

**Case Studies in Multiliteracies
and Inclusive Pedagogy:
Facilitating Meaningful Literacy Learning**

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Declaration

I declare that this thesis is my own account of my research and contains as its main content work which has not previously been submitted for a degree at any tertiary education institution.

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Abstract

This thesis presents the results of a study designed to examine ways to engage and scaffold primary school students who experience literacy learning difficulties. Utilising a pedagogy of multiliteracies, proposed by the New London Group (1996, 2000), and a framework for inclusive pedagogy (Florian, 2014), this thesis sought to investigate ways to facilitate meaningful literacy learning for students who experience challenges when participating in print-based classroom activities.

A qualitative case study approach was adopted to support the broader sociocultural and multiliteracies perspective that underlies the theoretical direction of this research. Three student case studies were constructed illustrating the students' in-school and out-of-school literacy practices. Research data indicated that while these students exhibited strong engagement with multiple literacies in their out-of-school environment, their experiences in a classroom context were, at times, challenging and marginalising.

During the fieldwork period, which took place in a Western Australian Year 6 primary classroom, a multimodal literacy activity was implemented over one school term. This activity required students to: 1. Audioread the novel *The Bad Beginning* 2. Create a storyboard utilising the iPad app *Kid's Book Report* and 3. Create an *iMovie* review about the novel.

Data analysis revealed that engagement with the multimodal literacy activity emerged in similar ways for the case study students. These students appeared to be engaged with the literacy activity when they were:

- Activating prior knowledge and immersed in meaningful practices via situated learning.
- Experiencing opportunities to create meaning in multiple ways.
- Fostering shared meanings - scaffolded within a community of practice.

Results indicate that engagement with multiple literacies, beyond the printed word, allowed the students to navigate literacy within various contexts. Exploring multimodal ways to present their thoughts further enhanced the students' engagement with the multimodal literacy activity.

This study provides insight into key areas in the field of literacy research and contributes to understandings of: multiliteracies; inclusive pedagogy; sociocultural approaches to literacy; and open-ended and flexible approaches to literacy learning. The study may be of interest to pre and in service primary school educators and education researchers and policy makers.

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Chapter 1 **Research Context and Background to this Study**

It is a central concern of this thesis to explore how students, who experience literacy learning challenges, can be engaged and scaffolded in a classroom context. This study examines the literacy learning experiences of three Year Six primary school students. Case studies constructed for each student illustrate their literacy learning in-school and at home. The three students all encounter literacy learning difficulties in a classroom context, particularly when participating in print-based classroom activities.

A driving force behind this study was a personal and professional desire to examine ways teaching and learning could be more inclusive of students who experience difficulties with literacy learning. On a personal level, a number of friends and family experience literacy learning difficulties which impacts their day-to-day lives. I have observed these challenges and the effect these have on self-esteem and feelings of self worth. Among the school-aged in this group, it is not uncommon to witness school avoidance, behaviour issues and feelings of depression.

My anecdotal observations led me to conclude that the challenges experienced by these friends and family were eased by two key factors. For the younger individuals, as well as having a supportive family environment, it appeared that having a teacher who took an interest in his/her students' lives; had a positive view of a student's potential to learn; and a flexible approach to teaching and learning was central to assuaging negative feelings associated with learning. For the adults among this group, leaving school and a print-dominated environment was, without exception, the key turning point in their literacy lives. Being able to freely utilise tools such as spell-check, computers, audiobooks, smart phones and tablets liberated these adults to enter a world of literacy that was either limited or not available to them while they were at school.

On a professional level, many of the concerns outlined above confronted me on a daily basis. As a primary school teacher and specialist teacher of students who experienced literacy learning difficulties, I was eager to see more than lip service paid to the idea of inclusion in education. In my professional practice, it was not uncommon to witness students, who experienced literacy learning difficulties, marginalised in a classroom context, particularly when activities were print-dominated. On one level, students were singled out because they were excluded from the mainstream and labelled as 'different'. Often, after being identified as

experiencing literacy learning difficulties, these students were removed from the classroom to complete 'remedial' skills-based literacy tasks, such as alphabetic awareness and phonics practice. At other times, students were singled out because they were given different activities to the rest of the class to complete. This marginalisation impacted on these students in many ways. Issues with self-confidence, behaviour and disengagement were commonplace.

In reflecting on these concerns, I have been influenced by interpretations grounded in sociocultural approaches to literacy learning. My overwhelming concern as an educator is that the emphasis on the written word and traditional print-based activities in the classroom excludes students who experience difficulties with literacy learning from actively taking part in literacy activities (Freebody & Luke, 2003; Gee, 2010). Print dominated activities serve to limit the potential for these students to display their strengths (Anstey & Bull, 2006; Carrington, 2011; Mills, 2011). While my professional position is that all students should have opportunities to learn to read and write in conventional ways, I also draw on the work of Gee (2010), Kress (2003), the New London Group (1996, 2000), Rowsell and Walsh (2011) and Simpson and Walsh (2015) and assert that to flourish in an interconnected global world, it is paramount that all students be presented with opportunities to explore available technologies and become multiliterate citizens. Literacy from this sociocultural viewpoint is considered a phenomenon that is part of the fabric of daily life and not simply something that occurs in schools (Cumming-Potvin, 2008; Lawson, Layton, Goldbart, Lacey & Miller, 2012). This view of literacy encourages one to acknowledge that individuals experience literacy differently in diverse contexts.

On a broader level, international and national policies aimed at a return to the 'basics', also influenced my professional concerns. These developments are of particular relevance to students who experience literacy learning difficulties. Key documents released in the United States (No Child Left Behind Act 2001), the United Kingdom (The Rose Report, 2006) and Australia, (National Inquiry into the Teaching of Literacy, 2005; and Review of the Australian National Curriculum, 2014) call for a return to the 'basics' and are guided by 'high-stakes' testing, performance ranking, standardised achievement testing and accountability-based reforms. 'Back to basics' approaches contend that being literate requires the mastery of particular skills that should be taught in a sequential way. In this scenario, the basics - alphabetic and phonemic awareness, phonics and fluency - are explicitly taught as separate albeit related skills. An emphasis on 'the basics' can result in limited outcomes for students simply due to the lack of access to broader literacy influences. These limited outcomes are particularly pertinent if students' strengths lie outside of print and text-dominated

environments (Davis, 2013; Graham & Grieshaber, 2008; Luke & Grieshaber, 2004; Torgerson, Brooks & Hall, 2006).

In Australia, the National Inquiry into the Teaching of Literacy (NITL) (DEST, 2005) findings have underpinned many of the guidelines for literacy teaching in the national and the new Western Australian curriculum (ACARA, 2015; Australian Government, 2014; SCSA, 2016). The NITL's findings are positioned within the back-to-basics camp and assert that reading programs must be centred on "evidence-based research" to ensure best practice (DEST, 2005, p. 8). The phrase, 'evidenced-based', is used throughout the report to describe "an approach to reading that explicitly teaches phonemic awareness, phonics, fluency, vocabulary knowledge and comprehension" (DEST, 2005, p. 11).

Although espoused as an inquiry into 'literacy', the primary focus of the NITL was, in fact, the teaching of reading. The terms of reference state, "...the Committee focused its attention on reading, locating reading within the broader context of literacy" (DEST, 2005, p. 7). The NITL singles out students who experience difficulties with literacy learning for particular attention (Ewing, 2006). The terms of reference state: "The Committee also drew on the information provided during consultations with the education community and others with an interest in improving the literacy outcomes of young people, especially for those experiencing reading difficulties" (DEST, 2005, p. 8).

Many literacy educators and researchers concur that phonics-based skills are important when teaching and learning reading (Armstrong, 2006; Pressley, Allington, Wharton-McDonald, Block & Morrow, 2001). This research supports the understanding that learning to read involves the mastery of technical skills, such as: alphabetic principles, phonemic awareness, phonics, fluency, vocabulary knowledge, and text comprehension (Pressley et al., 2001; Wharton-McDonald, 2011). However, an emphasis on a single approach to literacy teaching and learning represents a homogenised view which fails to account for difference and diversity of students and their learning strengths, thereby limiting critical engagement with literacy (Davis, 2013; Henderson & Woods, 2012).

'Back to basics' solutions to literacy concerns tend to disregard fundamental sociocultural questions about reading and the experience of living with literacy learning difficulties (Armstrong, 2006; Lynch & Redpath, 2014). With these considerations in mind, literacy is defined in this thesis as a constantly evolving, social, cultural and historical construction. Literacy learning is constructed and negotiated through social experiences and the mediation of cultural tools (Kozulin, 2003; Vygotsky, ca.1930-34/1978; ca.1929-30/1981). The works of the New London Group (1996, 2000) in multiliteracies and those proposed by Florian and

Black-Hawkins (2011), Florian and Spratt (2013) Florian (2015a, 2015b) on inclusive pedagogy offered a new lens through which to examine my professional concerns. This thesis examines how these two pedagogical frameworks have the potential to complement the other and facilitate inclusion and literacy learning.

1.1 Research Methodology and Fieldwork

The fieldwork component of this research was undertaken in a Western Australian, Year Six, primary classroom. A qualitative approach was adopted to construct case studies of three students' in-school and out-of-school literacy lives. This methodological approach allowed for flexibility in the research technique; complemented the participant observer role adopted by the researcher; and upheld the broader sociocultural perspective that underlies the theoretical approach of this research (Denzin, 1989; Denzin & Lincoln, 2000; Flick, 1998; Jorgeson, 1989). Underpinned by a pedagogy of multiliteracies (New London Group, 1996, 2000) and the inclusive pedagogical approach (Florian, 2014a; 2015a) (outlined in detail in Chapter 2), this study has sought to examine ways to move students and teachers beyond print-based mediums and explore opportunities for multimodal meaning making in literacy learning, through the use of audiobooks and iPads.

The Year Six classroom teacher, Beth Hardy¹, implemented a multimodal literacy activity over one school term; this activity required the class to:

- Audioread² *The Bad Beginning* audiobook and discuss each chapter.
- Utilise the iPad application (app) *Kid's Book Report* to build a storyboard plan for an *iMovie* book review.
- Utilise the *iMovie* iPad app to create a book review of *The Bad Beginning*.

While these multimodal activities were undertaken by the whole class, three students, who experienced varying degrees of difficulty with traditional print-based literacy learning, became the focus of this study. Attention was afforded to understanding the ways the students engaged with multimodal literacies and whether these activities, and the associated pedagogical practices, facilitated inclusion for the students. As well as an examination of in-school experiences, consideration was also given to the students' out-of-school literacy practices. Research data indicated that while the students exhibited strong engagement with multiple literacies in their out-of-school environment, their experiences in a classroom context were, at times, challenging and marginalising.

¹ All research participants' names in this thesis are pseudonyms.

² The term audioreading is used in this thesis to describe the process of reading an audiobook. It is argued that audioreading constitutes more than passive listening. Rather, audioreading is an activity as active as regular reading and involves meaning making, imagination and the development of critical understandings. Audioreading and audiobooks are discussed in greater detail in Chapter 2.

To focus the research process, the following research questions were investigated:

Question 1	a) How did the case study students experience literacy activities when traditional print-based tasks were prevalent in the classroom? b) How did the students' out-of-school literacy practices compare with in-school practices?
Question 2	a) How did the case study students engage with the multimodal literacy activity? b) What strategies, used during the multimodal literacy activity, scaffolded the case study students' literacy learning?
Question 3	To what extent was it possible to facilitate literacy learning that was inclusive and allowed students who experienced literacy learning difficulties to engage in meaningful literacy learning in the classroom context?

Examining how the three case study students experienced in-school and out-of-school literacy practices allowed for the close examination of the research questions. The cases offered insights into ways a pedagogy of multiliteracies and the inclusive pedagogical approach may improve literacy learning for students who experience difficulties in print-dominated contexts.

For the purposes of this study, the focus group of students who experienced difficulties with literacy learning were initially identified using a number of sources including - standardised assessment, teachers' summative and formative assessments and students' personal histories. The whole class (30 students) completed the standardised literacy test, the Neale Analysis of Reading Ability (NARA). This testing was conducted with the qualification that:

Standardized tests can't measure initiative, creativity, imagination, conceptual thinking, curiosity, effort, irony, judgment, commitment, nuance, good will, ethical reflection, or a host of other valuable dispositions and attributes. What they can measure and count are isolated skills, specific facts and function, content knowledge, the least interesting and least significant aspects of learning. (Ayers, 1993, pg. 116)

The classroom teacher provided information about the students' educational history, external assessments by educational psychologists and anecdotal evidence from parents. The results of the standardised tests were compared with the teacher's summative and formative assessments of the students' literacy understandings. Interestingly, as many of the classroom assessments and reporting were also derived from print-based tasks, the teachers' assessments corresponded closely with the NARA results. The three students - Ella Hunt, Caleb Smith and Hannah Wright - selected to inform the case studies for this thesis, all experienced literacy

learning challenges in the classroom context. The case study students were identified by their parents and education specialists as experiencing literacy learning difficulties. Care was taken to ensure the students were not stigmatised or singled-out during the field research period.

1.2 Thesis Structure

This thesis has nine chapters. Chapter 2 presents the theoretical framework and a review of the literature pertaining to this study. Chapter 3 outlines the research methods and the methodological approach framing this research. Chapter 4 introduces the fieldwork context and the teacher who took part in this study. Chapters 5, 6 and 7 present the case studies of the three focus students. Chapter 8 presents a cross case analysis examining the results and interpretations of the data arising from the case studies. Chapter 9 offers a conclusion, while presenting the contributions and limitations of the study.

1.3 Chapter Summary

This chapter has provided a framework for this thesis. The research background and context were presented and the researcher's personal and professional considerations for conducting the study were discussed. Key concepts raised throughout the thesis have been introduced and the research methodology and fieldwork components of the study were also outlined. The chapter concluded with a summary of the thesis structure. Chapter 2 presents an overview of the theoretical position and a review of the literature relevant to this thesis.

Chapter 2 Review of the Theoretical and Conceptual Literature

2.1 Introduction

The purpose of this chapter is to situate this research within an existing body of knowledge, build a foundation for the subsequent chapters and to establish a basis for the analysis and interpretation of findings presented in Chapter 8. The review begins with an analysis of how sociocultural theories inform literacy teaching and learning. Particular attention is given to understandings of language and communication; theories about inclusion and literacy teaching; and scaffolding in the zone of proximal development. This is followed by a discussion of the research on inclusive and multiliteracies pedagogies. Finally, consideration of the literature relating to the use of multimodal technologies in literacy learning is addressed.

