepened students' engagement in critical reflection and facilitated their foreign language learning (Goulah, 2007). The foreign language immersion context required students to actively engage in the language skills of listening, speaking, reading, and writing, and the classroom focus on developing critical literacy engaged students in

discussion, reflection, and analysis. The video composition assignment provided students an opportunity to extend their critical literacy by utilizing additional modes. The project facilitated “learning beyond accretion of knowledge” (Goulah, 2007, p. 74) and promoted collaborative rather than competitive participation among students.

An ethnographic school and community study highlighted the “alternative ways that youth engage in practices of naming, defining, identifying, analyzing and interpreting complex concepts through multiple mediums and forms of text” (Kinloch, 2009, p. 334). One focal participant appropriated the video camera that Kinloch was using as a tool for data collection and used it instead as a tool to support his narration of community stories. In so doing, he enacted multiple roles including cameraman, subject, object, and video director and came to see himself “as a mini-documenter of urban gentrification who questioned the significance of lived experiences and human stories of struggle as he willingly traveled through a familiar space with new eyes” (p. 326). The out of school literate experiences this student engaged in during this project encouraged him to assert his voice, and in time he applied these literacies to his school assignments, thus disrupting the assumption that he was “disinterested in and disengaged from learning” (p. 334) and demonstrating his investment in experiential learning. In a similar study, an adolescent participant who was identified by teachers and peers “as being quiet, ‘slow,’ and unengaged” (Vasudevan, 2006, p. 214) authored and enacted an identity as a photographic storyteller and a family art historian through a multimodal composition. Vasudevan asserts that, “digital and visual modalities make it possible to perform and author new selves that are not only resistant to dominant images but that offer new sites of inquiry and exploration” (p. 214) and suggests that researchers consider how youths

use digital technologies in identity work and in positioning themselves socially.

Another study examined composing practices, participation, and the emergence of literate identities through multimodal composing in a fifth-grade classroom (Vasudevan, et al., 2010). The authors found that two factors contributed to students' developing new literate identities: movement of texts and literacies across contexts, and increased opportunities for participation and engagement. First, the authors purposely broke the norms of school by taking students out into the community to take photographs and by providing digital voice recorders so students could record ideas and stories. These and other activities served to break the boundaries between school, home, and community contexts and to "open up new spaces for students to compose new texts and identities" (p. 453). Second, with the introduction of multiple modes of expression the immigrant students who had limited English skills gained new resources for telling their stories and participating in class. The multimodal composition project enabled the focal student, a soft spoken English learner named Saima, to participate in class without raising her voice in front of her peers.

Focus on product. Scholarly literature focused on the end product of multimodal composition activities ranges from general discussions of the elements combined on screen to fine-grained analysis of multimodal texts. In this section I discuss several studies that helped me plan my work. Potter (2005) examined commemorative videos composed by students poised to exit a primary school in the United Kingdom. During the course of the project and video, a pair of 11 year old boys positioned themselves as writer-directors, then as commentators; they enacted their socially constructed role as class clowns, and they depicted themselves as "others" who were older and wiser than

their peers. Another of the commemorative video projects, composed by two girls, served as a “digital inscription . . . as a reminder of how to live and how to survive transition by underlining embodied experience” (Potter, 2010, p. 28) Hull and Nelson (2005) examined a digital story composed by Randy, an adolescent youth in an after school community center setting in California, performing a fine-grained semiotic analysis of his composition. After choosing to focus on visual and textual modes, they began by creating transcripts that graphically depicted the images and words in a parallel, horizontal format with time codes. They used these transcripts to search for patterns within, between, and among modes; and once they had identified patterns, they created a new graphic representation that depicted the patterns they found, in order to search for patterns among the patterns. Their detailed analysis supported Hull and Nelson’s contention that, although combining visuals and texts do not automatically result in powerful expression, when multiple modes are integrated in such a way that each one’s strengths are showcased while complementing the others “the meaning that a viewer or listener experiences is qualitatively different, transcending what is possible via each mode separately” (2005, p. 251). This study provides one example of in-depth semiotic analysis of a multimodal composition.

A later study of youths constructing and communicating their identities through video composition took issue with the analytic tool that Hull and Nelson (2005) used because of their exclusion of music in the analysis (Halverson, 2010). While acknowledging the value of semiotic tools for analyzing multimodal texts, Halverson saw a need for additional tools in order to address the movement that a film or video text affords. Her study drew on film theory to examine the ways in which youths used

cinematic tools such as editing and cinematography, and *filmic* tools like music and action (Burn & Parker, 2003). Using *phase*, or “groups of shots with internal consistency across multiple modes,” (p. 2359) as the unit of analysis allowed the author to describe the flow of the film through time. Halverson paid close attention to *transitions*, between phases, considering them places where “youth explicitly manage the construction of a viable social identity” (p. 2360), and coded the video texts using four cinematic techniques as a guideline. Her four broad categories included sound; *mise en scene*, or anything visible within the camera frame; editing; and cinematography, or techniques used to alter the image such as lighting, camera angle, composition, or shot type. In a manner similar to Hull and Nelson (2005) the author created transcripts which enabled her to consider modes individually and in comparison to each other. Halverson demonstrated the way one young filmmaker constructs meaning through the interaction of modes, and provided a framework for analyzing films as products of identity.

Focus on pedagogy. Thus far, I have discussed studies of youths engaged in multimodal composition by focusing on the composition process and the final product. Here I address the research on pedagogy of the adults who undertake such projects with young people and consider how pedagogy influences the process and products of multimodal composing.

A case study of two history teachers revealed that their pedagogy strongly influenced their students’ multimodal compositions (Manfra & Hammond, 2008). Whereas one teacher (A) emphasized historical content in his class with the goal of preparing students to pass the standardized end of course test, the other teacher (B) felt responsible for going beyond the standardized curriculum and developing critical

thinking skills among his students. Not surprisingly, the documentaries created by students of teacher A focused on facts and utilized standardized phrasing such as that found in resources provided by their teacher. In contrast, the student documentaries in teacher B's class "went beyond the intended curriculum as students added their own interpretation of historic events and images" (p. 236). Although many of the compositions in teacher B's class were not completed, they demonstrated the students' creativity and engagement with the content. The contrast between the projects from each class points out the importance of the teacher's pedagogy in determining whether student compositions are "the same old thing" created digitally, or whether they utilize the affordances of multiple modes to achieve something more.

In a similar vein, Chan (2006) examined three settings for youth media composition in Hong Kong and found a match between the ideology of the institutions and the films that youth produced there. Chan challenged a common assumption that youth media production necessarily promotes youth voice, and cautioned that "the subject positions constructed in a young person's media text should not be simply taken as his or her authentic expressions" (p. 223). This study serves as a valuable reminder that researchers should consider the context, the process, and the product in analyzing the multimodal compositions of youths.

Another important caution is provided by Mills (2010), who points out that not all youth today are "digital natives." Cautioning teachers against merely inserting multimodal assignments into their instruction, Mills calls on them to scaffold multimodal literacies for their students, to explicitly teach the conventions of technology-based

genres, and to extend students' multimodal literacies to encompass textual practices that are valued in a wider context.

Drawing on studies completed by her doctoral students, Miller (2010) maps out a plan for classroom teachers who seek to transform their teaching by shifting to a multimodal literacy pedagogy. Noting that the underpinnings of multimodal literacies are that: “they are *purposeful* literacy practices that are *meaningful* to users as *social communication*” (p. 255 emphasis in the original). Miller offers four principles and a wealth of specific strategies and classroom activities. Miller indicates that multimodal literacy pedagogy is founded upon social learning, a clear purpose for multimodal composing that is co-constructed by teachers and students, explicit instruction in multimodal design and mediation, and engaging students' identities and out of school contexts in classroom activities. When I consider the teachers profiled in the Manfred and Hammond (2008) study, it is clear that only Teacher B incorporated these key principles that are necessary for developing multimodal literacy. Miller provides a list of strategies that teachers have used to achieve the principles she lists; in this way she provides multiple entry points for teachers to enter the process of changing to multimodal literacy pedagogy. Miller's guidance was useful to me as I planned the classroom portion of my project and interacted with classroom teachers connected to my research. Further, it will helped me to heed the concerns raised by Chan (2006) regarding the influence of setting on multimodal compositions.

English learners and multimodality. While researching digital storytelling and digital video, I found a paucity of research specifically addressing English learners (ELs) as students involved in these multimedia composition projects. These students did appear

in a few studies, but their inclusion seemed to be the result of coincidence. For example, one group out of nine in an Australian multi-age study was composed of ELs (Kearney & Schuck, 2006), and one of two focal students in a fifth-grade study was a recent immigrant (Vasudevan, et al., 2010).

I discovered two articles that reported on using digital storytelling with college students in Intensive English Programs. The first emphasized the language acquisition and critical thinking fostered by digital storytelling projects with ELs, stating that “producing a digital story engages them in creating, using, and perfecting all of their emerging language skills in remarkable synergy” (Rance-Roney, 2008, p. 29). The second study focused on connecting course content to advanced level international students’ lives and developing their written and oral English fluency in a community of practice (Vinogradova, Heather, & Bickel, 2011). Each of these studies provides support for the use of digital storytelling with English learners, and demonstrates that such activities can enable these students to develop language skills, interpersonal skills, technological abilities, and critical thinking. Nevertheless, the studies do not adequately exploit the affordances and multiple points of entry that multimodal projects offer. In both cases, students were required to write out a narrative or script before creating their digital story, reinforcing the privileged position of written language skills over other communicative modes, and rendering the projects inappropriate for students with beginning or intermediate language skills

Due to the limited quantity of research on ELs engaged in digital storytelling or digital video composing, I expand my review of research here to encompass studies combining multimodality or multimodal activities and ELs. By considering research that

confirms the value of multimodality for this population, I demonstrate the potential for digital multimodal composition by ELs as a tool for communication and learning.

A noted scholar in the field of teaching English to speakers of other languages (TESOL), Britsch (2009), confirms my belief that better utilizing the visual mode with ELs is vital to their language acquisition and academic success. She argues that language learning is based on visual thinking and points out that the use of visuals is often viewed by ESOL teachers merely as support for verbal and textual language. In a graduate teacher education course designed to develop visual literacy skills, her students found that composing photographic narratives to represent their understanding of community “resulted in changed perceptions that writing about their conceptualizations of this subject could not”(p. 715). Britsch asserts that “the combination of comprehensible input, social interaction, and opportunities for verbal as well as nonverbal processing of information by English learners”(p. 713) will enhance language and content learning and calls for ESOL teacher education to provide professional development that incorporates visual thinking, training with the technological tools that facilitate visual learning, and a focus on the use of visual literacy and visual thinking in the classroom.

In one classroom-based study of high school English learners engaged in identifying theme, style, and characterization in a story and then representing these symbolically, the students found the task valuable despite the challenge it presented (Early & Marshall, 2008). Students noted that the assignment required them to read the story many more times than they would have ordinarily, but did not object to this requirement. Early and Marshall contend that the repeated readings and the challenge of working back and forth across the modes of printed text, visual symbol, and group

discussion contributed to students achieving fuller comprehension and deeper understanding of the story. Their culminating assignment required students to write a summary of one element depicted symbolically, and students reported that their writing was better than it would have been without the deep engagement with the story that the symbolic representation activity provided. This study complements Britsch's view that interactive and multimodal assignments hold much value for ELs.

Another study explored how grade 7 ELs interpreted images in an advertisement and how they visually represented their understandings on paper (Ajayi, 2009). Using tools provided by Kress and van Leeuwen (2006) to read the students' visual representations, Ajayi (2009) found that students made personal connections to the advertising images, they "interpret[ed] and fashion[ed] meanings that match[ed] their interests and identities" (p. 590), in some cases creating new identities for themselves that challenged stereotypical assumptions they encountered in their social contexts. Further, Ajayi found that using multimodal activities provided students multiple points of entry into an assignment, points of entry different from those provided in strictly text-based assignments.

The most extensive examination of ELs engaged in multimodal learning I found was Frederick's (2010) ethnographic study of high school students enrolled in a Spanish for Native Speakers (SNS) class. Frederick worked with the teacher to design and implement a year-long arts-infused curriculum grounded in critical-care pedagogy that incorporated multiple modes of communication and multimodal activities on a regular basis. Students gained experience in reading visual texts and produced a variety of multimodal texts including autobiographical images in cubist, surrealist, and realist

styles; informational posters; personal murals; video news shows; class newspapers; sculptures; multimodal poetry texts; comic strip caricatures; autobiographical masks. Creating visual and multimodal texts using materials such as markers, crayons, paper, and clay shaped the classroom community as students, teacher, and researcher engaged in making meaning through multiple sign systems. The students' multimodal texts reflected evolutions in their self-understanding, and Frederick identified discourses within and among individual and group texts. Frederick noted that by the end of the study many students were more comfortable with writing than they had been initially, thanks to daily opportunities to work with both image and language. Her study demonstrates that students "must be given more opportunities to express their understandings of content learned in school, of their world, and of their own unique personal and cultural experiences" (Frederick, 2010, p. 251) and illustrates the value of providing such opportunities through multimodal compositions.

Britsch (2009) asserts that "it is necessary to redescribe the notion of support altogether for ESOL instruction such that the visual and the verbal can exist in classrooms reconfigured as multimodal complexes" (2009, pp. 712-713). The ESOL classroom that lacks multimodal engagement is not addressing the needs of the learners, according to Britsch. Hull and Nelson (2005) expand on the importance of using multiple modes in their work with adolescents composing digital stories in an after-school program. They argue that multimodal composing is not just an "additive art" in which the combination of words, music and images provide greater meaning-making potential, an assertion supported by Frederick's study (2010).

The different kind of meaning making afforded by multimodal composing holds particular promise for English learners who are marginalized by the logocentric tradition of conventional schooling practices. Furthermore, scholars have demonstrated a strong connection between multimodal projects and the participating youths' development of voice, identity and agency. One African American boy in Vasudevan's 2006 study took the opportunity to use the "representational spaces opened up by these digital modalities to author new selves and present new possibilities of what it meant to be him" (2006, p. 207). A Guatemalan-American girl in Hull and Katz' after school community-based project "agentively negotiated an identity as author and storyteller, and as a skilled peer willing and able to share her technical expertise" (2006, p. 69) despite the perception of some teachers and classmates that she was lazy and unmotivated. A fifth grade student, an English language learner from Bangladesh, acquired a louder "voice" in the classroom as she communicated and shared her stories using multiple modes (Vasudevan, et al., 2010). Clearly, a multimodal digital composing project has promise for providing a glimpse of such growth among English learners at the high school level.

In this chapter I examined and discussed theoretical and research literature relevant to my study. I discussed the literature in terms of three themes: educating K-12 immigrant origin English learners in the U.S.A., promoting student "voice" in the ESOL classroom, and examining youths composing multimodal texts. Within the literature on multimodal text composition I differentiated between studies on multimodal texts composed with the tools of digital storytelling and those composed with the tool of digital video. I examined school-based studies of multimodal composing considering those with an emphasis on pedagogy, process, and product separately. Last, I examined literature

focused specifically on English learners and multimodality. In the chapter that follows, I present my methodology.

CHAPTER 3

METHODOLOGY

In the preceding chapter, I discussed relevant studies which provide background for the study. In this chapter I describe the details of my interpretive case study, which sought to understand the experiences of adolescent English learners (ELs) through their engagement in composing with video and through their video compositions. Guiding this study were four questions: 1. What can we learn from adolescent ELs engaged in composing with video? 2. What identities do adolescent ELs explore while engaging in multimodal communication? 3. What processes do ELs engage in as they compose multimodally? 4. How do their multimodal compositions contribute to our understanding of ELs?

In the following section, I explain my positioning as a researcher and the design of the study. Next, I provide the context for the study, my data sources and collection methods, describe the manner in which I organized the data as I undertook data analysis, and address standards for qualitative research.

My Positioning as Researcher

My beliefs and assumptions influence my work as a researcher, and I make my stance apparent from the outset. Because I hold that meanings are socially constructed within the context of culture, I could be labeled a social constructionist (Crotty, 1998) or as having a sociocultural perspective (van Lier, 2004; Wertsch, del Rio, & Alvarez, 1995b). A sociocultural perspective allows me to focus on the interaction of people with each other, using tools and artifacts, language and signs available in their world as they construct meaning. I approached this study from an ecological linguistics perspective,

seeking to take into account the “complexity and interrelatedness of processes that combine to produce [the] environment”(van Lier, 2004, p. 4) of the case and that influence the language used and ways of relating. I am informed further by theories of social semiotics and multimodality (Hodge & Kress, 1988; Kress, 2010), and by theories of identity and voice (Gee, 1989, 2001, 2011; Kanno & Norton, 2003; Norton, 2000; Penuel & Wertsch, 1995; Rudduck & Fielding, 2006). I believe that we develop our identities through our activities and interactions with others, through and over time, across locations and spaces. An important component of these activities and interactions, times and locations is how we are positioned, cast, or categorized by people and institutions. How we accept, resist, or seek to alter those positions, castings and categories is a key part of our identity work. In this project I sought to position students as multimodal communicators, to offer them tools for communicating multimodally, and to provide multiple opportunities to for experimentation and practice. I introduced them to the tools of visual discourse analysis and digital video technology, then invited them to compose multimodal texts about issues drawn from their experience. In so doing, I positioned them as experts, authors, producers, directors and actors, invited them to inhabit these roles, encouraged them to connect with imagined communities across time and space, to imagine their future selves as multimodal communicators.

As a researcher, I was aware of my own language and of my own way of relating to the people who participated in the study. I worked to build rapport and develop an open and honest relationship with them, in the hope that they would be open and honest with me. Although my years as a teacher assisted me in building a close and

collaborative relationship with the student participants and with their teacher, my position as researcher may have served to limit what participants chose to share with me.

My position as a white, middle-aged, middle class, Protestant female teacher and researcher afford me a level of access and power not shared by my participants. My nineteen years as a public school teacher give me an understanding of the multiple contexts and leveled systems that influence what goes on in classrooms. I subscribe to a caring and critical pedagogy informed by the work of Nel Noddings and Paulo Freire. Noddings' (2005b) critique of our national focus on test results and our search for the teaching methods that will improve test scores as a shallow response to deep social change resonates with my experience. Noddings proposed a curriculum organized around themes of care and founded upon reciprocal, caring relationships that recognize the multiple identities and diverse needs of students. Her description of relational caring mirrors my experiences as a teacher of English learners and the relationships we maintain long after they exit my classroom. Such relationships with current and former students are very important to me; I concur with Freire's characterization of education as "a form of intervention in the world" (1998, p. 91).

My history as an American born in Brazil, my bilingualism, and my years of teaching English learners all give me a passion for these students, for the challenges they face, and for the study. While undertaking the study I was acutely aware that I must be vigilant, and must work to prevent my position as a member of the dominant society from interfering with the telling of their stories. My desire to utilize this research to benefit my participants compelled me to adhere to accepted standards for quality. In this written

account I sought to present the study in a transparent and detailed manner with a clear explanation of the beliefs and perspectives that informed my interpretation of the data.

Study Design

My grounding in sociocultural theories of learning, my critical and caring pedagogy guided me to qualitative research and to my selection of a case study design. By studying the bounded system of a secondary classroom I was able to gather descriptive data in a naturalistic setting, examine a process and a product, analyze the data inductively, and attempt to understand and present the meanings that participants made from their experiences (Bogdan & Biklen, 2007). This *intrinsic* study (Stake, 2005) represents an interweaving of three long-standing interests of mine; adolescent English learners, video composition, and using multiple modes for communicating and teaching. Case studies are well suited to qualitative research and to examination of complex topics with multiple and interwoven contexts or dimensions (Stake, 2005; van Lier, 2004), and are “fitted to the natural ways in which people assimilate information and come to an understanding” (Abma & Stake, 2001, p. 11). Table 1 presents the timeline of my study.

Context

The names of geographic locations, schools, and individuals in this and all other documents related to the study are pseudonyms. I asked the student participants to choose their own pseudonyms, and I assigned those used for locations and other people. The study took place during Spring semester of the 2011 - 2012 school year at a school I call Davis High School (DHS), one of approximately seventy-five elementary, middle and

Table 1

Timeline for Study

| Dates | Activities |
|-------------------|---|
| 10/2011 | Defend prospectus |
| 11/2011 | School district IRB approval GSU IRB submission |
| 12/2011 | Identify and invite teacher to participate |
| 1/2012 | Introduce students to project, invite participation |
| 2/2012 | GSU IRB approval Study commences |
| 2/2012 - 05/2012 | Meet with students weekly for 90 minutes to 3 hours. Data collection, review, and analysis |
| 04/2012 - 09/2012 | Transcription of audio and video recordings |
| 05/2012 - 03/2013 | Ongoing data analysis |
| 07/2012 - 08/2012 | Meet with peer reviewer and confer electronically |
| 03/2013 - 04/2013 | Informal member checks |
| 12/2012 - 03/2013 | Transcription of video compositions Multimodal analysis of video compositions |
| 10/2012 - 09/2013 | Write and revise dissertation |
| 10/2013 | Defend dissertation |

high schools in the Johnson school district. DHS has served the local community in the suburbs of a large metropolitan area for almost 50 years, and several building additions

over the years created a maze of hallways. For newly arrived students, Davis High was difficult to navigate, as it contained stairways, ramps, and intersecting hallways on three different levels.

Located near the geographic center of the school district, Davis High School drew students from all over the Johnson district to its special Arts and Sciences study programs, in addition to serving students in the immediate area. As a result, DHS had the most diverse racial/ethnic and economic student body of the district's sixteen high schools. Among the nearly 1200 students enrolled there, 43% qualified for free or reduced lunch, and 6% were English learners (ELs). The school had a strong record of academic excellence and had gained recognition as a State School of Excellence, a US News & World Report Outstanding American High School, and a Newsweek Magazine Top 500 High School. Despite these accolades, the school did not meet AYP for 2010 or 2011 due to academic performance in math for the Economically Disadvantaged and Black student subgroups.

Gaining access My position as a long time employee of the school district eased my access for the study. I spoke with a colleague at the high school where I used to teach, explained my study and asked if she would be willing to cooperate. She readily agreed and I contacted the school principal to ask permission. Once I received the principal's informal approval to proceed, I submitted a formal request to the Johnson county school district's Director of Research and Evaluation. Upon the school district's approval I submitted a proposal to the university IRB and obtained approval before I begin to conduct my study.

Enlisting participants This study included a purposeful sample (Bogdan & Biklen, 2007); nine high school students, grades 9-12, enrolled in an elective ESOL course at Davis High School. After obtaining the permission of the teacher, principal, school district, and university IRB, I met with the class, explained the project to students, and went through each section of the consent forms with them. I explained that the study activities would occur during Seminar block and during the 90 minute block of their 6th period ESOL class on Tuesdays.

I informed them that participating in the study was voluntary and would not affect their class grades or their teacher's evaluation in any way. I explained that the study was being conducted during class time through engagement in a variety of activities and tasks; all class members would take part in the activities and tasks. I asked students to allow me to study their activities and collect data from their participation and explained that I would not collect any of their data if they did not wish to participate as a study member.

I asked the students to explain the form to their parents and informed them that I had made arrangements to hold three-way phone conversations between me, the parent, and a native speaker of their language if necessary in order to address any questions the parents had. I provided duplicate copies of the consent forms and explained that one form was to sign and one to keep. I asked students to return the form with either their parent's signature or with "NO" written on it if they declined to participate. I also explained that students could decline to participate even if their parent gave consent. For the two students who were age 18 or older, I explained their consent forms and encouraged them to discuss the project with their family members before making a

decision and returning the form. All students returned the signed consent forms and participated as members of the study.

Classroom. Ms. Sabrina Jones' classroom was located at the intersection of two hallways on the second floor, across from student restrooms which were sometimes closed due to vandalism. Ms. Jones' classroom was small, approximately 20' x 20' (see Appendix A - classroom map). It had a white board on one wall and a recently installed LCD projector mounted on the ceiling. Ms. Jones often used the old style overhead transparency projector which sat on a cart in the corner of the room. On the left side of the room were two desks facing the room's center, with a bookshelf between them. Two long tables were against the back wall underneath a bulletin board and served as bookshelf and work surface. There was a closed cabinet that housed the teacher's supplies and materials beside the hallway door. The remaining wall contained the hall door, the teacher's desk and file cabinets, and the doorway leading to a small office and bookroom.

The center of the classroom was occupied by four rows, each containing four student desks. There was very little space to move around; the tightly packed classroom seemed even smaller when students were present, and desks were often shifted to provide extra leg room for some of the taller young men. Next door to Ms. Jones' classroom was a computer lab designated for use by the ESOL department. The computer lab could be accessed from the main hallway, or by passing through a small office space between the lab and the classroom. The computer lab held sixteen desktop computers sitting on tables that lined the walls. There was a large open space in the center of the room, with a small table and a few extra chairs.

Teacher. Ms. Sabrina Jones was the lead ESOL teacher, and had taught at Davis High for seven years. She is a slender woman, with dark hair and eyes, who is meticulous about her appearance. Ms. Jones came to teaching late in life after working full time as a mother and military spouse. She majored in French and literature in college, and is an active member of her church. One of Ms. Jones' strengths is working with students to hone their writing skills and help prepare them for the high school graduation writing test. The requirement to write a persuasive essay on a given topic within a tightly regulated block of time is a task that often proves challenging for English learners. Over the past several years, many students have found Ms. Jones' class was the key to their success on the graduation writing test, although they did not always appreciate it at the time.

Class members. The students who participated in the study were members of an elective language support class called Communication Skills II, and all were classified as English learners. Class members included three girls and six boys whose English language proficiency levels fell in the beginning (2) to developing (3) range as defined by WIDA and measured by ACCESS or W-APT assessment (WIDA Consortium, 2007). These students were speakers of Spanish, French, Arabic, Creole, Farsi, and Japanese, their ages ranged from 16 to 19 years old, and all but one were in their junior year (11th grade) of high school.

Paris Navarro, from Iran, had been in United States schools since 2006. A bright and articulate young woman, she frequently challenged school norms for appropriate dress and conduct. Catherine Anderson was a quiet girl from Japan. Although she had been in this country since 2007 she still struggled to communicate effectively when

speaking English, often appearing frustrated by her efforts to make herself understood. Nicole Michaels was a well-educated young woman who arrived only a few months ago from Colombia, and often asked her Spanish speaking classmates for assistance with words or phrases.

Antonio Garcia-Parra entered US schools when he arrived from Puerto Rico in 2006, and had been in ESOL classes until his parents waived ESOL services for him last year. This year he was a senior, and was enrolled in ESOL class in order to help him pass the high-stakes graduation tests. Antonio was a valuable member of the school's varsity baseball team.

Ahmad Ali, Lamar Martin, and Mike Moulenga all began school in the United States during Fall 2010. Ahmad, from Iraq, often made side comments while his teacher or classmates were speaking, and appeared to be have a crush on Nicole. Lamar, from Jamaica, and Mike, from Senegal, were both rather quiet young men, well behaved and respectful to their teacher. Both seem to have a depth of knowledge and insight that went beyond the happy go lucky repartee that characterized the class sessions.

Akon Beto, who arrived from Guinea in February 2010, was a very energetic young man who seemed to crave attention. He and Mike shared a bond that appeared to be rooted in their common language, French, and their origins in western Africa. Mike often as a mentor to Akon in class, helping him to stay focused on the task at hand. Derick Martinez, an articulate young man from Mexico with a strong education and high academic standards enrolled in Davis High School at the beginning of the school year.

Class sessions. During the 2011 - 2012 school year, as in the preceding two years, Davis High followed a "mixed block" class schedule. The mixed block schedule

meant that classes were 55 minutes or 90 minutes long, depending on the day. On Mondays, Thursdays, and Fridays students attended each of their seven classes for a 55 minute class period. On Wednesdays students attended their 1st, 3rd, 5th, and 7th period classes for a 90 minute class period. On Tuesdays they attended their 2nd, 4th, and 6th period classes, for a 90 minute class period. The remaining period, referred to as 8th period Seminar, was designated for remediation or enrichment. Students were assigned to seminars and these assignments were reviewed and adjusted at the end of each 3 week grading period in order to respond to student needs. Several other ongoing projects made use of the Seminar period and set a precedent for the participants in this study to remain together in 8th period Seminar for the entire semester. The availability of this 90 minute period every week factored into my selection of Davis High as a site for the study.

Data Sources and Data Collection Methods

I spent 90 minutes to 3 hours each week over the course of a semester with the study participants as we explored multimodal communication together and experimented with the affordances of composing with digital video. I collected data throughout the semester, during the three phases of the study; classroom, production, and presentation. Over the course of the study I enacted the role of researcher and teacher as I interacted with class members. The data I collected falls into three categories; student artifacts, teacher artifacts, and researcher artifacts. Student artifact data includes items generated during lessons such as list poems, photographs, video clips, word sorts. Other student artifacts were generated in connection with the video composition project; storyboards, video clips, and video compositions. For those artifacts that were not electronic I made electronic copies by scanning or photographing them. The data I label teacher artifacts

includes the lesson plans I wrote and used, lesson supports such as PowerPoint presentations, handouts, and links to sample videos. Researcher artifacts include my researcher journal entries and audio memos, audio recordings of class discussions and their transcripts, video recordings of class activities and their transcripts, audio recording and transcript of cooperating teacher interview, audio transcripts of video compositions, multimodal design transcripts, multimodal interaction transcripts, and my reflective writings.

Data collection. After each day spent at the research site I recorded an audio memo during the 45 minute drive home. These audio memos allowed me to capture my thoughts as researcher and as teacher while they were still fresh. In these audio memos, which I then transcribed, I reflected on the students and the day's activities, I expressed my frustrations and logged the technical and other challenges I encountered, I noted changes to make or reminders to myself. The memos and transcripts allow me to revisit the day to day tensions I experienced as researcher / teacher in the project. Having played this dual role, I am able to speak with more authority about the impact that involving adolescent ELs in multimodal communication via digital video composition may have on the classroom teacher.

I made audio recordings of 14 class sessions in order to capture the process and language use of student participants as they engaged in reading visual and video communication, and later on as they engaged in composing their persuasive digital videos. These audio recordings were difficult to transcribe because they often contained several people speaking simultaneously; the student participants frequently interrupted each other or made comments about what a classmate was saying or doing. Instead of

transcribing each recording verbatim, I used *gisting* as a form of transcribing audio and video recordings. Gisting, or creating a summary transcript, allowed me to "capture the essence of a media file's content without taking the same amount of time or resources as a verbatim transcript might require" (Dempster & Woods, 2011, p. 3.2.3). In order to create a gist transcript I listened to each recording several times and jotted down the major topics discussed or comments made, an approximate time for each, and researcher notes about sections that seemed particularly important. I then typed up my handwritten notes for each recording. Later on, when I determined that a recording or recorded segment merited close transcription, I again listened to it repeatedly, pausing frequently so as to type the words I heard. See Appendix B for a fuller explanation of my transcribing conventions.

When I undertook the coding process, I revisited the audio recordings and used the gist transcripts to help me identify portions that warranted close transcription and coding. I then revised the gist transcript files, adding close transcription for those sections. The ATLAS.ti software facilitated this process; it allowed me to link the gist transcript to the audio recordings, so that I could rapidly access a specific portion of the audio recording. These class session recordings provide insight into the students' thought processes as they began to practice the technique of visual discourse analysis. They demonstrate the classroom environment with its atmosphere of camaraderie, collaboration, and varying levels of engagement. Further, the recordings allowed me to examine the teaching and learning process, the way I introduced the tools of visual discourse analysis and how the students practiced using these tools to read visual and video texts.

After students made video recordings for their persuasive video compositions, I met with each pair to review and discuss their video clips. There were several reasons to hold these conversations, the first reason being to support students in critically reviewing their clips. I wanted to ascertain whether the clips matched the students' vision for the scene or if they felt a scene needed to be re-shot. I also wanted to get a sense of the students' thought processes; why they shot the scene in a particular manner, whether they were satisfied with it, how they would use it in their final composition, what editing they would do.

For each of these video clip conversations I made a video and an audio recording. The video camera was positioned to the side of the students so that it captured the students and the computer screen. In that manner, I was able to correlate the students' comments to the clip being reviewed. I wore a digital voice recorder on the lanyard around my neck, in case the video recorder did not adequately capture the students' spoken comments. During these video clip conversations, I tried to remain out of the video frame, as I wanted to capture the students' reaction to and interaction with their on-screen video clips. I made gist transcripts of these video clip conversations, and tied the gist transcript to the video recordings in the same manner as I had done with the audio recordings. I used the audio recordings of the video clip conversations as a cross-reference for the spoken comments, referring to the audio recording when I was unsure about a spoken comment.

I followed the same method of both audio and video recording the final class meeting in which we screened the completed video compositions, and created a gist transcript of it as well. For this class, the student composers stood at the front of the

room near the screen on which we projected their video. After their video was screened, they made comments to the class members about the video and their classmates gave feedback to the composers. During this class recording I sometimes moved the camera from the video composers to the class members in an effort to capture their nonverbal communications as composers and as audience members.

Organizing, Classifying, and Analyzing Data

From the outset, I organized and managed all data electronically, storing and tracking it on a password-protected laptop in my home office. I made regular backup copies of my data on an external disk drive and stored it in a locked cabinet at my school district workplace. Much of my data originated in digital form and I digitized paper artifacts by scanning or photographing them. I created separate folders for each type of data; researcher journal, audio files, video files, student work samples, lesson documents. Within these folders I created subfolders as needed; for example within the folder named audio files there were additional folders labeled raw files, class recordings, researcher journal comments, gisting notes. I used a file naming structure that included the data category, date, and lesson number. Although my naming conventions resulted in long file names, the detailed labels made it easy to identify the file contents.

I created several spreadsheets to help me track and manage the various sources and types of data as I collected and worked with it. For example, I used a file named *Students present during study* to track a variety of data from class sessions. On the tab labeled *Attendance*, I recorded who was present during which class sessions, and made notes about the location of students who were at school, but not participating for some reason. On a tab labeled *Paperwork* I tracked who I had consent forms from, and who I

had lesson-related artifacts from. I created a tab labeled *Tracking* with columns for each week and sub-columns for each class period. (Appendix C). This helped me record exactly when I actually met with and worked with students, and when my time with them was curtailed or eliminated for one reason or another. I added a row to label the week number which equated to the lesson number I used in my research journal file names. I created a row to track whether I had made a researcher journal entry, entering Y if I had written notes, and "audio log" if I had audio notes. On the next row I tracked completion of my researcher journal audio transcription. I included a row to track whether a class period was audio recorded, and one to track my full or gist transcription of the recording. I used another row to indicate whether there were paper artifacts generated by students in the lesson, and whether those had been converted to electronic files. I tracked digital artifacts generated by students on an additional row. With the paper and digital artifact rows, I entered a brief descriptive label for the artifact. I created and maintained similar spreadsheets for other categories of data, in files named Lesson Chart, Audio Files Log, and Video Log.

I used the software program ATLAS.ti to facilitate my organization, coding, and analysis of data for the study. Before importing data into ATLAS.ti I changed all names to pseudonyms. I kept a spreadsheet file named *Atlas PDoc Tracker* to track the original file name and the primary document number assigned to the file by ATLAS.ti. By digitizing all of my data sources and using this software I was able to span multiple data sources seamlessly as I worked to code and analyze my data (see Appendix D for a list of primary documents).

Analyzing data As I collected and organized data, transcribed recordings, and digitized paper artifacts I was already beginning to analyze; examining and re-examining the data, reflecting on who to select as focal participants, looking for themes, categories, and trends in an ongoing manner (Bogdan & Biklen, 2007; Lincoln & Guba, 1985). Near the end of my engagement with students I began to import data into ATLAS.ti and assign codes, beginning with the researcher journal entries and proceeding to the remaining categories of data. I used open coding initially, and later added codes and assembled code families. My initial code families served to structure and organize my growing list of codes; as I continued to re-read and reflect I added codes and code families for the lenses with which I examined and interpreted the data. I created visual depictions of the relationships between codes and code families and began to write about the data I was examining. These activities helped me to think and to focus my thinking, they served as part of my data analysis (Glesne & Peshkin, 1992; Richardson & St.Pierre, 2005). At the beginning of chapter 4 I provide a detailed description of my analysis of the process of learning the tools of visual discourse analysis and composing digital videos. At the beginning of chapter 5 I provide a detailed description of my analysis of three video products of this process.

Standards of Quality in Research

While conducting the study, I engaged in continuous interpretation of data, spent extended time in the classroom interacting personally with the participants and activities of the case, and exercised ongoing reflection; revising or refining my descriptions and interpretations (Stake, 2005) as I constructed my understanding. I built trustworthiness

by adhering to four criteria for qualitative research; credibility, transferability, dependability, and confirmability (Lincoln & Guba, 1985).

Credibility. I utilized several strategies common among qualitative researchers to promote credibility; extended time in the field, member checking, variety of data sources (Barone, 2004; Lincoln & Guba, 1985; Stake, 2005) By spending almost an entire semester actively engaged with students I developed the trust, rapport, and shared understanding that are goals of prolonged engagement. My extended time in the field as an observant participant provided multiple opportunities to gather a variety of data sources including audio and video recordings of class sessions, audio and video recordings of video clip conversations with focal pairs, student samples from lesson activities, student video compositions, researcher journal entries, and an audio-recorded interview with the cooperating teacher.

Member checking, or soliciting feedback from participants on emerging findings (Merriam, 2009), was accomplished through my informal conversations with students during the semester, our reflective video clip conversations, our class discussions of the video compositions, my interview with Ms. Jones, and my sharing of the written analysis with students and teacher. In addition, I enlisted the aid of a peer reviewer, another graduate student who has experience with multiple literacies, English learners and multimodal composition. I provided my peer reviewer with a representative sample of coded data sources, my code list and definitions. After careful examination she confirmed that my coding rationale made sense to her and was consistently applied to the data; she made some minor suggestions for additional codes that I incorporated in subsequent coding passes.

The variety of data sources I gathered over an extended period of time combined with the member checks and peer review I included served the purpose of triangulation, or a cross-check of my data and analysis, and lend credibility to the study.