2.2 Sociocultural Theory

Considered a pioneering theorist of the sociocultural approach, Vygotsky has been especially influential in the areas of communication, language and pedagogy. Written during the 1920s and 1930s, Vygotsky's works were not translated into English until late in the 20th Century. This meant that Vygotskian theories were not widely accessible to a large audience of researchers and theorists. A central tenet of Vygotsky's approach is that learning is a social, historical and cultural phenomenon (Verenikina, 2010). During Vygotsky's time (Vygotsky published between 1828-1834; see Yasnitsky, 2011), most psychologists were developing simple, often linear, explanations of human learning (John-Steiner & Mahn, 1996). Vygotsky, by contrast, developed a multifaceted and dialectical theory that examined many aspects of education (Cole & Griffin, 1987; Kozulin, 2003).

Literacy learning from a sociocultural perspective. In an examination of the early development of literacy, Vygotsky, working with his student Luria, proposed that aspects of human behaviour, like language and literacy, had a long social and cultural history (Vygotsky & Luria, 1930/1993). Human activity took place in these cultural contexts and was mediated by 'psychological tools', such as language and other symbol systems (Vygotsky, ca.1930-34/1978). Noting a distinction between experiences resulting from immediate contact with the environment and experiences mediated by symbolic tools, Vygotsky (ca.1929-30/1981) argued that human activity required symbolic cultural artefacts, or psychological tools (signs,

symbols, text, language), to allow humans to master functions like memory, perception, and attention in ways appropriate to our cultures (Kozulin, 1998). According to Kozulin (2003), drawing on Vygotsky:

Each culture has its own set of psychological tools and situations in which these tools are appropriated. Literacy in its different forms constitutes one of the most powerful of psychological tools ... The formation of different literacies is intimately related to the appropriation of different psychological tools. (p. 16)

As early as 1994, Kozulin and Lurie (1994) contended that literacy taught in formal settings did not necessarily lead to learning or cognitive development unless literacy was mediated as a cognitive tool. Kozulin (1998, 2003) later argued that although symbolic tools had the capacity to become cognitive tools, these tools may remain ineffectual until their meanings are properly mediated. The mere availability of signs or texts does not imply that students will use them as cognitive tools - meanings may need to be made explicit (DeLoach, 1995; Razfar & Gutiérrez, 2013). Moreover, the context within which these symbolic tools and mediations occur is equally important to consider (Gee, 2008; Scribner, 1997). For example, literacy learning research by DeLoach (1995), Scribner and Cole (1981) and Gee (2008) indicated that the appropriation of symbolic mediators is “dependent on the goal that a teacher or parent sets for the tool-mediator offered to the child” (Kozulin, 2003, p. 24).

Vygotsky’s ‘Defectology’. Another important aspect of Vygotsky’s contribution to sociocultural theory is his writings on ‘defectology’ (Vygotsky, 1929/1993). These theories are of interest to this thesis as they form the basis of many opinions about inclusive teaching when considered from a sociocultural perspective. Despite the fact that ‘remedial’ education was the testing ground for many of Vygotsky’s theories, this part of his work has remained in the background of sociocultural theory in Western education (Bøttcher & Dammeyer, 2012; Cook & Smagorinsky, 2014; Kozulin & Gindis, 2007). Vygotsky’s work, *The Fundamentals of Defectology* (Vygotsky, 1929/1993), was key to outlining his approach to working with ‘disabled’ students. Although terms such as ‘defectology’ and ‘disabled’ have derogatory connotations in modern parlance, it is important that they are understood within the socio-historical context of the Soviet Union in the early and mid-twentieth century.

The apparent negative undertone of the terms was not reflected in Vygotsky’s writings. Indeed, Gindis (2003) explained that Vygotsky’s perception of disability broke from common assumptions of his time - that is, that disability was mainly biological in nature. By contrast, Vygotsky prioritised the social and cultural implications of disability (de Valenzuela, 2014; Gindis, 2003). He (1929/1993) argued that a ‘disability’ is only regarded as such within particular social contexts and asserted the need to look for the strengths and not the weaknesses

of the child who experiences difficulties/disabilities. For Vygotsky, 'disability' was characterised by incongruence between the individual and the structure of culture and society (Bøttcher, 2012; Bøttcher & Dammeyer, 2012; Vygotsky, 1929/1993). That is, there is a dialectical relationship between the individuals who experience difficulties/disabilities and the society in which they live.

In contemporary works, focusing on this dialectical relationship, Bøttcher and Dammeyer (2012) have sought to "overcome the dualistic understandings of the person with a disability and the surrounding society" (p. 433). Bøttcher (2014) asserted that all children need to be understood in a holistic way. As such, it is important to consider children's participation in activities in relation to their social situation of development rather than simplistically viewing difficulties children may experience as arising from his or her impairment. Daniels and Hedegaard (2011) concur. They hold that a key priority for understanding diverse needs in educational settings is to direct attention towards the person in a situation rather than towards features within the individual.

Adopting a similar emphasis, McIntyre (2011) contended that understanding literacy difficulties from a sociocultural perspective allows for an appreciation of what the learner can do and often draws attention to knowledge and abilities not previously displayed. This perspective does not suggest that issues with literacy do not exist. Rather, failure is perceived, not as an individual problem, but as a matter that must be contextualised with reference to a learner's historical and cultural background as well as social contexts and classroom interactions (Forman & McCormick, 1995; Gee, 1992; Hull, Rose, Fraser & Gastellano, 1991). In the context of inclusive education, this emphasis serves to distance "reductionistic, and transmission-oriented instructional models" (de Valenzuela, 2014, p. 304).

Scaffolded instruction and the zone of proximal development. Essential to understanding learning from a sociocultural perspective is Vygotsky's zone of proximal development (ZPD). It is within the ZPD that psychological tools (especially speech) and signs have a mediational function (Hung & Chen, 2001). Vygotsky (ca. 1930-34/1978) proposed the theory of the ZPD, which he defined as:

The distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers. (p. 86)

Vygotsky (ca. 1930-34/1978) argued that the ZPD countered the assertion of many constructivists that learning should be matched with a child's level of development. To comprehend the link between development and learning, he proposed that two developmental

levels must be distinguished: the actual and the potential. The distance between these two levels is the ZPD. Scaffolding and guidance are required to achieve learning (Moll, 1990; Wertsch, 1979).

An example of a sociocultural approach utilising scaffolding and ZPD to teach literacy comes from Cole and Griffin (1987). The researchers present an interesting insight into an alternative practice for reading, which they term the “Question-Asking-Reading” training (Cole & Griffin, 1987, p. 122). Planning an activity designed to ensure that several levels of reading were simultaneously present, Cole and Griffin (1987) aimed to work within the students' ZPD and encourage them to participate in higher levels of reading and comprehension before they were able to do so independently.

Cole and Griffin's (1987) starting point was the assumption that reading is an extension, via print, of humans' ability to “mediate activity through language” (p. 119). The researchers assumed that all of the children in the study possessed this basic ability because the children were competent in most other culturally organised settings. It was simply the case that some experienced difficulty reading print and school-based, alphabetic literacy.

Urging educators to reconsider approaches to ‘remediation’ for children who experience difficulties with literacy, Cole and Griffin (1987) contended that an educator's task was to ‘re(media)te’ struggling readers' relationships with texts. By this account, the aim of the literacy instruction is not to use methods to ‘fix deficits’. Rather, literacy education involves creating the conditions for students to “rethink and re-enact their social and semiotic relations” (Luke & Elkins, 2000a, p. 2).

In 1990, building on the works of Vygotsky (ca.1930-34/1978), as well as that of Cole and Griffin (1987), Rogoff (1990) sought to extend the concept of ZPD. By shifting her focus to the role of the child as an active participant in his or her own learning, Rogoff held that children tended to learn via “tacit, guided participation in ongoing cultural activities as they observe and participate with others in culturally organised practices” (p. 16). In contrast to Vygotsky (ca.1930-34/1978), Rogoff adopted the concept of guided participation, which expanded the social context and emphasised the role of the child in relation to the adult. When considering the role of peers in scaffolding learning, Rogoff (1990) contended that while peers have the potential to play a guiding role, it is more likely that adults will offer more expert guidance. Commenting on Rogoff's approach, Gauvain (2001) stated:

The child is not merely a learner, or a naive actor who follows the instructions or prompts of the most experienced partner. Rather, the child is a full participant, albeit a participant of a specific type characterized by individual and developmentally related skills, interests and resources. (p. 38)

In Rogoff's (2007) later work she emphasised the shared responsibility of all contributors in a teaching and learning environment. Emphasising tacit forms of communication (verbal and non-verbal) in the development of learning, Rogoff sought to place less emphasis on explicit instruction than Vygotsky (ca.1930-34/1978), Cole and Griffin (1987) and Kozulin (2001, 2003).

Direct, explicit and overt instruction. It is important to make a clear distinction between direct, explicit and overt instruction. Often used interchangeably, the differences between the concepts are rarely teased out. Hattie (2009) noted a tendency to confuse direct and explicit instruction. Direct instruction refers to a didactic, at times scripted, pedagogical approach. Explicit instruction, by contrast, tends to involve student activity and teacher-student interactions (Liem & Martin, 2013; Martin, 2015; Rosenshine, 2009). It is asserted here, in line with Vygotsky (ca. 1930-34/1978), and theorists such as Henderson and Exley (2012), Kozulin (2003), Kozulin and Lurie (1994) and Martin (2015), that there is a role for explicit instruction, led by the teacher, in the scaffolding of a student.

One of the central concerns of this thesis is the pedagogy of multiliteracies. Overt instruction is a fundamental element of this framework. Overt instruction, defined by the New London Group (1996), has similarities to the idea of explicit instruction. The authors stated that overt instruction:

Does not imply direct transmission, drills, and rote memorization, though unfortunately it often has these connotations. Rather, it includes all those active interventions on the part of the teacher and other experts that scaffold learning activities, that focus the learner on the important features of their experiences and activities within the community of learners, and that allow the learner to gain explicit information at times when it can most usefully organize and guide practice, building on and recruiting what the learner already knows and has accomplished. (p. 86)

The difference, however, between Martin's (2015) explicit instruction and overt instruction proposed by the New London Group (1996) is the contrast in emphasis on the social and cultural. While Martin's approach to this type of instruction takes a constructivist approach, the New London Group recognises the importance of the sociocultural in teaching and learning. Collaborating and learning within a community of practice is central to this process. The term 'overt instruction' is used in this thesis as defined by the New London Group (1996, p. 21).

2.3 Inclusive Education and the Inclusive Pedagogical Approach

The term ‘inclusive education’ is contested and difficult to define. After presenting a brief background of inclusive education, the inclusive pedagogical approach, proposed by Florian (2014a, 2014b; 2015a) and developed from research with Black-Hawkins, Florian and Rouse (2007), and Florian and Black-Hawkins (2011), is presented in more detail.

Inclusive education. In a recent review of inclusive education in the Australian context, Cologon (2013) found that many issues, such as inadequate funding, limited professional development for teachers and support staff, and limited support from authorities, were having an impact on the right of individuals to an inclusive education. In addition to issues such as those raised by Cologon (2013), the confusion over the definition of terms, such as ‘inclusion’, ‘inclusive practice’ and ‘inclusive education’, adds to the difficulty of understanding the conceptual issues surrounding inclusion and has implications for classroom practice (Florian, 2014b; Hegarty, 2001, McLeskey, Waldron, Spooner & Algozzine, 2014). Florian (2014a) contended that many definitions and policies aimed at promoting inclusion have actually led to problems of inequality in education because there is fundamental disagreement about how to achieve inclusive practice.

Riddell (2014) noted that it is now commonplace for students who experience special or additional needs to be included in mainstream education. Inclusion of this nature has been in place since the 1970s, particularly in ‘developed’ countries throughout Northern and Western Europe, Australia and the United States of America. Numerous international bodies (CRC, 1989; CRPD, 2006; UNESCO, 1994, 2009; UNICEF, 2013) have espoused the right to an inclusive education and recognise the importance of responding to student diversity and participation. The UNESCO (1994) Salamanca statement and Article 24 of the United Nations Convention on the Rights of Persons with Disabilities (CRPD, 2006) are key international documents that are indicative of the general acceptance that inclusion in mainstream schools is an important aspect of inclusive practice. Article 24 also recognised the responsibility of states to provide accommodations and support to meet all students’ needs (CRPD, 2006).

As Florian and Spratt (2013) noted, however, the way inclusive practice has developed in schools has been inconsistent. That which passes as ‘inclusive practice’ can range from physical placement of students in mainstream classes to practices that involve accommodations or some form of specialist provision. While recognising that inclusive education is represented by concerns linked to increasing participation and decreasing exclusion in mainstream schools (Ainscow et al., 2006; Booth & Ainscow, 2011), there is

limited information on how to achieve this in practice. Florian (2015a) asserted that there are three key problems related to educational inequality that inhibit many efforts towards inclusion in mainstream classrooms.

1. Pedagogical and organisational strategies that are centred on bell-curve distributions tend to marginalise many students. Those students who occupy the tail ends of the bell-curve "continue to be marginalised within the classroom by interventions that are determined for them by others on the basis of a judgment about what they cannot do" (Florian, 2014a, p. 15).
2. Learning difficulties are viewed as deficits within the student. When additional support needs are identified, the teacher's expectations of a student's ability tend to be lowered and students can be excluded from undertaking tasks deemed too difficult or inappropriate for students identified with a specific need (Florian, 2015a).
3. There tends to be an over-representation of minority groups in 'special education' classes. Generally, those who have historically been excluded from mainstream education, also tend to experience poverty, disadvantage and lower educational levels in society (Florian, 2015a).

In essence, Florian (2015a) argued that an inherent bias exists in systems that are designed to meet the needs of *most* students to the exclusion of others. Such systems tend to marginalise students and pathologise cognitive, cultural, linguistic and other types of difference (Florian, 2014a).

The inclusive pedagogical approach. Arising out of research by Black-Hawkins et al. (2007), Black-Hawkins (2014), Florian and Black-Hawkins (2011), Florian and Spratt (2013) and Florian (2014a, 2015a, 2015b) is the inclusive pedagogical approach. With an aim to enhance educational opportunities for *all* students, this pedagogical approach seeks not to exclude or label individuals and presents learning as a shared activity between learners. The term "community of the classroom" is central to this approach (Florian & Black-Hawkins, 2011, p. 826). In essence, 'inclusive pedagogy' refers to education for all.

In many educational settings, however, decisions about teaching and learning tend to be rooted in bell-curve thinking and ability-level developmental norms (Florian, 2014a; Florian & Black-Hawkins, 2011). These measures of ability impose labels on students resulting in limits being placed on their learning and marginalisation in the classroom context (Florian & Black-Hawkins, 2011). Often, the solution is to exclude these students by providing them with something different or additional to the mainstream. In many cases, a specialist teacher provides that which is different or additional.

The literature examining labelling in the classroom is contested. Asserting that students value labels, Glazzard (2010) and Riddick (1995) argued that understanding a diagnosed difficulty and its implications could result in improving student self-esteem. By contrast, Humphrey and Mullins (2002), Hargreaves (1982) and Boaler, William and Brown (2000) argued that labelling could have a negative impact on students' feelings of self worth. Concerns about difference and labelling can have significant consequences in a teaching and learning context. One's perspective on difference has implications for how inclusion is played out in practice as labelling can also impact on teachers' expectations (Lawson, Boyask & Waite, 2013; Reindal, 2010; Terzi, 2005). Reindal (2010) argued for theorists to move beyond the "dilemma of difference" (p. 155). Terzi (2005) sought to understand difference as fundamental to human diversity.

For Florian (2010), the accommodation of difference requires that we extend what is usually available to all students. Coming from a background in specialist education, Florian and Black-Hawkins (2011) have critiqued the widely held assumption that only specialist trained educators can teach children with additional needs. The researchers asserted that by expanding their repertoire and providing for all students, teachers can be inclusive without having an expert knowledge of a disability. While not excluding the role of specialists, Rouse and Florian (2012) argued that support should be made available to the classroom teacher rather than removing the student to meet with a specialist. A specialist can assist by supporting a teacher to enable the student in the context of the classroom environment (Rouse & Florian, 2012).

Developed as a framework to support inclusive teaching and learning, the inclusive pedagogical approach places importance on understanding teachers' craft knowledge of their inclusive practice (Black-Hawkins & Florian, 2012; Florian & Black-Hawkins, 2011; Grimmett & MacKinnon, 1992). Craft knowledge refers to a teacher's accumulated wisdom and practical and pedagogical understandings developed through years of practice in complex classroom environments. Focusing on the practices of eleven teachers who were able to sustain a commitment to inclusive education and support all students in their classrooms, the researchers sought to build a picture of inclusive pedagogy in practice (Florian & Black-Hawkins, 2011).

The inclusive pedagogical approach is embedded in a sociocultural framework, within which notions of scaffolded instruction, situated learning, and teaching and learning within a community of practice take priority. Situated learning refers to learning as a social process whereby knowledge is co-constructed with other learners. Learning is situated in a specific context and embedded within a particular social environment (Lave & Wenger, 1991). Related

to the concept of situated learning is a community of practice. Within a community of practice individuals learn together and share knowledge, a craft and/or a profession (Lave & Wenger 1991; Wenger, 1998). They also asserted that community of practice is a social construction and can evolve naturally around members' common interests, or it can be created deliberately to share knowledge in a specific field.

Alexander (2004), Daniels (2008) and Kershner (2009) all speak to the importance of a sociocultural approach and Vygotsky's work to contemporary understandings of inclusion. The inclusive pedagogical approach recognises the value of these understandings. Seeking to extend what is ordinarily available to all, the approach advocates "responsiveness to individual need," (Florian, 2014a, p. 17). Inclusion, from this perspective, is not a passive endeavour. Rather, it is a dynamic enterprise that actively involves students in their learning. This approach aims to celebrate and value diversity by seeking to avoid categorising students as different types of learners. The teacher's role is to provide options for all, within the "community of the classroom" (Florian, 2015a, p. 11) rather than differentiating for some. Florian (2015a) stated:

It is in the *ways* that teachers respond to individual differences, the *choices* they make about group work and *how* they utilise specialist knowledge that differentiates inclusive practice from other pedagogical approaches. (p. 11)

The inclusive pedagogical approach assumes that a teacher will make choices about lessons based not only on the needs and abilities of all students, but also their interests, experiences and ideas. By offering choice, a student's needs could be met without drawing attention to his or her abilities. It follows that underlying this framework is a definition of inclusive pedagogy as "an approach to teaching and learning that supports teachers to respond to individual differences between learners, but avoids the marginalisation that can occur when some students are treated differently" (Florian & Spratt, 2013, p. 119). Marginalisation does not occur because a response to difference is incorporated within the lesson. Table 2.1 provides a summary of the Inclusive Pedagogical Approach.

With a desire to "theorise practice" (Florian, 2014b, p. 293), the inclusive pedagogical approach was also developed as an analysis tool that "permits researchers to move beyond a description of observable actions toward a deeper understanding of the ways in which teachers enact inclusive pedagogy" (Florian, 2014b, p. 289).

Table 2.1 The Inclusive Pedagogical Approach

Underlying assumptions	Actions	Key challenges
Difference must be accounted for as an essential aspect of human development.	Replacing deterministic views of ability with a concept of 'transformability'.	'Bell-curve' thinking and notions of fixed ability still underpin the structure of schooling.
Teachers must believe they are qualified and capable of teaching all children.	Demonstrating how the difficulties students experience in learning can be considered dilemmas for teaching rather than problems within students.	The identification of difficulties in learning and the focus on what the learner cannot do often puts a ceiling on learning and achievement.
The profession must develop creative and new ways of working with others.	Modelling new creative ways of working with and through others.	Changing the way we think about inclusion (from 'most' and 'some' to everybody).

(adapted from Pantić & Florian 2015).

2.4 Multiliteracies

The pedagogy of multiliteracies that the New London Group proposed in 1996 and the subsequent book that Cope and Kalantzis edited in 2000 marked a significant addition to the literacy body of knowledge. Representing diverse fields such as literary analysis, linguistics, education and social and cultural studies, ten academics developed the theoretical framework and pedagogical practices of multiliteracies and worked to create a vision of teaching and learning for the 21st Century. The diverse backgrounds of the New London Group contributed to the depth and richness of the multiliteracies perspective on literacy teaching and learning (Cole, 2010). Central to their concerns was a desire to envision literacy practices that were inclusive of diverse cultures and languages, communities and societies, and literacy teaching and learning that incorporated multimodal and multimedia technologies (Mills, 2011; New London Group, 1996, 2000).

Reminding educators to adopt a balanced approach to literacy learning and to engage with literacy on a multitude of levels, it is the contention of this thesis that a pedagogy of multiliteracies framework (New London Group, 1996, 2000) represents a complimentary structure upon which to facilitate inclusive pedagogical practice (Florian, 2014a, 2015a). Although concerns about inclusion, diversity and the celebration of difference are central to a pedagogy of multiliteracies framework, students who experience literacy learning difficulties are rarely explicitly considered in this literature. This thesis argues that the reconceptualisation of literacy learning, central to a pedagogy of multiliteracies, has the potential to facilitate inclusion in ways suggested by Florian (2014a, 2015a).

Globalisation and the growth of digital media and technology have forced theorists, researchers and educators to reconceptualise thoughts about literacy and what it means to be literate (Kalantzis & Cope, 2000a; Luke, 2000; New London Group, 2000). Kalantzis and Cope (2000a) have asserted that the paradox of globalisation can intensify particularisation as well as homogenisation. Their vision, however, is one in which diversity and multilayered identities take precedence. In this environment, education is in a state of change and the multiliteracies framework offers a way to teach and learn diverse ways. Signifying a change in the landscape, literacy has been reformulated as 'new literacies'. The pluralised term 'literacies' denotes multiple modes of understanding and representing texts and genres. How meaning is derived from these 'new literacies' is embedded within sociocultural contexts and pushes educators and researchers beyond an emphasis on the written word. In this context, literacies are multiple and as such demand different modes for expression - they are multimodal (Cole, 2010; Gee, 2000; Rowsell & Walsh, 2011).

Seminal research signifying the development of new literacies, by theorists such as Freebody and Luke (1990); Green (1988; 1993); Durrant and Green (2000) and Gee (1992), informs and is informed by the multiliteracies model. As original members of the 1996 New London Group, Luke's (Freebody & Luke, 1990) and Gee's (1992) theories partly preceded the New London Group meeting. Other theories have developed alongside and subsequent to the pedagogy of multiliteracies. Some of these key thoughts are presented below as they provide some background to the reconceptualisation of literacy learning. Following this discussion, a pedagogy of multiliteracies framework is presented.

Reconceptualisation of literacy. Over the past two decades, many researchers have contributed to a reconceptualisation of literacy by challenging traditional literacy models and theorising literacy as a social and cultural practice (Bull & Anstey, 2010; Burnett, Davies, Merchant & Rowsell, 2014; Gee, 1992; Kress, 2000; 2010; New London Group, 1996; Nixon, 2003; Rowsell & Walsh, 2011). A key to this re-evaluation is the understanding that the social context, within which literacy occurs, frames its meaning (Davies, 2012). Being literate involves an understanding of not only how to decode; it also involves being aware of the social and cultural contexts that surround various texts (Davies 2012, p. 20). Davis (2013) asserted that it is vital for all researchers and educators to consider what being literate really means. A sociocultural view of literacy thus regards literacy practices as everyday social activities that take place in homes, schools or communities. These practices are historically situated and often rely on shared cultural understandings. A sociocultural view of literacy focuses on individual identity, types of texts used and the context in which these identities and texts are utilised (Honan, 2012). Adopting a sociocultural approach, a move toward a broader definition

of literacy, and away from a definition that focuses on skills and knowledge development alone, has been fundamental in the shift towards multiliteracies.

Freebody and Luke (1990) were key theorists in developing an approach to literacy learning that progressed beyond the teaching and learning of isolated skills. Undergoing a number of revisions since its first release in 1990, the literacy model proposed by the authors has changed with changing times. Indeed, in 1999, Luke and Freebody argued that frequent revisions to the model were necessary to maintain its relevance in light of social, cultural, political and economic change.

Freebody and Luke's (1990) original model focused on the 'roles of the reader'. Keen to develop a model that accommodated a variety of well-researched techniques for teaching and learning literacy, Freebody and Luke proposed a model that incorporated a range of literacy roles - code breaker, text participant, text user and text analyst. In 1997, after re-visiting the Four Roles of the Reader model, the theorists asserted that the term 'roles' suggested a function that could be predefined for an individual to adopt. Arguing that there is no single definitive, universally effective, or culturally appropriate way to teach literacy, Luke and Freebody (1997) affirmed that teaching and learning literacy was more about building a repertoire of multiple capabilities that could be applied in a multitude of contexts.

In the 1999 revision of the literacy model, the authors suggested that the four roles were better defined in terms of a family of practices (Luke & Freebody, 1999). In this revision, each of the practices was considered necessary for literacy development, but none was sufficient in isolation. The family of practices are considered dynamic, dependent on context, and linked to social, cultural and political power. The four resources model encapsulates the multiliterate requirements for reading in a multimodal world (Luke & Freebody, 1999).

In an analogous effort to re-envisage literacy learning, Green (1988, 1993) and Durrant and Green (2000) presented the 3D model. Recognising the fundamental sociocultural shift towards new media and new literacies, Durrant and Green (2000) sought to bridge the gap between the print-based literacies in the classroom and the growing digital meaning making occurring outside the classroom (Beavis, 2004). Emphasising the intersection of operational, cultural and critical perspectives, this model incorporated language, technology and learning (Durrant & Green, 2000; Green, 1993). Making explicit connections to Luke and Freebody's (1990; 1999) four resources model, and links to notions of "situated social practice" - a critical sociocultural model which emphasised situated, 'authentic' learning (Cambourne, 1988; Durrant & Green, 2000) and new literacies studies (Gee, 1991; Lankshear, 1997), the 3D model supported the integration of technology and the multimodal in education - symbolised

by Green's use of the shorthand l(IT)eracy to illustrate his approach (Green, 1988). For Green, literacy learning occurred as individuals interacted in the sociocultural practices of authentic meaning making (Nixon, 2003).

Gee's (1992; 2000) works are also key to informing multiliteracies-based theory and practice. The New Literacy Studies (NLS) perspective on literacy, opposed the view of traditional cognitive psychology wherein literacy was regarded as a cognitive phenomenon emphasising decontextualised skills and competencies (Gee, 2004; Lankshear & Knobel, 2007; Street, 2003). Rather, the NLS theorists asserted that individuals within culture and society constructed literacy. Literacy thus needs to be understood in its full context - social, cultural, historical, institutional and cognitive (Gee, 2004; 2010; Lankshear & Knobel, 2007).

For Gee (2004; 2010), 'literacy' becomes 'literacies' because many different social and cultural practices contribute to different types of literacy. New Literacy Studies are known for the emphasis on literacy in out-of-school contexts. Some of these literacies may include gamer literacy, visual literacy and audio literacy. Studies examining the links between in-school and out-of-school literacies are central to informing the reconceptualisation of literacy (Beavis, 2014; Blair & Sandford, 2004; Pahl, 2003; Rowsell & Kendrick, 2013; Squire, 2008). Gee (2010) contended that individuals do not just read and write, they read and write specific types of texts constructed in ways that represent the values and practices of different social and cultural groups.

Research creating links between home and school literacy offered interesting insights into the reconceptualisation of literacy (Chamberlain, 2015, 2016; Hutchison & Auld, 2015; Krause, 2014; Pahl & Rowsell, 2012). Analysing the difference between home and school literacy practices, Chamberlain (2016) urged teachers to encourage students to share their home practices in the classroom context. Not only is this likely to stimulate engagement and meaningful activity, but this sharing has the potential to shift students' perceptions about how they define literacy. Discussing writing, Chamberlain's (2015) study found that while students expressed dislike for school writing, they enjoyed writing in the out-of-school context. Thus she advocated for a broader definition of writing in the school context. Such a definition would have the potential of moving writing practices beyond limited definitions, often found in classrooms directed by government policy and high-stakes testing (for the Australian context see Comber, 2012; Klenowski & Wyatt-Smith, 2011; Thompson, 2014; Thompson & Cook, 2012, 2014; Thompson & Harbaugh, 2012), to one in which writing practices were fluid, portable and diverse across domains.

A Pedagogy of Multiliteracies. The New London Group's work examined an approach to literacy pedagogy, which accounts for the changing social, economic and technological environment facing students and teachers (New London Group, 1996, 2000). Arguing that education had reached a crisis point, Kalantzis and Cope (2000b) asserted that the 'basics' in education are no longer relevant or enough for contemporary students' lives. The Group asserted that, historically, literacy pedagogy has been a "carefully restricted project ... [defined by] formalised, monolingual, monocultural, and rule-governed forms of language" (New London Group, 1996, p. 1). A pedagogy of multiliteracies challenged these restrictions and aimed to present an approach that recognised and incorporated a multitude of literacies (Gee, 2004; New London Group, 2000; 2015). It is argued that these literacies should equip students with skills necessary to meet the diverse demands of different forms of communication brought about by the introduction of new technologies (Luke, 2000). Another key element of this approach is the potential it offers to create a learning environment that leads to "full and equitable social participation" (New London Group, 1996, p. 1).

Many theorists have asserted that traditional approaches to language instruction failed to recognise the complex reality of communications in today's multimodal world, and thus excluded the contributions of students of different social, linguistic and cultural backgrounds (Kalantzis, Cope & Cloonan, 2010; Lo Bianco, 2000; Nakata, 2000). It is the contention of this thesis that this loosening of restrictions and calls to "full and equitable participation" bodes well for all students, who experience literacy learning difficulties and for whom the "carefully restricted" literacy of the past has been difficult, if not impossible, to access (New London Group, 1996, p. 1).