Transferability. For qualitative researchers, transferability is measured by the clarity and detail with which the research presented, so that the reader can understand how the findings were arrived at and determine whether they are transferable to his/her own setting (Lincoln & Guba, 1985). In this written account I include a detailed narrative of my analytical process, samples of multimodal analysis transcripts, video planning storyboards, and many transcribed quotations of the participants' own words. By supporting my findings in this manner I have attempted to provide a “thick description” (Geertz, 1973) of the study that will provide the reader a richer understanding.

Dependability. I promoted dependability (Lincoln & Guba, 1985) by maintaining an audit trail to track my decisions about data collection, management, analysis, and interpretation throughout the study. For each data file, I tracked the source of the data, date and context of collection, and other pertinent information. My researcher journal and memos chronicled my thoughts, reactions, decisions, analysis and interpretations throughout the study. All data was stored on a password-protected computer in my home with regular backup copies of all data stored in a locked file cabinet at a separate location and to which only I had access. In this written account I have provided detailed information about my study design and my decision making throughout, so that another researcher may repeat the study in as close a manner as is possible with a case study.

Confirmability. Confirmability refers to the correspondence between the data and the research findings, and can be achieved by carefully adhering to the strategies discussed above that promote credibility, transferability and dependability(Lincoln & Guba, 1985). My use of prolonged engagement, member checking, thick description, triangulation, and my provision of an audit trail all serve to provide confirmability for this study.

In this chapter I presented the methodology used in the study of adolescent ELs engaged with multimodal composition. In the following chapter I discuss the process of multimodal composition and the manner in which I analyzed it.

CHAPTER 4

RESULTS: ANALYZING THE PROCESS

In the previous chapter, I discussed the methodology that guided my study of adolescent English learners. In this chapter, I address the questions: "What identities do adolescent ELs explore while engaging in multimodal communication?" and "What processes do ELs engage in as they compose multimodally?" I begin by describing the manner in which I selected focal students and undertook to write their stories. Next, I discuss three video compositions and their composers one at a time, and then address the teacher's response to the project. I conclude the chapter with a cross-case analysis of the focal student pairs.

Selecting student pairs and writing the story of their stories. As I interacted with students over the course of the semester, I always was aware of the need to select focal participants. Many researcher journal entries reveal my ongoing consideration of the benefits and limitations of focusing on each of the nine students. Table 2 shows key factors I weighed before selecting the three focal pairs discussed herein.

The wealth of data that I collected in a variety of forms presented a challenge when it came time to analyze it and write about the research project. Although ATLAS.ti facilitated my organizing of data and tracking assignment of codes, I had amassed nearly 200 primary documents. I turned to Wolcott and confirmed that my problem of "transforming unruly experience into an authoritative written account" was common and suggested three ways of "doing something with data"; description, analysis, and interpretation (1994, p. 10). Description uses the participants' own words and keeps the written account close to the data; analysis builds upon description by carefully and

Table 2
Key factors in selection of focal students

| | Student | First Language | English Language Proficiency* | Gender | Style of video |
|----------------------------|--|-----------------------|--------------------------------------|---------------|-----------------------|
| Pair One | Nicole | Spanish | Beginner | Female | Narrative |
| | Antonio | Spanish | Very High | Male | |
| Selection Rationale | Contrast in English language proficiency, shared first language, strong video composition, demonstrated cooperation, Nicole showed increased confidence in speaking English. | | | | |
| Pair Two | Paris | Farsi | Very High | Female | Narrative |
| | Derick | Spanish | Very High | Male | |
| Selection Rationale | Shared high English language proficiency, actively participated in class discussions and activities but video composition was weak. Provided good contrast for other pairs chosen. | | | | |
| Pair Three | Lamar | French | Intermediate | Male | Narrative |
| | Ahmad | Arabic | Intermediate | Male | |
| Selection Rationale | Shared intermediate English language proficiency level, strong video composition, demonstrated investment in video composition assignment. | | | | |
| Pair Four | Akon | French | Low Intermediate | Male | Report |
| | Mike | French | High Intermediate | Male | |
| Selection Rationale | Although contrasting English language proficiency and identity exploration were of interest, the expository style of the video composition prevented substantive comparison with other videos. | | | | |
| Individual | Catherine | Japanese | Intermediate | Female | Symbolic / Artistic |
| Selection Rationale | The video did not include humans interacting on camera, thus rendering it inappropriate for the multimodal interaction analysis planned and executed. | | | | |
| * | English language proficiency as measured by <i>ACCESS for ELLs</i> test. | | | | |

systematically identifying key factors and relationships within the data. Interpretation tries to go beyond the data in order to make sense of what goes on (Wolcott, 1994). In this chapter, I use description and analysis to present data related to the process of engaging in multimodal composition. In the following section, I describe how I sifted through my data, focused my analysis, and wrote about the focal pairs of students and their videos. I illustrate this process with Lamar and Ahmad, but I used the same method for each of the three pairs of students. Throughout the process, I moved constantly between writing and revisiting the data in an ongoing, recursive cycle as illustrated in Figure 1.

I decided to use the video compositions as a starting point for writing about the students who created them. I began by reflecting on Lamar and Ahmad, our interactions over the semester, my observations and impressions of them, and jotted down everything that came to mind. Next, I brainstormed a list of data sources to consult and used a query to pull the quotations I had marked with the code video task and Lamar or video task and Ahmad. I printed the quotations and read through them, marking particularly interesting sections. Since I had decided to use the video composition as a starting point for my discussion, I created an audio transcript. After the audio transcript was complete, I wrote the video description used to introduce the pair of students.

Then I compared the final video composition to the storyboard Lamar and Ahmad had used when planning their work, noting the similarities and differences. I wondered why the final version omitted the introductory scene that they had planned. Then I realized that I had not asked them about this when we screened the final videos. Wondering if I had overlooked clues in the data, I reexamined all my primary documents

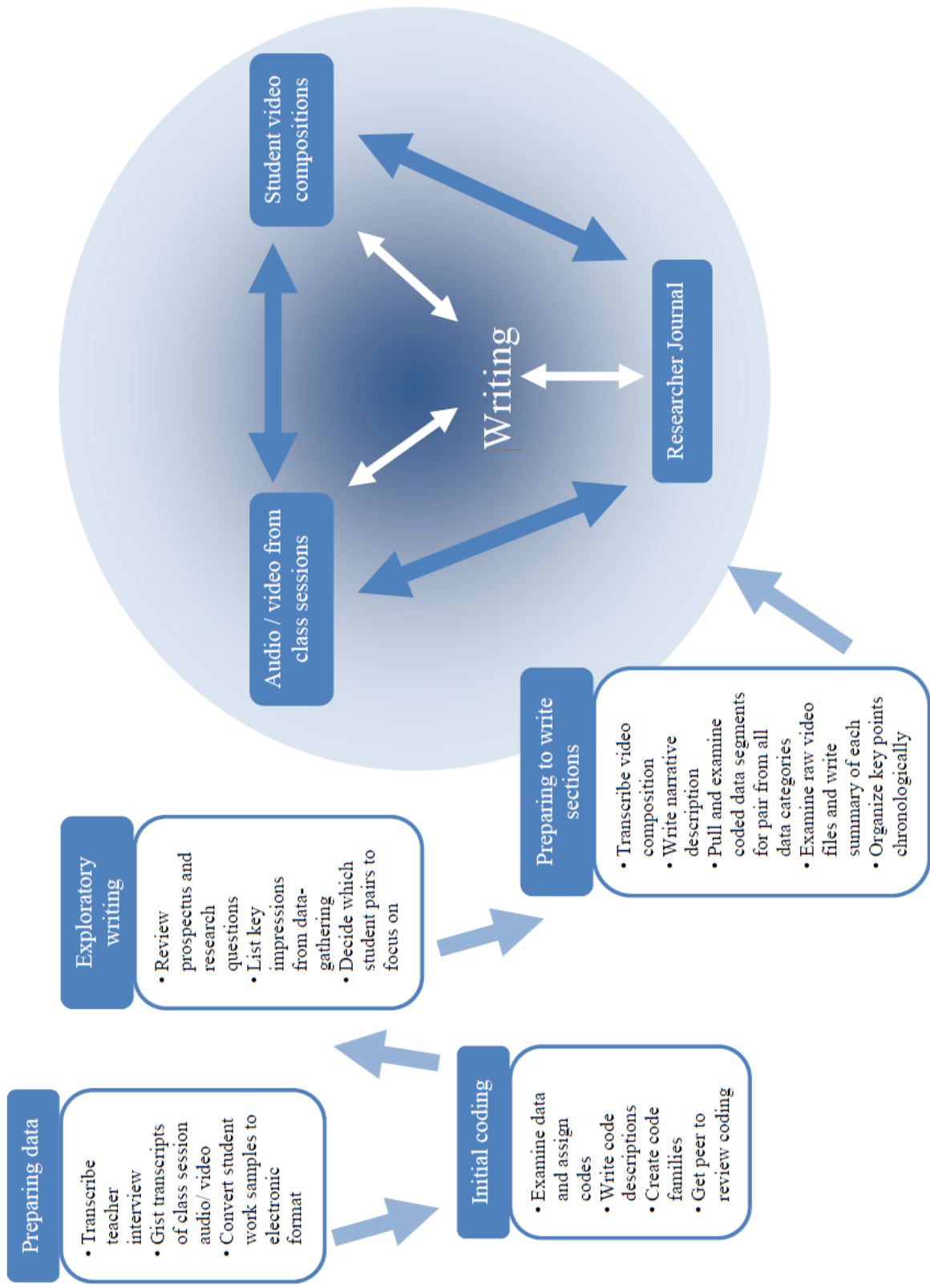


Figure 1. Preparing, describing, and analyzing data

and I realized that, indeed, I had overlooked the raw video footage. I examined all the raw video files that Lamar and Ahmad had recorded for use in their video composition, and I wrote a brief summary of each clip, noting whether it was included in the storyboard or in the final composition, and what it revealed about Lamar and Ahmad. These clips provided valuable insight to the pair as they explored the roles of actor and director, but no clear evidence of why they omitted the scene. I was reminded again that the design of this project served to limit my data collection; and that since I performed the dual roles of teacher and researcher, I was not able to follow closely any student pair on a daily basis as they worked through the entire video composition task.

Putting that issue aside, I reviewed the video recording and transcript of our video clip conversation, and the audio recordings and transcripts of several class sessions, jotting down notes about portions to include in my writing. I reviewed all the lesson artifacts they generated, and charted their pairings with classmates over time. Next, I created a document to trace Lamar and Ahmad and their work over the 18 week semester by compiling short portions of researcher journal entries, audio or video transcripts, the cooperating teacher interview transcript, and analytic memos I wrote while coding. I arranged these snippets chronologically in a new file, and labeled each excerpt with the date, lesson number, and data source. This document was very helpful, as I referred to it extensively to help me organize my thoughts and provide a roadmap to key portions of the data. Throughout the process of writing about the students and their video composition, I moved back and forth between my writing and my data set. I often had several primary documents open and revisited portions of audio and video recordings

as I wrote. Indeed, my process of writing this chapter was, as the students' process of composing with video had been, a messy, recursive process.

In each of three sections below, I summarize a student video composition, describe the pair of student composers, and discuss the composition process. Readers may find it helpful to refer to the lesson chart in Appendix E while reading these sections. After presenting three videos and three pairs of student composers, I address their teacher's response. At the end of this chapter I consider the commonalities and contrasts among the pairs in a cross-case analysis.

Pair One

Nicole and Antonio produced a video titled *Reality Hurts* which depicts a fictitious story of one person's rejection of his own racist behavior. The video is a little more than three minutes long and tells the story in three short scenes. The first scene shows a hallway encounter between the main characters and depicts one character's hidden racism. The second scene shows a public encounter in which the racist youth is confronted by another student who forces him to reconsider his actions. The final scene shows the two main characters walking together as friends, before confronting and destroying the visual symbols of racial discrimination. In the following paragraphs, I describe the video in detail; then I introduce the video producers and discuss their composition process.

Reality Hurts. The video opens with the title in white letters on a black screen. The words *Reality Hurts* rapidly fade to the image of Antonio walking toward the camera in a school hallway lined with lockers. As he approaches the camera, which is positioned at a hallway intersection, he is greeted by another student, Akon. The two young men

clasp hands, clap shoulders, and exchange greetings before slapping hands in a parting gesture and going their separate ways. As Antonio departs, he looks down at his hand, grimaces, and wipes his hand on his shirt. He approaches a door and sees the label *Blacks*. Antonio shifts his direction and enters the bathroom door to his right. As the door closes, the camera zooms in on the label *Whites* then pans over to the label *Blacks*.

The image fades to a shot of Antonio and Derick sitting next to each other at an outdoor picnic table. The words *Later On That Day* are overlaid in white letters at the bottom of the screen. There is a water bottle in front of Antonio and a piece of paper in front of Derick. As they engage in small talk, the camera zooms out to reveal Ahmad and Paris sitting across the table and joining in the conversation. Akon enters the frame from the left, approaching Antonio's side of the table and greeting the youths. Antonio places his hands on the water bottle in front of him, and there is a brief glimpse of Mike and Lamar sitting down at the table on either side of Ahmad and Paris. Before sitting down beside Antonio, Akon slaps hands with Ahmad and Paris.

Throughout this greeting sequence, Antonio has focused only on his interaction with Derick, and only looks up when Akon touches him on the arm. Antonio lifts his head slightly in greeting and drops his gaze, and Akon asks "Hey man can I get some water?" After a sideways glance at Derick, Antonio looks at Akon and hands him the water bottle. Akon unscrews the cap on the water bottle and tilts his head back to drink, upending the water bottle into his mouth. He chokes slightly then leans over to his right, flipping the remaining water out of the bottle and shaking his head. Antonio and Derick watch him in surprise and the other students giggle. When Akon puts the water bottle

back in front of Antonio and thanks him Antonio slides the bottle back towards Akon then gets up and leaves the table.

The image fades to a shot of Catherine walking into view from the left. As she approaches Antonio she folds her arms and says to Antonio: "Why can't we all be friends?" Antonio responds: "You're right," and looks back toward the group of students at the table. Antonio says: "I think I'm confused about what I know and what I don't know but ... I think you're right we should all be friends and be together" and adds "I think I should get back to the table." He turns back toward the table and Catherine follows him, putting her arm around his waist as they walk towards the group. Antonio greets the group, saying, "Hey guys, what's up? I'm back" and takes his place beside Derick. Catherine sits down between Akon and Antonio and there are verbal greetings and hand clasps around the table.

The image fades to a blue screen with white text that reads *After everything was said and done we became friends and made life equal*. The text expands to fill the screen before fading to an image of Akon and Antonio walking towards the camera in slow motion accompanied by an instrumental music track. They exchange a hand slap greeting as they walk. The camera pans to follow Akon and Antonio, showing the bathrooms labeled *Blacks* and *Whites* in the background. The young men stop in the hallway and look at the labels. Then, they look at each other and together move toward the doors, ripping off the labels and wadding them up as they move down the hallway and exit to the left. The film credits roll up from the bottom of the screen accompanied by the instrumental track, fading out when the credits are complete.

This video addresses the complex and ongoing problem of racism, a topic that figured prominently in the class discussion of issues that the students considered important at Davis High. Antonio and Nicole drew on their personal experiences and knowledge of the history of racism in the United States as the basis for their story. Hence, their video illustrated an example of interpersonal racism in action at school, and tied it to the institutional racism of past generations, suggesting that interpersonal racism can be overcome if it is recognized and acknowledged.

Producer: Antonio. Antonio Garcia-Parra is an athletic young man from Puerto Rico with a cheerful countenance. At the time of this study, he was a senior enrolled in this elective class chiefly to boost his writing skills so that he could pass the writing test required for graduation. Antonio had been a student in U.S. schools for six years and was fluent in English and Spanish. He was a member of the varsity baseball team, and often was sleepy and tired in class because he had stayed up late to complete his school assignments after baseball practice or games. Antonio tended to be quiet in class, listening to his classmates and adding short comments from time to time. Based on my observations of Antonio interacting with American students outside the classroom, his verbal English language skills surpassed those of his classmates. I suspected that Antonio's minimal classroom talk was attributable to his personality, constant tiredness, and senioritis. Whatever the cause, his relative silence in class provided other class members the opportunity to engage in oral English practice with peers at a similar language level, an opportunity they that lacked in other classes.

In lesson four, Antonio's familiarity with American culture became evident. I asked that class members try to watch at least part of the Super Bowl television coverage

in preparation for applying the tools of visual discourse analysis to video. Several students did not know what the Super Bowl was; and when they learned that it was a championship game of American football, some of them made disparaging comments. Antonio entered the discussion enthusiastically, indicating that he watched the Super Bowl every year mostly in order to see the commercials. He described how much fun it was to see the newest and wildest television advertisements debut. His comments cast the Super Bowl as an important tradition in American culture and reframed the assignment to watch it. Antonio's endorsement may have caused some students to watch the Super Bowl who otherwise would not have.

Near the midpoint of the semester, Antonio was invited to participate in a special program during the seminar period. Since this was one of the two class periods for our multimodal communication project, participating in the other group meant that Antonio would miss half the remaining time for our project. The program he was invited to join had been organized by school counselors; and it focused on leading students through the steps of identifying colleges, registering to take college entrance exams, applying to colleges, investigating and applying for scholarships, and so forth. Of course, I encouraged Antonio to participate in the special program because his college aspirations were more important. I assured him that he still could participate in our class project because his advanced language skills would enable him to catch up on any class activities he missed. This turned out to be quite true.

Producer: Nicole. Nicole Michaels is a quiet young woman from Colombia, who was enrolled as a junior and displayed a strong educational background. Having come to the U.S. at the beginning of the school year, Nicole worked hard to acquire the

English language skills she needed to share her thoughts and academic knowledge. She listened attentively during class discussions, and focused on the meanings of her classmates' statements. However, she was not yet comfortable taking part in their fast-paced verbal interactions. Nicole voluntarily participated in post-task discussions in which class members took turns describing their work to the group, and often turned to her Spanish-speaker classmates to translate a word or phrase she struggled with. On such occasions, Nicole used the models for speaking I provided in class. This technique supported her dual focus on form and meaning whenever she shared with the class. When Nicole had enough time to prepare her thoughts and mentally rehearse, she spoke very fluently. However, when speaking extemporaneously, Nicole frequently recast her words in order to correct herself, and sought confirmation that her message was being received, often by using a rising tone indicative of a question as in the following example.

- 041 Nicole - They are trying to... to show people ...they are trying to show that people cannot judge another for their a-, appearance ... [rising tone]
- 042 SM - [softly] mm-hm
- 043 Nicole - ... because looks ... can ... be deceiving.
- 044 SM - OK, looks can be deceiving and the lesson is not to judge people by their looks? Is that what you got out of it? [Nicole nods] Ok. Did you feel like they did a good job, were they effective in getting their message across?
- 045 Nicole - They look, they look ... in a way but they, but he act in a good way, but [falling tone] I don't know ...
- 046 SM - So, did he look like somebody that ...
- 047 Nicole - [overlapping] He look like bad
- 048 SM - ... people think of as having bad behavior?
- 049 Nicole - Yeah, likeyeah
- 050 Derick - He looked like a gangster
- 051 SM - ... but he had good behavior?
- 052 Nicole - Yeah (P62)

In line 041 Nicole restarted her statement, delivering it the second time with a fluent pace until she hesitated and sought confirmation of the word *appearance*. I repeated Nicole's statement with a bit of rearrangement in line 044, and sought confirmation that this was what she meant. After Nicole's confirmatory nod, I asked a new question in line 044. By posing a new question, one that had not yet been used in class that day, I invited Nicole to respond extemporaneously, and without any time to prepare her thoughts. Although she could have responded with a simple yes or no, Nicole accepted the invitation and sought to express her reasoning in line 045. When she had difficulty, her tone dropped, and I took her words "I don't know" as a bid for support. As I began to offer support in line 046, Nicole found the words she had sought earlier. Her words from lines 047 and 049 together form her complete thought: "he act[s] in a good way but he look[s] like [a] bad [person]." This brief exchange is but one example of Nicole's unflagging effort to express herself, and my attempts to help her maintain the floor in this classroom where peers regularly engaged in a rapid-fire verbal free-for-all. Our efforts succeeded for a time until Derick's contribution in line 050. Although his comment was offered as a supportive or clarifying statement, it also served as closure for the exchange and as a bid to open the floor to other speakers or topics. Using Cazden's (2001) examination of speaking rights and listening responsibility as a lens allowed me to reconsider the overlapping speech and interruptions evident throughout the semester among all the student participants as instances of verbal support.

Language and power. Nicole and Antonio represented the full spectrum of English language ability among the class members, with Nicole the least and Antonio the most proficient. Although they were from different countries, their shared Hispanic

heritage and Spanish language served to facilitate their communication and influence their interactions. Nicole's weaker English language skills meant that she typically deferred to Antonio in our three-way conversations during the video production phase. Nevertheless, I observed that when Nicole felt strongly about something she expressed her thoughts to Antonio in Spanish as they negotiated an agreement. For example, when discussing which classmate to use in their video to call Antonio to task about his racism, Antonio suggested Ahmad or Derick, but Nicole insisted that Catherine would be a superior choice. She argued that, because Catherine is Japanese and more visually distinct than the classmates that he suggested, Catherine would be more effective in highlighting the diversity of the school and supporting their anti-racism message (P16). Although he appeared reluctant, Antonio conceded Nicole's point and they recruited Catherine to fill the role in their film.

Antonio spoke Spanish with Nicole when she initiated such an exchange, but he also actively encouraged her to speak up and express herself in English. During a review and discussion of video clips, I asked Nicole if she wanted to explain anything about a particular clip. The passage below depicts her struggle for words and the gentle support lent by Antonio.

- 193 Nicole - Yeah, I, [to Antonio] 'como se dice que esta cercado?'
 [gestures with her hands] I don't know how to say that.
 194 Antonio - [looks at her and says softly] Speak
 195 Antonio - The closeups? (P160)

Antonio's use of English and his soft vocal tone encouraged Nicole's efforts to express her thoughts in English. When she had finished her statement, Antonio complimented Nicole and her work as cameraman, saying "She did a great job on that" (P160, line 207). His compliment also tacitly commended her successful use of English

to explain her thoughts. Throughout the semester I noted the patient support that Antonio provided to Nicole, supplying the English translation of words when asked, and encouraging her to speak for herself rather than appropriating her thoughts and translating them for her. It appeared to me that this style of support stemmed from his own early experiences as an English learner and his familiarity with the language demands of the mainstream American classroom. Perhaps his first-hand experience with social marginalization (Norton, 2000) in English language classrooms underpinned Antonio's frequent affirmation of Nicole's right to be heard.

Video planning. Nicole and Antonio chose racism as the focus of their video composition. They made good use of the diversity among their classmates to illustrate their message, and drew upon their knowledge of American history to underscore it. They intensely discussed their plans for the video in a mixture of Spanish and English in lesson 11. I reminded the class at the beginning of lesson 12 that they must have a completed storyboard before they could pitch their plan and receive approval to begin recording. During this class, I visited each group and monitored their progress, answered questions, and provided guidance. Before I came to them, Antonio jotted down some scene descriptions that included several examples of racism (Figure 2). I pointed out that the videos needed to persuade and to teach a lesson rather than merely document the existence of an issue. Nicole and Antonio continued to discuss their plans; and, when I visited with them later on, they indicated that they had decided to zoom in on facial expressions and to emphasize body language during their already planned scenes. They also planned to add a scene in which another student would directly address the racist behavior; they talked about emphasizing their message by tying the video to the pre-Civil

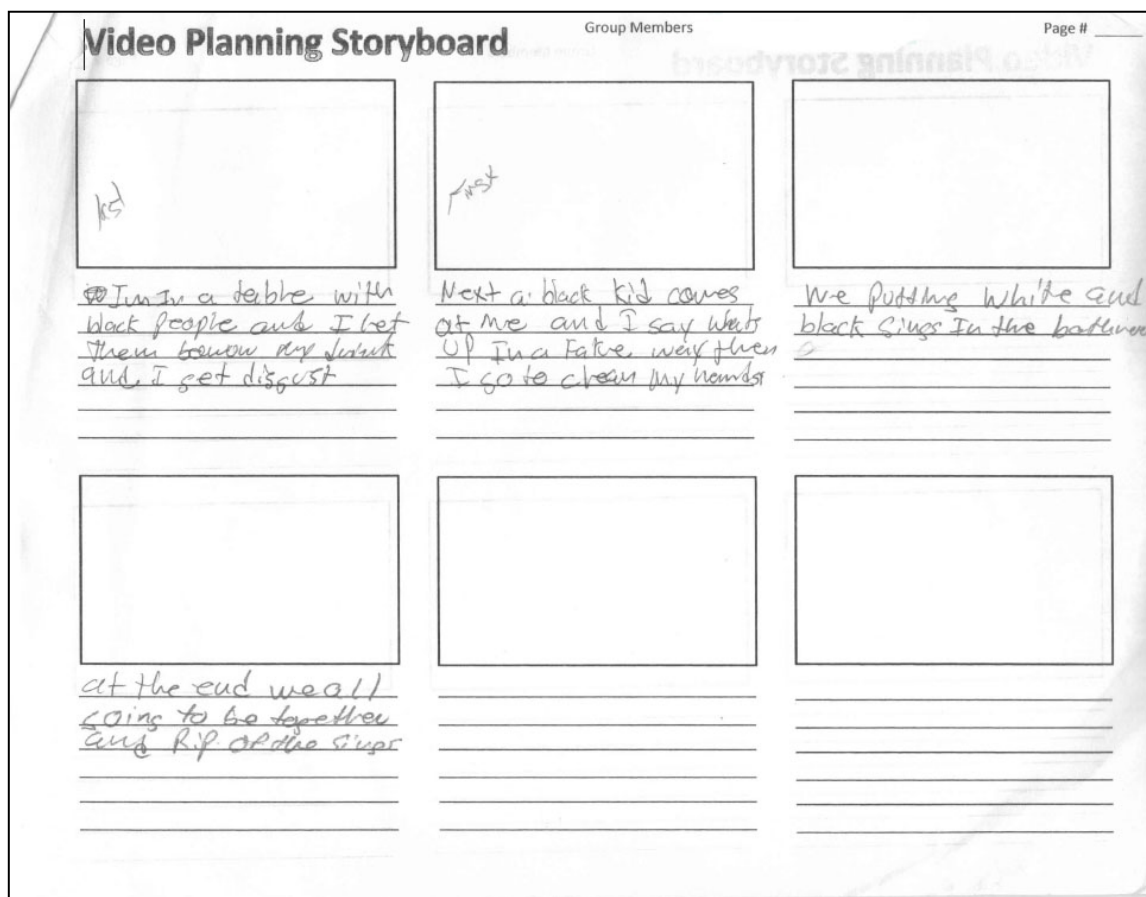


Figure 2. Nicole and Antonio's Storyboard

Rights era when there were separate public toilets for blacks and whites. I did not have a clear understanding of how Antonio and Nicole would make the historical reference work, but I decided not to press the issue for fear of curbing their enthusiasm. Although their storyboard did not fully document their plans, Antonio and Nicole shared a detailed vision for their video composition and worked collaboratively to accomplish it.

Negotiating roles: director and actor. Antonio and Nicole tossed the role of video director back and forth during lesson 14. Antonio's absence from the morning class

made their recording session difficult. Since he had not seen the other groups in action, he was not as prepared for taking on the role of video director as he would otherwise have been. The excerpt below demonstrates the collaboration and classmate support that occurred. At this point Antonio was speaking to Catherine, reminding her of her lines and answering her questions about the scene, as Nicole and I were attending to the cameras.

- 607 Nicole - I don't know how to use that [camera]. I don't know what to do.
- 608 SM - Well you're gonna do one camera and I'm gonna do one camera. So you decide, where do you want the cameras?
- 609 Nicole - Where?
- 610 SM - Mmm-hmm.... and, and remember this morning how we decided about setting up the cameras for Mike and Akon
- 611 Mike - [overlapping, unintelligible] ... how you gonna see all the, every stuff all the time
- 612 Nicole - Where are they gonna be?
- 613 SM - I suggested this table 'cause you're gonna, people's eyes aren't gonna squint as much over here 'cause its shady...
- 614 Nicole - They're will be here?
- 615 Mike - Yeah.
- 616 Nicole - OK.
- 617 SM - Mmm-hmm, does that work?
- 618 Nicole - Yeah
- 619 SM - Is the big table alright? Ok, you tell people where to sit.
- 620 Nicole - OK, here, I think, this is ok. I don't know
- 621 SM - This is called assertiveness, I need you to be assertive...
- 622 Mike - [overlapping, in background] Antonio Antonio
- 623 SM - ... you need to say, "Ahmad, you sit here..." and point, "Tina, you sit here" and point. Put them where you want them...
- 624 Lamar - [overlapping, in background] Antonio
- 625 SM - ... OK? Because right now, you're the boss.
- 626 Mike - Yeah, [unintelligible] over here
- 627 Nicole - I need Antonio. (P190)

The chaos characteristic of all the group recording sessions is apparent in these lines. Nicole found it challenging to juggle the requirements of positioning cameras and actors amidst the suggestions of well-meaning peers, and she was not equipped to

demonstrate the assertiveness I sought (lines 607 - 620). Mike recognized Nicole's distress and in line 622 called Antonio to come over. By line 627 Nicole was so overwhelmed with the barrage of questions and decisions to be made she stemmed the tide by saying "I need Antonio." Although she had the benefit of having observed and participated in the morning recording sessions, she still did not have the confidence to join in this rapid-fire discussion in English.

When Antonio finished coaching Catherine and joined us, Nicole asked him in Spanish to explain the shot. Antonio gave a brief description of the scene, and then Nicole and I finalized the camera locations. I asked Antonio if the actors knew their positions and he responded: "The only one that is important to get on camera is Akon... and then everybody can sit wherever" (P 190, lines 663-665). Despite her earlier uncertainty, Nicole was quick to speak up as co-director, reminding him in Spanish of their plans for the shot, and making certain that he had not given conflicting directions to Catherine. Before beginning the first take, Antonio reminded Nicole to give their classmates a cue to enter the scene, and reminded his classmates to look for her cue (P190, line738).

Antonio and Nicole continued to share the role of director with each other and with classmates in a similar manner throughout the recording session. After the first take, I asked, "Is that what you wanted?" (P190, line 764) Antonio replied that it was, but his peers suggested we shoot it again and incorporate more dialog at the table. Speaking up as co-director, Nicole reminded Antonio that Catherine was supposed to walk with him back to the table and had not done so. They re-shot the entire scene, and were happy with the first portion, but Catherine forgot to accompany Antonio until she was reminded by

the cameraman. After shooting the last part of the scene a third time Antonio and Nicole agreed that they were satisfied with the scene.

Antonio and Nicole reflect. After all group scenes were recorded for the student videos, each pair worked individually to record the additional scenes they needed.

Antonio and Nicole shot their remaining scenes, involving Antonio and Akon, on the same day with Nicole serving as cameraman. As the main character in the video,

Antonio had dual responsibilities as actor and as co-director. During our video clip review conversation below, Antonio's comments reflected these dual roles.

- 84a. See here, it's pretty much the same thing but with more details now, [gesturing towards screen]
- 84b. now I'm talking to him, like in the first one we were not talking before they all got up there. So we're making it more realistic now.
- 84c. And look, a close up, the first one was all far away.
(P160, line 084)

Speaking as a director (line a, c), he noted the increased detail and use of a close up shot in the take; speaking as an actor (line b) he noted that his performance was more realistic in this take. Antonio examined the video clips with a critical eye and noted the improvement in student performances as scenes were re-shot.

- 091 Antonio - Right here, [gesturing at the screen] see how you don't see me? We were not close enough to [gestures with his hands] make the whole thing at once. So this is one of the retakes, but it didn't work out. And again, she [Catherine] didn't come with me, she stayed in the same spot [gestures] ah, she came back
- 092 SM - Yeah, she came over but she came a little bit late.
- 093 Antonio - Yeah.
- 094 Antonio - But we, at this point we're 'getting' what we're doing. [drops eyes and chin, then looks over at SM] (P160)

In the segment above, Antonio again spoke as a director (line 91) and as an actor (line 94). Although this balancing of his dual roles was evident throughout the

conversation, Antonio's murmured comment, "I feel like an actor" (P160, line 176) reveals the identity he felt most comfortable with.

Perhaps more than any other group, Nicole and Antonio carefully planned and executed the use of multiple modes to communicate in their video. Nicole served as cameraman for their video, and comfortably enacted that identity as she explained, "I did that [zoom] when he was talking to Akon ... because I wanted to emphasize... to show people that he was being racist and he didn't like him because he was black" (P160, 198-204) When asked to share her thoughts about clip nine Nicole indicated:

- 225 Nicole - I wanted to show the attitude [points at Antonio with her left thumb] for him. He was talking with Akon
 226 SM - His attitude?
 227 Nicole - Yeah, he was like ... being hypocrite, hypicrite?
 228 SM - Yes, a hypocrite.
 229 Nicole -Yeah, because he was talking to him like he was his friend, but he was like [makes face and hand gesture indicating disgust, mimicking Antonio] 'he's black, I wanna go wash my hands because he touch me.' (P160)

As the cameraman, Nicole had purposely captured Antonio's facial expression and his hand gestures in order to reinforce the racist attitude of the character he portrayed.

Antonio recognized her intentionality and planning; he indicated that clip 13 contained another take of the scene that was even better, and cited her camera work as well as his acting.

- 268 Antonio - Because here she did a better shot of me looking at my hand and just cleaning myself. And like, I did a better job, um ...
 269 Nicole - He made a bet- um, a worse face [makes facial expression, mimicking his on-camera expression]
 270 SM - A worse face? Ok
 271 Antonio - Yeah. I look at the blacks' bathroom and do something, and go to whites' one, and do something like [makes a uhh noise] and I went into the white one and she took a shot of both, so [her shot of the signs] explains it, what's happening. (P160)

Nicole readily agreed with Antonio's evaluation of clip 13 as the best, noting his enhanced facial expression. Throughout the clip review conversation, the students shared the identity of video director and complimented each other's work, demonstrating a comfortable camaraderie as they gently teased each other (P160, line147). They were pleased with their video clips, and they felt that the clips successfully depicted their vision for the project. As Antonio explained their reasons for re-shooting part of the outdoor scene, he noted: "We didn't re-do everything, because everything else is perfect" (P160, line 102). When I asked if they had scripted Akon's performance in the water drinking scene Antonio said "Well, it kinda happened naturally. But he's supposed to drink the water ... that came out perfect" (P160, line 144). Antonio recognized that their video benefitted from Akon's improvisation and comfort on camera and gave the actor credit without hesitation.

Another scene seemed to contain purposeful use of multiple modes; I asked Antonio about the way he walked as he approached the camera in clip 13 and asked him to show the clip again. As we watched, Antonio began to laugh, and covered his face as if he were embarrassed.

- 312 SM - Now, what's funny?
 313 Antonio - You said "the way I walk", look at the way I walked
 314 SM - Well is the way you walked funny?
 315 Antonio - Nah, nah. 'Cause I did something, I just walk [shrugs shoulders in imitation of himself on film] like
 316 SM - OK, well that was what I was wondering.... I don't know, because I don't see you around school ...
 317 Antonio - [overlapping, speaks rapidly] No, I don't walk like that [lowers head]
 318 SM - ... I'm not here enough. You don't walk like that? OK.
 319 SM - So this, this was you being an actor, right?
 320 Antonio - [grinning] Yeah
 321 SM - So tell me why you walked that way? ...

- 322 Antonio - [turns to look at screen] [overlapping] Maybe ...
 323 SM - ...What message were you giving by the way you walked?
 324 Antonio -[the message was that] I was thinking I was like, the best
 around. I'm cocky, be like, I don't care about anything, I just walk
 like this,
- 325 SM - [overlapping slightly] So this is the walk...
 326 Antonio - ... like I'm better than you.
 327 SM - ... this is the walk of someone who's cocky and thinks he's
 better than other people...
 328 Antonio - yeah
 329 SM - Okay! I like that
 330 Antonio - That was alright - I walked like that. [watches again and
 laughs with pride] (P160)

On this clip and in his discussion of it, Antonio demonstrated that he was fluent in the communicative modes associated with walking. Further, when reviewing the clip he recognized that he had successfully employed these modes to communicate his character's sense of superiority and rightfully took pride in this accomplishment. Not only did he "feel like an actor" as he indicated earlier, here he had proof of his acting ability, and he confirmed that identity in line 320. According to Antonio, "body language gotta be important because gotta show why, why you're doing this. What's the purpose, like what's happening, so people gonna know" (P160, line 370). As far as he was concerned, without the effective use of body language the video would not succeed in getting their message across. Nicole felt their intentional use of multiple modes to communicate was so effective that "you don't even need to hear what they are saying" (P160, line 374), and indeed in the final version of the video they chose to mute the audio and play the clip in slow motion, accompanied by a music track.

After screening their video for classmates in the final class meeting Nicole took the lead and summarized the story with some assistance from Antonio. She spoke with a fluency and confidence I had not previously witnessed, and indicated that the pair were

particularly proud of the way they had ended their video. She explained that they used slow motion for emphasis, and Antonio noted this served "to make it more dramatic" (P182, line 406). Antonio felt that the heightened drama of the final scene drove home their message that racism is wrong. Their classmates agreed, and Lamar added that the "message was clear because you could see the signs ... you see the black and white signs you know it's racism, like they showing everything ... the way they made the last part, it was cool, the last part there." (P182, lines 414-416). The group discussion of Antonio and Nicole's multimodal design decisions (Kress, 2010), their purposeful use of slow motion, movement, and text reveals a depth of learning among the students. They applied what they learned, they were able to explain their choices, to articulate the affordances of the modes they chose. The discussion illustrates their *multimodal literacy* (Walsh, 2008).

Researcher comments. In the previous section I discussed the collaboration and negotiation of roles and responsibilities that Nicole and Antonio engaged in. Class activities and lessons throughout the semester-long project were designed to promote such interaction and social construction of meaning, as called for by research on language acquisition (Cazden, 2001; Cummins, 1980; Forman & Cazden, 2004; Halliday, 2004; van Lier, 2004; Verplaetse, 2007) and by scholars engaged with multimodal composition (Bruce, 2009; Goulah, 2007; Miller, 2010; Ranker, 2008a, 2008b). The language and Hispanic heritage that Antonio and Nicole shared seemed to make negotiating a detailed, common vision for their project easier for them than for other pairs. I never noticed any disagreement between them as they demonstrated a balanced and active engagement throughout the video composition process. More than their peers, Nicole and Antonio

appeared to move easily between roles and identities, suggesting their willingness to explore the range of identities offered by the task. Furthermore, Nicole demonstrated language growth over the course of the semester. Her confident discussion of *Reality Hurts* in our final class meeting suggests that she had come to see herself as an English speaker (Cummins, 2001, 2006).