The Why, What and How of Multiliteracies. Multiliteracies is a concept much broader than pedagogical practice alone and has at its core a sociocultural perspective and a broad view of what is understood as 'literacy'. Cope and Kalantzis (2009) argued that a pedagogy of multiliteracies is a manifesto aimed at examining changes across the globe, changes in the way people communicate with each other and the impact this has on literacy teaching and learning. The why, what and how of multiliteracies are addressed below.

The 'why' of multiliteracies pedagogy explores the social transformations of society and history. Education must reflect these changes across society and everyday cultural life (Kalantzis, 2006). Gee (2000, 2009, 2010) has been at the forefront of this discussion. At the heart of his critical perspective lies the understanding that language is never independent of the social world. It always occurs within and is shaped by social, political and cultural contexts. According to Gee:

Language always comes fully attached to ‘other stuff’: to social relations, cultural models, power and politics, perspectives on experience, values and attitudes as well as things and places in the world. Literacy, as one form of language use, therefore reflects all of this ‘other stuff’. (Gee 1996, p. vii)

The assertion is that meaning making is different in diverse sociocultural contexts. Communication and representation of meaning now require that learners examine differences in patterns of meaning across contexts (Cope & Kalantzis, 2009, 2015; Gee, 1996, 2000; Kress, 2003; Ismail & Cazden, 2005; Nakata, 2000). Literacy pedagogy looks to reposition those previously marginalised by the discourse of literacy to incorporate and celebrate the culturally and linguistically diverse and increasingly globalised societies (Kalantzis & Cope, 2011).

In examining the ‘what’ of multiliteracies; that is, what should students learn, the New London Group (1996, 2000) proposed a metalanguage of multiliteracies, which centred on the idea and concept of ‘design’ in the production of texts (New London Group, 1996, 2000). This metalanguage facilitates the development of a “toolkit for working on semiotic activities” (New London Group, 2000, p. 24). The Group was quite deliberate in their choice of the term ‘design’ to describe “forms of meaning” (New London Group, 2000, p. 20.).

It is a sufficiently rich concept upon which to found a language curriculum and pedagogy ... We propose to treat any semiotic activity, including using language to produce or consume texts, as a matter of Design involving three elements: Available Designs, Designing, and The Redesigned. (New London Group, 2000, p. 20)

The New London Group (1996, 2000) argued that these three elements of meaning making constituted an active and dynamic process not governed by static rules. In this sense, teachers are viewed as designers of learning processes and environments, not as dictators of learning. The ‘what’ of literacy pedagogy and the notion of design “connects powerfully to the sort of creative intelligence the practitioners need to be able continually to redesign their activities in the very art of practice” (New London Group, 2000, p. 20).

The ‘how’ of multiliteracies pedagogy analyses what is happening in schools. Affirming the need for a transformative pedagogy, the how of multiliteracies called for alternative starting points and pathways for learning and embraced different forms of engagement and experiences (Cope & Kalantzis, 2009). The New London Group contended that human knowledge was embedded in social, cultural, and material contexts and developed through collaboration between learners (New London Group, 1996, 2000).

The pedagogy of multiliteracies framework links four interrelated, non-hierarchical and non-linear, components: situated practice, overt instruction, critical framing, and transformed practice (New London Group, 1996, 2000). This approach is based on the understanding that “all four aspects are necessary to good teaching, albeit not in a rigid or sequential way”

(Kalantzis & Cope, 2000b, p. 240). A pedagogy of multiliteracies framework signified a shift from a traditional one-size-fits-all approach to an approach to literacy teaching and learning that presents a range of pedagogical options (Henderson & Exley, 2012). The four components of the pedagogy of multiliteracies are briefly defined in Table 2.2.

Table 2.2 A Pedagogy of Multiliteracies

Component	Definition
Situated Practice	Immersion in experience and the utilisation of available discourses, including those from the students' lifeworlds. Practice based on the world of learners' designed and designing experiences.
Overt Instruction	Systematic, analytic, and conscious understanding. In the case of multiliteracies, this requires the introduction of explicit metalanguages, which describe and interpret the design elements of different modes of meaning.
Critical Framing	Interpreting the social and cultural context of particular designs of meaning. This involves the students' standing back from what they are studying and viewing it critically in relation to its context. Students should come to extend, apply and innovate independently "within old communities and in new ones" (NLG, 2000, p.34).
Transformed Practice	Transfer in meaning making practice, which puts the transformed meaning to work in other contexts or cultural sites.

(New London Group, 1996, p. 88; 2000)

A focus on situated practices in the learning process involved the recognition that differences were critical in a variety of lifeworlds. Theories relating to this concept were not new to the New London Group. Gee (1992) and Durrant and Green (2000), among others, spoke to the importance of situating classroom literacies within students' social and cultural contexts so that students' experiences and prior knowledge, discourses and diversity were valued and given a pivotal role. The notion of activating prior knowledge to situate learning is important to understanding situated practice. When students learn to make connections from their own experience and extend this to the learning experience they are engaging in, they have a foundation upon which to build ideas and concepts.

Situated practice also seeks to encourage the social in the teaching and learning process. Lave and Wenger's (1991) communities of practice illustrated the importance of situated social interaction in learning. Sharing information and experiences, members learned from each other and opportunities were created to learn. According to Lave and Wenger (1991):

Learners inevitably participate in communities of practitioners and ... the mastery of knowledge and skill requires newcomers to move toward full participation in the sociocultural practices of a community ... A person's intentions to learn are engaged and the meaning of learning is configured through the process of becoming a full participant in a sociocultural practice. (p. 29)

Situated practice encourages educators to create learning environments in which students can become immersed in their learning. This can be achieved via various means and tends to occur most effectively when prior knowledge can be activated and learning takes place in a community of practice (Lave & Wenger, 1991). Gee (2000), drawing on Lave and Wenger (1991) and Brown and Campione (1994), asserted that classrooms constructed around such models of practice seek teaching and learning environments that are “public, collaborative and distributed” (p.51).

The second element of this pedagogy, overt instruction, should not be confused with direct instruction (as noted above). Overt instruction was designed to help students develop and acquire a metalanguage to understand design differences and refers to “active interventions” (New London Group, 1996, p. 86) by the teacher to scaffold student understanding. Directly accessing metalanguage has the potential to further students’ understandings of the functional and critical elements of texts (Exley & Luke, 2010). As Mills (2011) noted, overt instruction is best utilised strategically to explicitly and usefully guide learners’ practice.

Encouraging students to interpret social contexts and design meaning, the third component of the model, critical framing involves helping students to understand the links between cultural purposes and meanings in design (Mills, 2011). Exley and Luke (2010) pointed to this element of a pedagogy of multiliteracies as a key difference in comparison to traditional content-based pedagogies. They asserted that critical framing is essential in preparing students to analyse texts in ways that have been called for in Australian national curriculum documents and policy. While not espousing one approach over another, the authors contended that if critical analysis and transformed practice are the goal then underlying pedagogies must be considered.

Finally, transformed practice involves redesigning meaning in different cultural contexts (New London Group, 1996, 2000). Students transform existing meanings and design new meanings. Often students will use various modes of meaning making, for example linguistic, visual, or auditory modes, to recreate the old and design new meanings (Kalantzis & Cope, 2005). Brock and Boyd (2015) contended that transformed practice is “the cornerstone of multiliteracies, and conceptions of it have changed and evolved across time” (p.205). At its core, transformed practice involves struggle as students rethink, learn and grow (Brock & Boyd, 2015).

More recently, Kalantzis and Cope (2005; 2011) reframed the pedagogy of multiliteracies through their Learning by Design Model. The reworked Learning by Design principles

addressed "meaning making, multimodality and pedagogy" and analysed ways teaching and learning were "experienced", "conceptualized", "analysed" and "applied" (Kalantzis & Cope, 2011, p. 39). The authors argued that these knowledge processes are "more immediately recognizable pedagogical acts" than situated practice, overt instruction, critical framing and transformed practice (Kalantzis & Cope, 2011, p. 39).

Multiliteracies-based pedagogies and literacy learning difficulties. There has been a limited number of studies analysing the use of multiliteracies-based approaches with students who experience literacy learning difficulties. Cara's research (2007) discussed the connection between multiliteracies and inclusion in her Australian-based research; however she did not specifically consider how learning difficulties might be addressed. There was also acknowledgement in the research of the value of utilising multimodal tools with students who experience literacy learning difficulties (Barden, 2012; Cara, 2007, 2010; Cumming-Potvin, 2007; 2008; Flewitt, Kucirkova & Messer, 2014; Oakley, Howitt, Garwood & Durack, 2013). Explicit attention to multiliteracies, inclusion and literacy learning difficulties, however, is uncommon in the literature. Works by Flewitt, Nind and Payler (2009), Lawson, Layton, Goldbart, Lacey and Miller (2012) and Mills (2011) have been identified as three exceptions. Although Flewitt et al. (2009) and Lawson, et al. (2012) do not adhere to a pedagogy of multiliteracies framework, their discussions about the reconceptualisation of literacy learning and the use of multimodal technologies were relevant and insightful.

Flewitt et al.'s (2009) ethnographic study reported on one student's home and school literacy experiences. The research examined how opportunities for literacy learning could be generated effectively in an inclusive learning environment for young children who experienced learning difficulties. Illustrated in the quote below, the key to this study was the importance Flewitt et al. (2009) placed on multimodal literacies and definitions of 'text'.

A 'text' may be 'a piece of writing', or it may be a drawing, a young child's early mark making or an embodied action that represents and conveys a particular meaning. Multimodal research has begun to reveal how children develop literacy in many ways, through recognizing and learning how combinations of different modes all contribute to literacy practices. (p. 214)

Focusing on understanding a range of meaning making practices, the authors argued that by "viewing language as just one 'instrument' in an orchestra of shared sign systems" (Flewitt et al., 2009, p. 215), it is possible to remove some of the barriers that may prevent students who experience difficulties accessing literacy from participating in inclusive literacy practices.

In their work with children who experienced severe learning difficulties, Lawson et al. (2012), also called for broader understandings of literacy. Noting that the application of

meaning making practices is often haphazard in teaching and learning contexts, the authors contended that broader understandings of literacy, which incorporate a range of media and modes of meaning making, had the potential to facilitate inclusion of some marginalised literacy learners. Lawson et al. (2012) argued that, as a matter of social justice as well as for intrinsic benefits, all learners should have access to the benefits of literacy. They stated:

Literacy teaching does not ... necessarily follow a progression that starts with phonics (or whole sight words), nor does it have to stall if grapheme–phoneme links cannot be grasped. We suggest that provision of multimodal and artefactual literacy environments, along with purposeful principled teaching, provides a next step within broader understandings of communication for those with SLD [specific learning difficulties]. (p. 107)

Facilitating a broader understanding of literacy offers a force for empowerment. Indeed, the benefits of activities that allow one to escape into a novel, record thoughts in a journal or understand the complexities of a plot should be accessible to all (Lawson et al., 2012).

Utilising a pedagogy of multiliteracies framework with a class of students to create digital claymation movies with an educational message, Mills (2011) investigated the possibility that this framework might improve equity for learners who were socially and educationally marginalised and disadvantaged. Claymation movies are animations created using static clay figurines. The figurines are moved and digitally recorded to produce a sequence of images replicating life-like movement. Discussing the lowest ability group of four boys who did not succeed in completing the claymation task, Mills attributed their inability to a disparity between their everyday lives and the knowledge and skills required for multimodal designing (Mills, 2011). In contrast, she noted that completion of the activity and transformative practice was easier for the “dominant students” (Mills, 2011, p. 50). In essence, Mills (2011) stated that those students able to demonstrate transformation in multimodal design were also those who displayed familiarity with the dominant culture.

In contrast to Mills (2011), research by Exley (2007) and Ridgewell and Exley (2010) noted that marginalised students frequently benefitted from teaching and learning that created space for diverse learners. In particular, Exley (2007) extolled the value of a multiliteracies approach for linguistically and culturally diverse learners whose differences were “actively recognised” (p.112). Darling-Hammond (2010) concurred with this position asserting that student backgrounds matter less than high quality instruction in student learning. While none of the students in the present research were considered socially, economically, culturally or linguistically marginalised there was a degree of educational disadvantage making Mill’s (2011) and Exley’s (2007) studies relevant to the current work.

Multiliteracies affect and emotion. Recent studies seeking to expand on the pedagogy of multiliteracies theory and practice, comes from theorists such as Leander and Boldt (2012), Lewis and Tierney (2013) and Barton and Unsworth (2014). Placing affect and emotion at the centre of their analyses, this research critiques the multiliteracies approach privileging of “texts and associated modalities” (Leander & Boldt, 2012, p.27). It is argued that text or discourse-centric approaches, such as a pedagogy of multiliteracies “capture bodies in a ‘cultural freeze-frame’ [by] removing movement from the picture” (Leander & Boldt, 2012, p.31).

Drawing on the theoretical works of Deluze (1994) and Deluze and Guattari (1987), Leander and Boldt (2012) critique the “disciplined rationalisation of youth engagement in literacies” (p.23). Deluze and Guattari (1987) critique representationalism and seek the nonrepresentational emergence. This frame of analysis examines phenomena as emergent with no natural direction or barriers. Leander and Boldt (2012), in presenting a nonrepresentational reading of one child’s day, aimed to focus on the sensations and movement the child displayed while engaging with various texts. The authors asserted that a theoretical lens allowing one to focus on movement, affect and emotions draws attention to deeper features of meaning making and understanding. In seeking to understand engagement in terms of movement, activity and change the focus must be on the body and not text. This focus on the body and movement compels us to consider the ever-changing environment - the variations of which are potentially infinite. Leander and Boldt (2012) seek to question the “limits on understanding human practices as an object of knowledge or a commodity in the system of research and education” (p.44).

In a similar vein, arguing that emotion can be viewed as a mediated action, Lewis and Tierney (2013) sought to theorise emotion as an action connected to an individual’s language and identity. They asserted that viewing emotion in this way offered an opportunity to a broader critical literacy. Challenging the notion that emotion is separate to cognition, Lewis and Tierney (2013) stated that emotion is “an action mediated by language and other signs” (p.289). Presenting the results of a study examining a race-related discussion that took place in a diverse urban classroom in the United States, the authors contended that emotion became impossible to separate from analyses associated with critical literacy. Students examined various texts (film, photographs, hairstyles) but also “objects of feeling related to raced identities and objects of beauty” (Lewis & Tierney, 2013, p.302). Student responses were dynamic and emotion was central to their critical engagement with texts and with ideas. Research by Barton and Unsworth (2014) similarly recognised the importance emotion and assert the role of music in “constructing interpretive possibilities” (p.13).

These studies demonstrate that accounting for emotion and affect is important to understanding student engagement. In the case of students who experience literacy learning difficulties, this shift of focus away from a text-centric approach to one that refocuses on affect and emotions allows for an understanding engagement in broader terms that includes movement, activity and emotion.