Of all the student video compositions, *Reality Hurts* reflects the most consistent and purposeful use of the communicative mode commonly referred to as "body language"; comprised of gaze, facial expression, gesture, body position and body movements. Antonio's fluency in these modes was readily apparent in the transcript and video recording of our video clip conversation and transferred seamlessly to the video composition. When viewing the clip of Antonio walking in the hallway (P160), I thought of Gee's (1989, p. 7) discussion of Discourse, which he defined as "a sort of 'identity kit' which comes complete with the appropriate costume and instructions on how to act, talk, and often write, so as to take on a particular role that others will recognize." I perceived the clip as evidence that Antonio was fluent in the Discourse of cool, cocky teen and sought to confirm my perception by asking him to review it again. Antonio realized that I had recognized this as a Discourse, and quickly rejected the idea that he was truly a member of that Discourse community or that he embraced the identity (P160, line 317). His disavowal suggests that it was important to Antonio that I not perceive him as "that kind of person." He accepted my supposition that he used the "cool and cocky youth" Discourse as an actor's tool and explained the message he was communicating (line 324-326).

Earlier in the conversation when Antonio said "I feel like an actor" (P160, line 176) his tone of voice indicated surprise and self-consciousness; this was not an identity he had previously imagined. By the end of the conversation Antonio seemed to have embraced his actor identity (line 320) and showed pride in his ability to enact a Discourse to enhance the video composition (line 330). The video clip provided evidence of his acting ability and confirmed his membership in an imagined community of actors; people who enact Discourses that they do not claim for themselves. Students do not often get the opportunity to see themselves literally from a different perspective, to watch themselves enact a new identity, as Antonio was able to do when viewing himself in these video clips.

Pair Two

Derick and Paris composed a video that depicts a student who tries to impress his peers rather than being true to himself. The video, titled *Two Face* and lasting two minutes and forty seconds, tells a story in three scenes. Derick plays the central character in the video and Sabrina Jones, the class teacher, plays his mother. The first scene depicts Derick interacting with his peers and giving money to one of them. The second scene depicts him lying to his mother about the money, and the third scene shows the consequences of his lies. In the following paragraphs, I describe the video in detail, then introduce the video producers and discuss their participation in this semester-long research project.

Two Face. The video opens with the words *Two Face* in white letters centered on a blue screen. The title separates along a horizontal zig-zag line, moving out of the top and bottom of the frame to reveal an image of Derick, with his back to the camera.

Derick is outdoors, and walks towards a set of doors. As he enters the doors, the image shifts to an inside view of him entering a hallway. He walks past, and the camera pans to follow him, then shows him joining a group of students gathered in a hallway. The young people greet each other enthusiastically and exchange small talk about a party. Someone passes the group and one student asks who he was but the response is indistinguishable. Akon comments, "I need some money, I'm broke man... you got some?" and Derick reaches into his pocket and takes out a wad of cash. Akon reacts with excitement, hugging Derick and eagerly accepting the money he offers. The image shifts to Derick and Paris hugging as the group starts to break up and depart. This image breaks up into squares that move towards the viewer, revealing a blue background with the words *After school that day*.

The words on screen fade to a view of a door and sofa. The door opens and Derick enters and walks over to the sofa to greet Ms. Jones, who is portraying his mother. Derick sits beside her on the sofa, they exchange greetings, and she asks him if he bought all the books he was supposed to buy with the money she had given him. He assures her that he has saying, "Yes, so don't even worry about it." The image dissolves to reveal the words *One week later* in white letters on a blue background.

The screen fades to reveal an outdoor shot of a parking lot driveway with a speed bump, a sidewalk, and trees in the background. A car enters the frame from the left, stops just beyond the speed bump, and Derick gets out of the passenger side. As he closes the door and begins to walk away from the car, the camera pans left and reveals Akon standing behind a bush, leaning forward slightly. Derick walks into view, eyes downcast, and we hear the voice of his mother. He stops and turns back towards the car

and the camera pans right to show Ms. Jones has gotten out of the car and is standing by the front wheel as she addresses him. Ms. Jones, as Derick's mom, says "I cannot believe you forgot to pay those bills! I don't know what I'm going to do, and I want you to think about that all day, how much you've caused me this trouble." As she admonishes him, Derick can be seen at the left edge of the frame, alternately looking at her and looking at the ground. When she turns to get in the car Derick turns back towards the school with his head down. He walks by the bush where Akon is still standing and listening, but Derick never casts a glance in his direction. As he walks past, Akon straightens up and brings his hand to his chin, looking at Derick before turning to his right to walk in a different direction.

As Derick exits the frame and the camera shows Akon walking away a pulsing instrumental music begins. The camera pans back to the left to reveal Derick being greeted by Mike. Mike puts his arm around Derick's shoulders in a comforting gesture, clapping his hand on Derick's shoulder and speaking to him as they walk towards the school. This image is replaced with a heart-shaped transition to a blue screen with the words *True friends are always there for you*. After a brief pause these words are replaced by a radial sweep that reveals the words *"In a world where you can be anything...Be yourself."* The words break up and move off screen to the upper left corner as credits begin to roll up from the bottom of the screen. The copyright free music obtained from an internet source continues to play as the credits roll up, stopping abruptly just before the final text rolls off the screen.

Two Face is the shortest of the student videos that used students as actors on screen and it addresses one of the topics generated during a class discussion of issues at

Davis High. The topic was not discussed in depth during that class, and in the video it is not as fully depicted and developed as were the topics in the other two videos discussed here. The cooperating teacher, Sabrina Jones, suggested that the title Derick and Paris selected was not a good fit for the video. She indicated that the title created in her an expectation of Derick exhibiting hurtful behavior towards his peers, and she felt the mismatch served to distract her and diminish her overall impression of the video (P40).

Derick and Paris used two cameras to shoot the first scene, and one camera to shoot each of the remaining scenes. In contrast to the other pairs under consideration here, the raw video Derick and Paris had available for their composition was very limited because they did not shoot multiple takes of their scenes. In addition, the video footage for their first scene required careful editing because one cameraman appeared in several frames of the tripod-mounted camera as she moved around the student actors getting close-up shots. In comparison to *Reality Hurts* and *The Stereotype*, *Two Face* is not as well edited. It has several abrupt transitions between images, the researcher and her camera can be seen in some shots, and one of Derick's lines is repeated because of the way footage from two cameras was combined. In the following paragraphs I describe the video composers and discuss their roles in the class throughout the semester.

Producers: Derick and Paris. Derick Martinez came to Davis High as a junior at the beginning of the school year, after attending two years of high school in a nearby state. Derick is an articulate young man from Mexico who readily participated in class. He was usually the first to volunteer when I asked students to share completed activities with the class members and often made insightful contributions to class discussions. Derick's self confidence, cheerfulness, and quick wit made him a well-liked classmate.

His even temperament and active participation served as a good example for his peers. Derick did not hesitate to express a difference of opinion in class discussions, but always did so in a straightforward and unemotional manner. He spoke English comfortably and at times revealed a strong academic vocabulary, such as when he correctly used the literary terms foil (P72) and ironic (P28) in class discussions. As the class members began to learn and use the tools of visual discourse analysis Derick enthusiastically participated in discussions and VDA tasks, often serving as a catalyst for other students' engagement and participation.

Paris Navarro is a young Iranian woman who came to the United States in middle school. A junior at the time of this study, she had attended Davis High for all her high school career except one semester. Paris had the strongest personality and best English language skills of the three female class members. Although her level of participation in class varied widely, on those occasions when she was engaged in class discussions she shared her opinions and insights in a forceful and passionate manner. In some class sessions, Paris appeared sullen and unengaged, seeming preoccupied with outside issues. Despite her mercurial temperament, Paris seemed to interact comfortably with her classmates, readily working with a variety of classmates throughout the semester. She was more likely than her peers to refer to out of school interests during class discussions, and mentioned such pursuits as photography, dance, and writing.

Interaction and insights. Throughout the semester, both Derick and Paris shared their insights and opinions as the class members worked together to master the tools of visual discourse analysis and compose their videos. For example, during our discussion

of a television advertisement for a car included below, Derick demonstrated his ability to critically read and discern the ad's implied message.

- 225 SM - Do you think that this commercial will end up in Fiat selling more cars ...
- 226 Lamar - [overlapping] Yeah, so they can sell more cars like...
- 227 SM - ... to men in this age group?
- 228 Derick -[overlapping] They're trying to sell, like, to men in America, because, like this car is imported from Europe. They make it look better than American cars.
- 229 SM - Ooohhh. Did y'all hear what Derick said? He made the point that they're trying to sell Fiat, imported cars, in the United States
- 230 Derick - [overlapping] And they're trying to make like, "it's too much for you , but you can still have it." Because, you know, how the girl is tall, it make the guy look short?
- 231 SM - Uh-huh...
- 232 Derick - It's like even less power to the American guy ?
- 233 SM - OK.
- 234 Derick - Like even "you're shorter, but you can still have it."
- 235 SM - Oh. So even though you're a nerd, even though you're less powerful, this car is a handful, this [car], as represented by a tall beautiful woman, but you can still have it. (p172)

Derick picked up on the subtleties of the car maker's appeal on the basis of sex appeal and ambition for the seemingly unattainable object of desire in line 230. His suggestion in line 232, that the ad contains a veiled insult to American males by positioning them as weak, is but one example of his keen insight. Throughout our time together Derick was adept at critically evaluating advertising messages and eager to look for subliminal appeals in the advertisements we examined. When we discussed persuasive techniques during lesson five, he explained the technique of appealing to the unconscious in this manner:

- 006 Derick - People wouldn't notice its right there, but they actually put it as a background, just right there, and you get it, your brain will store that information in the back of your brain, and it's still right there and it's still persuading you to get it, like you **want** it.
- 007 SM - OK, do you think there was any of that in this commercial with the Fiat?

- 008 Derick - Yeah, probably there was, like the most convincing, I think they use it is like, Coca Cola all of them, but I'm not sure about this one [Audi ad].
- 009 SM - So how does Coca Cola work on your unconscious in their commercials?
- 010 Derick - Well, when you look at in YouTube, there are some like, when they put it in slow [motion] they tell you in details what they do, and even some shapes, when they have Coke, if you put it together, it will make a shape [of a Coke.] And it's something that you didn't notice, but it's, right there.
- 011 SM - [brings up product placement]
- 012 Derick - Well, it is because what I'm trying to explain is its not only basic, just in one thing, it's that they're leaving chains, so that's how, maybe you don't notice but it's right there with things that you like.
- 013 SM - 'K.
- 014 Derick - So that will make it to, persuade you to get it.
- 015 SM - So product placement is part of that but not all of it, is that what you're saying?
- 016 Derick - Yeah, it's a lot of it.
- 017 SM - A lot of examples.
- 018 Derick - Yeah working your unconscious. (P90)

His explanation in line 006 made the term *unconscious* accessible to the class members whose English language vocabulary was not as well developed as his. Derick provided Coca Cola commercials as an example of ads that appeal to the consumer's unconscious in line 008 and in line 010 cited videos he had seen on YouTube. In doing so, Derick positioned himself as a digital native (Prensky, 2001) who is technologically literate and demonstrated the skill of citing evidence to underpin his statements. His explanation of appeals to the unconscious and his critical analysis of the Fiat advertisement demonstrated Derick's identity as a critical consumer of media messages.

As the semester progressed Paris became comfortable sharing her insights, and spoke up passionately on several occasions. During lesson ten the class brainstormed ideas for their video compositions and the issue of stereotypes was raised. In the section

below Paris jumped into the discussion to share her experiences of being subjected to stereotypical preconceptions.

- 100 SM - So am I hearing that a lot of you run into
 101 Student - [overlapping] Stereotypes
 102 SM - ... stereotyping based on a ...
 103 Student - [overlapping] Race
 104 SM - an area of the world
 105
 106
 107 SM -rather than your country ?
 108 [much student talk overlapping SM and each other, someone
 "shushes" them]
 109 SM - Ahmad?
 110 Ahmad - Yeah, like
 111 Someone "Shhh-shhh-shhh-shhh"
 112 Ahmad - ...everybody from the Middle East is a terrorist
 113 Paris - Yes!, Yes! [leaning forward, eyes wide]
 114 SM - Alright, do people, Amar do people look at you and identify
 you as Middle Eastern, and therefore a terrorist?
 115 Paris - Yes they ask you where you're from. You say, like, Iran
 or Iraq, and they're like, [leans back, eyes wide, look of horror]
 "oh, you're a terrorist", like...
 116 SM - Do they seriously say that to your face?
 117 Paris - Yes, it's like they will say it right to your face!
 118 Akon - I always tell them, like, "I'ma smack you."
 ...
 122 SM - Do they say it with a smile on their face?
 123 Paris - Noooo, they will say it straight up.

 141 Paris - like for example... you don't know somebody, and then they
 go, like "What's your name" and they question you, they're like
 "where you're from" and you're like, "I'm like Iranian" and
 [demonstrates their reaction - makes a surprised face, eyes very
 wide] "terrorist?" ...
 142 Derick - [overlapping] Bomb?
 143 Paris - Like "Are you serious?" and, "Don't bomb the school,...
 144 Mike - [overlapping] Man, you know y'all some terrorists!
 145 Paris -please, don't bomb the school" and
 146 Akon - [overlapping] Never
 147 Paris - ... I'm like, "I'm not gonna bomb the school." Like
 seriously, I get so mad. " (P73)

Paris communicated her experiences multimodally, using vocal inflections (lines 115, 123, 143, 145), facial expressions (lines 113, 115, 141), and body positions (lines 113, 115) to give her audience a richer understanding than mere words could convey. Later in that class she recounted her conversation with an American student, again using multiple modes.

- 167 Paris - One problem in school is people talking about their parents, talking bad stuff, god I hate that.
- 168 SM - People talk bad about their parents?
- 169 Paris - Yes, they'll be like, "Oh my mom is a bleep" and I'm like "oh my gosh, she raised you." [eyes widen, look of horror] Like, I get mad a lot about that. [nods head].
- 170 Several students comment simultaneously.
- 171 SM - Huh! I wouldn't have thought about that - talking trash about one's parents
- 172 Paris - [excited, rapid-fire] Yeah, like today I got in an argument with this girl because she was like, "Oh my god, I'm gonna, like, run away when I graduate" and da-da-da "I hate my parents, I hate my mom." And I was like, "How can you say that, she gave you birth, she grew you up, she gives you everything you need, and once she dies it's gonna be like permanent, you're never gonna see her." And she's like, "That is the day I'm gonna party." I was like, "...ahhh [makes a horrified face]..." like, my body shook. I was like, "How can you say that?"
- 173 Akon - Man...
- 174 Paris - Like, your mom's death will be the day that you party? Like, that is just sad[shaking head side to side]
- 175 SM - Huh!. So Antonio, you spoke, you've seen that too
- 176 Antonio - Yah
- 177 Akon - A lot.
- 178 Paris - Yeah
- 179 Several students chime in with agreement
- 180 Akon - A lot. A lot of Davis High students say that.
- 181 SM - OK.
- 182 Akon - "My mom is this, my mom is that, my mom
- 183 Paris - Like ... so many examples, like, oh my god, it's **insane** ... (P73)

As she delivered her words in a strong voice with rapid-fire pacing, Paris emphasized and reinforced her reactions with facial expressions (lines 169, 172), head movements (line

174), and vocal inflection (line 183). In addition to using multiple modes of expression, Paris employed a specific register here; she used expressions common among teenagers to condemn behavior she perceived as typical of her American peers at Davis High. Paris demonstrated fluency in the Discourse (Gee, 1989) of her peers, but she made a point of rejecting their values. This episode illustrates Paris' expertise with face to face multimodal communication while providing a glimpse of her identity negotiation as a high school student in the United States. She rejects her peers' attitude towards parents, labeling it "insane" (line 183) while embracing and enacting many of the communicative modes and expression used by these same peers. By speaking as an insider, a member of the Discourse community, Paris may be more effective in contesting this aspect of the community.

Video planning. During lesson 11 the students began to select their topics and plan out their video compositions. By the end of the period, Derick and Paris had planned to tell the tale of a student who was trying to be someone he is not in order to get friends but who found that this course of action backfired, causing friction with his mother and abandonment by his new friends. Their character found that his real friends were the ones he had all along, the friends who knew and accepted him for who he really was. Derick and Paris described their video plan in a storyboard (Figure 3) comprised of eight frames with words and descriptions and included some technical notes about camera angles and settings.

For lesson 12, I required each pair of students to verbally pitch their story and demonstrate that they had a workable plan for completing the video task. Derick was absent that day, but Paris gave a thorough description of their plans and left me with the

impression that this pair had the strongest and most comprehensive plan of all the class members. I asked that Paris revise or rewrite the storyboard to include the additional details revealed in her pitch (Figure 4). A comparison of figures 3 and 4 reveals that although the revised storyboard contains far greater detail, it is conveyed through words alone. Indeed, neither storyboard contains any illustration of the scenes that Derick and Paris intended for their video composition.

Negotiating roles: director and actor. We made a plan to shoot the scenes involving multiple class members for all the class videos during lesson 14. In the morning session, the students worked on Mike and Akon's scene first, then Paris and Derick's scene. We began the day in the classroom, with Mike and Akon giving their classmates a description of the scene and what sort of dialog they needed from the class members. Derick made several suggestions here, demonstrating his investment in a successful taping session. First, he suggested that they practice the scene, "like we're doing actually the real one" (P194, line 07). Mike and Akon readily agreed and gathered the class members around a table

- 020 Derick - How you gonna start it now, we're talking about what?
 021 Mike - Serious now, y'all ready?
 022 Derick - This is supposed to be a lunch table, right?
 023 Mike - Yeah, a lunch table. And you know
 024 Derick - [overlapping] And we're eating together...
 025 Mike - ... first thing, what we gonna start with ...
 026 Derick - [overlapping] Like, I don't know you guys, right? Like, "Hi, my name is Derick" ...
 027 Mike - [overlapping] Yeah.
 028 Derick -[continuing to speak as actor] ... it's my first day in school.
 029 Akon - Yeah
 030 Mike - [speaking as actor] Oh hey, how you doing? My name is Mike
 031 Derick - I'm doing pretty good. [turns to Akon] My name is Derick.

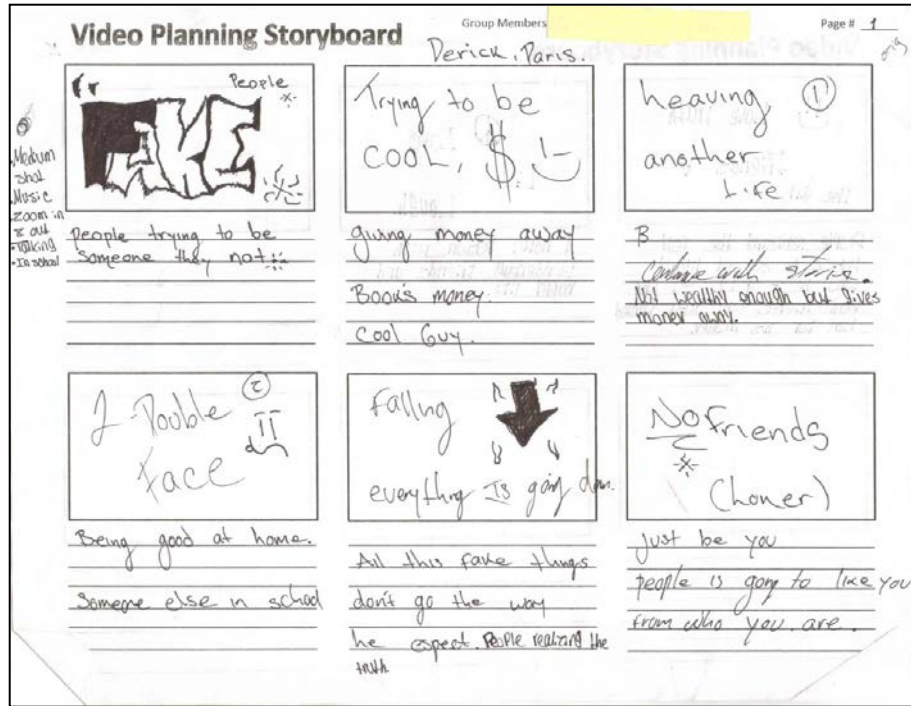


Figure 3. Derick and Paris' original storyboard

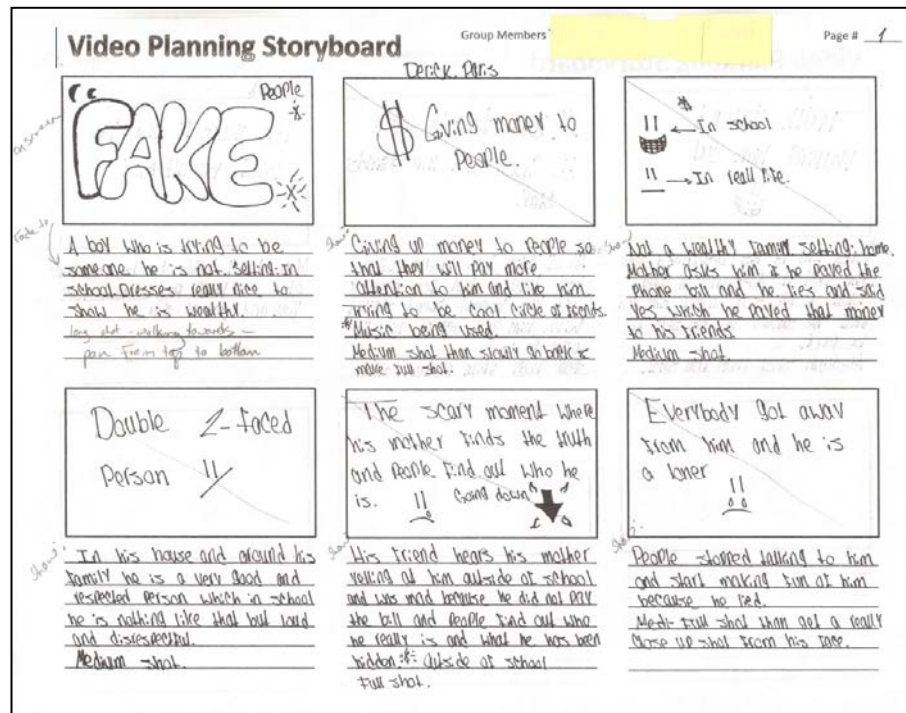


Figure 4. Derick and Paris' revised storyboard

- 032 Mike - Oh, where you from?
 033 Derick - I'm from Mexico, man.
 034 Mike - I'm from Senegal, it was nice meeting you. [turns to Lamar]
 How you doing sir? (P194)

In the discussion segment above, lines 20 to 26 show Derick's quest for detailed information to help him participate as an actor in the scene. In line 26 he shifted into character, delivering lines as if the scene were being filmed, and continued speaking in character. The students continued this practice until Mike switched out of character to give directions in the middle of line 57:

- 56 Derick - Do you guys have like cars over there? Some like, cool cars?
 57 Mike - [overlapping] Oh yeah... We have nice cars, just like regular cars that you see around you. That's what, what kind of cars we have. [switches to director voice, looks towards Akon & Paris] So now you gonna start coming out and asking questions.
 58 Derick - So you know what we can do at the end? When we're leaving and saying by to you? We can say you're a nice person, can I have your number, and then you can pull your phone out, and there's another question right there: Oh you guys got like [unintelligible] over there man?
 59 Mike - [turns to Akon] And see! So ... (P194)

Once Mike had halted the practice session by speaking as a director, Derick spoke up as an actor with suggestions about the script. His investment in the project is clear; he was suggesting an interchange that would provide an authentic opportunity to pose the sort of question Mike and Akon's video addressed. Derick's attention to achieving a natural flow in the scene was evident in lines 64 and 94 below:

- 64 Derick - You know what you can do to not waste a lot of time? Just like, if we're sitting right here and you guys walk up to the table, and, like how you said hello to everyone "Hey what's up man" so you can sit right here, we can do it together and stuff.
 65 Mike - [turns to Akon] Alright?
 66 Akon - Yeah, that's very good too.
 67 Mike - Ok, we can go with that idea, so, say "what's up" to all. (P194)

-
- 90 Lamar - So you can say like, "Is there lights in Africa?"
- 91 Mike - Yeah, you got it. You can pick any question that you want
- 92 [pause]
- 93 Akon - Yeah.
- 94 Derick - Or you can just ask like, "You guys got electronic device over there?" And you can just pull your phone [reaches in his pocket as if pulling out phone] and be like, "Yeah, like I actually got this phone in Africa." And I can be like, "Oh, that's a pretty good phone man, that looks like mine, dude." Then I can be like, "Oh, give me your number, it was nice meeting you guys, and I would like to hang around with you guys more."
- 95 Lamar - [Stands up] It was nice meeting you bro [goes around table to shake Mike & Akon's hands]
- 96 Mike - [overlapping, speaking as director] You guys ready for it? (P194)

Derick was thinking as an actor and as a director here. He recognized that the scene that they had been practicing would be too long for the short video they planned, and suggested an alternative opening in line 64. Mike and Akon's ready acceptance of Derick's suggestion is but one example of the comfortable collaboration that all class members regularly engaged in. As the practice session wound down Derick revisited his earlier suggestion about a phone. He provided detailed dialog in line 94 for the scenario he introduced in line 58, thus clarifying and reiterating his earlier suggestion. During this five minute period Derick and Mike shifted seamlessly between their roles as actor or director and their on-screen characters. Derick demonstrated his interest in helping Mike and Akon achieve an authentic and high quality scene for their video. Mike and Akon demonstrated respect for Derick's opinions and appreciation for his insights.

When it was time to begin recording the group scenes for Paris and Derick's video less than an hour later, the leadership Derick had shown earlier was no longer evident. I asked if they were ready to shoot the scene but Derick indicated that he had a headache and deferred to Paris (P159, lines 364, 369). The class members gathered around and

Paris gave them a description of the scene. Paris asked that I serve as cameraman, and as we began to discuss the shot Mike and Akon joined in.

- 428 SM - Ok, so, a pretty simple shot, you just want one camera?
 429 Paris - Yeah.
 430 SM - One camera, okay.
 431 Akon - One or two? Because we gonna see you are sitting right here....
 432 Paris - Oh wait, we need two, because um,
 433 SM - [overlapping] OK. One camera doing what?
 434 Paris - that group, like, one camera that's shotting group
 435 Derick - [overlapping] it's a pretty simple shot...
 436 Paris - ... and another one
 437 Derick - [still overlapping] like me just walking in, saying "what's up"....
 438 SM - OK.
 439 Derick - [continues, explaining what happens, same as Paris explained already].. they're my friends, then someone asks me for money...
 440 SM - Right. I understand that, here's my, what I'm not understanding is where you want the two different cameras, how you want the two different ...
 441 Mike - [overlapping] You want a long shot? a short shot?
 442 SM - ... shots to be.
 443 Mike - The shot types. Long shot?
 444 Derick - Where gonna be the first one, like, right here? or
 445 Akon - Inside
 446 Mike - Where you wanta do it, like [unintelligible] , because like,
 447 Paris - [to Derick] You wanta do it inside? or you wanta do it..
 448 Mike - ... if you do it over there, you gonna be having, like, light...
 449 SM - If we do it outside ...
 450 Derick - Oh yeah, it's gonna
 451 SM - we're all squinting because the sun has come out.... so you might
 452 Paris - OK, let's do it
 453 SM - I like your original thought of just coming in from outside and the group being there.
 454 Paris - Yeah. (P159)

The foregoing section of dialog demonstrates that neither Derick nor Paris was comfortable in the role of director for their video. Although they had witnessed Mike and Akon making decisions about how many cameras to use and where to position the

cameras a short time before, Paris and Derick did not appear to benefit from their classmate's experience. When Akon pointed out the benefit of using two cameras in line 431, Paris changed her earlier decision (line 432) and began to give instructions about camera placement (lines 434, 436). Derick's interruption and description of the shot in general terms (lines 437, 439) indicated that he was not in sync with Paris and had not made the shift from thinking of the story itself to thinking of how best to capture the story on video. In line 441 Mike stepped in to help Derick make this shift in perspective and Paris engaged Derick as co-director in line 447, asking his preference for shooting location. Mike pointed out the lighting problem they would encounter by shooting outdoors, and I encouraged them to return to their original plan for this scene (lines 448 - 453). At this point (line 461) Derick, who was to be the main character in this video, demonstrated that he had made the shift from focusing on the story to focusing on how to capture it on video.

- 461 Derick - If I'm gonna walk, the cameras, too, need to be like, one
in the back and one in the side.
462 SM - OK, so you want one inside and one outside?
463 Derick - Yeah (P159)

Aside from brief instances such as the one above, when shooting for their video neither Paris nor Derick demonstrated the dual focus required of a video director on story and on how to best depict the story on video. The confidence and assertiveness that they displayed in other situations were notably absent when they were positioned as class leaders. Nevertheless, Paris' customary assertiveness resurfaced when she returned to the role of class member later that day. After Lamar gave a fairly long description of a scene to be shot in the hallway Paris jumped in to clarify his explanation.

- 642 Lamar - Like Ahmad gonna be walking ... and you gonna be facing each other, like, Ahmad come from this hallway, and you guys gonna be coming from that hallway, these guys gonna be walking and talking, and then when you see, you guys gonna see Ahmad and just gonna say "oh he's nice" and [unintelligible] and when he gets closer, like, they gonna be friends, like they're already friends and stuff, so, he gets closer you gonna say "hi," he's gonna say "What's up? You look beautiful today" and some things. And after you guys walk off, you gonna say "He was a nice person" and you gonna say "He's a nice person," ... like
- 643 Akon - That's it?
- 644 Paris - You make it sound so complicated, okay? This is how it's actually wanted. OK, us, a group of people without Ahmad, are walking in one direction. Ahmad walks in the other direction, stops, and starts talking to Nicole. He's gonna say "You look beautiful" and then he leaves, and she say "Thank you" and he leaves. And we say, "Oh, he's nice" she's like, "Yeah, he's really nice" and blah, blah.
- 645 Mike - Ok, now I got it. (P159)

The recast that Paris provided in line 644 simplified and clarified Lamar's directions, and serves as another example of the frequent collaboration among class members in support of each other's goals for their videos. It also demonstrates Paris' greater fluency in spoken English; she was able to convey her message in a succinct and effective manner.

Although neither Derick nor Paris appeared comfortable in the role of video director when shooting their group scenes, they articulated a strong vision for their finished product when reviewing and discussing their video clips with me later. In the section below Derick discussed the first clip we reviewed:

- 062 Derick - And at the beginning you can notice that we're using long shots and then it goes to a medium shot, then when we focus on the top, it goes more to a close up shot.
- 063 SM - Ok. And, why did you choose to shoot it that way?
- 064 Derick - Right here, the close up shot, so you can focus on the money [gesturing with hands], and they can get the point...
- 065 SM - [overlapping] OK

- 066 Derick - ... of what we're talking about, and that we're trying to let them know what's going on.
- 067 SM - OK.
- 068 Derick - And right here when I'm leaving, [gestures at screen] before Paris is going there,
- 069 SM - [overlapping] mm-hmmm
- 070 Derick - [gesturing at screen] ... and cut it.
- 071 SM - So, overall, how do you feel about this clip, number one?
- 072 Derick - Pretty good.
- 073 Paris - It's good.
- 074 SM - Did you get what you wanted to get?
- 075 Derick - Yep.
- 076 Derick - But we gonna take some, like, just need to fix it a little bit, cut some right here where can see Catherine taking the video. But I have an idea - just cut it and use another point of view,
- 077 SM - [overlapping] mm-hmmm
- 078 Derick - ... and just add it, put it together. (P173)

Derick readily identified the shot types used (line 062) and seemed to take credit for planning the shot this way in order to support the audience's understanding (lines 064, 066). He pointed out where they needed to trim the raw video in lines 68 and 70, then in line 76 he described how they would combine this clip with video shot from the second camera. Throughout this video clip conversation, Derick displayed confidence that he and Paris had the video footage and the directorial vision to compose their video as planned.

- 117 SM - OK, now are you gonna have the audio sound track, are we gonna be able to hear it?
- 118 Derick - Yeah, gonna be, and we gonna put some words too, between the video clips...
- 119 SM - [overlapping] OK
- 120 Derick - ... like they're gonna understand what's going on
- 121 SM - Like subtitles, or words on the screen?
- 122 Paris - Subtitles
- 123 Derick - We can use subtitles too, or right here, if we put in the clip, adding some words
- 124 SM - So a transition slide kind of thing?
- 125 Derick - Yep. (P173)

Despite Derick's confidence that the audience would find their video easy to understand (lines 118, 120), the section above reveals that he and Paris may not yet have agreed on all the details of their final composition. When asked for clarification of how they will put words on the screen, Paris indicated that they will use subtitles (line 122), but Derick appeared to be referring to transitions (lines 123, 125). This example suggests that the mismatch between the final video composition and the storyboards that Derick and Paris created stemmed from not having worked out the "how" of their plan in detail. At the end of the video clip conversation I asked if there were anything they did purposefully to address the guidelines provided for the video composition (Appendix G).

- 166 Derick - Just focus the camera, like here for example, Akon's listening, I just pretend like I didn't see him, like I turn my body this way [motions] so the camera is focused right there
- 167 SM - ok
- 168 Derick - After she yell at me, I didn't look at him at all, and like, turn this way [motions] ...
- 169 SM - [overlapping] ok
- 170 Derick - ... and then we focus the camera on Akon for a few seconds, I just walk [motions with hands] and just focus, [motions with hands] because the thing right here is that he listens and he's the one that's gonna tell ev-
- 171 Paris - [overlapping] Everybody else. (P173)

Derick pointed out that he used body language to reinforce Akon's position as an unseen observer of the argument scene (lines 166, 168) and indicated that this strengthened the character's role as a gossip. Both Derick and Paris appeared confident as they entered the editing portion of the project. They indicated that they had all the footage they needed for their video and were ready to begin editing it.

In the final class meeting, the class members were to screen their video compositions for each other and discuss their work. I modeled what I expected from them, using the video composed by Catherine, who was absent. After a discussion of

Catherine's video, Derick volunteered to screen the video he and Paris composed. Paris was absent that day, so he bore the sole responsibility for presenting their video, addressing their classmates' questions, and receiving their comments. When the video concluded, Derick summarized their composition in this manner:

139 a Derick - First of all, good afternoon, uh, this is my project, and the
 139 b name was Two Face. As you guys can see, it was a guy who was
 139 c gonna lead, like, different life that he didn't supposed to. He was
 139 d trying to be a cool guy, and give money out, and was trying to
 139 e hang out with, supposed to be some friends. And, as you guys can
 139 f see, Mike, who is my real friend right there, he taps my shoulder,
 139 g and I ignore him, and he just keep walking. And at the end, after
 139 h everybody just, well, left me, basically, he's the one who stick with
 139 i me. He's the one, [unintelligible] he's the one that was gonna stay
 139 j next to me, he's my real friend. So the theme's right here, is like,
 139 k the theme - is like, be yourself. Don't try to be like something else,
 139 l 'cause people gonna like you for who you are, not who, for who
 139m you trying to be. And that's it. (P182, line 139)

Derick used the phrase *as you can see* in lines b and e-f when describing the video; in line j he indicated that the theme was *right here*. Derick's use of these phrases suggests that he feels the storyline and message of the video are clearly stated for the audience. The ensuing discussion shown below demonstrates that his classmates did not find the video quite so clear cut.

145 Antonio - So, wait, you gave money out, right?
 146 Derick - Yeah.
 147 Antonio - But...
 148 Derick - But that money ...
 149 Antonio - [overlapping] She was your mom, right?
 150 Derick - ... was supposed to buy something
 151 Antonio - Oh. She was your mom
 152 Derick - Yeah
 153 Antonio - Why was she mad?
 154 Derick - Because I was supposed to pay something with that
 money, like my bills, but, stuff from school. And I decided to give
 it away just to act cool.
 155 Antonio - Oh, ok. (P182)

Antonio had not been present when the group scene for this video were shot, so he was the only class member who was entirely unfamiliar with the storyline. The confusion expressed by an unbiased peer viewer points to the overall mismatch between the story Derick and Paris planned to tell and the story they actually told in their video composition. Although they shared a conceptual understanding of their story and had written a detailed description of it, they had not planned out the "how" of telling their story and they were not successful in employing the affordances of video to present their story through multiple modes.

Derick and Paris reflect. During lesson 16, I asked all class members to share their honest opinions about the study activities. Derick and Paris kicked off the discussion in this manner:

- 049 Derick - It was fun.
 050 SM - It was fun. OK, tell me more - why, how.
 051 Derick - I got to interact more with my friends.
 052 SM - Okay.
 053 Derick - We get to spend time together and use, like our creativity to make the videos.
 054 SM - Alright.
 056 Paris - I like it. I think like, it was fun, and um, we used our talents, to make the video. And even though we messed up a lot of times, in the end like, we got what we wanted and it turned out really good. And we were kind of happy about it, and it was a fun experience, it wasn't just like working, working hard. It wasn't like, oh yeah "do this" and you didn't want to do it, everybody wanted to do it. And we're happy we're doing it. (P162)

Derick and Paris' comments show that having non-traditional assignments and engaging in multimodal composing with their classmates was a valuable experience. Derick noted the use of creativity (line 053) and increased interaction (line 051), and Paris recognized and appreciated the overall process; using their talents, "messaging up"

and ultimately achieving a video composition they were proud of. Later on in the discussion Derick pointed out that the experience was a confidence builder that would be helpful to the students in the future:

And it actually helps too, like act on camera, you get more comfortable in yourself and more confident, and when you have to do presentations in class, like you're already experienced in the camera so you like just talk to your friends. (P162, line 100)

Echoing this viewpoint later on, Paris emphasized that working on the project was "not just fun, but it's an experience to have" and added that "some people like really have low self esteem and maybe by the video their self esteem would come up a little and they won't think that they're so ugly or stuff" (P162, lines 328-9). Paris' focus on the process in line 056 and her characterization of this project as "an experience to have" seem to indicate that she found an intangible and difficult to articulate value in it.

Researcher comments. Among all the student pairs, Derick and Paris were the closest match in terms of language level and willingness to engage in class discussions. They made elaborate written plans for their video, but did not accomplish what they envisioned. Their lack of success in *transmediation*, or translating one's idea through another medium (Albers, 2007a), could be attributed to several causes. Outside factors included Derick's impending return to Mexico and some personal challenges Paris was dealing with. They both were absent on occasion, and at times each one of them appeared sullen or withdrawn. Further, they did not seem to really "gel" as video composition teammates, at times they did not seem to have a detailed, shared vision for their composition. On the other hand, the weakness of their finished video may be rooted in their strong verbal abilities. It may be that because they were so comfortable, fluent and effective in communicating verbally they found the affordances of other modes

unnecessary, they may not have placed a value on transmediation. They might have perceived my emphasis on using multiple modes to communicate their message as pushing them beyond their comfort level, rather than seeing it as providing them a set of tools for enriching communication.

The construct of *learner investment* (Norton-Pierce, 1995; Norton, 2000, 2010, 2013) suggests another possibility here. Norton argues that "if learners invest in a second language, they do so with the understanding that they will acquire a wider range of symbolic and material resources, which will in turn increase the value of their cultural capital" (Norton, 2010, p. 3). Derick and Paris already were fluent speakers and writers of English, and they had a lot of social capital among their classmates already. Perhaps they felt that their reserves of social capital were sufficient; and therefore, they saw no need to invest in the video composition project or invest in developing other modes of communication. On those occasions when class members engaged in critical discussion and analysis of photographs, television advertisements, and youth-produced videos, Derick's active participation clearly demonstrated his investment. Paris showed the same kind of participation and investment when classroom discussions turned to the school and community context. Those occasions when they demonstrated the greatest investment in class activities were ones that afforded Derick and Paris an opportunity to utilize their preferred English language skill, speech. It is plausible that the opportunity to engage in the video composition project was not entirely attractive to them because they perceived the multimodal nature of video might detract from the communicative power of their strongest mode, speech. These possibilities represent fertile ground for further research.

Pair Three

Lamar and Ahmad produced a video titled *The Stereotype* showing authentic examples drawn from their own experience. This video tells their stories in a series of three vignettes: the first scene depicts Lamar or Ahmad encountering the stereotype, the second shows the effect that such interactions have on him, and the third scene reveals his true character by depicting him interacting with peers or teachers. The six interaction scenes are separated by special transition effects and include explicit message statements presented in multiple modes; they appear in white text on a black background and are heard in voiceovers spoken by Lamar. In the following paragraphs, I describe the video in detail, before discussing how the story came to be told in this way.

The Stereotype. The words *The Stereotype* appear in white letters on a black screen, and are spoken by a male announcer. Then the title disappears and is replaced by the words, both spoken and on screen, *Production: Ahmad Ali, Lamar Martin*. The words on screen dissolve to reveal the intersection of two hallways, where young men are approaching from each direction. The youths bump into each other, apologize, and introduce themselves as Lamar and Ahmad. Ahmad asks Lamar where he is from; and, on learning he is from Jamaica, asks: "You got some weed on you?" Lamar responds that he does not: "I don't smoke weed, man." When Ahmad presses the issue, suggesting that this is "very disrespectful about a Jamaican tradition," Lamar strengthens his response, saying "I'm not that kind of person." The image on screen dissolves to the words *Stereotypes also may make someone feels bad about themselves*. The words are spoken aloud with a slight modification in grammar, "Stereotypes also may make someone feel bad about them self."

When the voiceover stops, the screen dissolves to the image of Lamar sitting in a classroom with his head on the desk. A teacher, Ms. Jones, enters and asks what is wrong. Lamar explains his encounter with Ahmad, and she responds with sympathy: "You have to realize that we have some kids in the school who are immature and like to be mean to people, because it makes them feel better. But those things about you aren't true." The image on screen dissolves to the words *Stereotypes give you the wrong idea of a person*. The words on screen dissolve to an image of Ms. Jones seated at a desk with Lamar standing in front of the desk facing her. She greets Lamar and asks him to carry some items to another teacher. He picks the books up and both approach the camera. The image dissolves to a brief shot of two door openings in an empty hallway. This image is quickly replaced by an image of Ms. Jones and Lamar entering a classroom. She greets the other teacher and asks if she knows Lamar. Ms. Smith indicates that she hasn't met him, thanks him for bring the books, and asks "are you the new student that's been so helpful?" Lamar responds that he is and Ms. Smith says "Well, we're glad to have you at our school." Ms. Jones and Lamar turn to leave, and the image is replaced by the words on screen and read aloud, *The way you think about someone may not be the way the person is*. This portion of the video lasts one minute and 45 seconds.

The words on screen are replaced by the image of Ahmad walking down the hallway to a water fountain. Two students walk along the opposite side of the hall, but do not interact with him. As he passes an open doorway near the water fountain, a student who is exiting the classroom bumps into him. Both youths turn, the other student apologizes, extends his hand, introduces himself as Akon, and adds that he is from Africa. When Ahmad responds that he is from Iraq, Akon jumps backward and blurts

out, "Wooo man, you got a bomb with you?" Ahmad responds that he does not, saying "just because I'm from Iraq doesn't mean I have a bomb." When Akon persists, saying "I hear that man, I mean, Iraq terrorist got a bomb," repeating his initial question, and pointing, Ahmad's irritation increases and he lunges towards Akon.

The screen dissolves to a shot of Ms. Smith exiting the classroom. She notices Ahmad sitting on the floor, and goes over to squat down beside him. Ms. Smith questions Ahmad about what happened, and he explains the encounter: "... I mean, just because I'm from Iraq, they think I'm doing terrorist things, and have all kind of bad things, that do ... I mean, I'm not like how they think I am, I'm not." Ms. Smith commiserates and asks if he is going to be okay. Ahmad says that he will and they stand up together. Ms. Smith says "Let's come up with a plan" and puts her hand on Ahmad's back in a gesture of support as they walk towards the camera. The image dissolves into a shot of them entering the classroom, and is replaced by words on screen and read aloud: *A good person is always going to be good.* These words on screen dissolve to a shot of several students chatting as they walk in the hallway. Ahmad approaches them and is greeted by one student with a handshake. This is followed by introductions, handshakes, and hugs with five other students. Ahmad and Nicole step aside for a bit of social chat about getting together later. They exchange goodbyes and the screen dissolves to the words: *Stereotype is not a good thing because it makes people from other countries feel bad about themselves.* These words dissolve to a final message on screen: *Don't judge a book by it cover, in other words don't judge a person by the country they from.* These two messages are not read aloud; instead they are accompanied by a hip-hop music track with a pulsing, insistent beat.

In four minutes and 24 seconds of video, Lamar and Ahmad have presented a message intended to show authentic examples of stereotypes in action, the hurt caused by actions based on such stereotypes, and the true character that is obscured by stereotypical notions. The film credits roll up from the bottom of the screen and are followed by several still shots before the screen fades to black, all the while accompanied by the rhythmically repetitive music track obtained from a copyright free internet source.

The film addresses one of nine topics generated and discussed during the class brainstorming session of Lesson 10. The issue of stereotyping came to light after one student's comment that "just because you [are] Hispanic they call you Mexican" (P73, line 86). This led to a lively discussion that included several examples of confusing national/regional origin, race, ethnicity or culture; the kind of lumping-together ignorance that immigrant students often encounter. Ahmad joined in that discussion, noting the treatment he has received from people who believe that "...everybody from the Middle East is a terrorist" (P73, line 112). Although Lamar did not join in during the discussion that day, the video depicts his own tale of being presumed a marijuana smoker, merely because he is from Jamaica. In the following paragraphs I describe Lamar and Ahmad and discuss how they took the topic of stereotyping from idea to finished video composition.

Producers: Lamar and Ahmad. Lamar Martin is a soft-spoken young man from Jamaica with a wide and ready smile. A junior at the time of the study, Lamar came to this country at the beginning of his sophomore year. His easygoing demeanor and good sense of humor enabled him to get along well with his peers. His teacher appreciated the genuine respectfulness and good manners he displayed, and enjoyed having him in class.

Lamar was attentive and thoughtful, and often participated in class discussions. He occasionally revealed depths of insight that belied his light-hearted demeanor. He eagerly engaged in class activities as we worked to learn and use the tools of visual discourse analysis (Albers, 2007b; Kress & van Leeuwen, 2006) to read still images and short videos. In one discussion Lamar demonstrated his awareness of the manipulation that often precedes publication of a photograph when he argued that a photo being analyzed looked "like a real picture, not 'Photoshopped.'" It looks like someone take it inside the house" (P89, line 500). This comment provided a glimpse of Lamar's ability to look critically at an image.

Like Lamar, Ahmad Ali was a junior and came to this country in his sophomore year. Ahmad attended a different school in this state the previous year, and this was his first year at Davis High. In contrast to Lamar, Ahmad has a mercurial temperament; sometimes persistently negotiating to alter the requirements of an assignment and other times appearing withdrawn. He was firm in his convictions and did not hesitate to express his disagreement with classmates, such as during class discussion of a car advertisement. Ahmad's male peers were adamant that having a good looking car makes a man more attractive to women, especially in high school where "it's all about the car" (P172, line 92). Ahmad was the only one among the seven male students in class that day who did not agree, saying "it doesn't matter about the car" (P172, line 107). Ahmad was considered good looking by female students at Davis High, as I noticed female students flirting with him in the hallway on several occasions. He seemed quite taken with Nicole, and whenever possible worked with her in class. However, sometime in mid-semester they seem to have had a falling-out; I noticed Ahmad began sitting in a

different location in the classroom, beside his buddy Derick, and Nicole was working very closely with Antonio. During this portion of the semester, Ahmad often spent one of our two weekly class meetings with Ms. Jones, who was trying to get him prepared to pass the graduation writing test during week 12. These absences and his situation with Nicole may have contributed to Ahmad appearing at times to be disengaged during class activities.

As the semester progressed and the class members practiced using the tools of VDA to read and compose still and moving images, Lamar demonstrated an increasing level of interest and confidence. He was quick to volunteer to act as cameraman, and showed that he was beginning to think like a director. In lesson eight, I modeled a speaking-on-camera activity. Lamar volunteered to serve as cameraman and readily instructed me where to stand, positioning the camera in the location he decided was best. On one of Lamar's video clips for a scavenger hunt activity he can be heard directing a classmate, and telling him to "run Akon, run!" On many of the raw video clips for *The Stereotype*, Lamar's director voice can be heard saying "cut" or coaching his classmate/actor, saying "get mad Ahmad." In contrast to Lamar, Ahmad did not seem to take on a director or cameraman identity. He participated as an actor and collaborated with Lamar on the final editing; but on the day he served as cameraman, he missed his cue to begin recording and the scene had to be re-shot.

Lamar and Ahmad were sensitive to the ways people can be hurt in the course of personal interaction. In lesson nine the class reviewed and discussed youth-produced videos from the Adobe Youth Voices (AYV, 2012) web site. During the discussion Ahmad spoke in support of the message in the film *I'm Not Who You Think I Am* saying

the film's lesson was to " get to know them, like get them to know them first, before you make any judging on the people you saw in front of you, just by the way they look" (P62, line 76). Lamar summarized the message of the film *Leila's Eyebrow* saying "bullying is not good, not supposed to be bullying"(P62, line 93) and pointed out that the video was effective because it showed that the bullying made Leila mad at herself, causing her to do something she later regretted. Ahmad's written response to the film *My Muslim* indicated "It's a sad thing to always have the wrong idea about somebody just because his religion. I believe everybody should know first before judging what you don't know" (P64).

Ahmad contributed to the discussion of youth-produced videos during lesson 9; and he participated in discussing the topic of stereotyping during lesson 10, when the class was brainstorming possible topics for their own videos. This was a topic that resonated with Ahmad and the rest of the students, as evidenced by the amount of discussion it generated. In lesson 11 the students selected partners for the video project, then each pair discussed and selected the topic they would focus on. I encouraged all the students to create a detailed plan for the project, admonishing them to remember that, with video, they could and should "show, not just tell." I often repeated this as I moved around from group to group, listening in on the discussions of what topic to select and how to present it through video.

Video planning. Among the student groups, Lamar and Ahmad seemed particularly reticent to commit their ideas to paper in detail. Nevertheless, they were the only focal pair who used illustrations and words on their storyboard plan. When I conferred with them during lesson 12, they showed their storyboard containing a rough script with simple figures of people and described their shooting plans for the video


(Figure 5). Their storyboard called for news reporter-style shots to introduce themselves and their film topic (row 1, frame 1-2), a scene with the hallway encounter on smoking weed (row 1, frame 3), then a reporter-style shot of Lamar saying "To everyone watching this video, not because I am from Jamaica it doesn't mean I smoke weed" (row 2, frame 1). This would be followed by a hallway encounter scene on being a terrorist (row 2, frame 2), and another reporter-style shot of Ahmad with spoken message almost identical to Lamar's (row 2, frame 3). Their planned video would end with both of them speaking their message in a final reporter-style shot (row 3, frame 1).

Although their plan was workable, I told Lamar and Ahmad that I believed they were capable of composing a video that would not be quite so reminiscent of an authority figure lecturing to an audience of students. I encouraged Lamar and Ahmad to consider the youth-produced videos we had examined recently, and together they brainstormed ways to give the video a different tone. Lamar and Ahmad discussed the changes they would make to their video; these additions are reflected in row 3, frame 2 of the storyboard. Here the pair included a list of different shot types, and indicated their intention to use "sad music, use words to show feelings, show more actions, talk about how people feel when you talk something bad about them." By the end of the period, Lamar and Ahmad assured me that they would depict "who the person really is," and finish the film with "some persuasive words on the screen" (P15).


After Spring Break, Lamar and Ahmad made their video pitch; but when pressed to provide examples of how they would show "who the person really is" and what the "persuasive words" would be, they could not articulate a clear plan. I advised them to brainstorm and write down a list of possibilities. Although they appeared reluctant to do

Video Planning Storyboard


Group Members
Page #




My name is
Armer and I am
from ~~Trab~~
and we talking
a part stereotype



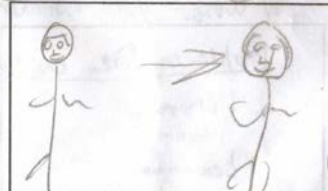
My name is Demorro
and I am from
Jamaica
and we talking
about stereotype




Armer
Hey wassup man
How you doing?
Where you from? Demorro,
am from Jamaica, Armer
you hear some weed let go
Smile Demorro how that weed
man.



To ever one watching
this vido, Not becau
am from Jamaica. It
don't mean I work
weed.




He was up man
How you doing?
Where you from? Armer I
reg. What can you
make them bams. are
you an tarroas.



To everyone watching
this vido. Not because
am from I reg am
going to be a tarroas.
+ smile

Video Planning Storyboard

Group Members
Page # 2



Not because we
from a next world
who had doing
something bad. It
don't mean we going to
do bad.

medium shot
long shot
High angle shot
Sad music

use words to show
feelings.
Show more actions
Talk about how people
feel when you talk something bad about them

People in the video

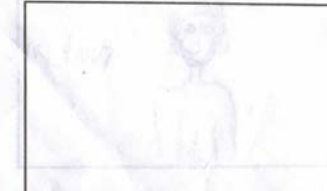


Figure 5. Lamar and Ahmad's storyboard

so, by the end of the morning session for lesson 13 Lamar and Ahmad had produced a list of ways to show the character's true nature and had tied them numerically to their original storyboard. They were eager to begin recording their video and did so that afternoon, as their classmates continued to work on planning their videos.

Negotiating roles: director identity. By lesson 14, all the groups had pitched their plans and were ready to record the scenes involving several class members. Lamar's increasing affinity for a director identity was evident during this class through his words and his actions. On that day, I brought an outdated but impressive looking video camera to class, hoping to capture some of the goings-on during class time. Lamar was keenly interested in this camera, examining it and commenting "You've got a nice camera ... I'm gonna get a camera like that" (P159, lines 25, 34). A short time later, when we were reviewing plans for the day, Lamar initiated the following exchange.

- 061 Lamar - Like, when we're doing each others', can we use more than one camera so we get different sides and angles?
 062 SM - You mean today when we're filming groups?
 063 Lamar - Yeah
 064 SM - Multiple camera shots? I think that's a real good idea.
 065 Lamar - Because, that's what I want, when we do, me and Ahmad doing it, like, we need more than one camera.
 066 SM - I agree. I think that's a good idea and I think we can work out the logistics of that. (P159)

Lamar's question reveals that he was thinking like a director and applying his knowledge of the way stories are told in movies by piecing together shots from different angles and perspectives. Further, in line 065, he spoke assertively, and expressed his requirement for more than one camera in order to accomplish the goal he and Ahmad shared. This assertiveness is an important part of the director identity, and had not been evident in Lamar's classroom interactions previously. Later the same day, Lamar further

demonstrated this assertiveness at the beginning of the afternoon session, standing at the door and quieting his classmates by saying, "silencio por favor . . . silencio!" (P190, line 004) I remained seated and waited to see what effect Lamar's efforts would have; after one more call for "silencio" his classmates were quiet and attentive. Lamar turned to me, nodded slightly, grinned sheepishly and sat down amidst giggles of surprise from his classmates. It was clear to everyone that Lamar was serious about getting to the afternoon's scene recordings without wasting any time! This display of quiet command was unprecedented in my experience with the class members, and served as a testament to Lamar's investment in the video project and his comfort with the role of director.

Lamar continued to enact his director identity as he and Ahmad moved into the editing phase of their video project. When I conducted a video clip review and conversation with the pair, Lamar was undaunted by the quantity of material they had available, including approximately 20 video clips, from using multiple cameras and recording multiple takes for most of their scenes. Throughout the conversation, he expressed his confidence through comments like "We can get rid of this. We don't have to take it over." (P170, line 080) and "We gonna take part of each, we're gonna put the best part of each." (P170, line 061) When I asked him the rationale for shooting a scene from close up and from far away Lamar explained, using the modes of speech and gesture:

Cause, like you can see this one [far away shot] so clear, from, you can see [gestures at screen] see it from this one, you can see him walking from all the way up there, you know in the hallway. And this one, [close up] you could, like the next one, you got the voice, and the talking, you can hear everything, you can see his face and reaction on it. (P170, line 109)

Lamar's director identity was further evident in his discussion of the scene that showed Ahmad's reaction to the stereotyping incident.

- 279 SM - Tell me why you chose to shoot it this way.
 280 Lamar - So like, when you see someone sitting in the hallway, leaning into the wall, you could see that something is wrong, and

 281 Ahmad - Especially when is class time, [shaking head] every student is supposed to be in class now, so
 282 SM - mmkay...
 285 SM - And so you filmed this from a standing up position?
 286 Lamar - yeah
 287 SM - OK. How does that affect the overall outcome of this piece, this part of the film?
 290 Lamar - It helps, I think it helps because when you look down, you looking down at someone you can show like, negative feelings... See if you were looking up [gestures with hand] it would show a better one [mood] but I think flimming (sic) it downwards would be better, to me.
 ...
 311 Ahmad - It shows, like, I'm in bad position in life [gesture = pushing down + facial expression = negative], is not good, is like, less, you know. (P170)

Lamar and Ahmad indicate that they have applied what they learned about shot angles; purposely using a high angle for this shot to show Ahmad's vulnerability, the negative impact that the stereotyping encounter had on him. Not only have they learned something, they recognize that they have learned, they have applied what they learned to their video, and they are able to explain their knowledge and their application of it.

Throughout the video clip conversation Lamar opened the clips on the computer and took the lead in responding to my questions and comments. Ahmad seemed content to look on, at times grinning self-consciously at the sight of himself on screen or pointing out that a particular clip was inferior to the retake which followed it, at other times appearing to be bored or daydreaming. After reviewing the clips together, Lamar and Ahmad indicated they were pleased with the video clips they had, and Lamar asked

me how to take still shots from their clips. When I asked what this would accomplish for their video, Ahmad jumped in to clarify Lamar's response:

- 417 Lamar - It gonna show the point, of the video, like, like show you what one ...
- 418 Ahmad - [overlapping] Point of the stereotype, like example, how it effects people.
- 419 SM - OK. So, we'll have film, but we'll have some still shots, or some freeze frames, for emphasis...
- 420 Lamar - Yeah.
- 421 SM - ... on the points that we're trying to make?
- 422 Lamar - Yeah. At the beginning, before the video. (P170)

This exchange demonstrates Ahmad's strategic participation, when he felt it was necessary to ensure that I understood their purpose. In addition, it indicates an evolution of their plan for the video, as this was the first mention of still shots being included.

Although Lamar clearly embraced the identity of director more than Ahmad, they shared a sense of purpose and worked closely together to edit their video during lessons 16, 17 and 18. Lamar was more adept at using Windows Movie Maker and was the "hands-on" editor. Nevertheless, the editing was a collaborative effort, with Lamar and Ahmad sitting together at the computer and discussing details such as what clips to use, where to trim clips, and what titles and transitions to use. During these editing sessions they decided not to use the reporter-style introductory sequence they had recorded in front of a plain white background, instead introducing their topic with the video title on screen and through the opening action scene. They determined the "persuasive words on screen" needed to be read aloud and Lamar recorded voiceovers for them, they also utilized a variety of visual effects available in Windows Movie Maker to transition between scenes.

Lamar and Ahmad spent much more time on editing *The Stereotype* than any of the other students used for editing. During the last class period available for editing Lamar and Ahmad inserted a music track to accompany the closing credits and added some still shots after these. As Lamar explained when they screened their film during the final class meeting the still shots were out takes, "like when they make the movie they always got a photo to show you, like, some part with a mistake, at the end" (P182, line 313). Lamar's comment indicates his full embrace of a moviemaker identity.

After screening their video for classmates, Lamar and Ahmad expressed pride in their work for a variety of reasons. Ahmad asserted that they had depicted an authentic problem saying, " it's like reality itself, like it's not something made up, like, it's really happen, I mean, in real life, I mean, you can see it" (P182, line 323). Lamar was pleased with their depiction of the negative impact of stereotyping, and felt their use of spoken words plus the words on screen effectively served to emphasize their overall point. The class members were impressed by Lamar and Ahmad's use of transition effects, and felt the combination of spoken words and words on screen promoted understanding and reinforced their message. They also enjoyed the acting, particularly the scene where Akon jumped back from Ahmad upon learning he is from Iraq, and the music track at the end which inspired Akon and several others to spontaneously dance.

Lamar and Ahmad reflect. At two points in the semester, I asked students to reflect on the lessons and activities, both traditional and non-traditional, that we had engaged in over the semester and share their thoughts. Ahmad highlighted his enjoyment of the video activities, saying "Well I think this was pretty fun, experience like to be in acting, and to be in front of the camera and, you know, like just living like, Hollywood

life." (P162, line 188) Lamar revealed his plans to take a broadcasting class the following year and said that the project had given him a good foundation for next year. He joined Ahmad in acknowledging his enjoyment but indicated that it was not just fun, "In the rest of the class, you work, . . . so like this class is a class you can actually have fun in, [and] you do your work at the same time." (p162, line 108) He went on to point out that he had learned from our activities, and indicated that he would be a better photographer now because he would think critically about and plan his shots.

- 143 Lamar - So you can be taking a photo next time, you could actually know how to take the photo and how you want it. Like normally, when you take, when you going to take a photo, you just [lifts hands and makes click-the-shutter gesture] take the photo, like now you could actually see, like, if you want it close up, or stuff.... yeah
- 144 SM - [overlapping softly] Okay, yeah
- 145 Lamar - ... its different, so like you actually learn something in take photograph
- 146 SM - Oh, so, so I think I'm hearing you say that you'll use some of the stuff that we've done ...
- 147 Lamar - [overlapping] Yeah
- 148 SM - ... outside of class ... [Lamar nods] (P162)

Lamar's comments show that the class activities have encouraged him to be more purposeful and critical when composing an image with a camera. This deeper level of thought is also evident in his comments about the semester's experiences:

- 211 Lamar - Yeah like, I learned that like, normally you watch the movies, you could say "That's easy, you could just make movie easy" but like, when you have an experience, you see that it's really hard, it takes a lot of work and ...
- 212 SM - Uh-huh
- 213 Lamar - ... the computer, like, Window Movie Maker? I never used to, like, never know how to work Window Movie Maker, but, like now, I could do like, certain stuff with it
- 214 SM - OK
- 215 Lamar - Yeah, it's the first time I used Windows Movie Maker
- 216 SM - OK
- 219 Lamar - Yeah. So, it actually take works to do this stuff. 'Cause ...
- 220 SM - [overlapping] It's not as easy as it looks?

221 Lamar - No. ... Like, making movies is hard ... I thought it was like, more easier (P162)

Lamar's comment in line 211 that making movies is hard was further supported by his comments during our last class meeting. After all of the videos had been screened and discussed, the researcher asked for student reflections and the discussion revealed some of the activities they had not enjoyed. Lamar brought up the video planning sheet [storyboard] and said no one liked doing it, but he went on to say:

The planning sheet, like one part, I wasn't gonna write 'em, but you said we supposed to write them down, so ...when I was editing the video... like, I forget some things, so, I havta went back to the planning sheet to look it over and see what I was gonna do. So I thought the planning sheet was important, it was good. (P182, lines 479-481)

As these examples demonstrate, the activities related to the project served to promote engagement and investment of students, invited them to think critically and reflect. Among the lessons Lamar drew from his experiences was that pushing himself to complete tasks he found unpleasant could be valuable later on. Perhaps he will apply this lesson in the future to other unpleasant tasks.

Researcher comments. Among the five videos composed by class members, *The Stereotype* resulted from the greatest number of video clips and received the largest amount of time and attention in the editing process. Lamar's persistence and dedication to editing the video clips is a testament to his keen interest in video production. This video appears more polished than the others; it is well organized, follows a clear pattern that is repeated, has title slides with voiceovers to signal scene changes, and uses transition effects.

Lamar consistently demonstrated his *investment* (Norton-Pierce, 1995; Norton, 2000, 2010, 2013) in the multimodal composition project and appeared to connect with

an *imagined community* (Kanno & Norton, 2003; Norton, 2010) of video composers. Norton explains that learners can connect through the imagination to groups of people across space and time, and suggests that these ties can exert a strong influence on learners' actions, investments and imagined identities. Throughout the semester, Lamar actively participated in class activities and embraced the opportunity to practice his imagined identity as video director. The influence of Lamar's membership in the imagined community of movie makers was evident throughout the video project; from his expressed need to shoot scenes from multiple camera angles to his tireless editing of *The Stereotype*. It underpinned his command for "*Silencio por favor*" (P190, line 004) and his serious approach to all phases of the composition task. In our final class meeting Lamar indicated that he included outtakes after the closing credits "like when they make the [real] movie" (P182, line 313); by giving voice to his connection to an imagined community Lamar affirmed the influence it had on him.

The discussion of pair three also suggests the importance of *engaging students' lifeworlds* (Miller, 2010). Lamar and Ahmad revealed their strong personal connections to the videos they chose to review in lesson nine, these videos exerted a powerful influence on the topic they chose for their own video composition. This strong personal connection also seemed to increase Ahmad's investment in class activities, he demonstrated a higher level of engagement and participation after lesson nine.

Teacher's Response to Student Video Compositions.

After the semester ended the cooperating teacher, Ms. Sabrina Jones, and I had a long conversation about the project and the completed videos. Viewing the final student video compositions provided Ms. Jones with a new perspective on her students, inviting

her to put aside her role as teacher for a short time and engage with the videos as an audience member. Ms. Jones said she was impressed by the students' natural, comfortable demeanor on camera, and she noted that the students didn't look like they were acting. She also applauded the ease with which they delivered their lines, and pointed out that the challenge inherent in speaking on camera was heightened for the students by delivering lines in English, rather than in their heritage language.

Lamar and Ahmad's video, *The Stereotype*, impressed Ms. Jones as particularly *authentic*, mirroring real world behavior (Kearney & Schuck, 2006). She explained "I think what I saw in Lamar was not just reacting according to the script, but reacting culturally" to encountering stereotypes, and noted that the anti-stereotype message "reached me from the film" (P40, line12). Stating "I guess because I can identify with that, I mean, I have stereotypes in my head, you know" (P40, line 169) Ms. Jones indicated that this film caused her to reflect on her own interactions with students; it reminded her to be aware of stereotypes she held and inspired her to try to put them aside. Another aspect of the student videos that impressed Ms. Jones was their quality. She sounded genuinely surprised, saying "I thought it looked very professional" (P40, line 60).

When I asked her to reflect on any value the students may have derived from their participation in the study, Ms. Jones spoke passionately about the benefits of the experience. She characterized the video composition project as a challenging task that students did not initially believe they could carry out, saying " I don't think they took it seriously at the beginning, I really don't. But then when they look at it they go 'wow - didn't know that's where we were going and didn't know I could do it' " (P40, line 132).

She indicated that participating in a collaborative group endeavor resulting in an impressive finished product benefitted students academically and personally.

70a I would assume from what I saw of the product, that it gave them
 70b more self confidence. One, they did something they've never done
 70c before. And even though they didn't, it's like my students who
 70d eventually write a good research paper or essay, they balk and
 70e complain, but if they produce a good finished product they have
 70f the confidence to do it again. They have pride in a job well done,
 70g which, for ESOL students, they don't often get an opportunity to
 70h have that. Because, I mean, they sit in math class, if you're not
 70i good in math it's always a job poorly done. Even writing is very
 70j hard for them. So it's a job, maybe I did well, but I didn't do real
 70k well. So, for them academically, most of them academically, they
 70l don't ever see something they've produced and say "that is really
 70m good, and I helped." So I think they got, it's an intangible y'know.
 70n [They may think] "I was part of a team, the team did a good job,
 70o we produced a good product." I mean, that's a life skill, that's an
 70p occupational skill - I can operate on the team, I can go back and I
 70q can eventually produce something that is worthwhile. I think they
 70r probably grew in their confidence level, and they got the
 70s edification of "people did stereotype me, it's not just me, it's not
 70t personal. We're making a whole film about it." So I think that it
 70u helped them just personally in that sense. And then academically,
 70w professionally, in the sense that they did a project well, something
 70x different. So I think they had pride in what they did. They may
 70y not say so, but I think they did. I was impressed, so if I'm
 70z impressed, they have to be impressed with what they did, they
 70aa really did. So I think it was a very good learning experience for
 70bb them. (P40, line 70)

Ms. Jones touched on several key themes in the excerpt shown above. She believed that the project activities boosted the students' confidence (lines a-f, r) and served to challenge some of the messages of inadequacy she believes they receive at school (lines f-m). According to Ms. Jones, by acknowledging their shared experiences of stereotyping and deficit viewpoints in school, the project validated students' importance (lines r-u) (Miller, 2010). Her comment that "we're making a whole film about it" (line t) suggests that she and the students saw the act of composing a video as an

exercise of power. Ms. Jones' comments indicate that she valued the opportunity for her students to develop collaborative skills (lines n-q) and suggest they co-constructed a sense of agency (lines o-y) as they composed videos giving voice to their shared experiences (Pavlenko, 2002). Further, she predicted that these benefits would influence their future performance on other tasks, because students will think "Well if I can do or say something that is good, maybe I can write something or read something" (P40, line 259).

Drawing parallels between the video composition process and the writing process that she teaches students to employ, Ms. Jones suggested that the project provided a successful composing experience the students had not experienced with writing in English for school. According to Ms. Jones, seeing her students invest much more time and attention editing their videos than she ever saw them invest in revising their writing gave her hope for them. She indicated that the video composition project "provided a way for them to produce something that we can't get them to produce." (P40, line 221) Ms. Jones was optimistic that the students would connect this video composition experience to other processes. She predicted that the project uniquely equipped them to recognize that in any significant task, "there's a process and there's a goal-setting, there is doing it, evaluating it, and maybe fixing it. What [other context] do they do *that* in? Where do they *do* that? They don't *do* that, they don't" (P40, line 228). For Ms. Jones, the power of having the video project as a model of process and product to look back on and apply to other academic endeavors was the strongest benefit to her students.

Researcher comments. As I reflected on Ms. Jones' favorable assessment of the student videos and the benefits they derived from participating in the project, I was

troubled by her surprise at their accomplishments. I wondered if Ms. Jones believed that her students were capable of high quality work, because several of her comments seemed to indicate that she did not. In an earlier chapter, I discussed research that pointed to the influence a teacher has on English learners' classroom opportunities and warned of the complexity and power of teacher attitudes and perceptions (Reeves, 2006, 2009; Yoon, 2007, 2008). To help me examine Ms. Jones' discussion of her students, I turned to Gee's (2001) definition of identity as being recognized as a certain "kind of person" in a certain context, and to his discussion of four ways to view identity.

Gee (2001) explains that a *nature* perspective on identity considers being recognized as a "certain kind of person" to be a state or condition that stems from forces in nature, outside of the individual's control, or the control of society. A nature perspective of identity does not ascribe power or control to the individual. The *institutional* perspective treats identity as a position that is assigned or determined by authorities in an institution.. Although this perspective positions the institution as holding power, Gee points out that the individual has a choice in the extent to which he fulfills the role of an institutional identity. The individual's fulfillment or rejection results in a wide spectrum within this perspective from *calling* to *imposition*. For example, categorizing the student participants in this project as English learners is an *institutionally imposed* identity. On the other hand, categorizing Antonio as a baseball player falls on the *calling* end of the institutional identity spectrum; Antonio chose to fulfill this institutionally defined identity by trying out for and participating as a member of the varsity baseball team.

The third perspective, that Gee (2001) labels *discursive*, approaches identity as individual traits that are recognized in and attributed to a person by others during the course of interaction. In planning lessons and activities for the project that would provide opportunities to explore identities as actor and director I was taking a discursive perspective on identity. Finally, the *affinity* perspective focuses on voluntary participation in a group whose members share allegiance, access, and participation in a distinctive set of practices. By illustrating each of the four perspectives on identity separately and then applying all four to a single example, Gee demonstrates that these perspectives overlap and intertwine.

By reviewing the transcript of my conversation with Ms. Jones and assigning additional codes based on Gee's (2001) four perspectives on identity, I was able to consider the perspective(s) from which she was speaking of students as "certain kinds of people." My analysis revealed the majority of her comments reflected an institutionally imposed perspective on students, a perspective that defined English learners as never quite meeting the academic expectations of school.

I'm sure they think they're capable of doing *something* but I don't think that they saw themselves as producing something of quality, and that people would admire. I really don't think so because as I said, they get grades, and they get red ink all over everything they get back from me, so it's always "well I'm working at it, I'm never there." So the message that they get in school is that "you're never there." (P40, line 103)

The passage above demonstrates the strength of context on teachers and students; Ms. Jones appeared to believe that English learners are faced with messages of inadequacy at school and that they internalize those messages and accept an institutionally imposed identity of deficient student. Further, she seemed to accept this as a normal part of the school context, she gave no indication of contesting or questioning it. Ironically, the

social institution of mass media imposes a similarly deficient identity on Ms. Jones and all teachers. Ms. Jones' failure to question the contextual messages of inadequacy directed at her students mirrors the wider social context, in which educational leaders seem to passively accept the onslaught of negativity directed at teachers and schools in the media. Just as the popular media discourse defining teachers as inadequate or incompetent and defining public education as a failure go unchallenged, the discourse defining English learners as "never there" goes unchallenged.

Later in our conversation, Ms. Jones pointed out that while composing their videos, the students experienced a sense of inclusion and access that was new to them.

The other thing that they gained is access to the school and I think feeling a part. You know, they see Student Government kids running around doing stuff, but for [my students] to be able to use the school building and be a part of it and stand in the halls and their group is doing something,[important] *they never get that.* (P40, line 199)
So it made them a part of the school facilities and building and student body that they've never had before, and I think that's good for them. (P40, line 202)

In these comments, Ms. Jones alluded to the sense of power that stems from actively fulfilling a role at the opposite end of the calling / imposition spectrum. She indicated that when her students were in the hallway taping their scenes, they were enacting the identity of *students engaged in a project*, an identity that is comparable to the *calling* identity of Student Government members. Although she did not question or contest the institutionally imposed role of English learner, Ms. Jones believed that fulfilling a different role was beneficial for her students. Her recognition that the students could fulfill different roles underpins the optimism expressed and discussed in the previous section. Although her comments suggest Ms. Jones did not feel she had the flexibility to

provide students with opportunities to fulfill different roles or experiment with different identities, she recognized the value such opportunities hold.

Cross-pair Analysis

In the preceding sections I discussed three student pairs in terms of their engagement in the process of video composition and the cooperating teacher's response to the process and products. In the following paragraphs I discuss the intersections of language, identity, and power within the microsystem of the classroom. Although I have attempted to tease apart and discuss these intersections separately such a treatment is artificial because language, identity and power overlap and intertwine in the classroom, the school, and the world.

Language and identity. Over the course of the study, our class discussions, conversations, lesson tasks, and class activities presented nine English learners and me countless opportunities to use language, to interact, and to enact a variety of identities or Discourses (Gee, 1989, 2011). Derick enacted the identity of critical media analyst, Paris took on the role of high school student critical of peer values, and Mike often enacted the role of mentor or older brother towards Akon. As teacher/researcher I usually enacted the Discourses of "strong teacher" or "mentor / guide" in our time together and the social languages I used while enacting these identities served to position class members in specific ways. Because one of my goals was to invite the students to explore identities that were unavailable to them in the daily context of Davis High, I used language to position them as expert multimodal communicators, as critical consumers of advertising, as video directors, as cameramen, as actors, as editors. My purposeful use of language invited students to explore beyond the familiar role of student, to take on a variety of

imagined identities, to join in *imagined communities* spanning time and space (Kanno & Norton, 2003; Norton, 2010). Sometimes the class members accepted my invitation, other times they rejected it, enacting instead an identity more familiar, more comfortable, or from their own imagination.

In an earlier section I discussed Antonio's apparent surprise when he commented "I feel like an actor" (P160, line 176), and noted that this was not an identity he had previously imagined for himself. In contrast, Lamar had imagined himself as a video director before our project began; earlier I discussed his membership in the imagined community of video directors. Other class members accepted the invitation to explore imagined identities and communities. Likening his participation in the video project to "living the Hollywood life" (P162, line 188), Ahmad revealed that he connected to an imagined community I hadn't anticipated. By using signs designating bathrooms as "black" and "white" in *Reality Hurts* and then closing the video by tearing down and ripping up the signs, Nicole and Antonio claimed their membership in an imagined community that included civil rights activists of the early 1960s. This claim to an identity as a civil rights activist was underpinned by their exercise of agency; the pair were speaking out through their video composition, voicing their rejection of the racism they perceived in the everyday context of Davis High.