2.5 Multimodal Technologies and Literacy Learning

In most aspects of social and cultural life, communication is no longer limited to print-based forms of literacy. As such, students need to become competent users of both print and other forms of multimodal meaning making (Cloonan, 2012; Cole, 2010; Heath & Wollach, 2008; Jewitt, 2005; Kress, 2010; Kress & van Leeuwen, 2001; Walsh, 2007; 2010). While educators in countries such as Australia are often faced with a curriculum requirement to teach in a multimodal way (in Australia see ACARA, 2012; 2015; SCSA, 2016), implementation of practices to facilitate multimodal learning are not clearly outlined in such texts (Gardiner, Cumming-Potvin & Hesterman, 2013; Lynch & Redpath, 2014; Murphy, 2011). Moreover, as outlined in Chapter 1, the imperative to narrow the curriculum and teach to the test becomes stronger as 'high-stakes' testing takes precedence. As a consequence, traditional print-based forms of literacy learning continue to dominate in classrooms.

Research in the area of literacy and multimodality indicates that students are more often engaging in digital culture in out-of-school contexts (Burns, 2008; Cole, 2010; Gee, 2010; Honan, 2012; Lynch & Redpath, 2014; Squire, 2008). This engagement with multimodal literacies equips many students with new ways to create and share meaning as written-linguistic modes are often transposed with oral, visual, tactile, gestural and/or audio patterns of meaning (Kalantzis & Cope, 2011; Kress, 2000; 2010). While many of these forms of meaning making are limited in the classroom context, an increased research interest into the crossover between in-school and out-of-school literacy practices points to the complexities and challenges facing educators (Chamberlain, 2015; 2016; Cumming-Potvin, 2007; Gee, 2010, Krause, 2014; Rowsell & Kendrick, 2013).

In the school context, technological and social changes associated with new modes of meaning making are complex and decisions about the practicalities of incorporating multimodal technologies as well as pedagogical choices contribute to this complexity (Simpson & Walsh, 2014). Examining teachers' use of design and multimodality in literacy education, McLean and Rowsell (2013) contended that literacy teaching and learning should be more flexible and open to alternative types of meaning making utilised in classrooms. This means the inclusion of multiple modes of meaning, such as sound, animation and visual

modes, as well as the consideration of pedagogical practices to underpin these changes. Thus a multimodal approach to teaching and learning should encourage the use of and access to a variety of literacies and modes of meaning making to support reading and writing comprehension, critical thinking, and expression both in and out-of-school (Kress, 2000; McLean & Rowsell, 2013; 2015). McLean and Rowsell (2015) asserted that educators “need to break and blend binaries of old literacy and new literacy models” (p. 104) and seek to “broaden the compositional landscape in which we teach” (p. 104). Alvermann (2006), Bransford, Derry, Berliner, Hammermass and Beckett (2005); Cole (2010); Freebody (2005) and Henderson (2012) have similarly asserted the need for educators to adopt a flexible approach to teaching and learning in order to cater for all students. Freebody (2005) has termed this flexibility “professional sophistication” (p.177).

Multimodal texts offer students in general, and students who experience difficulties with literacy, in particular, an opportunity to engage with literature in more diverse ways. Research suggests that many students who experience difficulties with print-based literacy are often stronger auditory or visual learners (Carbo, Dunn & Dunn, 1986; Kast, Meyer, Vögeli, Gross & Jäncke, 2007; Seok, DaCosta, Kinsell, Poggio & Meyen, 2010). Being offered multimodal choices means that students have a variety of ways to access and make meaning. Kalantzis and Cope (2011) noted that some students may find meaning in the written word, in a diagram, in a gestural or tactile demonstration or an oral explanation. Further, some students may have a talent for drawing, video, podcasting, crafting words on a blog and others for concept mapping.

Rowsell and Kendrick (2013) examined “hidden literacies” (p. 587) among adolescent boys. Recognising that print literacy is privileged in the classroom context, the authors considered multimodal literacies - visual, gestural, spatial, audio - as the least recognised (or hidden) in this environment. Two of the boys in their study were described as “reluctant writers” (p. 597); however in exploring the use of visual texts to bolster the students’ motivation and engagement with writing, the researchers found that each student contributed extensive ideas and knowledge when completing associated written tasks.

Kalantzis, Cope and Cloonan (2010) stated that there were “unprecedented opportunities for multimodal meaning making” in 21st Century classrooms (p. 61). Many researchers including Cloonan (2010), Cope & Kalantzis (2010), Danzak (2011), Kress (2000), Luke and Elkins (2000b), McLean and Rowsell (2013; 2015), Morgan (2010); Tarasiuk (2010), VanHaren (2010); and Wyatt-Smith and Elkins (2008) have examined ways multimodal literacy could be incorporated into classroom practices. With the potential to facilitate improved access to meaningful literacy practices and broader opportunities for meaning making, the activities

undertaken in this study utilised multimodal tools to complete the teaching and learning activities for this research. The technologies used were audiobooks and iPads.

There are limited analyses of the utilisation of these technologies with children who experience literacy learning difficulties; however, the potential is recognised in the literature and discussed below. A caveat must be noted that the use of technologies, of any description, does not necessarily mean that learning will occur. All teaching and learning requires appropriate pedagogy underlying practice and strategic implementation (Cope & Kalantzis, 2010; Maor & Taylor, 1995; McLean & Rowsell, 2015; Simpson & Walsh, 2014). Further, as Florian (2014a) has argued, it is important not to assume that technologies will always be assistive. In some cases, depending on individual circumstances, technologies may act as a barrier to inclusion. As such, choice and open-ended pedagogical decisions are advocated over one-size-fits-all approaches to teaching and learning.

Audiobooks. Audiobooks are voice recordings of printed books. Often produced as fully dramatised versions of the printed text, audiobooks draw on a complete cast, music and sound effects. With an emphasis on appropriate inflection, pacing, dialects and tone, actors or professional narrators often perform the narration.

Despite widespread popular use of audiobooks, a degree of condescension about them remains in academia and among teachers and parents. Shokoff (2001) noted that audiobooks were regularly “confined to the scullery of respectability and ... scornfully denied any status as potential Cinderellas” (p. 171). Others, such as Irwin (2009), have resorted to hiding their audiobook habit because colleagues regarded them as “a sign of the impending dark age of mass illiteracy” (p. 358). In the classroom context, many parents and teachers regarded audiobooks as a passive activity and a way to avoid ‘real’ reading (Clark, 2007).

It is asserted in this thesis, however, that audiobooks are a rich source of literacy and a valuable multimodal tool for a multiliterate learner. As Baskin and Harris (1995) argued, “if an authentic book is equivalent to its contents, and not to its format, then audiobooks have a legitimacy equal to that of printed works” (p. 372). Recognising that reading is more than decoding, Clark (2007) contended that if our aim is for children to become readers who can think critically, understand meanings, be imaginative and make connections with a variety of genres, audioreading could develop this in similar ways to reading a print text. Chamberlain and Harrett (2016), while not discussing audioreading specifically, emphasised the value of active listening. They noted that listening to stories helped students develop ideas about drama, characters and settings and could assist with comprehension. Moreover, Chamberlain (2016) argued that writing could develop from listening to quality literature. Listening to other

writers' works models to listeners plot development, language use, the structure of different genres and, most importantly, the sheer enjoyment of using words to tell stories.

As a multimodal tool, the audiobook has the potential to facilitate access to literary texts for those students who experience challenges with print-based literacy. Students who experience difficulties with print-based texts tend to be offered leveled readers, aimed at decoding practice, rather than quality literature. Research has found that audiobooks can assist struggling readers become more independent, scaffold students' understandings and encourage a love of literature (Alcantud-Diaz & Gregori-Signes, 2014; Beers, 1998; Grover & Hannegan, 2012). Beers (1998) noted that audiobooks facilitated access to more complex plot structures, themes and vocabulary. Listening to literature gives students a sense of the 'big picture' in a story because they are not impeded by the mechanics of decoding (Alcantud-Diaz & Gregori-Signes, 2014; Moyer, 2011; Wolfson, 2008). Hipple (1995) and Franklin (1996) contended that audiobooks could act as a motivation for reluctant readers to read and become involved in discussions about literature.

Authors such as Rowsell (2014), Simpson and Walsh (2015) and Kress (2010) argued that multimodal tools have altered the ways students engage with texts. Noting the shift from a print-based linear mode of reading to one which offers a variety of modes and avenues for meaning making, Simpson, Walsh and Rowsell (2013) proposed that multimodal reading was not only non-linear, but could also include, moving images, audio, music, sound effects and the ability to change font size and colour. While audiobooks do not have a visual element, it is argued here that the addition of multimodal elements such as voice narration, music and sound effects assists the reader to produce new meanings and engage with the text in a less linear fashion than a printed text. Including multimodal elements in the reading process adds to the bank of meaning making elements for students to draw upon.

With an emphasis in the new Australian and Western Australian curriculum on engagement with literature as well as with digital texts, an opportunity to use audiobooks as a tool for literacy learning in the classroom exists. Teachers in Australia are now required to explicitly teach students about forms of narrative in literature and encourage reflective responses (ACARA, 2015; SCSA, 2016; Simpson & Walsh, 2015). It is argued in this thesis that using audiobooks, underpinned by a pedagogy of multiliteracies, has the potential to facilitate new modes of meaning making particularly for students who experience challenges with print-based texts.

iPads. Marketed by Apple, the iPad is one product in a line of tablet computers. The first device was released on April 3, 2010 and since then has undergone many updates. Built around

the device's multi-touch screen that includes a virtual keyboard, the iPad has Wi-Fi and, on some models, cellular connectivity for web browsing and email. iPads can be used to make videos, take photos and play music. Educational tools, games, GPS navigation and social networking, can all be utilised by downloading and installing relevant applications (apps).

There has been a steady increase in the literature relating to the use of iPads in the classroom (Pegrum, Oakley & Faulkner, 2013; Rowsell, Saudelli, Mcquinter-Scott & Bishop, 2013; Simpson & Walsh, 2014; Walsh & Simpson, 2013, 2014). The overwhelming majority has found that educational outcomes tend to be positive (Henderson & Yeow, 2012; Hutchison, Beschorner & Schmidt-Crawford, 2012; Keane, Lang & Pilgrim, 2012; Oakley, Pegrum, Faulkner & Striepe, 2012). Findings regarding increased engagement and motivation are common across iPad studies (Heinrich, 2012; Henderson & Yeow, 2012; Rowsell et al., 2013; Walsh & Simpson, 2014). Indeed, in Henderson and Yeow's (2012) study, teachers report that although iPads were initially a novelty, engagement with the devices remained even after they had become commonplace. Research by Milman, Carlson-Bancroft and Boogart (2012) supported this finding. In the latter study, the authors reported "extremely high" engagement among students in Years Pre-Kindergarten-Four and found that pupils worked on task, for long periods of time, during writing, mathematics and drawing activities. Reasons for this increased engagement have been attributed to various unique aspects of the iPad including the touch screen, the multimodality and interactivity (Flewitt, Kucirkova & Messer, 2014; Masek, Murcia & Morrison, 2012; Oakley et al., 2012). McLanahan, Williams and Tate (2012), working with a student who experienced issues associated with ADHD, found that the manipulative touch screen, higher sensory stimulation and the use of several modalities for meaning making facilitated his engagement with the device.

Some studies have reported that using iPads in classrooms has led to increased collaboration between students and moves towards more learner-centred pedagogy (Garcia & Freidman, 2011; Henderson & Yeow, 2012; Keane, Lang & Pilgrim, 2012; Murray & Olcese 2011; Simpson & Walsh, 2014; Simpson et al., 2013). Others have found that student learning tended to be more creative, independent and personalised (Bennett, 2012; Fadel & Lemke, 2009; Masek, Murcia & Morrison 2012) or that a combination of collaboration and individualisation could occur (Simpson & Walsh, 2014).

Recent studies have examined the dimension of touch and gesture, central to iPad use (Flewitt et al., 2014; Rowsell et al., 2013; Simpson & Walsh, 2014; Simpson et al., 2013; Walsh & Simpson, 2013, 2014). Asserting that touch and gesture are important to the meaning making process, these studies shed new light on the educational use of this digital multimodal tool. As noted above, reading and writing digital texts (which may also contain animation,

movement, images and audio) requires individuals to engage with texts in different ways. Thus, while written language is fundamentally linear and sequential, digital texts are presented and read in non-linear ways (Honan, 2012; Kress, 2003; Leu, O’Byrne, Zawilinski, McVery & Everett-Cacopardo 2009; Rennie & Patterson, 2010). Engagement with texts has become more active, interactive and fluid necessitating a re-evaluation of how meaning is made by text users (Honan, 2012).

Recognising this non-linear approach to multimodal meaning making, Rowsell et al. (2013) contended that it was important to critically frame how students use the iPad and examine how they talk and think when they are using these devices. In a study examining two teachers’ use of iPads in their classrooms, Rowsell et al. (2013) noted that both teachers reported an increase in student discourse on problem solving, app sharing and metacognitive discussion about thinking processes.

Extending these thoughts about criticality and iPad use, Simpson et al. (2013), Walsh and Simpson (2013, 2014) and Simpson and Walsh (2014) examined the haptic-touch activity of using the iPad and how this impacts on meaning making. Using the concept of “dynamic materiality”, Walsh and Simpson (2014) examined the use of gesture and touch with digital technology and sought to explore how these contributed to meaning making. Dynamic materiality was defined as:

The way touch technology through placed artefacts in the classroom such as iPads/tablets enables a constant shift between layers of screens, modes and texts through which students need to navigate to build cohesive layers of meaning with reading and writing for literacy and learning tasks at school. (Walsh & Simpson, 2014, p. 102)

Considering the iPad as a tool, which mediates between thinking and representation of meaning, Walsh and Simpson (2014) asserted that gesture and touch must be regarded as part of the meaning making process when students work with digital technologies (Walsh & Simpson, 2014). Examining iPad use during literacy activities, Simpson and Walsh (2014) argued that touch technology allowed students to experience an increase in interactive encounters to develop their reading and writing. Touch has become an integral part of meaning making in classroom literacy tasks and consideration of modes of meaning making is important to understanding contemporary literacy.

Interactivity, a self-paced environment, and the incorporation of a variety of modes of meaning potentially make iPads excellent devices for students who experience difficulties with literacy learning. Studies by Cumming and Strnadova (2012), McClanahan and Williams (2012), Pegrum et al. (2013) and Reid and Ostashewski (2011) all speak to the affordances iPads offer to students who experience difficulties with literacy learning. As Lawson et al. (2012) have argued,

broader understandings of literacy that include a range of activities, modes and media provide greater opportunities for students who experience literacy learning difficulties.