Language and power. I found it useful to consider power in terms of a social exchange through which symbolic resources are created and distributed (Norton, 2000) when I considered classroom interaction and discourse. As the students and I used language to examine multiple modes of communication we were also engaged in exerting, resisting, and changing power relations in the classroom. Before undertaking

the study I sought to plan lessons and activities to create conditions that would promote interaction and encourage learners to claim the "right to speak" (Norton, 2000). As Norton points out, the right to speak cannot be separated from the right to be heard. It was important to me that ours was a classroom in which every voice was valued, and I struggled with the pervasive pattern of verbal free-for-all that I encountered among class members. At times I successfully enacted the Discourse and exerted the power traditionally associated with the role of teacher. On some occasions I was unsuccessful in my efforts to do so and on others I consciously avoided enacting that identity, instead seeking to act as a mentor or guide. In my role as researcher, I sought to examine the students' overlapping speech through a different lens, and turned to Cazden's (2001) suggestion of speech used not as an exercise of power but as an expression of solidarity or peer support. Considering classroom speaking patterns from this perspective directed my attention to the ongoing collaboration among class members.

In the Pair One section of this chapter I discussed the close collaboration that Nicole and Antonio displayed, but such collaboration was not limited to video pairs. When viewed through the lens of power, several of the transcribed verbal exchanges I examined in the Pair Two section through the lens of identity also depict collaboration and shared power when viewed through a different lens. I briefly revisit one such exchange below.

- 64 Derick - You know what you can do to not waste a lot of time?
Just like, if we're sitting right here and you guys walk up to the
table, and, like how you said hello to everyone "Hey what's up
man" so you can sit right here, we can do it together and stuff.
- 65 Mike - [turns to Akon] Alright?
- 66 Akon - Yeah, that's very good too.
- 67 Mike - Ok, we can go with that idea, so, say "what's up" to all.
(P194)

I found it notable that, in this interaction involving three class members, Mike turned to his partner Akon and asked "Alright?" (line 65). In so doing, Mike honored Akon's status as an equal, and affirmed that the pair shared decision-making power before voicing their acceptance of Derick's suggestion in line 67. Mike's action here was significant because Akon did not occupy a position of power or high social status within the class. Although Akon typically participated in the rapid fire exchanges of teasing and social banter common among class members, his contribution to more substantive class discussions usually consisted of echoing another student's previous comment. This tendency often caused displays of impatience and mild derision from his classmates. On many occasions Mike acted as a mentor to Akon, gently guiding his comments and prompting him to remain focused on the topic of discussion. In the example above, Mike's inclusion of Akon accorded him equal status and emphasized that their video was a collaborative effort. Further, instead of interpreting Derick's comment as an implication that their original plan would "waste a lot of time" the pair accepted it at face value. They occupied a position of strength in the interchange, one that enabled them to receive Derick's comment as a constructive suggestion that would enhance the video, an idea from a valued colleague.

Another example of the intersection of language and power involved Paris and Ms. Jones. Here the language was largely non-verbal and involved Paris' assertion through her clothing choices that she was a member of the imagined community of fashionable adolescent females. Paris was frequently at odds with Ms. Jones because of the dress code policy of Davis High and Johnson School District. The dress code, informally summarized by teachers as "covering the 3 Bs - breasts, bellies and butts,"

was not uniformly enforced by teachers and administrators. As a result, Paris and many other female students often wore fashionable tops that revealed shoulders, cleavage, and bra straps without penalty. Ms. Jones lamented the overall lack of dress code enforcement at Davis High, and chose to enforce it in her classroom by keeping a denim shirt on hand for female students to wear when their own clothing did not meet the school dress code. Although Paris voiced her objection to Ms. Jones' solution and insisted that "everyone else dresses this way" and no other teachers objected, Ms. Jones held firm. I learned in an after school conversation about the dress code at Davis High that, aside from being a rule-follower, Ms. Jones believed such attire posed an unwelcome distraction, particularly for her male students who are Muslim. She vowed to enforce the dress code in her own classroom and noted that her solution avoided the loss of instructional time that would result from sending Paris to the office for a dress code violation. In so doing, Ms. Jones preserved the power she had over her own classroom microsystem while acknowledging her lack of power within the overall school context. For her part, Paris was able to assert power over her clothing choices for most of the day; her concession to wearing Ms. Jones' loaned shirt preserved her access to the social interaction and education available in Mrs. Jones' class.

Identity and power. In considering the intersections of identity and power, I cannot ignore the ongoing tensions these constructs created in me, for inherent in the identities of teacher and researcher are different opportunities and potentials for power. In preparation for inhabiting these dual roles I returned to the writing of Paulo Freire and was reminded that "there is no such thing as teaching without research and research without teaching. One inhabits the body of the other. As I teach, I continue to search and

re-search" (1998, p. 35). Although Freire's words reminded me to embrace my dual roles, as I conducted the study I found the ongoing tension I felt between the roles of teacher and researcher was more challenging than I had anticipated. This tension was intensified for me because the classroom teacher relinquished her position of power, remaining otherwise occupied while I interacted with the students. Since I had no respite from being "in charge" of the classroom, I usually enacted a teacher role while students were present and shifted to the researcher role when class was dismissed. As I transcribed portions of the audio data after the semester was over, I recognized that this pattern had limited the data I was able to gather. For example, during the video clip conversations I might have questioned the students more intensively; or during the group video recording sessions I could have collected more student talk had I not been enacting a dual teacher-researcher role.

As I interacted with students over the course of the study I found myself enacting two versions of a teacher identity. Although each was grounded in a caring, critical pedagogy, in practice they were suited to different instructional goals and classroom activities. On many occasions, I found myself switching back and forth between the roles of *strong teacher* and *mentor teacher* during a single class session.

The role I call *strong teacher* is a traditional one, in which the teacher is a no-nonsense authority figure who is in control and commands respect, attention, and compliance. A visitor to the strong teacher's classroom will usually see students sitting in their desks, taking notes from a lecture, engaging in a class discussion or working individually on a common assigned task. The strong teacher is most likely at the front of the room instructing the students or leading a discussion in which students raise their

hands to speak and do not interrupt one another. Hers is a disciplined classroom in which she and her content area are the focus of attention and she is usually positioned as the dispenser of knowledge.

The role I call *mentor teacher* involves relating to students in a collaborative manner and acting as facilitator, supporter, or coach. This role is an essential component of an interactive, student centered classroom . The mentor teacher seeks to perceive, acknowledge, and nurture the strengths and skills of her students; she accepts and appreciates their expertise, she promotes interdependence and collaboration. A visitor to this teacher's classroom might find it difficult at first glance to discern the teacher amid the noise and activity of students. The mentor teacher moves about the room supporting students, the desks may be arranged in groups or there may be tables instead of desks. The students in the mentor teacher's class are actively engaged in tasks, they may be working singly, in pairs, or in small groups. The mentor teacher engages her students in activities that require critical thinking, creativity, research, problem solving, or other non-traditional engagements; these are not rote-learning, skill and drill, or worksheet tasks. Students and the content area they are engaged in are the focus of attention in this classroom, the teacher is on the periphery.

Over the course of the project, I gradually shifted from more frequently employing a strong teacher role to primarily enacting a mentor teacher role as our focus shifted from learning about and practicing VDA to composing multimodal messages with digital video. Even so, at times I found myself slipping back into strong teacher mode from time to time. On at least one occasion I voiced my opinion about a video take perhaps too strongly, rather than sit silent and watch students settle for a recording that

would not meet the vision they had communicated to me earlier. My goal throughout the semester was to balance the two teacher identities I inhabited, not striving to give equal time to each one, instead seeking to enact the role best suited to the instructional goal at hand.

Here I revisit Norton's discussion of power (2000) mentioned earlier, and take a closer look at her discussion of the connections between identity and power. Citing Cummins (1996), Norton makes a distinction between collaborative relations of power, which empower rather than marginalize participants, and coercive relations of power which are detrimental to subordinate participants. Norton points out that power can be "mutually generated in interpersonal and intergroup relations" (2000, p. 9) and argues that power relations can enable or limit the range of identities available to learners in a classroom or community. I suggest that Norton's argument can be extended; power relations affect the identities that teachers may enact just as they affect identities available to students.

Although the teacher identities available to me were suggested by the lessons and activities planned for a given day, they were also influenced by my interactions with class members. On several occasions class discussions became such a torrent of overlapping voices that I felt obliged to put aside my mentor teacher identity and enact a strong teacher role, to call for students to take turns or speak one at a time so that everyone would have the opportunity to be heard. In such situations I was troubled by the tension between my desire to share ownership and my desire to ensure speaking rights for all the students. I felt uncomfortable exerting the power of a strong teacher in a context where I

wanted to act as a facilitator, but felt compelled to call on that powerful role in order to preserve the right of less verbally talented class members to be heard.

The intersection of students' power and identity merits discussion here as well. From the outset of the study I recognized that the students in Ms. Jones class had the power to derail my project if they declined to participate. I acknowledged this when I invited them to participate and it was always present in the back of my mind. In our final class meeting I learned that early in the semester the students' interest in participating was feigned. Mike's comments below suggest that but for the break from routine the project offered, I would not have had the opportunity to enact a teacher/researcher role and complete the study.

- 438 Mike - We came a long way!
 439 SM - [to Mike] What do you mean?
 440 Mike - What I mean was, because, I'm not gonna lie, when we all started, we di-, we really did not like it. Especially when it was time to do all this work, you know, to get to that part, we were about to give up. [murmurs of agreement from classmates]
 441 Mike - Now we turn out, you know, we did it all, and you know, even made some video out of it.
 442 SM - So you're telling me that there was a time where y'all really didn't want to do it [students are shaking their heads] and it sounded like a lot of work? [multiple students are commenting - unable to tease out individual comments]
 443 Akon - The writing part? Like when you say we have to write out about like the long shot[can't hear all because of classmate comments] ... So nobody didn't like it but
 444 SM - So I almost lost y'all there then ...
 445 Mike - Oh yeah. [laughter] (P182)

In this excerpt, Mike revealed that he and his classmates "were about to give up" (line 440) on the project. His openness intrigued me and his comment suggested that I hadn't been aware of the students reactions at the time. In fact, I had come close to ending the project in week 12, when I was feeling worn down by the tensions of my dual teacher

identities, my teacher/researcher roles, and the technical challenges we had encountered. When Mike made the comment I didn't want to admit to the students that I had perceived their disinterest at the time, and that it weighed heavily on me. Instead, in line 453 I accepted and enacted the role Mike's comment offered to me, the role of clueless teacher.

- ...
- 453 SM - Well now y'all did a very good job of hiding it, y'all were very polite. Now I didn't, I didn't get the sense that I was about [they begin laughing] to lose you!
- 454 Antonio - [comments undistinguishable amid the general hubbub]
- 455 SM - One at a time, come on.
- 456 Antonio - We are not that mean.
- 457 Lamar - [overlapping, softer voice] It wasn't that
- 458 SM - You're not that mean...
- 459 Mike - Nah
- 460 Ahmad - But also we weren't that polite [smiles sheepishly]
- 461 SM - What do you mean you weren't that polite?
- 462 Akon - And like, we are showing you some part, we show you some part but, like
- 463 SM - What did you say, Mike?
- 464 Mike - We kind of faked it.
- 465 SM - You faked it?
- 466 Mike - When we come in the class, we act like we like it all, but when we go outside we're talking our trash
- 467 [laughter and comments from students, some agree, some don't] (P182)

My enactment of the clueless teacher role here served to recognize and validate the students' power in our relationship. Their power was produced by enacting the socially constructed role of compliant students while in the classroom with me, a role they were now admitting that they had faked on some occasions. Antonio's comment that "we are not that mean" (line 456) suggests the students were aware of the importance and high stakes consequences the project held for me. Ahmad's sheepish smile and comment that "we weren't that polite" (line 460) served as an apology of sorts for his occasional enactment of a difficult student role. Akon's comment (line 462) suggests that the

students intentionally hid some of their thoughts about the activities, and Mike stated outright that they "faked it" (line 464). His explanation reveals the power that these students wielded; he claimed they faked the Discourse of engaged students while in class, then enacted identities of rebellious students "talking our trash" (line 466) outside of class. Although they could have enacted a rebellious student identity in class with me, for the most part they *chose* not to. Their power stemmed from their choice of when and where to resist; by not exerting their power to resist our class activities they "came a long way" (line 438), created videos they were proud of, and explored new identities.

In this chapter I discussed the video composition process of three student pairs, addressing the tasks that these students engaged in and their process of composing persuasive video texts. I related the identities they discursively enacted and considered their teacher's response to the project and video compositions. I concluded the chapter by examining the intersections of language, identity, and power within the classroom context. In the next chapter I turn to my fourth research question. I examine the video compositions through the lenses of multimodal design and multimodal interaction, and discuss what my macro and micro level analysis revealed about these English learners.

CHAPTER 5

RESULTS: ANALYZING THE PRODUCT

When I embarked on this project, my intention was to examine both process and product of engaging adolescent English learners in composing persuasive video compositions. In the previous chapter I considered the process. Turning now to the products, I address the question "How do their multimodal compositions contribute to our understanding of ELs?" I describe my analysis of the videos, then discuss the four patterns of multimodal design it revealed. I conclude by discussing the multimodal design choices of the three student pairs.

My review of research literature on this subject included several studies that focused on the end product of multimodal composition. Several of them drew upon the work of Kress and van Leeuwen (2006). Hull and Nelson (2005) provided a fine-grained analysis of one youth's digital text, but limited their analysis to visual and text modes of a digital story. Halverson (2010) expanded on Hull and Nelson's focus by including the mode of sound, turned to film theory for a coding scheme to assist her analysis, and presented a framework for analyzing films as products of identity. Gibbons and Curwood (2010) also rely on film theory to inform the multimodal microanalysis they offer as a tool for identifying and examining multimodal counternarratives. Each one of these studies contributes to the field by presenting a close analysis of one youth-produced digital text, by examining a text that is primarily autobiographical. The tools provided by these studies were helpful to me, but they were not applicable to the student videos I examined. I felt that Hull and Nelson's analysis was appropriate for a digital story, but not for the human action and voice included in videos. Although Gibbons and Curwood

examined videos, their study used time interval sampling rather than a close examination of a particular scene. Finally, I felt that each of the other studies' analysis was strongly influenced by the genre of the digital texts examined; and all were intended as autobiographical texts. In contrast, the videos composed in this study, though drawn from the composers' own experiences, were not intended as autobiographical texts. Instead, they were composed as persuasive texts. For these reasons, I rejected the analytical frameworks of these researchers, and chose to use Norris' (2004) framework for multimodal interaction.

Multimodal Analysis

Since I examined the process of composition across three focal student pairs, I also needed to examine the video composed by each pair. I intended to consider the students' use of multimodal *design*, the way each pair used different modes "to present, to realize, at times to (re-)contextualize social positions and relations, as well as knowledge in specific arrangements for a specific audience" (Kress, 2010, p. 139). The student composers had designed messages intended to persuade an audience of peers to reconsider particular social relationships at Davis High. I needed to examine each of the videos in order to understand how the focal pairs composed their messages using multiple communicative modes, and how they designed their videos to interact with viewers.

Although Norris' (2004) framework enabled me to closely examine multimodal interaction, it is best suited to short video clips of a few seconds duration. My circumstances did not permit me to perform a multimodal interaction analysis on the full length of each focal video. Instead, I decided that a macro level examination of each video would provide valuable insights into the students' multimodal design decisions.

After investigating their use of multimodal design in the three videos, I reexamined the videos at a micro level by analyzing a portion of each video in detail, using the framework provided by Norris (2004), in order to closely examine the multimodal interactions portrayed in the video compositions. In the following section, I describe my multimodal analyses through a macro level examination of several key modes, and by a micro level examination of multimodal interaction in selected video scenes. After describing the process of analysis, I discuss my findings on multimodal design.

Examining multimodal design. In order to accomplish my macro level examination of the videos, I selected a limited set of communicative modes to examine across the three videos. The students and I had spent a portion of the semester examining the ways in which we communicate through a variety of modes that fall under the general category of *visual*, as we practiced with the tools provided by several scholars (Albers, 2007b; Kress & van Leeuwen, 2006). Composing persuasive video texts expanded the communicative modes available to students. Aside from the visual modes we had been studying and the familiar mode of language in spoken or written form, they could employ the affordances of digital video. By using digital video as a composition tool, the students could utilize the modes of *sound*, *human action*, and *movement of objects, images and text*. I decided to focus my analysis on these four categories and then identified each of the individual communicative resources I would include in my *multimodal design transcript*, as shown in Table 3 below.

Procedure. I created a spreadsheet file with a column for each resource within these categories, and assigned a color code to each category. Next I copied and pasted my audio transcript for the video into the spreadsheet's first column, to serve as a

Table 3

Focal categories in multimodal design transcripts

| Visual | | |
|-------------------------------------|-----------------------------|-----------------------|
| "Live" image | Shot type | Camera-based movement |
| Text on screen | Camera angle | |
| Human Action | | |
| Body movement through frame | | Gaze and gesture |
| Stance / body position / proximity | | |
| Movement (non-human action) | | |
| Transitions | | Trimming and splicing |
| Special effects such as slow motion | | |
| Sound | | |
| Voices | Music | |
| Sound volume (loudness) | Environment/ context sounds | |

signpost for locations within the video, and added a column to indicate 20 second intervals. Once the file was set up in this manner I began the process of creating a multimodal design transcript. Focusing on one mode at a time, I repeatedly played short portions of the video and marked on the spreadsheet whenever the mode was employed in the video. I used atlas.TI for playing the videos, because it enabled me to move back and forth within the video file. Merely pressing the left or right arrow on the keyboard allowed me to move frame by frame, while dragging the control slider with the mouse allowed me to move to a specific time point in the video. I was able to easily replay a small portion of video lasting less than a second over and over again, as was often necessary during the process of multimodal design transcription.

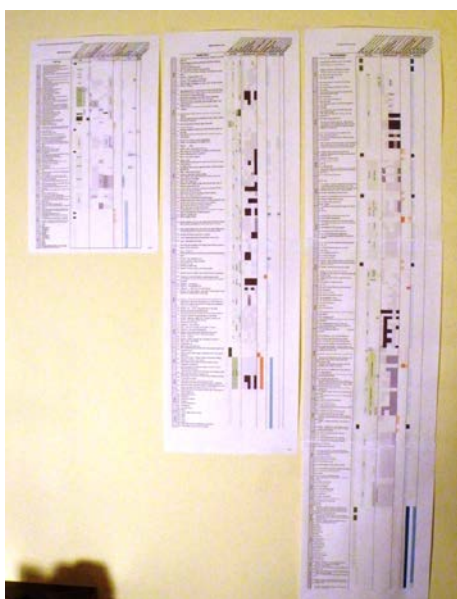
Working closely with the video compositions in this manner over a period of time and charting the use of modes enabled me to discern instances of *modal density* (Norris, 2004). Modal density refers to the intensity or complexity of modes used in interaction. A modally dense segment contains a mode being used intensively and thus carrying greater communicative weight, or an overlapping arrangement of several modes in a manner that serves to strengthen the overall communicative effect. Norris (2004) used modal density in combination with the concept of levels of attention /awareness of the people interacting on camera to map out a modal density foreground-background continuum for their interaction. I applied Norris' construct of modal density in a different manner because my focus was on the interaction offered by the video composers to viewers. I was interested in design decisions and the way the composers used multiple modes to craft a message for their viewers. Therefore, I considered the levels of viewer awareness/attention demanded of the viewer through the composers' selection and use of modes intensively or in combination. For my analysis, modal density was achieved when the intensity or complexity of the modes in use commanded attention or awareness from the viewer.

Applying this concept of modal density to my multimodal design transcript, I marked my spreadsheet using a darker version of the color assigned to that mode in segments I found modally dense. I differentiated my color markings on a scale of low, medium, and high modal density, as shown in Figure 6. When I had completed my multimodal design transcript for one modal category of a video, I followed the same procedure for each of the remaining categories. After completing this iterative process

| Two Face Design elements used | | live image | text | shot type | camera angle | camera-based movement | body movement through frame | Facial Expression | Gesture | Gaze | Stance / body positioning | movement from transition effect | special effects | splice | Object movement | sound - voices | sound - music | sound - other | volume |
|----------------------------------|--|-------------|------|-----------|--------------|-----------------------|-----------------------------|---------------------|---------|------|---------------------------|---------------------------------|---------------------------|--------|-----------------|----------------|---------------|---------------|--------|
| | | VISUAL Mode | | | | | | ACTION Mode (human) | | | | | MOVEMENT mode (non-human) | | | SOUND Mode | | | |
| 19 | [Can't hear Derick's response, as has back to camera.] | | | | | | | | | | | | | | | | | | |
| 20 | Akon - Aw man, he's missing the party [unintelligible] ... I need some money, I'm broke man you got some? | | | | | | | | | | | | | | | | | | |
| 21 | Derick reaches in his pocket and pulls out a wad of cash. | | | | | | | | | | | | | | | | | | |
| 22 | Change of camera shot. | | | | | | | | | | | | | | | | | | |
| 23 | Akon exclaims & tackles him: Woooo | | | | | | | | | | | | | | | | | | |
| 24 | Akon hugs Derick and moves to D's right. | | | | | | | | | | | | | | | | | | |
| 25 | See wad of cash in Derick's hands | | | | | | | | | | | | | | | | | | |
| 26 | DM - Well here you guys go ... | | | | | | | | | | | | | | | | | | |
| 27 | Change of camera shot. | | | | | | | | | | | | | | | | | | |
| 28 | Derick hands money to Akon (who is smiling) | | | | | | | | | | | | | | | | | | |
| 29 | [duplicate] Derick - Well here you guys go.. | | | | | | | | | | | | | | | | | | |
| 30 | Change of camera shot. | | | | | | | | | | | | | | | | | | |
| 31 | See Derick & Paris hug goodbye | | | | | | | | | | | | | | | | | | |
| 32 | Transition begins: image breaks up in squares that move towards viewer, revealing blue background with words | | | | | | | | | | | | | | | | | | |
| 33 | After school that day | | | | | | | | | | | | | | | | | | |
| 34 | Fade to view of door and sofa. | | | | | | | | | | | | | | | | | | |

Figure 6. Multimodal design transcript indicating modal density

with one video I did the same for each of the others. When all three were complete I printed them and placed them side by side as shown in Figure 7 to facilitate my



comparison. When designing a quilt, I place my fabrics on a design wall and view them from a distance. In this way the details in the fabric are suppressed and I am able to attend to the overall patterns of color, hue and tone in the work. I applied this technique to the multimodal design transcripts; viewing them from a distance helped me to discern patterns in the students' use of modes.

Figure 7. Comparing multimodal design transcripts

As I reviewed the transcripts, I recalled that Norris (2004) suggested the term *embodied* mode, explaining that modes such as gesture, gaze and posture can play a communicative role that is equal to or stronger than the role played by language. Norris used the term *disembodied* for modes such as music, print, or layout. I decided that it would strengthen my analysis to examine the multimodal design transcripts again through the lens of embodied and disembodied modes. By copying my spreadsheets and rearranging the columns I was able to look at them in a different manner that facilitated my cross-case analysis. Table 4 depicts the regrouped columns of my second set of transcripts. Re-sorting the multimodal design transcripts with embodied modes grouped separately from disembodied modes helped reveal modal layering, or several modes used in concert.

Table 4
Focal categories arranged by embodied vs. disembodied mode

| <u>Embodied modes</u> | | <u>Disembodied modes</u> | |
|------------------------------------|---------|--------------------------------|------------------------------------|
| | | Visual | |
| "Live" image | | Text on screen Camera angle | Shot type Camera-based movement |
| | | Sound | |
| Voices | | Music Other sounds | Volume |
| Human Action | | Movement(non-human action) | |
| Body movement through frame | | Transitions | |
| Gaze | Gesture | Special effects | |
| Facial expression | | Splice | |
| Stance / Body position / Proximity | | | |

I took the transcripts that I had re-sorted according to embodied and disembodied modes, and added divider marks at 20 second intervals. Then I determined and charted whether the modal density in each 20 second portion was achieved primarily through embodied modes, disembodied modes, or shared embodied and disembodied modes. For each video, I totaled the number of seconds in which embodied modes predominated, and did the same for disembodied modes and for shared modes. These totals enabled me to compare the proportional reliance on embodied and disembodied modes across the three videos, as seen in Figure 8. It demonstrated graphically that each video relied heavily on embodied modes, and that there was wide variation in the dominance of disembodied modes. Although this comparison was useful, it is important to note that the three videos differed in length. Thus although Figure 8 indicates that *Two Face* used embodied modes in a larger portion of the video than *Reality Hurts*, the actual on- screen use of embodied modes lasted only 96 seconds in *Two Face*, in contrast to 109 seconds

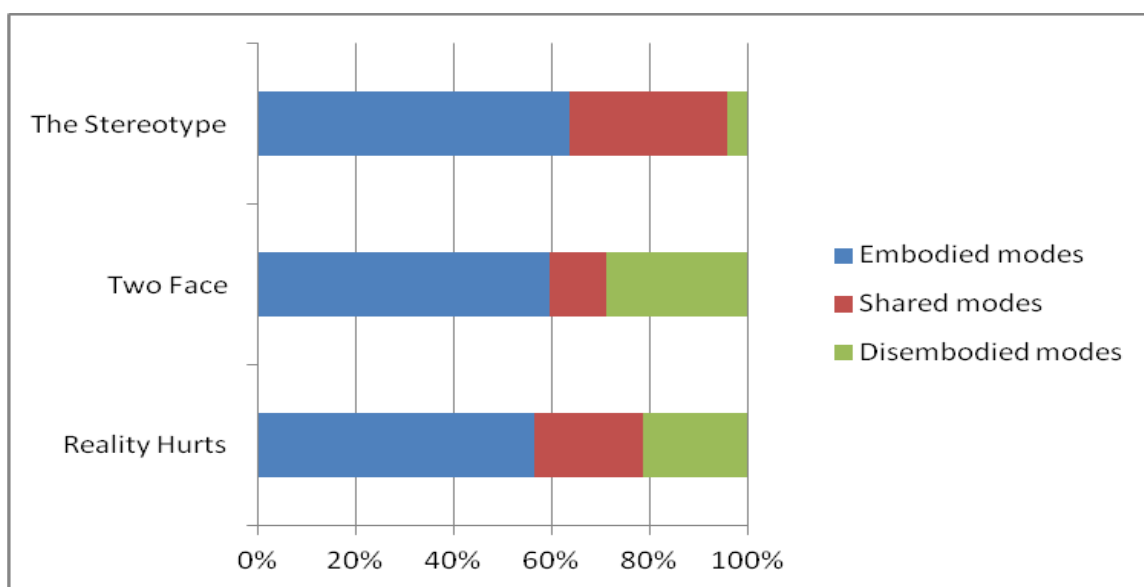


Figure 8. Proportional use of embodied and disembodied modes in student videos

for *Reality Hurts*. I printed the multimodal design transcripts again, with embodied modes grouped separately from disembodied modes, and hung them on the wall for a side by side comparison as I had done with the initial transcripts.

Analysis. After a thorough examination of the multimodal design transcripts sorted by category and sorted by embodied/disembodied modes, I turned my attention to performing a *multimodal interaction analysis* on a portion of each video. Norris (2004) explained that

the task of a multimodal transcript is not to analyze the images that are incorporated, but rather to use the images to describe the dynamic unfolding of specific moments in time, in which the layout and modes like posture, gesture, and gaze play as much a part as the verbal.

My purpose in performing a multimodal interaction analysis, in examining the "dynamic unfolding," was to gain insight into the complex and nuanced use of multimodal communication depicted in the videos. Furthermore, I reasoned that this additional micro level analysis would serve as a valuable cross-check of the macro level analysis I had performed by compiling the multimodal design transcripts for the videos.

For the purpose of analyzing multimodal interaction, I needed to create transcripts that included screen shots from the videos, in the manner often used to study multimodal texts (Curwood & Gibbons, 2010; Hull & Nelson, 2005; Norris, 2004). Hence, I selected a scene from each video that depicted an interaction between two people. I chose the opening scene from *Reality Hurts* and *The Stereotype*. Because the opening scene in *Two Face* contained interaction between several people, I analyzed the second scene, depicting interaction between the main character and the mom character, instead. For each scene, I closely examined the modes of gesture, gaze, stance/body position/proximity, and facial expression, creating multimodal interaction transcripts in

the manner suggested by Norris (2004). The video scenes I selected lasted 20 to 30 seconds; and I examined each scene repeatedly, taking screen shots to trace the use of each mode. Next I used a horizontally oriented spreadsheet to compile transcripts that included screen shots, time codes, notes for each mode being analyzed, and a transcription of the spoken language.

The micro level multimodal interaction transcripts that resulted from this process enabled me to trace combinations and shifts of modal usage when I combined them with the multimodal design transcripts already completed. The process afforded me deeper insight into the students' rich and nuanced use of multiple communicative modes to convey their message, as each step in the process of multimodal transcription is also a step in the process of analysis (Norris, 2004). Over the course of several days, as I worked closely with each of the videos, I discerned patterns in the video composers' use of communicative modes. In the following paragraphs I discuss their use of multimodal design and the patterns revealed through analysis of three videos, the multimodal design transcripts, and the multimodal interaction transcripts.

Four Patterns of Multimodal Design

Each of the student pairs used a combination of modal categories (visual, human action, movement, sound) in their video composition. All relied heavily on human actors depicted on screen to communicate their persuasive message and all used multiple video clips. Each video included human voices, music, movement, and text on screen; each group employed the affordances of digital video to some extent. Despite their commonalities, my examination of the multimodal transcripts revealed differences in the extent to which the composers combined or overlapped communicative modes in the

videos, and in the level of modal density achieved or employed. The composers' use of multimodal design in the videos followed four distinct patterns shown in Table 5; less is less, layered modes, less is more, and modal overlap.

The pattern I call *less is less* is characterized by weak modal density. Although multiple modes may be present, the level of awareness or attention commanded by the modes, whether individually or collectively, was not sufficient to achieve modal density. I use the term *layered modes* to refer to the use of multiple modes within a category in such a manner that the individual modes were difficult to tease apart, such as when the embodied modes of gaze, gesture, and facial expression were used together. Layered modes worked simultaneously. Whether working in concert or in contrast, they commanded a level of awareness/attention that intensified the overall communicative effect. Layered modes achieved greater modal density than was achieved by the same embodied modes being used concurrently but without commanding attention/awareness. The third design, *less is more*, is a special type of layered mode. With this pattern, the composers intentionally layered a limited number of modes, but used them in a way that demanded a level of awareness/attention that intensified the overall effect, thus strengthening the modal density. The last pattern, *overlapping modes*, used multiple embodied and disembodied modes intensely and concurrently. In contrast to layered modes, overlapping modes retain their boundaries; the audience can readily identify the different modes in use, there is no need to tease them apart. In the following sections I discuss each pattern in detail, as revealed in the three video compositions.

Less is less. The video titled *Two Face* utilized multiple communicative modes, but much of the video has low modal density; the viewer's attention is not strongly

Table 5

Four patterns of multimodal design

| Multimodal Design Pattern | Attributes | | | |
|------------------------------|---------------------|---|--|----------------|
| | Variety of modes | Distinct modes | Level of attention / awareness demanded | Modal density |
| Less is less | Yes | Varies | Low | Low |
| Layered modes | Yes | Blend together, hard to distinguish | High | Medium to high |
| Less is more | Limited quantity | Varies | High | High |
| Overlapping modes | Yes | Distinct, easy to discern | High | Medium to high |

attracted and does not receive a strong message from the video (note the predominance of light shading in Figure 9). This pattern was evident as I created a multimodal interaction transcript for the second scene in the video. The scene showed the main character, Derick, chatting with his mother and answering her question about money with a lie. My close analysis revealed that the mother, played by teacher Sabrina Jones, and Derick both utilize gesture, gaze, and body position. I was surprised at this, because my initial impression had been that there was little use of embodied modes other than voice in this scene. This scene demonstrates that the mere presence of multiple modes does not necessarily strengthen a communication; in order to do so, one or more of the modes, or the combination of modes, must command attention from the viewer.

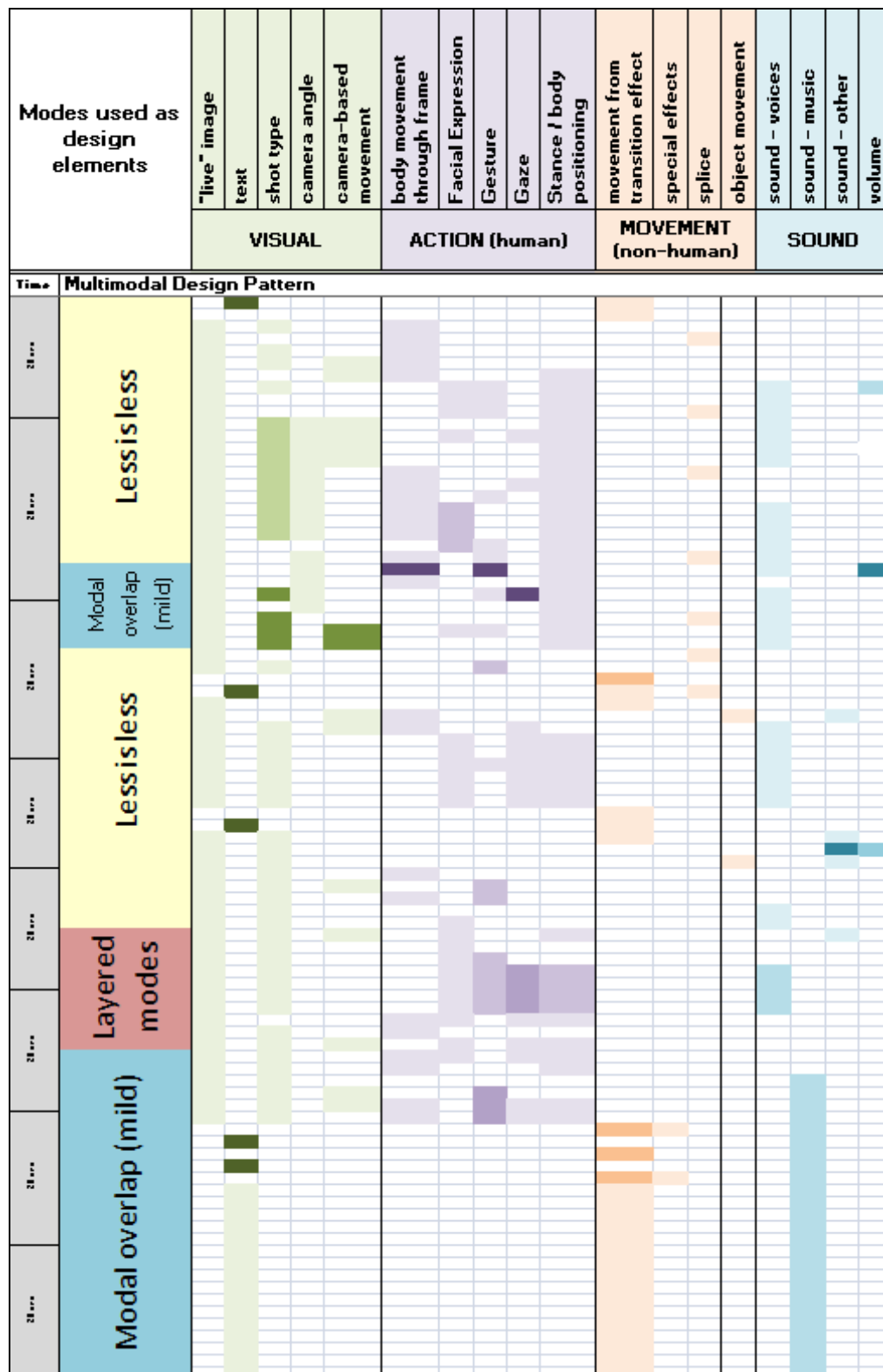


Figure 9. Final multimodal design transcript, with modal patterns, for *Two Face*

Both of the other videos display the less is less pattern, but in a different manner. In those videos it serves as a rest period for the viewer. For example, in the video *Reality Hurts*, the modal density of the first scene is very high, so the low modal density at the beginning of the second scene acts as a sensory rest period for the viewer. This rest period does not demand much attention from the viewer and provides a contrast for the next modally dense portion of the video.

Layered modes. The composers of *The Stereotype* used multiple modes layered together purposefully and strategically in much of their video. Compiling a multimodal interaction transcript revealed the composers' rich layering of communicative modes in the opening scene of this video. In this section I will refer to specific images from the multimodal interaction transcript seen in Figure 10 using a coordinate grid; I use numbers to designate rows and letters to specify columns. Thus a designation of 7C directs the reader to find the 7th horizontal row, and scan across to the third image in the row.

The scene opens with Ahmad's character interacting with Lamar's character on the basis of his stereotype, and Ahmad's hand frequently forms a "pistol" (1B, 2A, 2D, 3C, 4D, 6B, 6E). Ahmad's use of this gesture may be purely deictic; he may merely be pointing to Lamar as he speaks. Nevertheless, the audience could interpret Ahmad's gesture as metaphoric, representing and drawing the viewer's attention to the negative tenor of his comments, and Ahmad's gaze further strengthens such an interpretation. The interchange begins with direct eye contact between the pair, and Ahmad's gaze remains on Lamar throughout the scene. Maintaining a demand gaze such as this strengthens the aggression he communicates; the layering of gesture and gaze intensify the effect.

| | | <i>The Stereotype</i> Multimodal Interaction Transcript | | | | |
|---|---|---|----------------------------|----------------------|--------|--|
| 1 | Lamar - blue shirt, on left, speech is in blue Ahmad - gray shirt, on right, speech is in gray | | | | | |
| | | You from Jamaica? | Yeah. Really? | Yeah. | | |
| | | 21.729 | 21.82 | 21.874 | 22.201 | |
| 2 | | | | | | |
| | | You got some weed on you? | Nah, nah. | Let's go smoke, man! | | |
| | | 22.667 | 23.698 | 24.072 | 25.263 | |
| 3 | | | | | | |
| | | I don't smoke weed, man. | What's wrong with you man? | | | |
| | | 25.772 | 25.925 | 26.82 | 26.926 | |
| 4 | | | | | | |
| | | Nah, I don't do those stuff, man ... | You from Jamaica man | | | |
| | | 28.133 | 28.507 | 28.881 | 29.915 | |
| 5 | | | | | | |
| | | I don't smoke weed sir! | | | | |
| | | 30.453 | 31.026 | 31.573 | 32.023 | |
| 6 | | | | | | |
| | | Woah, very disrespectful about a Jamaican tradition, man. you don't ... | | | | |
| | | 32.722 | 33.859 | 34.9 | 35.702 | |
| 7 | | | | | | |
| | | I'm not that kind of person, a'ight? I'm not that kind of person. | | | | |
| | | 36.309 | 36.96 | 37.415 | 38.521 | |
| | | A | B | C | D | |
| | | | | | E | |

Figure 10. Multimodal interaction transcript for *The Stereotype*

Lamar's verbal responses to Ahmad's comments are reinforced by his gestures throughout the scene. His hands are positioned to deflect the comments (2C, 4A, 4B, 4C, 5A, 7A) and then move apart laterally (3A, 5B, 7E) as if to sweep them away. Lamar shifts his weight from side to side, (2B, 2E) as if to present a moving target that will be harder for the accusations to hit. He shifts his gaze away (4A - 4E, 5B, 5C) signaling his dismissal of Ahmad's accusations. He turns his body perpendicular to Ahmad (5C), thus exposing a smaller surface area of his body to the onslaught. Next Lamar steps back and turns away, (5D - 6B) distancing himself from Ahmad's stereotypical notions. He pauses to listen (6C - 7A), then walks further away as he responds to the final derogatory comment (7B, 7C). When Lamar stops and turns to make his final stand from a safe distance (7D), he reinforces his words through gaze and gesture (7E). Lamar's strategic layering of gaze, gesture, body position, and speech in this scene commands the viewer's attention; the modal density achieved in this manner carries a strong communicative load.

In another scene from *The Stereotype* that depicts an interaction between Ahmad and a teacher, the composers again used layered modes effectively. Here they shot the scene from a high camera angle as the actors employed the embodied modes of facial expression, gaze, gesture, proximity, and body position. The mode of camera angle offers two important affordances. A low angle shot positions the viewer as weak and the character as strong, large, powerful. In contrast, a high angle shot positions the viewer as powerful or superior, and positions the character as small, weak, or vulnerable. Had this scene been shot from a level camera angle, the layering of embodied modes alone would not have commanded sufficient attention to render it modally dense. The composers added the modal layer of camera angle; by shooting the scene from a high camera angle

they commanded the viewer's attention and increased the modal density of the scene.

Less is more. Throughout *Reality Hurts* the composers purposely and strategically layered the modes of human action, resulting in a rich and modally dense communication of the main character's racist attitude and eventual change of heart. The multimodal interaction transcript of the opening scene traces the composers' strategic layering of modes and reveals the variation I term *less is more*.

The scene opens with a less is more design. There is no sound as the main character, Antonio, traverses the hallway with a cool, confident air. The message of confidence is conveyed to the audience through nonverbal embodied modes, or Antonio's body language. After this brief introduction, the composers shift to layered modes. Antonio is greeted by Akon; the audience hears their voices exchanging pleasantries and sees them clasping hands, bumping chests, and clapping shoulders. In this segment, the composers added the embodied mode of voice, thereby reinforcing the message of congeniality. When Akon departs, Antonio looks down at his hand, wipes it on his shirt, and brushes it with his other hand, all the while displaying an unpleasant look on his face. Here the composers scaled back their use of modes, returning to a less is more design. Their reliance solely on the visual modes of gesture, gaze, body position and facial expression serves to intensify the message of racism. The purposeful use of limited modes in this segment enhanced the modal density and strengthened the composers' message. If they had used additional modes here the viewer would have been distracted, and the message of Antonio's racist attitude would have been diluted. Furthermore, this less is more pattern served to alert the viewer to Antonio's fluency in embodied

communicative modes and increased the likelihood that the viewer would attend to these modes in the remainder of the video.

Modal overlap. In all three videos, the composers utilized modal overlap at the end of their videos as the film credits scrolled on screen accompanied by a music track. In addition, Lamar and Ahmad overlapped modes briefly in each of their transitions between scenes; they combined transition effects (movement), text on screen (visual) and voiceovers reading the text (sound). Here, the unseen speaker takes on a role as the voice of authority, reinforcing and intensifying the message carried by the words on screen. This purposeful use of modal overlap was intended to demand the viewers' attention, according to Lamar's comment in a member-checking conversation. Antonio and Nicole also employed modal overlap effectively, in the final scene of *Reality Hurts*. They increased the intensity of the "live" shot (visual), that showed the main characters walking together and interacting (human action), by running the clip in slow motion (movement) and adding a pulsing music track played at a higher volume (sound). This careful orchestration of multiple modes, revealed in lines 85 through 91 of Figure 11, gave their video a climactic ending that received favorable comments from several class members when the video was screened; it served as a final exclamation mark for the video's message.

Discussion

In the previous section, I discussed the patterns of multimodal design revealed in my analysis of the student video compositions. Here, I consider the multimodal design choices made by the three student pairs. Antonio and Nicole, the composers of *Reality Hurts*, purposefully and intentionally used the affordances of several embodied modes

| Modes used as design elements | | live image | text | shot type | camera angle | camera-based movement | body movement through frame | Facial expression | Gesture | Stance / body position | Gaze | movement from transition effect | special effects | splice | sound - voices | sound - music | sound - other | volume | |
|-------------------------------|---|----------------------|------|-----------|--------------|-----------------------|-----------------------------|---------------------|---------|------------------------|------|---------------------------------|---------------------------|------------|----------------|---------------|---------------|--------|--|
| | | VISUAL Mode | | | | | | ACTION Mode (human) | | | | | MOVEMENT Mode (non-human) | SOUND Mode | | | | | |
| 73 | Catherine - Can I sit here? | Less is more | | | | | | | | | | | | | | | | | |
| 74 | Akon - Yeah sure, you can have a seat. It's yours. | | | | | | | | | | | | | | | | | | |
| 75 | Catherine - [sits down] Heeeeyyyyy. | | | | | | | | | | | | | | | | | | |
| 76 | Antonio greets Derick with hand clasp, then Lamar. | | | | | | | | | | | | | | | | | | |
| 77 | Antonio - What's up man? How are you man? | | | | | | | | | | | | | | | | | | |
| 78 | Lamar - I'm good. | | | | | | | | | | | | | | | | | | |
| 79 | Antonio - [looks towards Akon and Mike] Y'all good? | | | | | | | | | | | | | | | | | | |
| 80 | Akon - Yeah, we're good. | | | | | | | | | | | | | | | | | | |
| 81 | Image fades out. | Modal overlap (mild) | | | | | | | | | | | | | | | | | |
| 82 | Blue screen with white text we became friends and made life equal. | | | | | | | | | | | | | | | | | | |
| 83 | expanding to fill screen before fading out. | Modal overlap | | | | | | | | | | | | | | | | | |
| 84 | Music track begins. Image of Akon and Antonio walking together in hallway, slow motion. | | | | | | | | | | | | | | | | | | |
| 85 | slaps Antonio's hand, followed by slight pump. | | | | | | | | | | | | | | | | | | |
| 86 | walking together in slow motion towards camera. | | | | | | | | | | | | | | | | | | |
| 87 | Camera pans to follow them and shows the bathrooms with Black and White labels in background. | | | | | | | | | | | | | | | | | | |
| 88 | stop in hallway, looking at the bathroom signs. | | | | | | | | | | | | | | | | | | |
| 89 | Akon looks at Antonio, Antonio looks at Akon. | | | | | | | | | | | | | | | | | | |
| 90 | They both move towards the bathroom doors, ripping the Black and White signs off the doors and wadding them up as they move | | | | | | | | | | | | | | | | | | |
| 91 | the screen, white text on black background. | p (mild) | | | | | | | | | | | | | | | | | |
| 92 | Antonio Garciparra | | | | | | | | | | | | | | | | | | |
| 93 | Akon Beto | | | | | | | | | | | | | | | | | | |
| 94 | Catherine Anderson | | | | | | | | | | | | | | | | | | |
| 95 | Producer | | | | | | | | | | | | | | | | | | |
| 96 | Antonio Garciparra | | | | | | | | | | | | | | | | | | |
| 97 | Co-Producer | | | | | | | | | | | | | | | | | | |

Figure 11. Multimodal design transcript, Reality Hurts. Portion of final transcript showing modal overlap.

throughout their video. As Nicole mentioned during our video clip conversation, their video would be effective even without a vocal track (P160). In addition to the design

choices discussed already, close examination of *Reality Hurts* revealed additional evidence of their design decisions. Throughout the video, Antonio used embodied modes to convey a richly nuanced understanding of the racist character he portrayed. The evidence of racism portrayed through gesture and gaze in the opening scene re-surface in the second scene. Nicole and Antonio's use of the less is more design serves to focus the viewer's attention to these modes; the viewer is more likely now to pick up on Antonio's reluctance to make eye contact, the way he places his hands protectively on the water bottle before even acknowledging Akon's presence, his minimal greeting that is delivered only after Akon touches his arm.

The composers also seem to have used the characters' direction of movement as a visual cue to support their overall message. We know that when a character in a visual text looks at the viewer, this constitutes a form of direct address, a demand for attention (Kress & van Leeuwen, 2006). In contrast, when the character does not directly address the viewer, this is an "offer" or opportunity for attention by the viewer. We also know that the left side of a rectangular visual text represents what is past, established, or given and the right side represents what is new, possible, or in the future (Kress & van Leeuwen, 2006). In the opening scene, Antonio walks towards the viewer on a trajectory that leads to the viewer's left. His approach constitutes an offer, a bid for the viewer's attention; and his trajectory suggests that the viewer join him in revisiting the familiar context of racism. Akon's arrival serves to arrest Antonio's movement towards the past, and he briefly entertains a change of direction. His gaze towards the right side of the screen symbolizes a turn away from racism. Akon's intercession fails to have a lasting impact, and after he departs Antonio returns to the familiar context of racism, moving

towards the left side of the screen. He stops at a bathroom door, only to look up and see that this is the bathroom labeled Blacks. He shifts to his right and enters the door marked Whites. The video composers' positioning of the Black doorway on the left and the White doorway on the right reinforced the racist viewpoint of Antonio, that "White is Right." Once Antonio enters the bathroom, the camera remains stationary, thereby causing the viewer to feel as if the door has been closed in her face. The camera then zooms in on the door signs, each one presenting a demand gaze that commands the viewer's attention.

Antonio and Nicole again use Antonio's direction of movement in the second scene of their video. When Antonio leaves the group of students after another encounter with Akon, he walks towards the left, but this time he is confronted by Catherine and they both move to the right side of the screen. Whereas the first scene showed Antonio unable or unwilling to change his direction, the second scene demonstrates Catherine confronting him, physically stopping him in his tracks by standing in his path. Catherine's posture is firm, she stands with arms crossed, looks Antonio in the eye and asks "Why can't we all get along?" Antonio rubs his chest as he replies, a gesture of self reassurance or soothing that reveals his inner turmoil. Antonio then moves back towards the right side of the screen, Catherine joins him in this movement and places her arm at his waist in a gesture of support. Their movement towards the right reinforces a sense of hope in the viewer, a sense of optimism that Antonio's racism can be overcome. The final scene further strengthens the optimism of the video; here Akon and Antonio walk side by side, in slow motion from the camera's left side towards the right, pausing to tear

down the signs on the doors before continuing their rightward movement towards the future.

Whereas Antonio and Nicole seem to have focused on exploiting the affordances of embodied modes, Lamar and Ahmad paid greater attention to balancing the modal categories being examined (visual, human action, sound, movement). Although *The Stereotype* also displays an intentional use of embodied modes, the composers strategically overlapped transitions (movement) and text on screen (visual) with voiceovers (sound) to help carry the communicative load. They used this configuration of overlapping modes between each of their six key scenes, thereby achieving a balance absent in the other videos. Lamar and Ahmad also were more deliberate in exploiting the affordances of shot types and camera angles. They shot a scene discussed earlier from a high angle, they inserted a brief hallway shot between scenes shot in two different locations to alert the viewer that the characters had moved while not using precious screen time to show them moving. This attunement to the affordances of disembodied modes was not evident in the other two videos.

The composers of *Two Face* did not employ the communicative modes available to them as successfully as their classmates did. Two of the three main scenes display the design I labeled less is less; and do not effectively communicate their intended message. The final scene is more effective, because the layering of modes when Derick is being chastised by his mom gets the viewer's attention, and the bonds of friendship between Derick and Mike are evident. Nevertheless, the video's strong ending cannot overcome its earlier weaknesses; too much of the story's background has gone unnoticed by the viewer. *Two Face* serves as a valuable reminder that merely employing multiple

communicative modes does not guarantee that a composition will effectively communicate its message (Hull & Nelson, 2005).

Language and multimodal communication. As the students and I interacted, examined, and engaged in multimodal communication over the course of a semester, two notions surfaced over and over. The first was the sheer power of nonverbal communication, a power often overlooked in public school classrooms. As we examined visual texts, moving from historical photographs to magazine advertisements before moving to television commercials and youth produced videos, the students and I were struck again and again by the communicative power of the visual mode and the prevalence of its use in the world outside of school. Catherine, who had formal training in art and who chose to work alone, composed a video that communicated her message without a single spoken word. Nicole and Antonio composed a video that Nicole asserted would be effective even without the actors' voices, and they chose to mute these voices in one portion. All of the students recognized the power of nonverbal communication and each of their video compositions sought to exploit the affordances of other modes.

A second recurring notion, that merely combining multiple modes does not guarantee a powerful multimodal expression (Hull & Nelson, 2005), was underscored by the different levels of effective communication achieved in the student video compositions. As discussed in chapter 4, the video *Two Face* serves as an example of a weak multimodal composition and hints at the challenges that *transmediation* (Albers, 2007a), or moving ideas across modes, presents for some students. Derick and Paris, both strong and effective verbal communicators, did not compose an effective

multimodal text. On the other hand, although Lamar and Ahmad seemed challenged by the act of presenting their ideas via a paper and pencil storyboard they very effectively communicated their message through the multiple modes available to them with digital video.

In this chapter I have used the tools of multimodal transcription and multimodal interaction analysis to closely examine three video compositions through the lens of multimodal design. This analysis afforded me a richer understanding of some of the strengths and potentials in these English learners, strengths that may not come to light through the traditional academic tasks that characterize their everyday classroom context. In the next chapter I discuss themes that surfaced through the planning, process and product phases in the study and address areas for further study.

CHAPTER 6

DISCUSSION

I undertook this study with four research questions to guide me: 1) What can we learn from adolescent English learners engaged in composing with video? 2) What identities do adolescent ELs explore while engaging in multimodal communication? 3) What processes do ELs engage in as they compose multimodally? 4. How do their multimodal compositions contribute to our understanding of ELs?

In chapter four I looked closely at questions two and three, and discussed the focal students' identity exploration and composing processes in detail. In chapter five I addressed the fourth research question. My analysis of the multimodal design choices and decisions the students made afforded me a richer understanding of their identities as multimodal communicators and revealed four patterns of multimodal design.

In this chapter I return to my first research question: What can we learn from adolescent English learners engaged in composing with video? The question prompts me to take a broader, more summative view of the study and demands that I consider the "so what?" of my undertaking. In the following paragraphs I address the significance and limitations of the study, discuss the findings and their application to current practice, and suggest areas for further research.

Significance and Limitations

From the outset, this was an *intrinsic* case study (Stake, 2005) springing from my interests in English learners, multimodal communication, and using digital technologies in the classroom. The case to be studied was that of English learners engaging with multimodal communication and composing digital video texts. As the study progressed, I

made *instrumental* choices about what embedded cases to examine in order to advance my understanding of the overarching case. I chose three student pairs whose balance and variety seemed to provide an opportunity to learn. In this written account, I have attempted to describe the case and embedded cases in sufficient detail to provide the reader a vicarious experience, and thereby assist the reader in constructing knowledge. I included many excerpts of the student participants' own words, in order to allow the case to "speak for itself." Nevertheless, I acknowledge that the written account is a partial one that does not and cannot portray the "case's own story" (Stake, p. 456). Instead, it reflects my choices and decisions throughout the study. In the following sections I discuss some of the lessons I have learned from this study and hope that the reader will gain "some insights into the human condition, even while being well aware of the atypicality of the case" (Stake, p. 456).

Human beings use language to think and to perform actions in the world; we combine language-in-use with other non-verbal tools to carry out plans and goals, to build and sustain things over time (Gee, 2011). During one semester, nine students and I used language in a variety of ways and for different purposes as we experimented with the affordances of various communicative modes. We used language to point out or enhance the significance of a thought or a statement as we engaged in the practice of teaching and learning. Our language use signaled and constructed our identities, it supported our relationships. We used language to focus on connections we perceived or to forge new connections. Using spoken language, we investigated and made relevant the language of visual discourse systems; our digital video compositions sought to balance the customary privilege of spoken language with a purposeful use of visual language. As

in most other classrooms, our engagements with and through language reflected power and social capital. Contributing to a discussion garnered social capital for the speaker, the teacher demonstrated power by redirecting discussion that had strayed from the original topic, the students exerted their power of choice about whether, or to what extent, they would participate in lesson activities.

If all this was consistent with the uses of language noted by Gee (2011), why then does it merit a close examination? Norton suggested that educational research on second language acquisition from a sociocultural perspective ought to focus attention on the "social structures in particular communities and on the variety of positionings available for learners to occupy in those communities" (2006, p. 5). In this study, I sought to examine the processes and products of adolescent English learners engaged in multimodal communication and digital video composition. In doing so, I invited learners to construct new understandings and to draw upon abilities that go untapped and unrecognized in more traditional classroom engagements. I sought to co-create with students a supportive and inquisitive classroom community, I invited them to explore new positionings and identities as we worked together to communicate through multiple communicative modes and compose digital videos. This study adds to the body of research on second language acquisition by attending to the social structures and interactions of our classroom community and examining the positionings available to students. Further, the unique characteristics of the study extend the research in several areas.

The project is unique among studies of multimodal literacy, digital video composition, and multimodality for several reasons. First, it focused specifically and

purposely on English learners in high school who were engaged in composing multimodally with the tool of digital video. Second, from the outset it was an examination of both process and product, in contrast to the singular focus of other studies. Further, the study examined process and product for *three pairs* of students, rather than focusing on a single student or student pair and a single digital text. Examination of three focal pairs allowed a cross-pair analysis that enhanced the study. The unique features of the study strengthen and enrich the value of its findings and make a significant contribution to the existing literature.

Cross-cutting Themes

In chapter one I framed the study with the complementary sociocultural theories of ecological linguistics, social semiotics and the construct of multimodality, and theories of identity and voice. Among the common threads shared by these theories and discussed in the literature review in chapter two are recognition of power dynamics and the mediating role of language; attention to context, dialogic interaction, and relationships; and an orientation towards critical change. In chapter four, I discussed power dynamics through an examination of interactions between students, Ms. Jones, and me; and focused on the intersections of power, language and identity on pages 162 - 171. Throughout chapter four I depicted the mediating role of language with many examples of classroom language and use. In the paragraphs below, I address other common threads woven into the study: the influence of context and orientation towards critical change.

Influence of context. At a macro level, the negative portrayal of immigrants in print and digital media discussed in chapter one continues to color the daily interactions of English learners in and out of school. The issues that these nine students identified as

salient and as potential video topics included racism, isolation, and "underestimating people that [are] from another country" (P73, line 58). The curricular demands placed on students and teachers are bound up with this underestimation, and consequently many teachers continue to hold a deficit view of immigrant students. During the data collection portion of this study our state joined a nation-wide trend by adopting the Common Core State Standards (CCSS) for curriculum.

Curriculum context. The CCSS, considered more rigorous than previous standards (Kober & Rentner, 2012), incorporate both content and skills; are internationally benchmarked; and are intended to develop students who are college and career ready. The portion of these standards for English Language Arts describes such students: they demonstrate independence; build strong content knowledge; respond to the varying demands of audience, task, purpose, and discipline. These students comprehend as well as critique, they value evidence, use technology and digital media strategically and capably, and they come to understand other perspectives and cultures (NGACBP & CCSSO, 2010).

It is important to point out that the immigrant students discussed in this dissertation demonstrated each of these traits. Indeed, the CCSS offer a glimmer of hope that instructional tasks and teacher expectations may change as the standards are implemented. In order to develop students who demonstrate independence, comprehend and critique, understand other perspectives and cultures, teachers will recognize that they need to assign tasks that are challenging, that call for creativity, that offer students the opportunity to surprise their teachers and contest the teachers' deficit views of them.

New curriculum standards call for new assessments, and two multi-state consortia are working to craft standardized assessments that are computer based and radically different from the multiple choice high stakes tests which drove the de facto curriculum prescribed by NCLB. As the 45 states who adopted the CCSS work to implement them in classrooms, there is a growing backlash against the mounting costs associated with the common assessments being planned. Several states, including ours, have withdrawn from the test consortia, citing the per-pupil cost of the tests, the costs of upgrading equipment and bandwidth, and the cost of providing technical support (Strauss, 2013). Indeed dollars and cents analysis seems to be driving all decisions being made about education today.

State context. Presently, our state legislators and school district leaders are working together to win federal funds for schools from programs such as Race to the Top, and education has come to be viewed as if it were merely a business, a factory producing widgets and gadgets. Today, education is approached as an industry that can and should be regulated and measured in standardized units; schools are treated as factories that can and should create uniform products. In this context, teachers are considered as nothing more than machines that will form and deliver identical products without regard to the variety found among the raw materials, our children. Gone are the days of teachers getting to know their students, engaging them in challenging tasks designed to foster creativity, nurturing their academic curiosity, and supporting their construction of knowledge. In such a context it is increasingly difficult for teachers and students to set aside these stressors, and focus on the task of learning and teaching. It is not surprising that teachers are not willing to take on the risk of engaging their students in

challenging, innovative tasks; tasks that offer students the opportunity to explore imagined identities, the opportunity to collaborate and compose multimodal texts that surprise and impress their teachers.

School context. The context of Davis High provided little or no relief from such challenges. The students experience racism, isolation, and deficit views at a personal level and this context drove the selection of topics for their video compositions. Further, the outdated technology available at the school posed additional constraints that threatened the successful completion of their videos. The necessity of financing new technologies that will support the changing face of literacy (Leu, 2000) has been recognized for many years, but our public schools have not yet succeeded in meeting this challenge. At the outset of the project, I learned that the school computers could not handle the video files created by the small high definition cameras I had purchased. Therefore, I had to search for older model digital video cameras instead. Betty Miles, the school technology specialist, worked with me to overcome other technical challenges. She loaded software to enable the computers to access the video file format of our Flip cameras, provided space on the school server to securely store our large video files, and even fine-tuned the testing calendar to maximize our access to the computer lab during the final weeks of the semester. Mrs. Miles was a valuable ally throughout the project without whose support it would not have been successful. The study illustrates that some public schools do not possess adequate technology to support 21st century skill development.

At a micro level, the classroom context was fluid and complex, and shaped by the day to day interactions, relationships, power dynamics and language use of those present.

Most striking at this level was the ready and wide ranging collaboration among the class members. During lesson activities, their collaboration was extensive as depicted by dark blue shading in Figure 12 below. Moreover, when the students began to compose their persuasive videos, they reached out to classmates and worked with them in combinations I had not previously observed. These engagements are depicted by light blue shading in Figure 12. By the end of our time together, every class member had voluntarily collaborated in some manner with every other class member. Sadly, such interactivity is unusual in today's public school classrooms; most high school instruction remains mired in a lecture-style format that provides minimal opportunity for discussion, interaction or engagement (M. Boyd & Rubin, 2006; Mehan, 1979; Nystrand, 2006) and does not effectively prepare students for the academic rigor of college classrooms (All_4_Ed, 2007a). Indeed, interaction and collaboration are essential in order to develop the multiple literacies, communication, and interpersonal skills required in the 21st Century workplace (Applebee, et al., 2007; Leu, Kinzer, Coiro, & Cammack, 2004; P21, 2009; Palinscar & Herrenkohl, 2002).

Underpinning this extensive classroom collaboration was the fact that during the video composition project the students identified abilities of their peers as affordances and employed these affordances to enrich the multimodal communication of their own videos. For example, in chapter four I discussed the manner in which Nicole pressed Antonio to reach beyond his customary circle of peers and invite Catherine to play a major role in members resulting from the video composition project.

Another example is found in Akon, an energetic young man with a playful, happy-go-lucky demeanor who often engaged in teasing banter with the other male

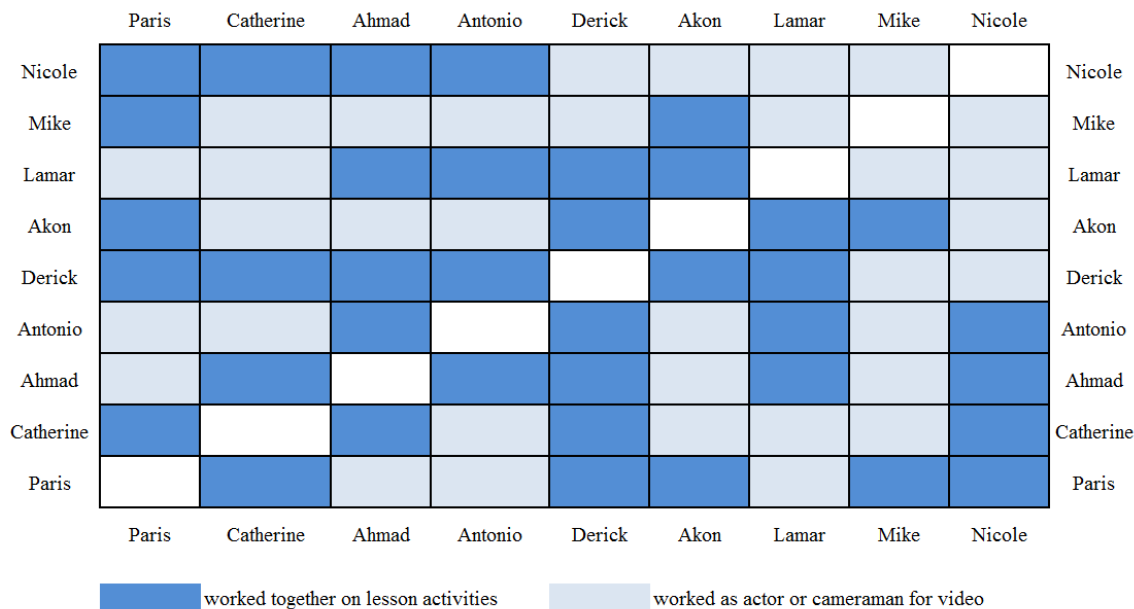


Figure 12. Patterns of student collaboration

students. He was eager to participate in class, but Akon's contributions to academic discussions often seemed to miss the mark. On several occasions I noticed his classmates make facial expressions that seemed to indicate impatience or amusement when Akon attempted to participate. Nevertheless, despite Akon's lack of academic social capital in the classroom, his classmates recognized his playfulness as an affordance that could enrich their videos. Consequently, Akon played a major role in *Reality Hurts* and *The Stereotype*, and participated on camera in *Two Face* in addition to acting in the video that he and Mike composed. He was the only class member who appeared on camera in four of the five videos composed by the class members. Akon's social capital rose considerably as a result of his extensive participation as an actor; his on-camera antics

prompted laughs of appreciation and favorable comments from his classmates when we screened the final video compositions.

Critical and change-oriented. Another common thread throughout the study was the students' willingness to engage in critical thought. This was apparent from the beginning of our time together, and in chapter four I discussed some of the keen insights Derick shared as we analyzed television advertisements. Here I provide another brief example from the students' first engagement with visual discourse analysis. On this occasion I displayed a black and white photograph from the Smithsonian Institute's historical archive, and asked students what they noticed. From the outset their responses reflected a critical engagement with the photograph.

- 075 S1: They are on a boat and the weather isn't that good. And they are freezing at some point.
- 076 SM: Okay the weather wasn't good, it was cold, the people looked cold.
- 077 S2: They are immigrating from another country.
- 078 S3: Yeah
- 079 S4: They looked hungry
- 080 SM: They looked like they were hungry
- 081 S5: Yeah // There's no, house to sleep, there's no place to sleep.
- 082 SM: Okay no place to sleep.
- 083 S2: They look like they're in the lower-class.
- 084 SM: Look like they're in the lower-class? How do you know that, how is that communicated?
- 085 S2: Because the way they're being treated and the way they look.
- 086 S3: There is like a rope dividing them.
- 087 SM: Alright, we think the rope is dividing them,
- 088 S4: They're sitting in the front, there's people watching them.
- 089 S6: Yeah, they stand there, rule over them. (P49)

The students' comments shifted quickly from the weather to the people represented in the photograph, labeling them as "lower-class" because of the way they appeared to be treated, with "people watching them." The students were interrogating

multiple viewpoints here, demonstrating one dimension of critical literacy (Lewison, Flint, & Van Sluys, 2002). Additional dimensions discussed by Lewison, Flint, and Van Sluys were evident in the study as well. The students' video compositions actively promoted social justice, and they were a purposeful exercise in persuasive multimodal communication. Additionally, the videos served to disrupt the commonplace by providing non-EL viewers a glimpse of everyday school occurrences such as racism and acting on stereotypes from the perspective of these English learners.

This brief excerpt demonstrates how eager the students were to engage in a critical examination and discussion, and how adept they were at doing so. Further, it suggests that they are seldom afforded such opportunities, and calls into question curriculum and standards that are driven by high stakes tests. Our current test-driven curriculum positions these students as "never there," in the words of Ms. Jones; it casts them as incapable of achieving a passing score on the standardized, multiple-choice measures of academic achievement used in public schools today. The students' eagerness to engage in critical thought and discussion, and their facility in doing so, is poignantly underscored by Mike's comment about teachers "underestimating people that [are] from another country" (P73, line 58). The high-stakes tests that have driven and narrowed the curriculum (Darling-Hammond, 2007) for the past dozen years have also narrowed the teachers' concept of learning and promoted in them a deficit view of immigrant students. With what counts as learning so narrowly defined, teachers do not offer these students challenging tasks or opportunities to engage and expand their critical thinking skills.

Findings - Good News

The strongest finding of the study and the lesson which appeared over and over is the good news that English learners are capable of much more than prevailing discourses suggest. These adolescent English learners demonstrated again and again that, when given an opportunity to engage in a non-traditional assignment that called on their creativity and engaged them in multimodal composition, and pushed them to do things they had not done before, they would, could, and did rise to the challenge. They demonstrated an investment in learning, worked collaboratively, and created high quality videos. Their video compositions inspired in these students a sense of pride, and the videos' content and quality impressed their teacher and other adult viewers.

Inherent in this overall good news about English learners are several findings which deserve mention here. In chapter 2, I discussed research literature according to three themes; teacher pedagogy for working with English learners, studies of multimodal composition focused on the composing process, and studies focused on the product of multimodal composition. Here, I organize and discuss findings according to the same themes; first focusing on pedagogy, then on process, and finally on product.

Pedagogy. The findings of this study confirm the literature regarding the strong influence that the teacher's identity, classroom role, and pedagogy exert on student engagement (Yoon, 2008) and on student compositions (Chan, 2006; Manfra & Hammond, 2008). The study demonstrates the importance of enacting a multimodal literacy pedagogy (Miller, 2010) that provides ample scaffolding for multimodal literacies (Mills, 2010) in addition to scaffolding for English language acquisition (van Lier, 2004). It adds to the literature on multimodal literacy pedagogy by demonstrating

the tensions that veteran teachers may experience as they move towards a classroom role requiring less direct instruction in favor of more mentorship and coaching. In addition, it documents some of the potential for difficulty inherent in any project that relies on technology and reinforces the need for providing technical support to classroom teachers (Miller, 2010).

Process. The findings of this study show that English learners are well capable of engaging in multimodal composition to create digital video texts on an authentic issue of personal relevance. The students' efforts were underpinned by collaborative relationships, shared power, and opportunities to imagine and explore new identities. These findings extend the literature regarding the value of engaging in multimodal composition by focusing exclusively on immigrant English learners in high school. The study confirms for ELs the extant literature indicating that video composition is a complex, recursive process (Bruce, 2009; Reilly, 1994) that provides an alternative point of entry to academic endeavors (Ajayi, 2009; Kinloch, 2009; Vasudevan, 2006; Vasudevan, et al., 2010), and creates opportunities to engage in collaboration and other 21st Century skills (Goulah, 2007; Rance-Roney, 2010; Ranker, 2008a, 2008b; Robin, 2008a; Vinogradova, et al., 2011).

The study demonstrates that for English learners, composing multimodally builds a sense of ownership and accomplishment (Kearney & Schuck, 2006; Kinloch, 2009), promotes authentic engagement with issues that students find relevant (Fotinos & Rohatgi, 2007; Kearney & Schuck, 2006), and draws on students' creativity (Hull & Katz, 2006; Hull & Nelson, 2005; Ranker, 2008a, 2008b). Further, engaging in such projects provides ELs and other students opportunities to explore new identities (Ajayi, 2009;

Kinloch, 2009; Potter, 2005; Vasudevan, 2006; Vasudevan, et al., 2010), to engage in critical literacy (Goulah, 2007), to exercise voice and agency (Kinloch, 2009; Vasudevan, et al., 2010). Each of these themes from extant literature was evident in this study with English learners. Taken collectively, this confirmation points to the importance of engaging ELs in academic pursuits that require the same amount of academic rigor and provide the same opportunities for critical thought and creativity as are provided to their non-EL peers.

Product. I found a scarcity of studies focused on the products of digital video composition and, therefore, this study makes a contribution to this growing field. The study depicts English learners successfully engaging in multimodal design, purposely employing the affordances of various modes to compose persuasive video texts. These findings confirm the extant literature on the products of multimodal composition and extend them by focusing solely on digital videos composed by adolescent immigrant English learners, and by analyzing three different video compositions. Digital videos composed in this study provide a glimpse of students portraying socially constructed roles (Potter, 2005), such as racist and cool student, even as they enact the socially constructed roles of actor, cameraman, and video director. The fine grained multimodal analysis of video compositions conducted in this study confirms Hull and Nelson's (2005) assertion that merely combining modes does not necessarily result in powerful expression, as evident in the video *Two Face*. The study extends the literature on multimodal design in digital video compositions by identifying four patterns of combining modes discussed in chapter four; less is less, modal layering, less is more, and overlapping modes. By identifying and articulating these patterns, the study provides a

tool for additional research aimed at examining multimodal design in student produced digital videos.

English Learners Redefined

Common threads from the theoretical framework that underpinned the study: recognition of power dynamics and the mediating role of language; attention to context, dialogic interaction, and relationships; and an orientation towards critical change; are interwoven in the good news about adolescent English learners that emanates from it. In this study, students from a variety of cultural and language backgrounds and abilities worked cooperatively and collaboratively within and across groups. The students learned and applied the tools of visual discourse analysis (Albers, 2007b; Kress & van Leeuwen, 2006), reading and analyzing a variety of visual and video texts. They critically discussed the effectiveness, audience, purpose, and attributes of visual and video texts, and practiced creating their own texts. They explored identities that were new to them, they viewed themselves and their peers from a different perspective. They used multiple modes of communication purposefully and effectively to communicate a persuasive message in their video texts. They showed pride in their successful completion of a challenging project, and they showed appreciation for the accomplishments of their classmates.

As I reflected on these common threads in light of my interactions with and observations of nine English learners over the course of a semester, I was struck by my recurring characterization of our classroom context as a site of "rapid-fire" verbal interactions. The presence of rapid-fire discussions in a class composed of students labeled English learners is noteworthy for several reasons. First, it signals that students

were invested in these interactions. Norton (2000) suggested the construct of learner *investment* as an alternative to the often used concept of motivation. The concept of investment calls to mind business transactions undertaken voluntarily with a goal of increasing one's capital resources. Applied to a classroom setting, capital resources can take the form of such intangible assets as social position, knowledge, or experience. Whatever the form, the anticipated return on investment must be sufficient to warrant an investment of time, attention or effort by the student. Using the construct of investment recognizes that the locus of power lies within the learner; the learner has the choice of whether or not to participate, the choice of participating at a superficial or deeply engaged level.

Thus, the construct of investment cannot be separated from the issue of power. Indeed, the rapid-fire class discussions were an exercise of power by the students, and one that contributed to the tension I experienced in my dual role as teacher and researcher. As the teacher, I was concerned about class members like Nicole and Catherine not having opportunities to participate in these discussions. On the other hand, as researcher I was fascinated by the flow of the discussion and frustrated by my inability to catch each and every contribution to this fast paced exchange. My attempts to impose turn-taking, to exert the sort of power that often accompanies the traditional teacher role were only somewhat successful in this context.

Another reason these rapid-fire discussions are notable is that such a level of participation indicates that our classroom context provided the necessary conditions for students to demonstrate their proficiency with spoken English. I was fortunate to spend time with a group of young men and women whose interactions were characterized by

friendly camaraderie from my first encounter with them. It was apparent that they liked and respected each other, a fact not surprising to me given their previous semester together as classmates. Upon joining their class I introduced a project-based curriculum that included clear goals and procedures while also allowing for students to express and develop their interests and creativity (van Lier, 2004). The combination of pre-existing and positive relationships with a weekly respite from more traditional instruction, in the form of a project that provided increased opportunities for conversation, seemed to create the ideal conditions for the extensive and wide-ranging discussions they engaged in.

Lastly, and perhaps most important, the students' participation in "rapid-fire" discussions and interactions suggests that these students identified themselves as English *speakers*. They demonstrated *communicative competence* (Canale, 1983; Canale & Swain, 1980; Hymes, 1972) as they actively engaged in using English to bid for recognition or show solidarity, to make connections and express their thoughts, to build their identities and sustain their relationships (Cummins, 2001, 2006; Kramsch, 2000). They were using the Discourse of English to enact the socially recognizable identity of English speaker (Gee, 2011). Recognizing this causes me to reconsider the label I have applied to them. Throughout this written account I used the label of English learners or ELs, an institutionally assigned label that predominates in schools, scholarly works, and government documents. However, my theoretical grounding professes an orientation towards critical change, and therefore compels me to contest this label. Indeed, it would be more accurate for me to refer to them as *multilinguals*, or *multimodal communicators*, in light of my experiences with them. These students are indeed *multilingual/multimodal communicators* who draw upon a repertoire of heritage languages, academic and social

English registers, and a host of additional embodied and disembodied modes of communication.