A study by Flewitt et al. (2014), examining the use of iPads with students who experience moderate and complex physical and/or cognitive disabilities, found that students displayed high levels of achievement, were able to explore opportunities for self-expression and were able to complete classroom literacy tasks. Of particular interest to the researchers was the important role of touch and the gestural and sensory experiences facilitated by iPad use which promoted “rich touch-mediated communication and meaning making” (Flewitt et al., 2014, p. 115) for these students.

Working with students in a mainstream classroom who experience difficulties associated with autism, Oakley, Howitt, Garwood and Durack (2013) described two case studies focusing on interventions using ICTs. Using a multisensory and student centred approach, pedagogically driven by the TPACK framework (Mishra & Koehler, 2006), interventions were developed to support student literacy learning. In one case, the student successfully engaged with apps aimed at improving his literacy skills. Engagement took some time to develop, but with persistence and the promise of iPad game time for every five minutes of literacy work, the student made good progress. On one occasion the student disengaged from all activities; however, introducing him to a comic book app sparked his interest and led to the creation of a multimodal comic featuring himself as Spiderman. The use of these apps and a strong underlying pedagogy supported this student’s engagement with literacy learning.

Incorporating iPads into classroom settings has led some researchers to comment on changes in pedagogical practice. Keane, Lang and Pilgrim (2012) asserted that learner-centred pedagogies were increasingly evident with iPad use in their study. They also found that the device encouraged problem-based learning and cross-curricula links. Rowsell et al. (2013) reported similar findings. Noting an increase in student co-operation and problem solving, the authors found that a corollary of this was a rise in student-centred learning. One of the teachers in the Rowsell et al. (2013) study commented that she had become a learner with her students and that a community of practice, built around mutual interest and inquiry, had developed.

Other studies have stressed the importance of supporting iPad use with clear pedagogical goals (Edwards-Groves, 2012; Simpson & Walsh, 2014; Walsh, 2010; Wohlwend, 2010). Hutchison, Beschorner and Schmidt-Crawford (2012) examining the use of iPads for literacy learning, used the TPACK framework (Mishra & Koehler, 2006) with the goal of meeting “traditional print-based literacy goals while also providing students opportunities to learn the new literacies of 21st century technologies” (p16). Seeking to enhance literacy learning using

the iPad, the teacher built literacy lessons around existing literacy goals while incorporating the iPad to support learning. The study found that, used with clear pedagogical goals, the iPad enhanced student learning and engagement.

Moving beyond adhering to print-based goals, Simpson and Walsh (2014) asserted, that iPads and touch technologies required teachers to undertake more complex pedagogical reasoning to incorporate the multimodal and touch interface central to iPad use. Examining one teacher's pedagogical decisions when working with touch technology, Simpson and Walsh (2014) found that "where teachers have incorporated more flexible pedagogies in educationally dynamic environments this has supported student agency in their learning about literacy using touch pads" (p. 136). It is argued in this thesis that a flexible pedagogical approach has the potential to facilitate open-ended, creative and inclusive pedagogical practice.

2.6 Chapter Summary

This chapter has outlined the existing body of knowledge within which this research is placed and provides a context for the remainder of the thesis. Sociocultural theories of teaching, learning and inclusive education have been considered. The discussion has examined the reconceptualisation of literacy from a sociocultural perspective and considered the type of impact it has on students who experience difficulties with print dominated literacy learning. The inclusive pedagogy and pedagogy of multiliteracies' frameworks have been discussed and the use of multimodal technologies in literacy learning considered. Chapter 3 discusses the methodological approach adopted for this research.

Chapter 3 Methodology and Methods

3.1 Introduction

After providing a brief overview of the study, this chapter outlines its methodological approach and restates its guiding research questions. A description of the research approach, design and data collection methods used to inform this study follows. Finally, the process of data analysis and issues of trustworthiness are addressed.

3.2 Overview of the Study

The driving force behind this study was a desire to examine ways literacy education could be more inclusive of students who experience literacy learning difficulties in a classroom context. Informed by a pedagogy of multiliteracies (New London Group, 1996, 2000) and the inclusive pedagogical approach (Florian, 2014a, 2015a), this thesis seeks to examine ways to facilitate meaningful literacy learning for students challenged within a print-based classroom context. It is asserted that these two pedagogical approaches have the potential to complement each other and facilitate inclusion and literacy learning.

As noted in Chapter 2, the definition of the term of ‘inclusive education’ is contested in the literature. Similarly, terms such as ‘special education’ and ‘special needs education’ have been difficult to define (Booth & Ainscow, 2011; Cologon, 2013; Florian, 2014b). Definitions of these concepts tend to be deterministic and view a student’s ability as fixed. Generally considered from a deficit perspective, educational plans to address these types of ‘differences’ are offered in the form of separate and alternate activities, streaming, differentiation or ability grouping (Florian, 2013, 2014b; Spratt & Florian, 2015). The results, as Spratt and Florian (2015) noted, “exacerbate difference by providing for some individuals or groups in ways that mark out and reinforce divisions” (p. 90).

This study has sought to engage with two pedagogical frameworks, which celebrate diversity and encourage flexibility, fluidity and open-endedness in the teaching and learning process. Seeking to offer experiences that make learning accessible to all, the multiliteracies and inclusive pedagogical approaches have been utilised to offer opportunities for multimodal meaning making in literacy learning. It is argued that incorporation of multimodal activities, guided by these frameworks, has the potential to move students and teachers beyond print-based mediums and allow for the reconceptualisation of literacy in a classroom context. This research seeks to contribute to these understandings.

3.3 Research Questions

The research questions framing this thesis were outlined in Chapter 1 and are restated here for clarity. It was necessary to reflect on these questions throughout the research process to ensure data collection was appropriate and relevant (Erickson, 1986; Kervin, Vialle, Herrington & Okley, 2006). The research questions, guiding this research project were:

Question 1	a) How did the case study students experience literacy activities when traditional print-based tasks were prevalent in the classroom? b) How did the students' out-of-school literacy practices compare with in-school practices?
Question 2	a) How did the case study students engage with the multimodal literacy activity? b) What strategies, used during the multimodal literacy activity, scaffolded the case study students' literacy learning?
Question 3	To what extent was it possible to facilitate literacy learning that was inclusive and allowed students who experienced literacy learning difficulties to engage in meaningful literacy learning in the classroom context?

3.4 Research Approach

Although a combination of qualitative and quantitative data was used to inform this research project, this study does not claim a mixed method approach. Creswell (2011) noted the controversy and multiple perspectives that surround the term 'mixed methods'. Principal among these controversies is whether or not a mixed method reinforces a binary distinction between qualitative and quantitative methods and creates a false dichotomy. Creswell and Plano-Clark (2007) have defined mixed methods as:

[A] research design with a methodology and methods. As a methodology, it involves collecting, analyzing, and mixing qualitative and quantitative approaches at many phases in the research process, from the initial philosophical assumptions to the drawing of conclusions. As a method, it focuses on collecting, analyzing, and mixing quantitative and qualitative data in a single study or series of studies. It is premised on the idea that the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone. (p. 5)

Although some quantitative data were collected for this study, the emphasis was on qualitative methods. Thus to claim adherence to a mixed method approach would be to misappropriate the quantitative data gathered for this study. The quantitative data used emanated from two normative measures (these are described in greater detail below) that were utilised at the outset of the study to contribute to the description of the case study students' literacy profiles. While these required a quantitative procedure for collection, the content of the data collected overall was analysed using qualitative methods.

Following researchers such as Guba and Lincoln (2005) and Denzin (2014), this study supports calls for greater openness across research paradigms and interpretive frameworks. Flexibility to choose appropriate methodologies, depending on context and guiding research questions, should be encouraged (Goetz & le Compte, 1984; Howe, 1988; Tashakkori & Teddlie, 1998). To this end, the qualitative methodological approach selected to conduct this study suited the research aims and allowed for flexibility in the research technique (Denzin & Lincoln, 2008; Merriam, 2002); complemented the participant observer role that was adopted (Denzin, 1989; Jorgeson, 1989); and supported the broader sociocultural perspective that underlies the theoretical approach of this research.

Qualitative research is a diverse field seeking to analyse lives in context by drawing on many sources of evidence. Qualitative studies tend to represent the views and perspectives of the actors involved and provide insights into human behaviour (Yin, 2011). Given the breadth and depth of data collection and analysis common to qualitative research, it necessarily follows that interpretation of the data cannot completely represent all participants' meanings. Thus this research approach is rooted in the ontological assumption that no single reality exists and the research process is value laden and subjective (Reichardt & Rallis, 1994; Tashakkori & Teddlie, 1998).

With a desire to capture meaning within context, qualitative data is exposed to the researcher's lens, and thus an interpretation develops, which may or may not fit with the participants' view. Often referred to as the *emic* (participants' meanings) and the *etic* (researcher's lens) (Harris, 1976; Holloway & Wheeler, 2010; Morris, Leung, Ames & Lickel, 1999), these lenses will differ depending on value systems, age, ethnicity and other predispositions (Yin, 2011). These differences can have an impact on interpretation (Emerson, 2001), description of the data (Lawrence-Lightfoot & Davis, 1997) and indeed, selection of what to include or exclude in the research, which is often based on the researcher's predefined categories (Emerson, 2001). With this in mind, it follows that there is the possibility of constructing many interpretations.

In an effort to address these concerns of interpretation in qualitative research, this study has sought a reflexive position by describing the researcher's personal orientations, the research process and decisions made regarding data analysis and interpretation in as much detail as possible (Lincoln & Guba, 1985; Yin, 2011). Charmaz (2006) defined reflexivity as:

the researcher's scrutiny of his or her research experience, decisions and interpretations in ways that bring the researcher into the process and allow the reader to assess how and to what extent the researcher's interest, position and assumptions influenced inquiry. A reflexive stance informs how the researcher conducts his or her research, relates to the research participants and represents them in written reports. (pp. 188-189)

The researcher in this study, in consultation with supervisors as critical friends, has interrogated categories and interpretations. Member checking with key participants has also been utilised (described below) (Kuh, 2016; Yin, 2011). The fieldwork descriptions and case studies that follow in Chapters 5, 6 and 7 are thus recognised as constructions (Guba, 1990).

The case study approach. Data collected during the research period were utilised to construct three case studies describing the literacy identities and practices of three students, who experienced challenges with print-based literacy learning. Useful for accessing the implied knowledge of a situation, case studies serve to deepen one's understanding of a particular situation. Although individual stories may be value laden, they can be powerful evidence of a truth (Paton, 2002). As noted above, this study holds that there is no one single reality or truth (Crotty, 1998; Patton, 2002). In this study, my observations were selective and my case studies were fashioned according to the way I collected, analysed and interpreted the data. I sought to understand and identify dominant themes, and interpretations were made based on the research focus and the data gathered (Stake, 1994). In this light, it is important to acknowledge that the three case studies presented in Chapters 5, 6 and 7 and the cross-case analysis in Chapter 8, are influenced by the theoretical frameworks adopted to support this research, the researcher's lens, and an awareness of the wider social and cultural dimensions that impact on the study (Denzin & Lincoln, 2011; Merriam, 2002).

Across the literature, there are numerous definitions of case studies and discussions of the strategies employed to construct them (Flyvbjerg, 2011; Merriam, 2002; Stake, 2000a, 2000b). Merriam (2002) asserted that the case study requires "intensive description and analysis of a phenomenon or social unit" (p. 8). In this research project, I have adopted the definition proffered by Yin (1989):

A case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when boundaries between phenomenon and context are not evident; and in which multiple sources of evidence are used. (p. 23)

Various researchers identify different categories of case studies (Lincoln & Guba, 1985; Stake, 2000b; Yin, 2011). As Stake (2000b) noted, cases do not generally fit neatly into these categories. As such, it is often more appropriate to view such categories as "heuristic more than determinative" (p. 437). Stake (2000b, p. 437) recognised three types case of study: intrinsic, instrumental and collective. The present study straddles the intrinsic and instrumental descriptions offered by Stake (2000b). Intrinsic case studies are undertaken when a researcher seeks better understanding of a situation. The initial motivation to construct the case studies for this research project was to understand how students, who experienced difficulties in print dominated environments, engaged with various literacy experiences. The cases are interesting because the stories of those living with these experiences can be teased out (Stake, 2000b). On an instrumental level, this research project seeks to provide insight into literacy and inclusion

issues that arise in many classrooms and link these to concerns at a national level, where Australia is witnessing a conservative push to return to ‘the basics’ in literacy education.

Case studies represent a study of the particular and the diverse (Stake, 1994, 2000b; Denzin, 1989). In this study, guided by a pedagogy of multiliteracies (New London Group, 1996, 2000) and inclusive pedagogical (Florian, 2014a, 2015a) frameworks, I specifically sought to understand the diverse literacy experiences of the three case study students and their engagement with multimodal tools. This study acknowledges the diversity that exists across the three case studies presented in this research project, but also seeks some generalisations in the interest of understanding ways to facilitate inclusion for students who experience literacy learning difficulties. It is asserted that the underlying theoretical and pedagogical frameworks, pedagogy of multiliteracies (New London Group, 1996, 2000) and the inclusive pedagogical approach (Florian, 2014a, 2015a) celebrate diversity and flexibility and do not attempt a one-size-fits-all solution. By extension, both the similarities and the diversity of experiences across the case studies are recognised.

3.5 Research Design

The research design for this study consisted of three distinct phases. Phase One was the period of seeking ethical approvals and introductions to the fieldwork site; Phase Two involved data collection and data analysis; Phase Three was overarching in nature, across the four years of the study, and involved ongoing literature reviews, data analysis and interpretation and various writing and drafting stages. Table 3.1 illustrates these Phases.

Table 3.1 Phases of Research

Phases	Activity	Timeline
Phase One Introductory Phase	<ul style="list-style-type: none"> • Meetings with school Principal and participating teacher. • University ethical approval sought and granted. • Introduction to the fieldwork site. • Introduction to students. • Ethical permissions sought. 	Year 1 -July - October
Phase Two Data Collection Phase (<i>details of data collection are outlined in Table 3.2</i>)	<ul style="list-style-type: none"> • Stage One • Stage Two • Stage Three 	Year 1/2/3 <ul style="list-style-type: none"> • Year 1 - Oct - Dec • Year 2 - Feb - May • Year 3 - Aug - Oct
Phase Three Overarching Phase	<ul style="list-style-type: none"> • Ongoing review literature. • Ongoing data analysis and interpretation. • Ongoing drafting and writing process. 	Years 1/2/3/4

Phase One. Phase One of the research project began in July during the first year of the study. During this phase, I met with the school principal and the participating teacher to explain the research project and to seek their permission to conduct research. Both the principal and the teacher were enthusiastic about the research project and the potential benefits to the school's new iPad program. Concurrent with this, an application for ethical clearance was submitted to Murdoch University's Human Research Ethics Committee.