My urge to reject the label of English learner is strengthened by the range of skills and sensibilities these young men and women exhibited in our time together, skills often cited as crucial in the 21st Century (F. B. Boyd et al., 2006; Tinker Sachs, in press). These include such skills as critical thinking and critically analyzing media; creating multimodal / multimedia products; communicating, collaborating, and working effectively in diverse teams; exhibiting flexibility, working independently, managing goals and time. (NCTE, 2008; P21, 2009; PPRC, 2010). Over the course of our time together, the students demonstrated each of these as they interacted, negotiated relationships and power, experimented with new identities and connected to imagined communities, all the while using the mediational tools of multiple languages and modes. Their actions and interactions served to contest the institutionally imposed identity of English learner; they discursively enacted identities of English speaker, multimodal communicator, collaborator, media critic, team member, creative thinker, independent worker, goal and time manager, actor, director, cameraman, multimodal composer. These identities were possible due to the nature of the tasks and activities they were engaged in (Tinker Sachs, 2007, 2009). Traditional school assignments often serve to limit students; these mundane tasks do not offer opportunities to imagine or explore varied identities, they don't give students the chance to surprise the classroom teacher with their abilities and skills. If teachers are to overcome their underestimation of immigrant students, they must change the tasks and activities they offer to their students. Although the Common Core standards provide a vision for such changes, it is too early to

gauge whether their implementation will result in the rigorous and creative tasks that will promote student growth and dispute teachers' deficit views of students.

Application to Practice

I approached this study as a teacher/researcher; the study has much to offer those teachers who seek to engage students in multimodal composition. In the following paragraphs I discuss benefits and challenges of such endeavors, then provide some theoretical and practical supports for teachers who seek to apply this study in "real life" settings.

Benefits and challenges. Discerning the benefits that result from engaging English learners in multimodal composition does not require the in-depth analysis included in this study. As discussed in chapter four, the students' and Ms. Jones' analysis indicated that the project was worthwhile for many reasons. Furthermore, the project addresses media literacy standards incorporated in the CCSS curriculum. In the following paragraphs I review the students' and Ms. Jones' analysis previously addressed in chapter four, discuss the ways in which such projects are tied to CCSS, and recount some challenges encountered in this project.

Benefits. During our time together, the students' reflective comments demonstrated the strong sense of ownership and accomplishment they felt as a result of the project. They reported that aside from being engaging, the project built their confidence in speaking English on camera or before an audience. They learned the value of careful planning before composing, and appreciated the opportunity to demonstrate their expertise, to "share our knowledge with others" (P162, line 133). During the study they gained new skills to apply in other contexts and became more critical consumers of

multimedia messages. The students expressed a new-found understanding of the complexities involved in composing such messages. Most importantly, the students were proud of their perseverance and their multimodal compositions. Their teacher, Ms. Jones, believed that their experiences with multimodal composition gave the students a powerful model of process and product that they would apply in other contexts. According to her, their successful completion of a challenging project such as this would have a lasting positive effect on them. Ms. Jones indicated that the benefits these ELs derived were personal as well as academic; she saw in them an increased sense of access and belonging, a heightened status within the school community.

Ties to Common Core State Standards. The inclusion of multimedia competencies in the CCSS represents a step forward in our public school curriculum standards. Our previous state curriculum standards did not address the need "to analyze and create a high volume and extensive range of print and nonprint texts in media forms old and new" (NGACBP & CCSSO, 2010, p. 4). With their heavy emphasis on listening, speaking, reading, and writing, the CCSS for English Language Arts and Literacy fall short of specifically addressing the need for multimodal composition or multimodal design. Nevertheless, anchor standards for these four core literacy skills include reading "content presented in diverse formats and media, including visually and quantitatively" (2010, p. 34), gathering information from "multiple print and digital sources" (2010, p. 41) and strategically using "digital media and visual displays of data to express information and enhance understanding of presentations" (2010, p. 48). The design of this project included specific attention to reading visual and multimodal texts, before engaging students in "writing", or better stated, composing digital video texts. The

students used the affordances of digital video to enhance their audience's understanding of the personal toll involved with the issues of racism, stereotypes, or engaging in deception.

The project provides one example of how to address CCSS or more traditional English Language Arts (ELA) standards in a non-traditional manner with English learners. It involved applying many traditional ELA skills to non-traditional, specifically visual and video, texts. Throughout the semester students engaged in reading (visual and video) texts closely and making inferences, discerning main ideas and identifying supporting details, analyzing how and why individuals and ideas develop over the course of a (visual and video) text. They participated in analyzing the structure of (visual and video) texts and discussed how specific design choices shaped the meaning or tone.

Addressing standards traditionally labeled as writing, their video texts developed "real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences" (NGACBP & CCSSO, 2010, p. 41). Further, they employed multiple communicative modes in a purposeful manner and their compositions were appropriate to their task, purpose and audience. The CCSS categories of speaking and listening were involved as the students "prepare[d] for and participate[d] effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively" (2010, p. 48). They applied their "knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style" (2010, p. 51) and adapted their speech to the context and task in the videos.

As the preceding paragraphs show, engaging English learners in creative, challenging tasks such as this multimodal composition project is not merely an "extra" to add to the existing curriculum if time permits. Indeed, such a project provides teachers an *alternative means of addressing curriculum standards*, one that addresses the expanded skill set associated with digital technology and exploits the affordances of multiple communicative modes. Such projects broaden and strengthen the curriculum, they offer exciting opportunities for growth and learning on the part of English learners and their teachers.

Challenges. The challenges of implementing such a project come from a variety of sources. Technology can present a wide range of problems related to equipment or software such as; outdated computers and networks, interruption of internet access, limited server space for storing large video files, appropriate file structure for student collaboration on projects, loss of data due to equipment failure. Scheduling time to work on such projects requires flexibility and may entail innovative ways to work outside of class time while preserving access and ensuring participation of all students.

Other challenges may arise from the teacher and students themselves. During the final class session, while reflecting on our semester together, Mike commented "When we all started, we really did not like it. Especially when it was time to do all this work, you know, to get to that part [making the video], we were about to give up ." (P182, line 440) Mike's comment underscores the need for patience and perseverance on the part of teachers. ELs may not be excited or interested in new projects that involve skills or activities that are outside of their prior schooling experience. Teachers may find themselves having to "sell" non-traditional projects to students.

Perhaps the greatest challenge for teachers considering a multimodal composition project is the challenge of transforming their classroom practice. Indeed, Ms. Jones confided that she would not consider embarking on such a project, given her lack of expertise and the pressure she feels due to close scrutiny of high stakes test scores. She is well aware of the plan to tie teacher pay to student scores on these tests and her current teaching methods have been effective thus far; her students tend to perform well. Ms. Jones' reluctance to change her teaching methods is understandable, given the context in which she teaches. In order for more of our teachers to take on such projects, we must work to throw off the yoke of high stakes testing that presently drives our curriculum and places undue pressure on teachers and students. We must change our priorities, and return to a focus on preparing students to read and to write their worlds (Freire, 2000), as the students who participated in this study did. I remain firm in my conviction that the benefit of challenging, creative, collaborative activities that engage ELs in multimodal composing far outweigh the obstacles and should become a part of the curriculum for all students.

Implementation. Much of the literature reviewed for this study can be used to support those who wish to implement multimodal composing activities. Teachers and pre-service teachers of English learners should embrace a pedagogy that is founded on relational caring (Noddings, 1992, 2005a, 2005b; Valenzuela, 1999), that takes a multimodal perspective (Miller, 2010), that is critical, problem-posing, and draws on the students' own lives and experiences (Freire, 1998, 2000). They must provide opportunities for students to become agents, to build the "knowledge, abilities, and skills that will enable them to control and develop their own learning and be academically

empowered" (Fournillier, 2012). They must consider what classroom conditions will promote student investment (Norton-Pierce, 1995; Norton, 2000), recognizing that meaning-making is facilitated when learners occupy a position of power in literacy engagements (Norton, 2010). They must focus on equipping students with the tools to read and to write their worlds multimodally and digitally, as the students who participated in this study did.

In practical terms, when it comes to mapping out a project and planning lessons, the lesson chart in Appendix D provides a blueprint that teachers may use and adapt to their classes, and the narrative description of tasks and lesson activities in Appendix I provides additional details. There are many resources available online, and I found the Adobe Youth Voices web site (youthvoices.adobe.com) particularly helpful. In addition to lesson plans and activities, the site provides many examples of student video, audio, and image compositions. Teachers should incorporate formative and summative assessment into their lesson plans for such a project, and will need to tie their assessments to their curriculum and standards. Many teachers use rubrics to guide assessment, and countless examples are available online project based learning, authentic assessment, multimedia projects, research, cooperative learning, and other specialized areas. In an earlier paragraph I discussed the many ELA standards addressed in the project; I took a standards-based rubric for persuasive writing I had used in previous ELA classes and adapted it to our multimodal composition project.

My parting advice to teachers of English learners who intend to transform their practice by incorporating multimodal composition projects calling for creativity and collaboration is to embrace the tensions that such projects may produce. I experienced

such tensions when moving between the roles I referred to as strong teacher and mentor teacher, and I found that I needed to welcome this tension as a sign of my own growth and changing practice. In today's schools, it is neither possible nor beneficial to continue teaching the way we always have taught, or teaching in a "safe" manner that we believe will prepare students to perform well on high stakes tests. We must not fail to hold our English learners to high standards, we must offer them instructional tasks that offer them the opportunity to achieve, to explore, to surprise us. As a former EL said to a group of pre-service teachers, "Many ESOL teachers feel sorry for ESOL students. We don't need sorrow. We need that teacher to push us to our limits. Show us what we're capable of!" (Dias, 2009). Teacher educators, pre-service teachers, and practicing teachers must focus on engaging ELs in challenging projects that develop creativity, problem solving, and critical thinking skills, projects that acknowledge and incorporate their out of school lives and skills, projects that invite them to explore and imagine new identities and possibilities, to communicate multimodally and digitally, to read and write new worlds.

In Figure 13, I offer a model for teachers and teacher educators who seek to foster their students' growth as multilingual, multimodal communicators. Such an undertaking is akin to forming figures with tangram pieces; it involves time, creativity, and patience. A tangram is a Chinese puzzle in which a square is cut into a parallelogram, a square, and five triangles, and the shapes are arranged to form figures (dictionary.com, n.d.-b). There are many ways to approach the task, and the task may appear daunting at the outset. In the illustration below, the teacher is represented by the white background upon which the figures are formed, because teachers are the facilitators of education. Teacher's perspectives and pedagogy, represented by the square, are included in all the figures

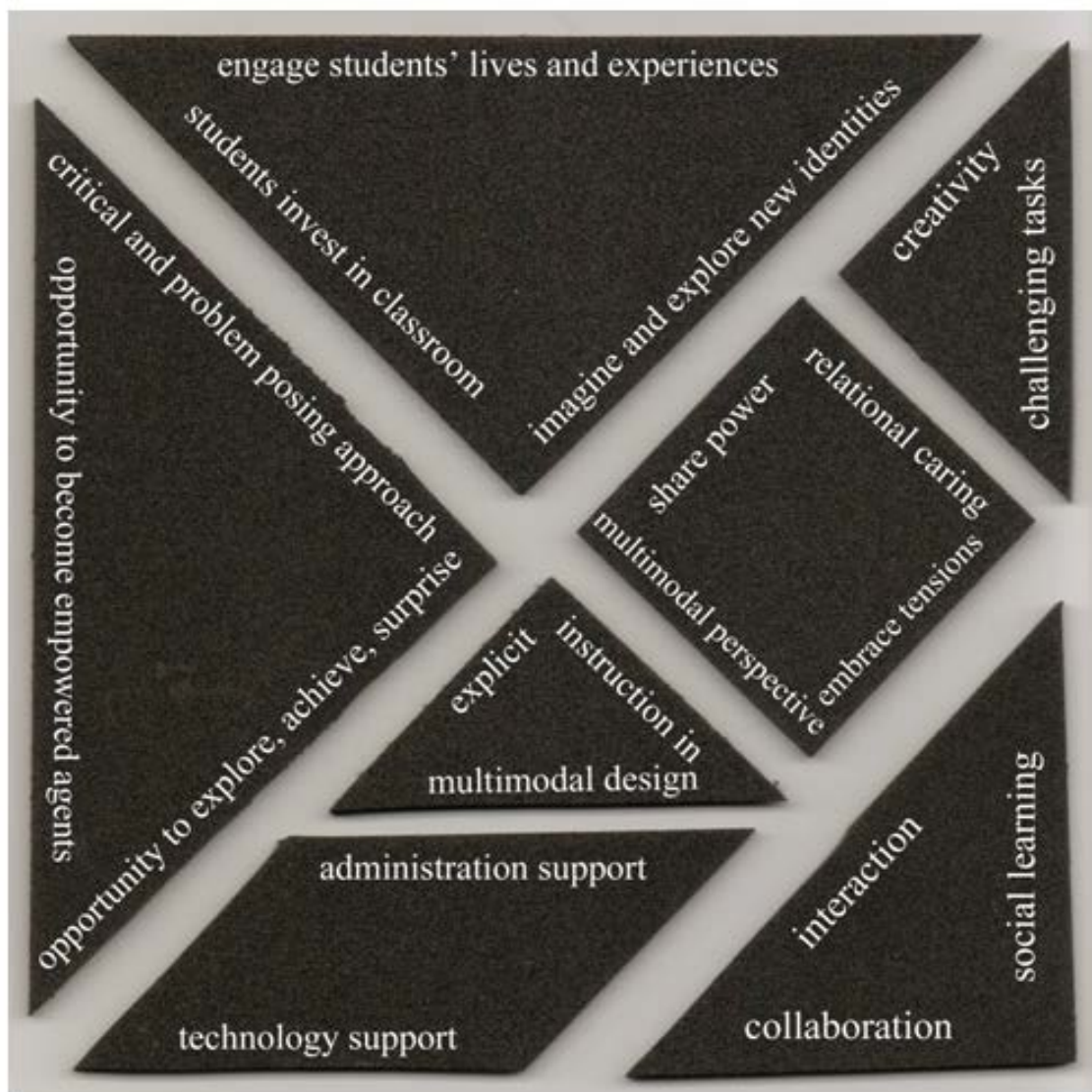


Figure 13. Model for developing multilingual, multimodal communicators

because they influence all aspects of classroom instruction. Teachers cannot transform their instruction without the support of school administrators, they cannot incorporate digital technologies into instruction without technical support, and these elements are represented by the parallelogram. The target attributes for classroom instruction and tasks are many and varied; these are depicted by triangles of various sizes. In figure 13 I have formed three figures to represent the multilingual, multimodal communicators in this study. I leave it to other teachers to fit these tangram pieces together in order to develop multilingual, multimodal communicators in their own classrooms. The figures other teachers form will be somewhat different from these, for despite the current trend of approaching the public school system as if it were an assembly line, teaching remains more art than science. Indeed, the reflective teacher knows all too well that each year the tangram pieces she holds fit together differently; each year, similar processes create different figures and products.

Further Research

One of the most exciting aspects of this study was the many opportunities for further research it revealed. Some of these opportunities can be pursued using my original data set and others call for new study designs and participants. Catherine was a *monastic learner* (Leu, 2000) and her video composition was very different from those of her classmates; I intend to re-examine her engagement with peers over the course of the study and closely analyze her video composition.

Although the present study went beyond previous research by examining the video texts created by three student pairs, more work is needed in this area. For others interested in studying multimodal composition in school settings I suggest a study that

examines the work of a larger number of focal pairs. Such a study could provide valuable insights into patterns of multimodal design. A longitudinal study, one that follows students across several years of high school could provide important insights into their use of multiple modes over time. As states implement Common Core standards it will behoove us to examine the extent to which teachers incorporate non-traditional projects such as multimodal composition of digital video texts.

Conclusion

I began this written account with a quote from Leo Dias, a former student, that illustrates the unwelcoming context immigrant students face. This study demonstrates that despite the pervasive negative discourse around public education and around students identified as immigrant English learners, the reality is good news. I hope that the study serves as an optimistic voice to join the conversation; as a counter narrative that tells the story of students experimenting with new identities, exploring the affordances of multimodal composition, and acting as agents of change. I offer a model for teachers and teacher educators who wish to contest the underestimation of students identified as English learners, who seek to provide classroom tasks and conditions that enable their students to become multilingual, multimodal communicators.

The comment that Leo made in 2010 ended with, "I think we're brave and most of us don't realize that." Although his comment suggests that Leo's insight and optimism are not shared by other immigrant students, the list poem (Figure 14) composed by one group of students from this study tells a different story. The story told here is optimistic; underpinned by confidence, maturity, self-reflection, an interest in communicating with others, and a desire to have a positive impact. It is a story of multilingual, multimodal

communicators; immigrant high school students who contest the label of English learner as they read and write their world through multiple modes.

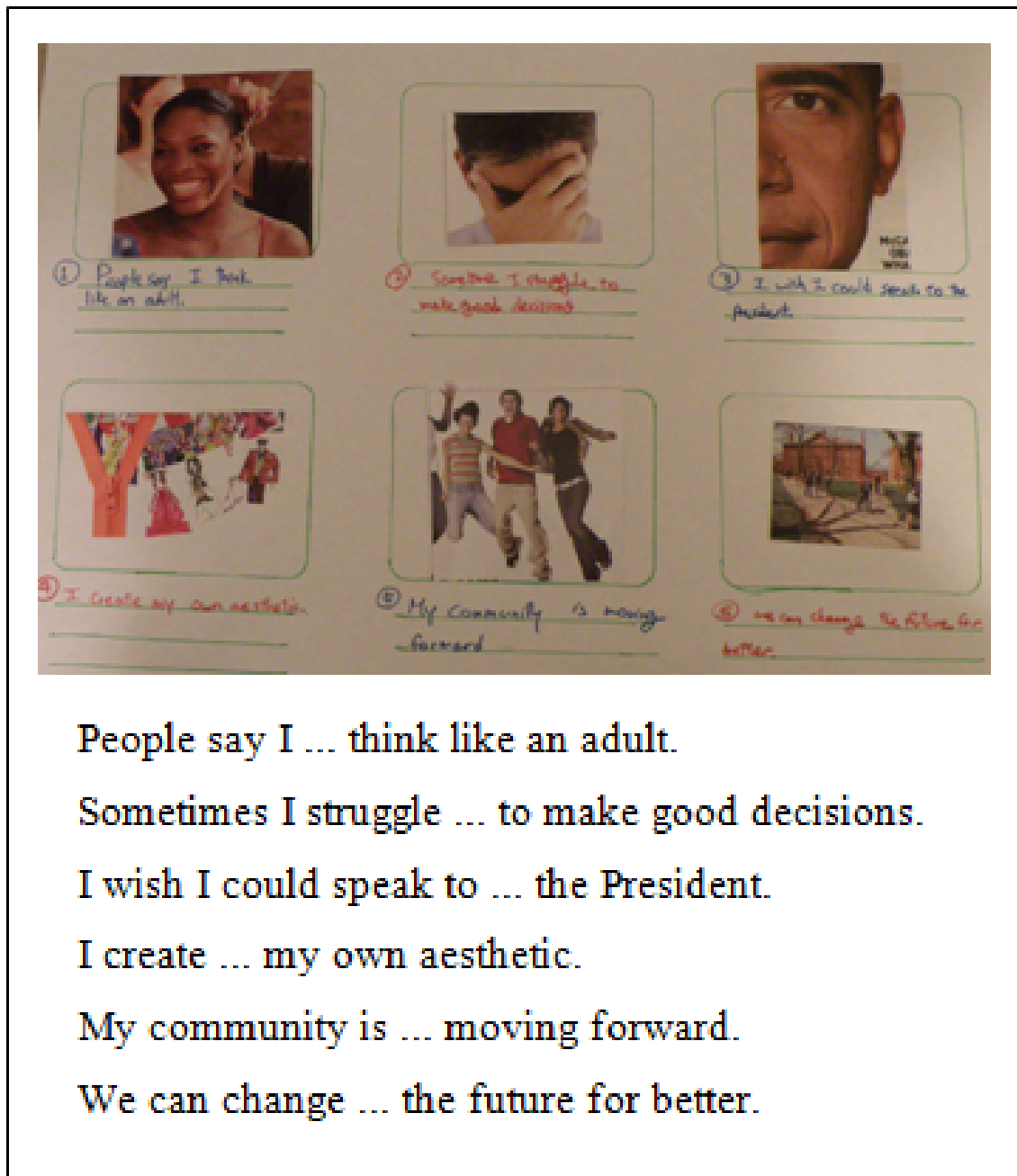


Figure 14. List poem composed by participating students

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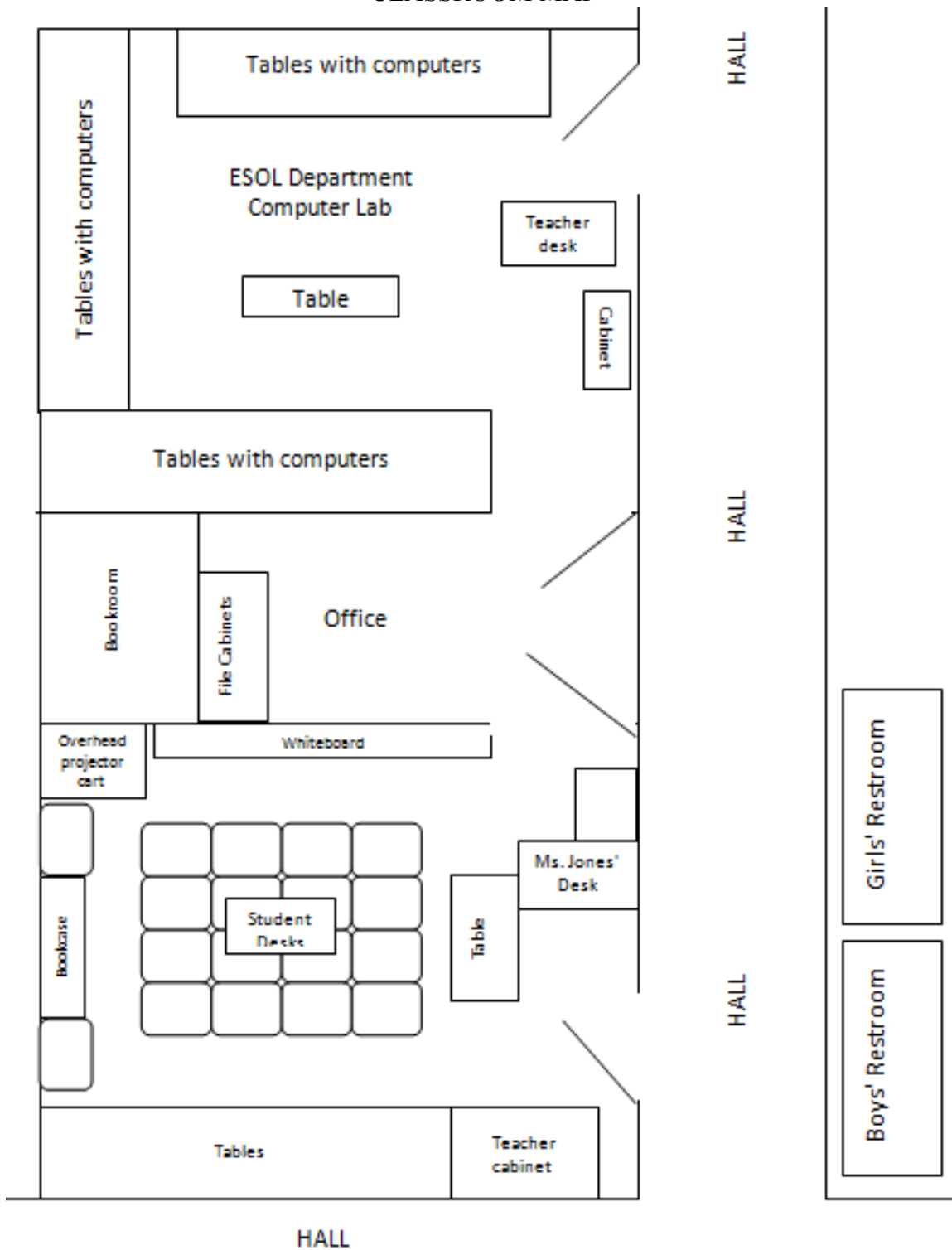
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APPENDIXES

APPENDIX A

CLASSROOM MAP



APPENDIX B DATA-TRACKING

| Class Period | Week Number | RJ entry | RJ Audio transcribed? | Class recorded? | Class recording transcribed? | Paper artifacts? | Artifacts scanned? | Digital artifacts? |
|--------------|-------------|----------|-----------------------|-----------------|------------------------------|---------------------------------|--------------------|---|
| 68 | 1 | Y | Y | N | | | | |
| 69 | 2 | Y | Y | N | | | | |
| 70 | 3 | N | Y | Y | Full | Y - picture & info | Y | |
| 71 | 4 | Y | Y | N | | Y - picture & info | Y | |
| 72 | 5 | Y | Y | Y | incomplete full | | | |
| 73 | 6 | Y | N | N | | VDA charts | Y | scavenger hunt photos - incomplete. See final PPT's for this data |
| 74 | 7 | Y | N | N | | VDA charts | Y | |
| 75 | 8 | Y | N | N | | video scavenger hunt sheets | | scavenger hunt footage |
| 76 | 8 | Y | Y | Y | | Y - student notes on AYV videos | | students presentation word sort papers |
| 77 | 9 | Y | Y | Y | | Y - student notes on AYV videos | | scavenger hunt photos |
| 78 | 10 | Y | Y | Y | | | | finished photo scavenger hunt ppt's |
| 79 | 11 | Y | Y | N | | | | Y - finished video scavenger hunt files |
| 80 | 12 | Y | Y | Y | Study Hall | Y - storyboard | Y | |
| 81 | 13 | Y | N | Y | | | | Y - Catherine |
| 82 | 13 | Y | N | Y | | | | Ahmad/Lamar |
| 83 | 14 | Y | Y | Y | | | | |
| 84 | 14 | Y | Y | Y | | | | |
| 85 | 15 | Y | Y | Y | | | | |
| 86 | 16 | Y | Y | Y | | | | |
| 87 | 17 | Y | Y | Y | | | | |
| 88 | 18 | Y | Y | Y | | | | self-analysis checklist |
| 89 | 18 | Y | Y | Y | | | | Final versions of S videos, video of 8th class |

APPENDIX C

DATA SOURCES - PAGE 1

| Primary Document Number | Data Category | Associated Lesson Number | Primary Document Number | Data Category | Associated Lesson Number |
|-------------------------|---------------|--------------------------|-------------------------|---------------|--------------------------|
| P 1 | RJ | L1 | P46 | SWS | L2 |
| P 2 | RJ | L2 | P47 | SWS | L2 |
| P 3 | RJ | L4 | P49 | T | L3 |
| P 4 | RJ | L4 | P50 | A | L3 |
| P 5 | RJ | L5 | P51 | LSM | L3 |
| P 6 | RJ | N/A | P52 | LSM | L3 |
| P 7 | RJ | L6 | P53 | LSM | L4 |
| P 8 | RJ | L7 | P54 | SWS | L4 |
| P 9 | RJ | L8 | P55 | SWS | L4, L5 |
| P10 | RJ | L9 | P57 | LSM | L4 |
| P11 | RJ | L9 | P58 | SWS | L2 |
| P12 | RJ | L10 | P59 | SWS | L2 |
| P13 | RJ | N/A | P60 | LSM | L2 |
| P14 | RJ | L11 | P61 | T | N/A |
| P15 | RJ | L12 | P62 | T | L9 |
| P16 | RJ | L13 | P63 | SWS | L9 |
| P17 | RJ | N/A | P64 | SWS | L9 |
| P18 | RJ | L14 | P65 | SWS | L9 |
| P19 | RJ | N/A | P66 | SWS | L9 |
| P20 | RJ | L15 | P67 | SWS | L9 |
| P21 | RJ | L16 | P68 | SWS | L9 |
| P22 | RJ | N/A | P69 | SWS | L9 |
| P23 | RJ | L17 | P70 | LSM | L9 |
| P24 | RJ | N/A | P71 | T | L10 |
| P25 | RJ | L18 | P72 | T | L10 |
| P26 | RJ | N/A | P73 | T | L10 |
| P27 | RJ | N/A | P74 | A | L10 |
| P28 | SWS | L6 | P75 | A | L10 |
| P29 | A | L9 | P76 | A | L10 |
| P40 | RJ | N/A | P77 | SWS | L3 |
| P41 | SWS | L2 | P78 | SWS | L3 |
| P42 | SWS | L2 | P79 | SWS | L3 |
| P43 | SWS | L2 | P80 | SWS | L3 |
| P44 | SWS | L2 | P81 | SWS | L3 |
| P45 | SWS | L2 | P82 | SWS | L3 |

Key

A - Audio recording
 LSM - Lesson Support Materials
 P - Photograph

RJ - Researcher Journal
 RN - Researcher Notes
 SV - Student Video

SWS - Student Work Sample
 T - Transcript
 V - Video recording

APPENDIX C

DATA SOURCES - PAGE 3

| Primary Document Number | Data Category | Associated Lesson Number | Primary Document Number | Data Category | Associated Lesson Number |
|-------------------------|---------------|--------------------------|-------------------------|---------------|--------------------------|
| P162 | T | L16 | P197 | T | N/A |
| P163 | T | L16 | P198 | T | N/A |
| P164 | A | L14 | P199 | T | N/A |
| P165 | A | L15 | P200 | RN | N/A |
| P166 | A | L16 | P201 | RN | N/A |
| P167 | A | L16 | P202 | RN | N/A |
| P168 | A | L16 | | | |
| P169 | V | L15 | | | |
| P170 | T | L15 | | | |
| P171 | V | L15 | | | |
| P172 | T | L5 | | | |
| P173 | T | L16 | | | |
| P174 | SWS | L18 | | | |
| P175 | SWS | L18 | | | |
| P176 | SWS | L18 | | | |
| P177 | SWS | L18 | | | |
| P178 | SWS | L18 | | | |
| P179 | SWS | L18 | | | |
| P180 | SWS | L18 | | | |
| P181 | SWS | L18 | | | |
| P182 | T | L18 | | | |
| P183 | V | L18 | | | |
| P184 | V | L16 | | | |
| P185 | V | L16 | | | |
| P186 | P | L16 | | | |
| P187 | P | L16 | | | |
| P188 | RN | L1 - 18 | | | |
| P189 | SV | L18 | | | |
| P190 | T | L14 | | | |
| P191 | SWS | L13 | | | |
| P192 | SV | L18 | | | |
| P193 | A | L14.2 | | | |
| P194 | T | L14.1 | | | |
| P195 | V | L14.1 | | | |
| P196 | SV | L18 | | | |

Key

A - Audio recording
 LSM - Lesson Support Materials
 P - Photograph

RJ - Researcher Journal
 RN - Researcher Notes
 SV - Student Video

SWS - Student Work Sample
 T - Transcript
 V - Video recording

APPENDIX D

LESSONS - WEEK 1 TO 8

| Pre-task phase | | | | |
|-----------------------|---|---|---|---|
| Week | Focus | Purpose | Activities | Lesson Supports |
| 1 | Introduce non-verbal communication | Build rapport, introduce non-verbal communication | Pictionary, Charades | |
| 2 | Thinking visually | Scaffolded practice | List poem with illustrations | |
| 3 | Reading visual texts | Provide background information, modeling, scaffolded practice | Introduce and practice Visual Discourse Analysis | PowerPoint slideshow |
| 4 | Reading visual texts | Provide background information, modeling, scaffolded practice | Practice Visual Discourse Analysis (VDA) | Images, PowerPoint slideshow, VDA reference sheet |
| 5 | Reading visual and video texts, critical media literacy | Link to prior knowledge, scaffolded practice | Share VDA, discuss and analyze Super Bowl commercials | TV commercials |
| 6 | Photo composition | Scaffolded practice | Photo scavenger hunt | PowerPoint slideshow |
| 7 | Photo composition, VDA of video texts | Scaffolded practice | Share student photos, review & practice video VDA | |
| 8 | Video camera use, vocabulary review | Link to prior knowledge, scaffolded practice, model and practice video camera use | Video scavenger hunt, word sort, video practice - on camera and behind camera | |

APPENDIX D

LESSONS - WEEK 9 TO 13

| | | | | |
|---------------------|---|--|--|--|
| 9 | VDA of video texts | Set up for brainstorming video topics, scaffolded critique practice | Analyze videos created by teens | AYV videos |
| Task phase | | | | |
| Week | Focus | Purpose | Activities | Lesson Supports |
| 10 | Video camera use, critique of sample videos, introduce video composition task | Setup for video composition project, build background | Complete scavenger hunt artifact, view bloopers from lesson 8, discuss teen videos, brainstorm topics | Compilation of clips from lesson 8 video practice |
| 11 | VDA of video texts (Albers, 2007), introduce editing, begin video task planning | Scaffolded practice, preparation for video composition project | Compare/contrast AYV videos to Mormon videos, experiment with editing clips in Windows MovieMaker, select partners and begin planning videos | "I am a Mormon" videos from internet, storyboard sheet |
| 12 | Video task planning | Preparation for video composition project | Work on storyboards | |
| Spring Break | | | | |
| Week | Focus | Purpose | Activities | |
| 13 | Review task, fine tune storyboards, begin recording | Ensure common understanding of task, preparation for video recording | Class discussion of personal and project goals, review and revise storyboards, scout shooting locations, begin shooting video | |

APPENDIX D

LESSONS - WEEK 14 TO 18

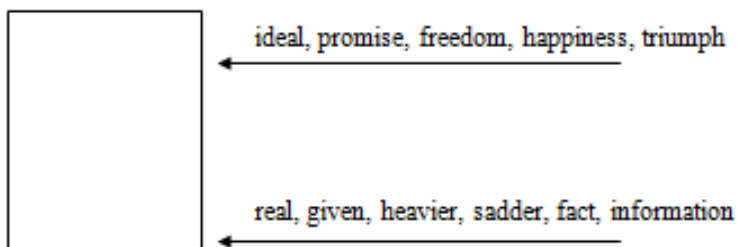
| | | | |
|-----------------|---|--|--|
| 14 | Shoot group scenes | Whole-group participation to scenes requiring several students | Morning session - record for Mike/Akon and Derick/Paris videos. Afternoon session - record for Nicole/Antonio and Lamar/Ahmad video |
| 15 | Shoot video, video clip conversations | Independent practice, pair reflection | Researcher conducted video clip conversations with 2 pairs, others shot footage and edited videos |
| 16 a | Project reflection | Whole group reflection | Whole group reflection on the semester activities and video composition task |
| Week | Focus | Purpose | Activities |
| 16 b | Re-shoot video, edit videos, video clip conversation | Independent practice, pair reflection | Researcher conducted video clip conversation with 2 pairs, others edited videos |
| 17 | Edit videos, add credits and music, video clip conversation | Independent practice | Mini-lesson on adding music, researcher conducted video clip conversation with solo student, pairs edited video, explored copyright free music sources |
| 18 a | Final edits | Independent practice | Finish video editing, proofread credits, complete reflection/self-assessment |
| Post-task phase | | | |
| 18 b | Premiere screening, class debrief / reflection | Culminating activity, whole group reflection | Screen each video, peer feedback, reflect on shared experience, class photo, receive CD of final videos |

APPENDIX E

VISUAL DISCOURSE ANALYSIS - HANDOUT FOR STUDENTS

Visual Discourse Analysis

Framework for examining visual texts such as photographs, works of art, or advertisements.

OrientationVertical / portraitHorizontal / landscape

Known, given, historical

New, future, promise

**Purpose & Layout**

Does the visual text tell a story, or provide information?

What is the setting or location?

How is the setting communicated?

Is the setting significant? Why or why not?

Effective Center

What part of the canvas is your eye drawn to? Where did you look first?

Who or what did you notice first?

Albers, P. (2007). Visual discourse analysis: An introduction to the analysis of school-generated visual texts. In D.W. Rowe, R.T. Jimenez, D.L. Compton, D.K. Dickinson, Y. Kim, K.M. Leander & V.J. Risko (Eds.), *50th Yearbook of the National Reading Conference* (pp.81-95). Oak Creek, WI: NRC.

Kress, G. & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). London: Routledge.

Vectors

Where did you look next?

What path does your eye follow and why?

Color

What colors do you notice?

What meanings are attached to these colors?

(for example, blue, green, turquoise, silver are considered “calming” but yellow, red, orange, pink, and gold are considered “exciting” colors)

Are the colors dark / intense, or are they light / pale?

Lines

Are the lines and shapes curved or are there straight lines and angular shapes?



Organic, nature

Inorganic, man-made, technology, progress

Volume

How much space do items/people occupy in the visual text?

Are there one or two large items/people?

Are there many items/people occupying smaller area?

Interaction / relationship

Does the character in the visual text look out at the viewer?

Does the character in the visual text seem to make eye contact?

Does the character in the visual text look at someone/something in the text?

Albers, P. (2007). Visual discourse analysis: An introduction to the analysis of school-generated visual texts. In D.W. Rowe, R. T. Jimenez, D.L. Compton, D.K. Dickinson, Y. Kim, K.M. Leander & V.J. Risko (Eds.), *50th Yearbook of the National Reading Conference* (pp.81-95). Oak Creek, WI: NRC.
Kress, G. & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). London: Routledge.

APPENDIX F

STUDENT CHECKLIST FOR PERSUASIVE VIDEO COMPOSITION

| Student Checklist for Persuasive Video Composition | |
|--|--|
| Film-making Conventions | |
| Framing & shot composition - Are all my shots well composed & free of distracting backgrounds? | |
| Camera angles - What camera angles did I use? Have I included at least two (2) different camera angles effectively? | |
| Bird's eye view | Tilted angle |
| High angle | No angle / level shot |
| Low angle | |
| Shot types - Have I included at least three (3) different shot types effectively? | |
| Very long shot/establishing shot | Extreme close-up shot |
| Long shot | Zoom in |
| Medium shot | Zoom out |
| Close-up shot | |
| Sound - What sounds have I included? | |
| Are there unwanted background noises (bells, door slam, chair scraping on floor, etc.)? | |
| Talking - Can the audience hear the voices? Is it easy to understand what is being said? | |
| Music - Have I included copyright-free music? Have I given proper credit to the artist? | |
| Lighting - Have I used lighting effectively? | |
| Is there enough light to see the subject? | |
| Is there a glare or other problem due to lighting? | |
| Graphics - Are there words on the screen? Why or why not? | |
| Have I included title and credits? | Have I used a font that is easy to read? |
| Do the words appear on screen for long enough to read them, without showing for too long? | |

| Visual Communication Conventions | |
|--|---------------------------------|
| Setting - What locations are in the film? | Why did I use these locations? |
| Are the settings I used plausible (easy to believe)? | |
| Color - How have I used color to help me communicate? | |
| Have I included at least two (2) intentional uses of color to strengthen my message? | |
| Volume = How much space on screen is used to communicate the message | |
| Have I used volume effectively? (See also framing & shot composition) | |
| Literary Conventions | |
| States position or message clearly - Will the audience get my point easily? | |
| Supports position = provides reasons, facts, evidence | |
| Have I shown examples, evidence to support my message? | |
| Do I show instead of tell ? | |
| Organization/sequence/transitions - Is the message easy to follow ? | |
| Is the video arranged in a way that makes sense? (chronological, statement + example, etc.) | |
| Persuasive Techniques - What persuasive technique have I used? | |
| Repetition | Peer pressure / social approval |
| Comparison | Create empathy |
| Implied promise | Offer of group membership |
| Other - (write it down) | |
| Word choice - Are the words (printed or spoken) appropriate to the message and audience? | |
| Voice/tone - Will the viewer get a sense of my attitude and feelings about this topic from my film? | |

APPENDIX G
 CONVENTIONS USED FOR TRANSCRIBING AUDIO AND VIDEO
 RECORDINGS

When transcribing audio and video recordings, I sought to accurately represent the speaker's words and phrasing as I heard it, in order to preserve some of the multimodal nature of the language as it was spoken by participants. Spoken language is fluid and deictic; the language spoken in our class discussions was casual and our focus was on meaning rather than form. In transcribing our spoken words, I did not want to impose the structure and formality of standardized written English on our classroom utterances. Instead I represented our speech as I heard it, and represented my own as I spoke it. Indeed, I noted during the process of transcription that my own speech was more casual than I realized; for example I often used "gonna" instead of "going to."

In order to support the reader's understanding, I use excerpts from transcripts to illustrate the conventions I followed. I used the automatic line numbering tool in my word processing program, and listed the speaker by name whenever possible.

- 57 SM - Alright. Mike, did you have your hand up a minute ago with an idea for one?
 58 Mike - Yeah. I mean, what I say is like underestimating people that [are] from other countries.
 59 SM - Huh! Underestimating...
 60 Paris - [overlapping] International. (P73)

I used my initials to label my words, and when multiple people were talking at once used the label Students. In many places I added a bit of information in brackets (lines 55 and 60 above, lines 66 and 68 below) to aid understanding or to add information about the context. I noted in brackets [] when comments overlapped, and used ellipses (...) to

indicate where a comment was unfinished. When there was a general pause or an extended silence, I added a blank numbered line to indicate the break in discussion.

- 66 SM - [to other students] Did you realize that? [several students nod]
 67 SM - OK, so are those people included in what you said? Do they get underestimated?
 68 Students - [overlapping] No. Not as much as us. (P73)

When a speaker paused while delivering a thought I used a comma; when the words trailed off as if thinking or changing topics I used ellipses (line 190). I included filler words when they were used (*like* in line 190).

- 190 Paris - [overlapping] The American students, they're comfortable with, like, cursing their parents out sometimes ... like, I see it ... it happens right in front of my face. (P73)

At times students used language that reflected the local vernacular or other speech patterns that left certain letters unarticulated, and combined some words. In such cases, I used an accent (') to mark letters that were not articulated, as is customarily used for contractions. In the example below, Lamar's first three words were a contraction of "Alright, I am going to be" and reflect vernacular used by students at Davis High.

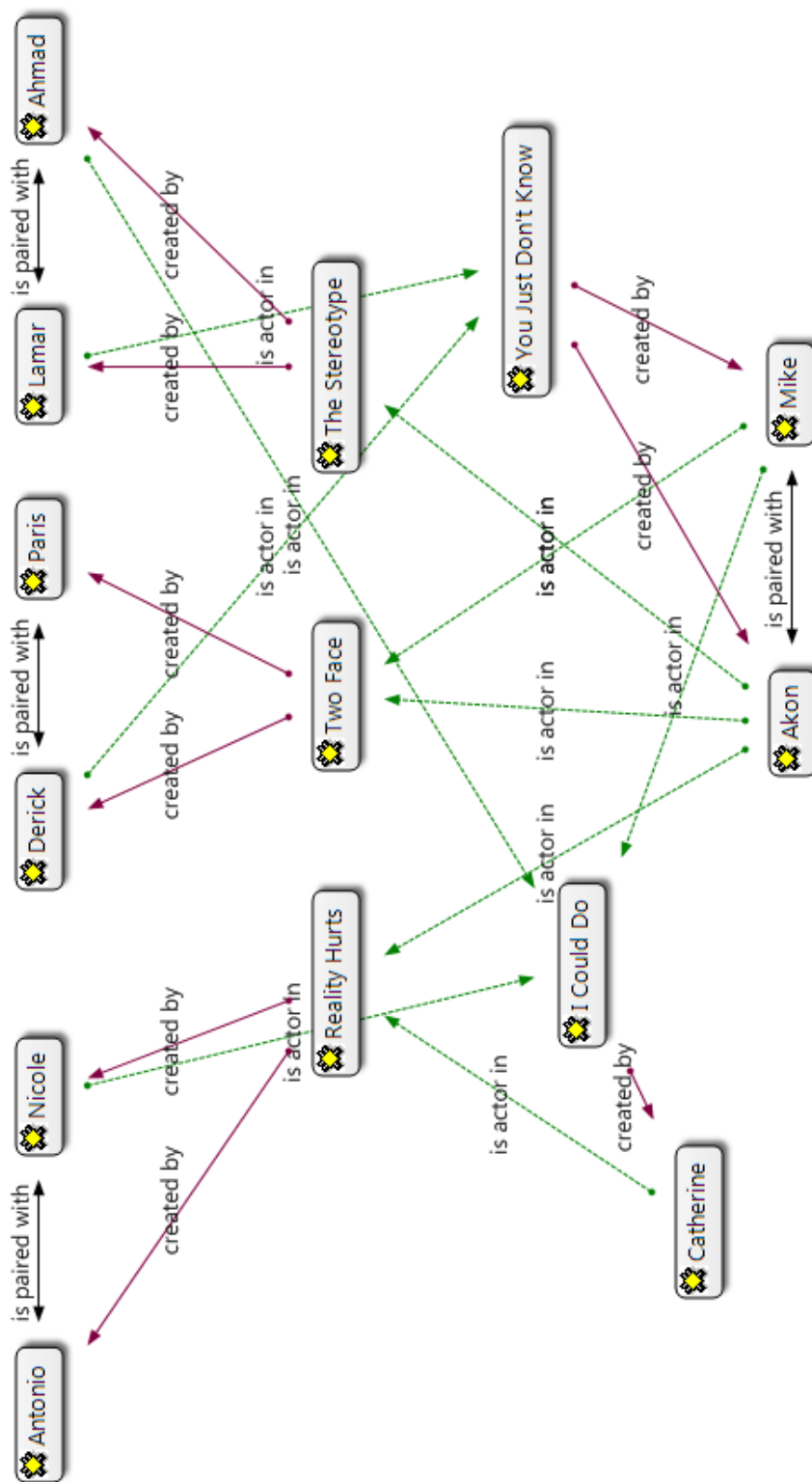
- 88 Lamar - A'ight, I'ma be walking inside from the 'allway, and you gonna be sitting right here [motions to teacher desk]. (P190)

Later in the sentence, Lamar did not articulate the initial letter in the word "hallway," a speech pattern rooted in his home language.

By following these conventions in transcribing classroom talk I hoped to convey the flavor of the discussion in addition to the actual words of the speakers; I sought to provide the reader a vicarious classroom experience.

APPENDIX H

STUDENT COLLABORATION ON VIDEO COMPOSITIONS



APPENDIX I

DESCRIPTION OF TASKS AND LESSON ACTIVITIES

My approach to engaging students in multimodal composition was patterned after Paulo Freire's approach to literacy. He involved students in critically reading the world, before reading and writing the word. In a similar manner, I involved students in critically reading some of the multimodal messages that surround them, before engaging them in composing their own multimodal messages to address their world. Whereas Freire was promoting traditional, text based literacy, my goal was to promote multimodal literacy. During the course of the study, students developed visual analysis skills as they read visual texts. They employed digital video cameras and computer based digital video editing software to compose multimodal texts in the form of persuasive digital videos.

When viewed from a task based language teaching perspective, this study can be characterized as having an overarching task which was accomplished through a progression of task based lessons. The overarching task was stated thusly: By the end of an 18 week semester, high school English learners working singly or in pairs will compose a persuasive video addressing an issue they encounter in their school. The video composition will intentionally and effectively exploit the affordances of multiple communicative modes in order to inform and persuade a peer audience.

The pre-task phase of the study covered nine sessions and included a series of lessons that introduced the tools for reading visual texts (Kress & van Leeuwen, 2006) and engaged English learners in applying the tools to visual and video texts. As the students learned to apply the tools of visual discourse analysis (VDA) (Albers, 2007b; Kress & van Leeuwen, 2006) to selected visual texts, the lessons provided opportunities

for students to compose visual texts and short video texts that demonstrated specific attributes of VDA. These exercises also provided students an opportunity to practice what they were learning about technical aspects of working with still and video cameras; attributes such as shot composition, focal distance, and camera angles.

The during-task phase covered eight sessions in which students brainstormed and selected topics, planned out their video with a storyboard and worked with their classmates to shoot the planned scenes. After recording scenes, the students evaluated their clips and re-shot portions if needed. They edited video clips using such techniques as trimming the beginning or end, splitting the clip in order to use a certain portion, muting or increasing the sound, increasing or decreasing the replay speed. Finally, the students added music, text on screen, transitions, and opening and closing credits to complete their video compositions.

The post-task phase was cut short due to time constraints, lasting only one class session. During this session, each video was screened and briefly discussed by the composers, and classmates provided feedback to the composers about the effectiveness of the video overall and mentioned specific portions they found salient. In the following section I describe the lessons and preparation included in the pre-task phase before turning to a description of the during-task and post-task phases.

Pre-task

The pre-task activities described below were designed and sequenced to provide students with the foundational concepts and language of multimodal communication, teach students to apply the tools of VDA and create interest in performing the overall task of video composition. Class sessions were characterized by teacher-student and student-

student interaction while incorporating both teacher focused instruction and student centered activities. The lessons included class discussions; teacher modeling of language and tasks; individual, small group, and whole group activities; focus on meaning and on form; active participation and collaboration.

For the first four sessions the students and I worked together once a week for part or all of their 90 minute long Communication Skills class. I began the semester by introducing students to non-verbal communication through playing Pictionary and charades. These activities served as an ice-breaker, set a precedent for engaging in non-traditional classroom activities, and created a climate of light-hearted participation for all of us. In the second session I invited students to begin to think visually, using an activity adapted from the Adobe Youth Voices project called a list poem. Students and teacher completed a series of "I" statements, and shared them with the group. We selected several statements and talked about how we could illustrate each one with an image. Next, students worked in small groups to select "I" statements from the class-generated list, located magazine images to illustrate each one, and assembled the images and statements into a poem. Each group shared their list poem with class members, giving a brief explanation of why they chose each of the images that illustrated their statements. The activities for the first two weeks were ones that I felt would achieve several purposes. I wanted to build a rapport with students by engaging them in activities that contrasted with their usual classroom engagements. I wanted to earn their trust so that we could create a classroom environment of acceptance and open-minded exploration. I wanted to show them from the outset that I would be asking them to think and

communicate "outside the box" and that I valued them, their viewpoints and their contributions.

In our third session, I began to teach the students to read visual texts, using the terms and methods of visual discourse analysis (Albers, 2007b; Kress & van Leeuwen, 2006) to identify the grammar of visual design in images. After unpacking the meaning of the label, VDA, with the students, I projected a power point containing an historical photograph of people on board a ship. The slideshow posed a series of questions that addressed visual design elements including orientation, purpose, layout, effective center, vectors, lines, volume, and interaction / relationship. The same photograph appeared after each set of questions and the students eagerly contributed their observations and readings of the visual text in a spirited discussion as we moved through the multiple steps of analyzing the photograph.

After thus modeling the use of VDA with the class, I gave each student an image to analyze. (The images came from a collection of images I began as a pre-service teacher. Each image is mounted on a piece of construction paper and laminated. I have used this image collection for myriad activities over my teaching career and continue to add to it.) I wrote five basic questions about orientation, purpose, setting and its significance, first and second look, and what inference is made on the board to guide the analysis, then moved around the room providing support and guidance as students worked individually. I was careful not to give "answers" to any of the questions, instead rewording a question for a student to aid understanding, or shrugging my shoulders and asking what the student thought. I wanted to create a climate in which students felt safe voicing their thoughts and opinions, I also wanted to reinforce to students that there was

no single correct answer, that their reading of a visual text could be different from a classmate's or my reading of it, and that all our readings were equally valid and valuable.

In the fourth session I used a different slide show to review with students the vocabulary they had been introduced to, and added the visual design element of color. The students readily participated in this discussion, contributing insights into the meaning of certain colors in their culture or country. After our introductory discussion, I gave each student a VDA reference sheet (Appendix F) and they selected an image from my collection to analyze. I moved around the room offering support and guidance as the students worked. I asked for volunteers to share their reading of the visual texts with their classmates, and together we practiced reading visual texts and practiced using the language of reading visual texts. The students seemed to enjoy discussing the visual texts and the sharing activity carried over into the following week because we ran out of time. The level of student participation in these discussions stood in marked contrast to the classroom participation I observed as I walked down the school hallways past other classrooms. It appeared to me that most teachers at Davis High continued to rely on teacher focused, lecture style instruction.

Beginning in our fifth session and continuing through most of the semester, I was able to work with students during two 90 minute class periods on the same day. This extended time allowed us to deeply engage with activities that formed a foundation that was necessary in order for students to successfully perform the end task of video composition. When we ran out of time in session four, I promised to allow time at the beginning of session five for students to finish sharing their readings of an image. In order to re-focus the class and provide a model for students, I shared my own reading of

a visual text, articulating my thought process and supporting my statements rather than merely listing the elements I observed. Afterwards several students volunteered to share, and I was pleased to see them follow the model I provided as they discussed their reading of an image. Moreover, their classmates listened and added their own comments and alternate readings, so the entire group gained valuable practice in using and discussing the tools of VDA. When the students tired of discussing their analysis of still images, we turned to video texts.

In an earlier session I asked students to try to watch at least part of the Super Bowl coverage and explained that this event is the premiere showcase for new and innovative commercial advertisements. I polled the students to get a sense of who had watched at least part of the program and whether they had seen some of the same ads. Several of them saw a car advertisement in which a young man walking down the street encountered a seductive woman who transformed into a car just as he was about to kiss her, so we settled on this advertisement as a starting point for our discussion. I screened the ad for the class members and asked if it was effective; the ensuing boisterous debate pointed out how very sophisticated these students were when it came to critical media literacy. They rapidly identified the target audience and some of the persuasive techniques employed, they engaged in a heated debate about whether or not the ad was effective, and the extent to which they are swayed by advertisements. Their passionate participation suggested that critical media literacy has salience for students and may not be addressed in their school experience. I took advantage of this opportunity to make an explicit link between mass media and literature; we reviewed common persuasive techniques used in literature and compared them to persuasive techniques we saw in

advertisements, viewing and discussing several other television commercials along the way.

In our sixth session we began to address photo composition, considering the choices and decisions that led to the images we had been analyzing. I used a slide show to introduce students to camera shot types, camera angles, and some basic concepts of shot composition. Afterwards pairs of students went out into the school on a photographic scavenger hunt, an activity I adapted from the Adobe Youth Voices project (AYV, 2012). Students were to make five photographs, each one using a different camera angle, perspective or shot distance, and each one depicting a different listed topic. I gave students a list with such topics as "something that starts with D or represents diversity," " something that starts with I or represents invisible," " something that starts with M or represents memory." I set a time for their return to class, provided each pair of students with a hall pass and admonished them to be on their best behavior so as not to disturb other classes. I advised students that I would remain in the classroom so they could find me if they encountered any difficulties.

Since I could only provide my own digital camera and a single camera borrowed from the school media center, several students used their cell phone cameras for this activity. They dispersed on their mission with such audible excitement that I "shushed" them as they disappeared around the corner of the hallway. When students returned with their photographs, we uploaded them to computers and they worked for the remainder of the session to create a slideshow, labeling each photograph with the shot type, perspective or camera angle it represented and the scavenger hunt label. The pairs who used their cell phone cameras encountered an obstacle to uploading their photographs,

one of several technical challenges we faced during the semester. Since we were unable to upload the photos directly, students suggested we circumvent the problem by emailing the photos from their phones to my webmail, and did so. I was then able to save the photos to each student's folder on the school server. I was concerned that this use of their cell phones to access the internet might cause a financial hardship for students, since I limit the cost of my own cell phone plan by excluding web access. However, I learned that for these students, as for many of my colleagues, having a web-enabled cell phone is so important that the expense is not questioned. The episode reminded me that despite my comfort with technology I am still a digital immigrant (Prensky, 2001). In contrast these students are digital natives by virtue of their age, regardless of where in the world they are born or under what economic conditions. Their facility with the affordances of cell phone technology meant that what I saw as an obstacle was something they perceived as no problem at all.

The following session, our seventh, we used one class session to examine the student's scavenger hunt photographs as a group. As we displayed each shot, I asked the student photographer to relate the topic or prompt, to identify the shot type or camera angle, and to explain why he or she chose to shoot it this way. The whole class joined in, analyzing the shot composition and using the tools of VDA to determine whether the photo effectively communicated the topic. During the afternoon session we reviewed how to apply our analytical skills to a television advertisement by together analyzing the 1979 Mean Joe Green Coca Cola advertisement. Afterwards, students practiced individually by analyzing one of ten recent television commercials I had collected and assigned them. Each student also selected and analyzed an additional ad from the

collection. At the end of the class period students shared their analyses and we discussed the effectiveness of the ads, noting which ones the students preferred, and why. In this discussion, as in others, I challenged students to support their statements, to cite the specific elements that made an ad persuasive or that made it effective. My purpose in doing so was to promote in students the habit of methodical critical thought; I wanted them to deconstruct their evaluations, to reflect on the processes of analysis that they engaged in and to be able to articulate their rationale.

In the morning portion of our eighth session, I showed students how to use the Flip video cameras purchased for the project and sent them on a video scavenger hunt similar to the previous one. When they returned, I gave students a vocabulary activity to complete in small groups. Each group received set of paper strips containing terms I had compiled from our work with VDA, camera angles, shot types and perspectives. The task was to sort and group the terms into sets or categories chosen by the students and affix them to a large sheet of paper, labeling each set with an appropriate title. The morning period ended before students completed this task, so we resumed it at the start of the afternoon period. I believed that this activity would help me see how students understood the relationships of the terms we had been using, and carefully avoided their questions about what the categories were "supposed to" look like. The students did not like the task; their disengagement and frequent questions indicated to me that they may not have been as comfortable with these terms as I believed.

When most of the groups had affixed and labeled the majority of their terms we went on to the next activity. I explained that the morning scavenger hunt activity gave students some basic familiarity with the Flip cameras, and the next step was to practice

using the camera for a longer duration and to gain some firsthand experience speaking on camera. I announced that each student would have a turn as cameraman, and a turn speaking on camera about one of the vocabulary categories from the previous activity. I got a volunteer to serve as my cameraman, and asked him to decide where I should stand in the classroom then borrowed a vocabulary sheet and modeled the sort of on camera talk I expected from students. After I modeled the activity, my cameraman became the on-camera analyst and selected a classmate as his cameraman. We proceeded in this manner until every student had served as both cameraman and on-camera analyst.

My plans for the ninth session had to be changed due to technical and time issues. The classroom teacher, Ms. Jones, needed to work with the students on preparation for the upcoming graduation tests during one session, and I met with them for the other, but we could not access their previously recorded video footage as I had originally planned. Instead, we began to look at video texts that were not television advertisements. I provided students a list of links to fifteen videos composed by teenagers that I selected from videos hosted on the Adobe Youth Voices website, and explained that once they accessed the web site they were welcome to explore other compositions that I had not listed. Students worked individually, viewing at least three videos and writing down their thoughts and impressions. The activity exposed students to critical video compositions of other youths and served as an invitation to engage in this media conversation with their own video compositions. My intention was to point out to students that they can be more than merely consumers of multimedia messages, I wanted to encourage them to think of themselves as multimodal communicators.

By the tenth session the school technology specialist and I had been able to resolve the technical issues which altered my planned activities in the previous session. Though initially unwelcome, the detour in my plans turned out to be serendipitous, because visiting the Adobe Youth Voices web site gave students some samples to compare their initial video recordings to. Before session ten I loaded the video scavenger hunts and on-camera practice from week eight into each student's folder, then I compiled a brief video with sample footage of every student and of me appearing on camera. I wanted all of us to experience viewing ourselves on camera as we sat among our peers, just as we all had experienced being video recorded in front of our peers. I freely admitted to students that I never like to see or hear recordings of myself, and explained that if we are going to compose videos we need to get past any discomfort we feel. I also explained that we were going to use these practice recordings to see if there were lessons to be learned that would improve our later video compositions. As we watched the compilation I repeatedly paused the video and asked students to consider what was good or bad about the footage, how it could be improved. The students identified, and we discussed, a host of issues such as poor lighting, background noise, being too far from the subject, excessive zooming, not looking at the camera, distracting backgrounds, and not speaking clearly. The students were amazed at how well the Flip camera picked up their comments and the side conversations they'd had while another classmate was being filmed, and one noted that he hoped teachers wouldn't use these cameras to record their classes!

Task phase

I explained to students that they would be composing short videos and suggested this would be an opportunity to bring attention to issues they see at Davis High. I suggested that we could share the completed videos with students, teachers and school administrators. When I asked what issues they encountered, the students suggested a number of potential video topics including racism, cliques, people acting fake or hypocritical, underestimating people from other countries, different identities not being treasured, relationships, stereotyping others, judging others by their clothing, and disrespecting one's parents. This brainstorming session generated the topics that students ultimately chose for their video compositions.

When planning the next several lessons I was careful to strike a balance between learning about video composition and learning by composing videos. In the first class session of session 11, we viewed several short videos from the "I am a Mormon" series of ad length television spots and compared them to the youth produced videos we had examined, noting similarities and differences, discussing what audience was being addressed, and analyzing the appeal or effect of each one. After this discussion, I instructed students to view their entire clip from the session eight on-camera video practice session and to experiment with editing it using Windows MovieMaker. I called on a student who was somewhat familiar with the software to model for his classmates how to add a title slide and how to split a clip, then each student spent some time learning to use the software. As the students explored the capabilities of the software I moved around the room observing, assisting, and noting the varying levels of expertise the students already possessed.

During the afternoon period of session 11 I introduced the parameters of our video project, explaining that students would work singly or in pairs to compose a short persuasive video on an issue they identified at Davis High. I explained that they must limit themselves to using class members as actors, and suggested that if they needed adult actors their teacher or I could probably fill those roles. After a brief discussion of the task requirements and expectations, I asked students to decide who they would work with and what topic they would address. When each group reported that they had settled on a topic I gave them a blank storyboard and asked them to begin writing down their plans for the film.

Our class time was cut in half for session 12 because of graduation testing, and several students were absent that day. The students in attendance appeared to be exhausted from the stress associated with high stakes testing and were looking forward to Spring Break, only three days away. They worked on their storyboards reluctantly and I moved around the room to visit with each group, giving feedback on what they had written down so far, cajoling them to continue planning, and asking them to record specific plans about shooting locations, actors, costumes, and so forth. I was as ready for Spring Break as the students were, and did not want to alienate them by pushing too hard. I felt that when we returned from a week of vacation it would be easier to get them motivated and build the momentum I knew the video composition project would require.

When we returned after Spring Break, I began our first period of session 13 by engaging students in conversation. We chatted about how they had spent their vacation and I asked them to share their goals for the remainder of the school year, and shared the goals I had for them. Afterwards, we reviewed what plans they had written their video

projects, and discussed how much time we had remaining in the semester to accomplish all of our goals. I told students that when they felt their storyboard plans were complete they should come and pitch their story to me and explained that I would ask questions to help them ensure that their plans contained sufficient detail and would be workable. Once they successfully pitched their plan they would be able to take a camera and begin to record their video. The students spent the remainder of that class period fleshing out their storyboards and preparing to pitch their story, while Ms. Jones and I discussed how she could assist me to keep tabs on their progress during this phase of the project.

During the afternoon period of session 13 I established a pattern that we would follow for the remainder of our time together. At the beginning of each class we all gathered to review what students were to work on, make announcements, or give reminders before dispersing to work independently. We would do a similar review and check-in at the end of each session to ensure that the project was going smoothly and address questions or concerns the student pairs had in common. I began this session by reviewing with students the criteria for their video compositions, and gave them a checklist of features that I'd be looking for (Appendix G). Afterwards, some pairs went out to scout shooting locations for specific scenes, others planned costumes, wrote rough scripts, etc. When they decided they had planned in sufficient detail, they came to pitch their plans and get permission to begin taping. As I questioned the students about their plans, it became evident that we needed to coordinate the taping sessions in order to accomplish the number of whole-group scenes the students had planned. I realized that if we recorded the whole group scenes first, we would then have plenty of flexibility for allocating cameras and students for taping the other scenes. When we gathered at the end

of class I explained the student and camera resource allocation factors we needed to consider, and reminded students that although their finished videos would constitute a unified whole, they would consist of multiple clips pieced together during the editing process. I pointed out that they might record the ending of their video before they recorded the beginning, and suggested that they think strategically about when and where to record each scene. All the students agreed they would be ready to begin taping next week, and we agreed to shoot as many of the group scenes as possible. The students decided which pair's scenes could be shot in the first session, when we would not have all class members present, and which had to be shot during the second session. We also discussed what sort of clothing each pair wanted their classmates to wear for their scenes and how to minimize time spent on costume changes. The students discussed their video plans and decided that for the most part, no special clothing was required of anyone, although one group asked permission to bring a hat and sunglasses as props.

At the beginning session 14, I reviewed with students our goal for the day - to shoot all the scenes that required the group of students. We needed to get those scenes recorded so that each pair could then work independently and at their own pace on their video. I determined that this plan of action provided each pair an equal opportunity to complete the film project; once everyone had their group scenes recorded, students could work out the logistics of filming their remaining scenes, as we had four cameras, nine students, and two teachers.

I briefly showed students how to set up the tripod and monopod I'd brought, and how to affix the cameras. Then we decided to begin with the video authored by Mike and Akon, based upon the students who were present. The pair described the scene to the

class members, and gave some suggestions of lines for their classmates to deliver. Derick suggested that they practice the scene before recording it, and they did. After about 15 minutes we moved to the shooting location, an outdoor courtyard with plants and tables. We shot the scene once, using one stationary camera affixed to a tripod, and one handheld camera. A class member operated the stationary camera, and I operated the hand-held. Mike and Akon felt that the first take met their expectations, so we proceeded to work on a scene for the film authored by Derick and Paris. As was the case with Mike and Akon, we discussed the logistics of shooting the scene, determined camera placement and operators, then recorded it. During the 90 minute morning period we recorded the group scenes for two videos. Although the students were eager to review their recorded scenes immediately, I discouraged them from doing so. I was concerned that we would not have enough battery power to accomplish all the recording we had planned, and I didn't want any pair's progress on the overall project to be delayed by such an avoidable malfunction. When we had recorded both scenes, we returned to the classroom to reflect on our progress and plan the afternoon period.

At the beginning of the afternoon period, we began with the group scenes for the video authored by Lamar and Ahmad. They planned to use me and their teacher in this scene, with their classmates walking in the hallway as a background. Lamar explained the scene, and Ms. Jones and I asked several questions in order to fully understand what was expected of us. After recording this scene, we moved to the courtyard again to record a scene for the video authored by Nicole and Antonio. Antonio had not been with us in the morning session, and the logistics of this particular scene were more complicated than the others recorded that day. The scene involved recording a one-on-

one conversation between two students who were standing up, and then following them over to the table where they sat down with classmates and engaged in a group conversation. We taped the scene once, but the actors were standing too far apart, and we had to re-shoot it two more times. By the end of the period, we had recorded group scenes for each of the four films that called for them.

In the morning period of session 15, we discussed what scenes the class members still needed for their videos and I announced my goal that all the video pairs finish recording the scenes they needed by the end of the day. Since one pair had a member absent and thus wouldn't be able to finish today, we made a plan with Ms. Jones for taping their scene on Thursday, so that by next week they would be ready to edit their video. I reminded students to keep in mind that they would be editing the video files from various takes or cameras and putting them together so as to create a single video composition. I drew a parallel to their prior experience of cutting and pasting portions of a word processing document, and pointed out that a portion of a scene could be re-shot rather than re-shooting an entire scene. When we had clarified what each pair would be working on Nicole and Paris, whose partners were absent, went to Ms. Jones room to plan out their remaining scenes in detail, and Mike and Akon began practicing with Google Earth in preparation for recording a scene. I sat with Lamar and Ahmad to review the video footage they had, discuss their editing, and review their needs for any additional recordings. This video clip conversation was recorded by both audio and video recorders so that I could use it for my study.

After Lamar, Ahmad and I finished this review, I walked them through editing their video clips. I demonstrated how to import a clip, navigate to a specific location,

how to split a clip and delete a portion. I reminded them to pay close attention to where they split clips, so as to avoid starting a clip with the actor in the middle of an expression or utterance. Once Lamar and Ahmad got their editing underway I turned to Catherine who had a question and then conferred with Mike and Akon. I worked with Mike and Akon to record their scene involving Google Earth projected on a screen, with Akon on camera.

By the end of the morning period, Lamar and Ahmad were comfortable with editing in Windows Movie Maker, Catherine had recorded some additional footage for her video, Mike and Akon had shot a scene and decided to re-shoot it with some adjustments in the afternoon, and Nicole and Paris had reviewed their teams' need for additional scenes and made detailed plans. We regrouped to plan our afternoon session, and I reminded students that with only three weeks remaining and with the computer labs in heavy use due to end of course testing, they needed to be very well planned and efficient in their video editing. I asked that students locate music for their videos on their own time outside of class, so as to maximize the time available for editing their videos in class. Before the afternoon period I would download the video shot this morning, locate free music sources and add them to our Edmodo page, and confirm with the tech specialist what day we would have computer lab access for the remainder of the semester.

I began the afternoon period of session 15 by reiterating my requirement that any music used in the videos be copyright free and demonstrated four links to music sources that I posted to our Edmodo site. I encouraged students to explore the links I provided and tried to convince them to be open-minded about using free music, as they were unhappy about not being able to use songs they were already familiar with. We reviewed

what each pair would do during today's class and then they began working independently to prepare for, record, or edit video. I sat with Nicole and Antonio to review their videos and record a video clip conversation as I had done with Lamar and Ahmad in the morning period. When we completed our video clip conversation Nicole and Antonio began editing, and I worked with Mike and Akon to re-shoot the scene we had recorded that morning. I assisted Lamar to take a still shot from his video, worked as cameraman for Mike and Akon to re-shoot a portion of their scene again, reviewed Catherine's project with her and reminded her of our requirements for documenting the music she'd added. By the end of the day, every student pair except the Paris and Derick had recorded all the scenes planned for their videos, and had begun their video editing.

For session16, our two class periods occurred on separate days, due to schedule disruptions caused by End of Course testing. When we met on Monday, our plan was to edit videos, but there were some technical issues with the school's servers, and we were unable to access our files. Since we couldn't edit our videos, I asked students to reflect on our experiences together over the course of the semester, and to share with me their uncensored thoughts on our time together. I wanted to hear the students' perspectives on the project's value rather than rely on my own perceptions. I tried not to influence the discussion; at some points I summarized what had been said and asked a question to spark further reflection. By the time we met again on Tuesday, the technical issues had been resolved and the students were able to work on editing their videos. Derick and Paris had recorded their remaining scenes late last week, as we had planned, so they were able to edit video also. I conducted and recorded video clip conversations with Mike and Akon and with Derick and Paris, as I had done with other pairs during session15.

For the remainder of the period I moved among the student pairs as needed, showing them how to trim a video clip, mute the audio, and so on. Mike and Akon decided to re-shoot their scene using Google Earth, and I acted as their cameraman for that. By the end of the session, Catherine had completed her video and all the other students were engaged in editing.

Our session 17 class periods were also on separate days due to End of Course testing. During the Monday period the students continued to edit their videos and I provided support as needed. Afterwards I backed up their files to an external drive and noticed that only one video had included music. I feared that my emphasis on using copyright free music had discouraged them from using music at all. I knew that they all had originally intended to use music in their videos, so I created a sample video with royalty free music to show the students on Tuesday. My purpose was to show them that there was a range of copyright free music available that might fit their original plans for the videos.

On Tuesday I showed my sample video and encouraged the students to explore the music sources I had provided on our web page if they still wanted to include music in their videos. They seemed to be encouraged, and several pairs spent time this session locating and adding music to their work. I conducted and recorded a video clip conversation with Catherine; I was unable to do this video clip conversation with her before she edited her video, as I had done with the others, due to scheduling challenges caused by her absences. I spent the remainder of the session supporting students and encouraging them to wrap up their editing. By the end of the session only Lamar and Ahmad still had a significant amount of editing left to do. The other pairs had their

videos nearly finished, with only minor tasks remaining such as proofreading the opening and closing credits, verifying the music credits, or making a duplicate version of the video with pseudonyms in the credits.

After class I discussed with Ms. Jones how best to wrap up the project in the very limited time we had remaining. Make up sessions for students who had been absent for an end of course were still going on, therefore limiting our access to computer labs, and final exams would begin the following Monday. Ms. Jones' prior experiences with students not attending school on exam days caused her concern about holding our video premiere screening during exam week. Since the class schedule provided two opportunities to meet with students on Friday, we agreed that I would return that day. Ms. Jones felt that this was the best solution; students could finish editing their videos in the morning period and we would hold our premiere screening in the afternoon period.

I returned on Friday and before the morning period I reviewed each of the videos and noted some minor additions or corrections that I would suggest to each pair. I began the period by reminding students that this was their last opportunity to polish their videos, and shared my suggestions. I also provided them with a self-analysis rubric to help them ensure they had met the initial criteria for the video and to help them evaluate their final product. I asked that when they were satisfied with their video, and when they had created a version with real names and a version with pseudonyms, that they let me know so I could begin the process of compiling the finalized files. I moved from team to team, answering questions and helping them solve technical issues. Catherine had finished her video earlier in the week and was absent, so I went ahead and finalized her videos. As each student team notified me that they had completed their edits I saved their files in a

finalized format and stored them in a central folder so that I could burn a CD for each student. The students chatted quietly, studied, or used the computers once they had finished editing. Although the class period had been scheduled to end after 90 minutes, it got extended twice due to delays in Advanced Placement testing. Lamar and Ahmad were the last team to finish, and greatly benefitted from these extensions.

In the two hours before I met with students again I burned CDs containing all five videos so that each student would have a copy to take home. I also created customized labels that I inserted in the jewel case for each student CD. I barely finished before the students returned for our final period together.

Post Task Phase

In the final period of session 18 we held our premiere screening of the student videos in Ms. Jones' classroom. Ms. Jones did not join us for the video premiere; she went home early due to illness. I explained my plan that we would view each video and have a few minutes for the composers to comment and for their classmates to ask questions or provide feedback. Our time was rather limited, we only had an hour together because the AP testing had taken longer than scheduled this morning and all the later class times had been shortened. Since Catherine was absent we screened her video first; I modeled the sort of composer comments I envisioned and invited feedback from the class members. I asked for volunteers to present next, and we continued in this manner until we had screened and commented on each video. I distributed a CD to each student, and Akon suggested we take a group photo. We did so as the final bell rang for dismissal and the students headed for their buses.

APPENDIX J

PEDAGOGICAL RATIONALE FOR TASKS INCLUDED

| Lesson Focus | Multimodal Pedagogy Miller, 2010 | | | | Task Based Language Teaching Willis 1996, Van Gorp & Bogaert 2006 | | | | |
|---|-------------------------------------|----------------------------|------------------------------|--------------------------------|--|-------------------------------------|--------------------------------------|------------------------------------|-------------|
| | Social learning | Co-construct clear purpose | Provide explicit instruction | Engage lifeworlds & identities | Language as means of achieving a goal | Needs analysis of academic language | Pedagogical tasks as stepping stones | Tasks are difficult but attainable | Interaction |
| Introduce non-verbal communication | x | | | x | x | x | x | x | x |
| Thinking visually | x | | x | x | x | x | x | x | x |
| Reading visuals | | | | | x | x | x | x | x |
| Composing visuals - photos | x | x | x | x | | | | | |
| Use still photos to tell story & introduce Storyboarding | x | x | x | x | | | | | |
| Use still photos to tell story & practice Storyboarding | x | x | x | x | | | | | |
| Reading video | | | | | | | | | |
| Composing video | | | | | x | x | x | x | x |
| Reading & Responding to Multimodal Messages | | | | | x | x | x | x | x |
| Around Us - Project Kickoff | | | | | x | x | x | x | x |
| What messages do you read in the school and/or community? | x | x | | x | x | | x | x | x |
| What messages need to be told by you? | x | x | | x | x | | x | x | x |
| Plan video | x | x | | | x | | x | x | x |
| Begin production | x | x | | x | x | | x | x | x |
| Final edit & polish | x | | | | x | | x | x | x |
| Premiere Screening | x | | | x | x | | x | x | x |
| Class debrief | x | x | | x | x | | x | x | x |