As soon as the University granted ethical permission, I met again with the classroom teacher to discuss the research project in more detail and address any questions or concerns she may have had. Both the teacher and the principal signed ethics permission forms at this stage (see Appendices A and B). Subsequent to this meeting, I was introduced to the participating class of Year Five students. I spoke with the students about the research project, answered their questions and provided them with ethics permission forms for them and their parents to sign (see Appendices C and D). After the ethical permissions and approvals were sought and granted, I became better acquainted with the students, teachers and the fieldwork site. A detailed outline of the context in which this research took place is outlined in Chapter 4.

Ethical considerations. This research project was conducted in line with guidelines laid down by the National Health and Medical Research Council (NHMRC, 2007), the Australian Association for Research in Education *Code of Ethics* (AARE, 2016) and the Murdoch University Human Research Ethics Committee. As a teacher with the Department of Education and a member of the Western Australian College of Teachers, I am experienced in dealing with issues of confidentiality and was cognisant of the dual position of power held by a researcher and educator (Ritchie & Rigano, 2001).

Having established a good rapport with the students through interviews, informal chats and providing assistance in the classroom, I was aware of the need to maintain a professional relationship with them. Throughout the research process I was cognisant of the requirement to retain a reflexive approach (Hughes, 2006), which situated me as an ethical researcher within a classroom of young children, some of who experienced significant difficulties with literacy. Research involving children raises particular ethical concerns about their understanding of what the research entails and possible coercion by peers, the researcher or parents to participate in research (NHMRC, 2007). Guided by the NHMRC (2007), I was mindful of my obligation to respect the capacity of children to be involved in decisions about their participation in the research.

It follows that every effort was made to ensure transparency and reflexivity in the research process (Flick, 2009). On numerous occasions the teacher and I informed the students that they had the power to withdraw from the research project at any point, without negative repercussions. Adhering to guidelines outlined by several researchers (Kervin, et al., 2006; Morrow & Richards, 1996; Yin, 2011), the following ethical considerations were attended to:

- Students were free to participate in the study or to withdraw from it and were reminded of this choice.
- Consent for students to participate in the study involved a verbal information session that I delivered, which included provision and explanation of the consent forms. Efforts were made to ensure that all consent forms were written in clear and age-appropriate language. Because some of the students in this study experienced difficulties with print-based literacy, the consent forms were also read to the students.
- The student and parent consent forms, plus a written information sheet, were sent home with children for both to sign. When children began their participation in the study, I verbally verified their consent to be involved.
- Data gathered was always confidential and the identity of the research participants and the setting were concealed. Students were ensured anonymity.

Phase Two. Phase Two of the research project involved data collection. This was conducted in three stages. Table 3.2 presents the sequence of data collection as research phase two unfolded.

Table 3.2 Stages of Data Collection

Timeline	Data Collection	Participants
Stage 1/Year 1 Oct - Dec	Neale Analysis of Reading Ability	whole class
	Elementary Reading Attitude Survey	whole class
	Semi-structured Interview One ^a assessing students' interests, likes and dislikes, thoughts about literacy.	15 students
	Semi-structured Interview Two assessing thoughts about in-school literacy and using technology in-school.	15 students
Stage 2/ Year 2 Feb - May	Audiobook and discussion in-class - observations and recorded class and group discussions.	whole class
	Semi-structured Interview Three after audioreading <i>The Bad Beginning</i> .	3 case study students
	<i>Kid's Book Report</i> data collection and work samples.	
	<i>iMovie</i> book review - observations and work samples.	whole class
	Final survey of class.	whole class
	Post activity semi-structured Interview Four - reflections on multimodal literacy activity.	whole class
	Semi-structured Interview One	3 case study students
	teacher	
Stage 3/Year 3 Aug - Oct	Final semi-structured Interview Five - additional information on out-of-school interests.	3 case study students
	Final semi-structured Interview Two	teacher

^a Throughout the case studies (Chapters 5, 6 and 7), an attempt was made to specify which data were used to inform the discussion. Five separate interviews were conducted with students and two separate interviews with the teacher. For clarity, interview data used in the case studies are referred to as, for example, "Interview One" or "Interview Five".

Stage one of data collection. In the first stage of the research project, the data collection that took place included two normative assessments: The Neale Analysis of Reading Ability (NARA) (Neale, 1999); and the Elementary Reading Attitude Survey (ERAS) (McKenna & Kear, 1990) - both were conducted with the whole class.

Neale Analysis of Reading Ability. This test involved students reading narrative passages aloud. The passages slowly increase in difficulty from simple to complex. If the student experiences difficulty, the administrator of the test can offer prompts. The student is then asked questions about the reading. The test calculates four standardised scores - percentile ranks, stanines, national profile levels and reading ages. Norms are provided separately for reading, accuracy, reading rate and comprehension. The decision was made to only use the reading ages of each case study student because the aim was to simply provide a snapshot of their reading age in relation to peers and year of schooling. The reported age represents a mean equivalent of an age range and a predicted age for the given score (Neale, 1999).

It must be noted that while these scores may give some indication of a student's reading ability in relation to their peers, the scores do not tell us why this is the case. At no point were the NARA results used to predict the case study students' potential nor were they used to limit the students' participation in any activity. Indeed, the research has shown that the "practice of predicting 'potential' on the basis of current achievement, and using this rationale to design different educational experiences has damaging effects" (Florian, 2013 p. 121). These scores represent a very small part of understanding these students' literacy lives. Analysis of work samples, formative and summative assessments from teachers; and interviews with the students about their home and school literacy practices all assisted to build a picture of the students' literacy understandings.

Elementary Reading Attitude Survey. The *Elementary Reading Attitude Survey* (McKenna & Kear, 1990) was administered to each student. This is a norm-referenced survey that includes twenty statements about reading. Ten of the statements refer to recreational reading and ten relate to academic reading. The students are asked questions such as: "How do you feel about starting a new book?". Four pictures depicting the cartoon character, Garfield, ranging from "very happy" to "very upset", follows each item. Students are asked to select the Garfield that best expresses their feelings. The test provided an initial picture of the students' attitudes towards recreational and academic reading. Subsequent interview data elaborated on these results.

These two assessments were used to provide a snapshot of the students' literacy levels and attitudes towards reading in the classroom context. Based on the results of the NARA, I was able to gain a picture of the students' reading and comprehension profiles in comparison to their peers. I deliberately chose to use this standardised measure, as I was keen to utilise a tool which

was recognised for mainstream evaluation of literacy. After cross checking the NARA scores with the teacher's formative and summative assessments of the students' literacy competencies, the teacher was able to verbally confirm that the results were comparable.

Based on the NARA results, I selected 15 students to interview. These 15 students represented five high scores; five middle scores and five low scores. The purpose of this initial interview was to establish a picture of the students' interests, likes and dislikes and their thoughts about literacy. After gaining this broad picture of the students' interests, a follow-up second semi-structured interview was conducted, two months later, with the same students. This time they were asked about in-school literacy and use of technology in the classroom.

Semi-structured interviews. Throughout the data-gathering phase, all interviews were semi-structured. While I approached each interview with an outline of topics about which I wished to seek more information, my questions were open-ended and wording changed depending on the flow of the discussion or the responses (Burgess, 1984; Patton, 2002). Semi-structured interviews allowed me to gather broad, in-depth and personal information from participants as I sought to understand experiences from their viewpoints and unfold related meanings (Burgess, 1984; Kervin, et.al., 2006; Kvale, 1996).

The tone of these interviews was largely conversational and informal (Paton, 2002). Minichiello, Aroni, Timewell and Alexander (1990) defined these types of interviews as ones in which there are no predetermined questions or answers. Rather, they rely on the interactions between the researcher and participant to elicit information. For Punch (1998), these types of interviews represent an avenue to explore in-depth complexities of individuals without imposing prior categories. Although semi-structured, the interviews conducted were not without direction. The study's purpose and scope were always considered. As such, while I sought to allow conversation to flow, I was also able to control the conversation by encouraging the participants to discuss experiences relevant to my interests as the researcher (Burgess, 1984; Zhang & Wildemuth, 2009).

Obtaining in-depth information allowed me to build a rich picture of the students' literacy practices. As these interviews were one of the primary data collection tools for this research, rich responses were invaluable to my understanding of the topic. Working within an interpretive research paradigm (Zhang & Wildemuth, 2009), I recognise that my version of the 'truth' presented in the following chapters is constructed; however, member checking (discussed below) assisted in presenting a version of the context and setting with which participants concurred (Yin, 2011). Operating from this assumption, I have attempted to understand the experiences of the participants from their individual perspectives.

After reflecting on the participants' perspectives from Interviews One and Two, my thoughts turned to the development of the multimodal literacy activity, which would be conducted with the same students in stage two of the data collection. The first two interviews allowed me to paint a picture of the students' interests, which assisted with the development of this activity. Gaining insight into the students' literacy lives, both in-school and out-of-school, as well as their interests allowed me to reflect on how I could design a literacy activity based on a multiliteracies (New London Group, 1996, 2000) and inclusive pedagogical framework (Florian, 2014a, 2015a) - outlined in Chapter 2. I began to prepare for the multimodal literacy activity and discussed this with the incoming Year Six teacher, Beth Hardy. Beth provided signed, informed consent (Appendix A) and was enthusiastic to see the study continue with the same group of students.

The first two interviews, from stage one of the data collection, and the test results, also prompted deliberation about which students to recruit for the in-depth case studies. At this point, two students, Hannah and Caleb, who were experiencing difficulties with print-based literacies, were considered. These students not only experienced difficulties with traditional print-based tasks, they also exhibited very different personalities, challenges and interests. As such, I felt that their diverse stories could enrich the research study. While gender issues were not a focus of the research project, it was beneficial and informative to the study to include female and male students. Hannah and Caleb were eventually enlisted for the case studies.

Stage two of data collection. The second stage of the data collection phase was centred on the multimodal literacy activity. The students were now in Year Six with Beth Hardy as their teacher. A new student, Ella Hunt, had joined the class. Beth requested that Ella be recruited to the project because she noted that Ella was experiencing significant difficulties with print-based activities. After seeking the relevant ethical permissions and ensuring that Ella was happy to be involved with the project, she was recruited as the third case study student (Chapter 5). Ella completed the NARA, ERAS and a short open-ended interview with me prior to the commencement of the multimodal literacy activity.

During this phase, data collection focused on the implementation of the multimodal literacy activity. The specific details of this activity are outlined in Chapter 4. In summary, the activity consisted of three main elements, which were facilitated by Beth. These were:

- Audioreading *The Bad Beginning* audiobook and discussions after each chapter.
- Using the iPad application (app) *Kid's Book Report* to build a storyboard plan for an *iMovie* book review.
- Using the *iMovie* iPad app to create a book review of *The Bad Beginning*.

Audioreading The Bad Beginning audiobook and discussions of each chapter. Over a period of three weeks, the whole class listened to *The Bad Beginning* novel, which was an MP3 file played on the class computer. The class was given the choice to follow the story with a printed novel; however, only Ella chose to do this. After each reading, Beth discussed the chapter with the students. At times, these discussions were whole class while at other times small group discussions were highlighted.

I adopted a participant-observation role when the students were audioreading. In this role I sat quietly at the back of the classroom and listened to the novel with the students, occasionally taking notes or answering student or teacher questions if any arose. Observations are important research data and are vital to qualitative research (Stake, 2005; Yin, 2011). While in the role of participant-observer, my focus was on recording and understanding “meanings, behaviour, events, instruction and location” (Pole & Morrison, 2003, p. 18). In this role, handwritten researcher notes and reflections about the fieldwork process were also formulated as a key source of data. If time and circumstance permitted, notes were taken immediately. Otherwise notes were taken as soon as possible after an event.

Following the audioreading, classroom discussions were digitally video-recorded using the iPad. This provided useful data for the construction of case studies. The students were initially self-conscious about the recordings and made silly faces when the iPad was directed at them; however they quickly became comfortable with the process and eventually appeared to ignore my presence. The recordings made were focused on the class as a whole; however, specific attention was afforded to recording the discussions that involved the case study students. Upon conclusion of the audiobook and discussions, short 10-minute, semi-structured interviews were conducted with each of the three case study students to evaluate their comprehension of the book.

Using the iPad application (app) Kid’s Book Report to build a storyboard plan for an iMovie book review. *Kid’s Book Report* is a storyboard app requiring students to identify the elements of a narrative under the headings:

- This story takes place: When? Where?
- The main characters are:
- The main problem is:
- The solution is:
- I think this book is:

The students were given the option of working on the iPad or a hardcopy worksheet to complete this task. Only eight out of 32 students used the hardcopy; none of them was a case study student. The class worked on their plans over one session (one hour). In my role as a participant-

observer, I provided some assistance to students and spent time making notes and talking with the students about their work. Work samples were collected from the case study students.

Using the iMovie iPad app to create a book review of The Bad Beginning. Conducted by the whole class, this task was the final stage of the multimodal literacy project. Over a period of three and a half weeks, the students worked on the creation of their *iMovie* book reviews. Many of the students used their *Kid's Book Report* plans to structure their reviews. *iMovies* can be as simple as speaking to the camera or they can incorporate elements such as music, sound effects and images. In my role as participant-observer, I assisted where necessary, took notes, video-recorded the students at work and spoke with them about their projects. Data collected during this task included participant observations and *iMovie* work samples.

The *Kid's Book Report* and *iMovie* work samples were important pieces of data used to inform this study. Both items allowed me access to the case study students' use of words to describe the narrative under examination (Kervin, et al., 2006). The work samples also provided two very different samples of work - one monomodal and largely print dominated and the other was an example of multimodal meaning making.

Until the end of Term One (April), in the second year of the study, the students worked on creating their *iMovies*. As such, class viewing of each other's *iMovies* and the post-activity class survey and one-to-one semi-structured interviews with the case study students, took place at the beginning of Term two (May). During the 20-minute student semi-structured interviews, I sought opinions about the class activities that they had completed and how the students felt about using the audiobooks and the iPads. I also asked them about learning with digital devices and how they used them to make and convey meaning. The whole class also completed a brief survey to gather information about how they felt about the multimodal literacy activity and what they thought they had learnt.

The final piece of data collection in this stage was an hour-long semi-structured interview conducted with the classroom teacher, Beth Hardy. During this interview, we discussed her feelings about the multimodal literacy activity and her thoughts about using technology in the classroom. Her approach to education and what role multiliteracies might play in the classroom context were also considered.

Stage 3 of data collection. Analysis of the data from stages one and two led to a decision to seek more information about the students' out-of-school literacy practices. The students' apparent proficiency with the multimodal tools, in comparison with their experiences with print-dominated tasks, prompted more questions about the students' broader experiences with

literacy in contexts beyond the classroom. In the third and final year of collecting data, I completed the semi-structured interviews with Beth and the three case study students.

Phase Three. This phase of the research was an overarching phase, which occurred concurrently across all phases of the research project. Through an iterative process, this phase involved ongoing review of the literature, data analysis, interpretation and writing. Continual scanning of the research literature into multiliteracies, inclusive education and multimodal practices underpinned this research and took place throughout the study. In addition, writing was undertaken at many stages throughout the research process as new data and literature influenced reflections and understandings.

3.6 Data Analysis

Throughout the research study, all of the interviews were fully transcribed and research notes and reflections were made as the research study progressed. It was not until the end of the fieldwork period, however, that all data were entered into NVivo and more in-depth analysis was conducted. The data analysis followed Yin's (2011) five phases. Because the process was not linear, it was necessary to move back and forth between phases. The five phases, outlined by Yin (2011), are:

1. Compiling
2. Disassembling
3. Reassembling
4. Interpreting
5. Concluding

Compiling. The data were compiled using QSR NVivo qualitative analysis software. Interview transcripts, class discussion transcripts, work samples and researcher notes were entered into the software program. Before importing this data into QSR NVivo, all of the interviews were fully transcribed; field notes were collated and ordered; hard-copy work samples were scanned into digital format; and digital copies of work and *iMovies* were collated. In this process, the material was revised, reread and reviewed so that the data were clear in my mind and themes began to emerge.

Disassembling. The disassembling phase of data analysis involved coding of the data within QSR NVivo. The data were coded using open or initial coding that related to the broad aims of the project (Glaser, 1978). For example: 'audiobooks', 'iPad use', 'multiliteracies' and 'inclusion'. "Coding helps us gain a new perspective on our material and to focus further data collection, and may lead us in unforeseen directions" (Charmaz, 2000, p. 515). All data were

frequently revised and analysed as new data were collated and compiled, allowing for reflection as the analysis progressed (Lincoln & Guba, 1985; Strauss, 1987).

Following Charmaz (2000), subsequent categories were created at a higher conceptual level when I revisited the data. This took the form of selective coding wherein the coding process was directed along conceptual lines. This coding allowed for cross category analyses examining the students' engagement with each activity. Some of the key terms at this level were: 'engagement', 'multimodal', 'literacy', 'scaffolding', 'inclusive', 'digital literacy', 'meaning making', 'audio', 'visual' and 'print-based'. This material formed the basis of the cross case analysis presented in Chapter 8.

Reassembling. Reassembling the data was a process that occurred concurrently with the disassembling process. This was a constant reflective process. When disassembling, new categories and themes emerged that not only addressed the research aims, but also raised new questions. Moreover, other data stood out as critical incidents (Tripp, 1993) and began to reveal new insights into the research. One such example of a critical incident was the students' lack of engagement with the *Kid's Book Report* task (discussed in detail in the case studies).

This stage of data analysis involved extensive note making, cross checking data, searching for patterns in the data and examining how these patterns were related, or not, to the research aims. Yin (2011) cautioned that this phase of the analysis is "vulnerable to unknown biases" (p. 196). He asserted that the researcher should be cautious and minimise or at least reveal biases (Yin, 2011).

Interpreting. This stage of the data analysis called for interpretation and critical analysis of the data. At this point, the extensive notes made during the previous stages of data analysis were helpful to draw ideas together and reflect on preliminary interpretations. These notes were also used to cross check details against the existing research literature. Given the depth of analysis at the assembling and disassembling stages, I felt confident that the data had been mined to a sufficient depth. The data were utilised to construct in-depth description of the fieldwork setting, the three case studies and the cross case analysis. Feedback from supervisors, as critical friends, was essential in developing a complete, fair and credible interpretation of the data and allowed for interrogation of researcher bias (Kuh, 2016; Yin, 2011).

Concluding. The conclusion of the data analysis is drawn together in the case studies, the cross case analysis and the final conclusions. The aim, after drawing together the findings and the existing literature, was to delineate the implications of the research and its broader significance in the field of education.

3.7 Trustworthiness of the Research

Credibility and dependability are indicators of trustworthiness in interpretive research (Lincoln & Guba, 1985). To ensure credibility and dependability with data analysis, the following criteria were employed:

- Checking and rechecking the accuracy of the data;
- Making analysis as thorough and as complete as possible; and
- Acknowledging unwanted personal biases (Yin, 2011).

Credibility. Lincoln and Guba (1985) asserted that establishing credibility is vital to a trustworthy study. To establish credibility, strategies were undertaken, such as prolonged engagement and peer debriefing. I sought to establish a ‘prolonged engagement’ with the participants to develop a relationship of trust (Erlandson, Harris, Skipper & Allen, 1993; Flick, 1998; Guba & Lincoln, 1989). Over a period of two years, I worked with the students and staff and was able to establish a good relationship of trust and confidence. I was open with the classroom teacher about the activities that were carried out and consulted with her regularly to ensure that she was comfortable with the project. Teacher input was valued and welcomed as the research progressed. I also worked to establish a good rapport with all of the students. They appeared to feel comfortable with my presence and were happy to share their stories with me.

Acknowledging and dealing with researcher bias in any research is essential to establishing trustworthiness (Yin, 2011). To support this process, I critically interrogated any biases that I may have brought to the research through the use of peer debriefing. Peer debriefing was undertaken monthly with my supervisors to discuss issues relating to the research process, hypotheses and results of the research (Flick, 1998; Lincoln & Guba, 1985). In the final stages of my analysis and writing, peer debriefing became an important tool in identifying potential bias and clarifying ideas. Adopting a reflexive stance in relation to this study, I have endeavoured to expose my pre-conceptions and biases and interrogate these throughout the research and writing process (Flick, 2009).

Qualitative research should ensure that results are credible from the perspective of the participants. As such, member checks were important to establishing credibility and trustworthiness (Guba & Lincoln, 1989). Responses to questions and my interpretation of these responses were crosschecked with students and the teacher for meaning and intention. Beth Hardy, the principal participating teacher in this study, read transcripts of her interviews and a late draft of Chapter 4 to ensure that there was no confusion or misunderstanding about responses or interpretations of these. In the case of the students, I rechecked their responses with them, particularly if there was ambiguity or uncertainty in responses.

Dependability. The idea of dependability in qualitative research emphasises the need for the researcher to account for the context within which research occurs. This may be achieved, for example, through auditing or triangulation of the data. Auditing of the data was important to establishing dependability (Flick, 1998; Lincoln & Guba, 1985). Efforts were made to ensure that the data were collected systematically, dated and recorded anonymously. Data analysis was subject to member-checks, peer debriefing and personal reflection. In addition, attempts have been made in this thesis to be transparent in outlining the research process including: how participants were selected and the activities they undertook; the research methodology used; and the theoretical framework that could influence my data interpretation (Flick, 1998; Yin, 2011).

Triangulation was utilised in this study in line with Flick's (2009) definition. Triangulation is not a tool for validation; rather it is a strategy, which adds depth and consistency to an inquiry (Flick, 2009). Qualitative research is an intrinsically multi-method approach. This study has utilised a variety of data gathering methods to achieve an in-depth understanding of the events in question. I recognise, however, that this process is a subjective one and as such, the data and case studies can only be constructed as representations of one among many possible truths (Denzin & Lincoln, 2008; Mathison, 1988; Stake, 1994).

3.8 Chapter Summary

This chapter has outlined the methodological approach and research design utilised in this research study. The phases of the fieldwork and stages of data collection were outlined and data collection, analysis and issues of trustworthiness discussed. Chapter 4 outlines the context of the study. This is followed by the three case studies, presented in Chapters 5, 6 and 7.

Chapter 4 The Research Context

4.1 Introduction

This chapter is primarily descriptive in nature, outlining the context within which this research project occurred. Framed by a sociocultural approach, it presents background information to provide a context for the three student case studies described in Chapters 5, 6 and 7. The data in this chapter are based on researcher observations, information from the Grove Primary School prospectus and interviews with Beth Hardy - the classroom teacher whose class took part in this research project. The chapter will describe the school context and iPad use at the primary school. The classroom context is subsequently outlined and the reader is introduced to Beth Hardy. Finally, the multimodal literacy activity is described in detail.

4.2 Grove Primary School

Grove Primary School is a single stream school catering for approximately two hundred and fifty students from Kindergarten to Year Six. Located in an urban, low to middle socio economic area, students attending this school are from low to middle income homes in the surrounding suburbs. The Index of Community Socio-Educational Advantage (ICSEA) value assigned to the school is approximately 1040. This measure is constructed using socio-educational data, collected from student households, including average income, level of education, and types of employment for the households of students enrolled in the school (MySchool, 2016).

Primarily, populated by Anglo Australians, the school was also represented by students of Indigenous Australian, Indian and Italian heritage. Opening in the 1950s, the original buildings on the campus are over fifty years old. In the late 1990s, a new library and administration building were constructed. All of the school's facilities are well maintained, comfortable and attractive and there are large undercover and open-air playgrounds for the students to use. It has a large multi-purpose hall, a canteen and a student support area. A key pedagogical goal, described in the school prospectus, is to facilitate student learning through the promotion of excellent teaching and learning practices. To this end, specific mention is made of the incorporation and use of technologies in teaching and learning to facilitate engagement and motivate students.

4.2.1 iPad Use at the School

In line with Grove's goal to use technologies to engage and motivate students, new technologies were purchased over a three-year time span. In the first year, approximately ten iPads were purchased. These were shared between the Kindergarten to Year Six classrooms. More iPads were purchased in the second year of the initiative so that each class (Years One to Six) received approximately ten devices. In the final year of the technology rollout, iPad minis were purchased for Kindergarten and Pre-Primary, thus freeing up more iPads for Years One to Six.

Work with the new technologies began slowly for teachers and students. Professional development had been ongoing since the introduction of the iPads. This professional development was particularly helpful for those who were unfamiliar with iPads and were keen to improve their understanding of the technology. By the time field research for this project began, professional development was being undertaken in every classroom, which focussed on assisting staff as well as students with their use of the iPad and some iPad applications (apps). Over one term, a professional information technology company visited the school three times per week to conduct in-class sessions and assist staff and students to create iPad presentations for exhibition in a formal parent evening. According to Beth Hardy, the staff and students found the use of iPads and apps beneficial to teaching and learning to the extent that the principal made a commitment to purchase more iPads. In my first interview with Beth, she stated that the iPads "are a tool for the future and the students enjoy using them".

4.2.2 Classroom Context

As mentioned in Chapter 3, the first year of this research project began while the students were in Year Five. This stage of data gathering involved two normative assessments and two semi-structured interviews. During the following year, when the same students entered Year Six, Beth facilitated the multimodal literacy activity. The classroom context outlined here refers to Beth Hardy's classroom.

Beth's Year Six classroom was large, bright and full of natural light. There were many colourful displays of the students' work around the room. A pin-up exhibit was decorated with artworks; bright, painted self-portraits and writing samples were all prominently displayed. A variety of posters was placed around the classroom as visual aids for the students. These included a: COPS punctuation mnemonic (capitalisation, organisation, punctuation, spelling); various maths aids; and a Four-Roles of the Reader/Four Resource Model poster.

Containing numerous fiction and non-fiction printed texts, a bookcase extended along one end of the classroom and there was a bank of three laptop computers along another wall. An interactive whiteboard occupied a central position at one end of the classroom and a large whiteboard was at the other end. The teacher had a small desk in one corner of the room and in the opposite corner was her computer. The room was a fluid space that did not appear to have a front or a back and there was no clearly defined instruction space.

Walking into this classroom for the first time, I was immediately struck by the sound of many chattering voices. The students were seated at tables arranged in a format that was conducive to collaborative discussion. Two of these tables were circular with chairs arranged around them, seating seven students each. Two tables were large and rectangular (each seating seven students) and one was square - seating four students. The class consisted of thirty-two students - thirteen girls and nineteen boys.

4.2.3 The Classroom Teacher: Beth Hardy

Beth was a teacher of more than twenty years' experience who received her professional qualifications in Australia. Classroom observations and interviews indicated that Beth had a strong personal interest in her students and their families. She was aware of the many challenges, achievements and struggles her students or their families encountered and was in regular contact with the majority of her students' parents and/or carers. These relationships were interesting to witness and appeared to assist Beth with her pedagogical choices in the classroom.

Drawing on the work of Grimmett and MacKinnon (1992) and Black-Hawkins and Florian (2012), Beth's teaching practice is understood, in this thesis, in terms of her "craft knowledge" (Grimmett & MacKinnon, 1992). Grimmett and MacKinnon (1992) defined craft knowledge as "the accumulated wisdom derived from a teachers' and practice-oriented researchers' understandings of the meanings ascribed to the many dilemmas inherent in teaching" (p. 428). The concept of craft knowledge is used here to recognise the complexity of Beth's work and permits an insight into how she addresses diversity in her classroom.

I asked Beth, during our first interview, if she felt that she taught in a similar way to how she was taught, Beth laughed and exhaled loudly.

No! Well we were taught like you know ... you don't say anything, sit in seats and everyone did the same thing, regardless of ability level, you didn't discuss anything. You were just told what you needed to know. No questions!

Rather, Beth explained that her pedagogical approach had developed over time and had changed with experience and personal and professional learning.

... When I first started it was much like the way I was taught and everyone was expected to be at the same level. There was not a lot of support. Kids sat in rows. I've done a lot of professional development, been involved in every new initiative that has come out and I came to realise that some kids can't cope at the same level as someone else ... I think now just having developed and having your own children you realise that kids are different. I did a lot of research and study on the multiple intelligences and finding out how kids learn best and trying to adapt to different learning styles.

Beth's approach to teaching was evident in the types of pedagogical choices she made. She frequently sought to adjust her teaching strategies to meet her students' needs across the classroom. Adopting a largely student centred teaching approach, which took into account her knowledge of student "learning styles", abilities and ideas, Beth aimed to engage her students and assist them to construct meaning from their learning. Lesson planning tended to incorporate a combination of tasks and often involved a variety of individual and collaborative group activities. During my time in the class, I witnessed students seeking assistance from their peers almost as often as they did from Beth. Beth's classroom was noisy and industrious. The environment was welcoming and Beth was warm and often humorous with the students.

In investigating Beth's approach to literacy learning, my researcher notes recorded that on two occasions, Beth discussed her use of the Four Resource Model (Luke & Freebody, 1999). This resource was one Beth utilised regularly in her literacy learning activities and one that complemented her pedagogical approach. Beth felt that this view of literacy facilitated a balanced approach, because it encouraged students to examine texts on interrelated levels: code breaker, text participant, text user and text analyst (Luke & Freebody, 1999). Beth's use and understanding of this framework goes some way towards explaining how she approached the activities undertaken for this research. While Beth and I had discussed multiliteracies and inclusive pedagogical frameworks, her pedagogical approach suggested that she was in fact largely planning within such frameworks even though she rarely articulated her plans explicitly.

In seeking to understand Beth's pedagogical approach, I consulted Kalantzis and Cope (2005; 2011). Their *Learning by Design* thesis discussed the role of the teacher as designer and examined the practical application of multiliteracies in the classroom context. In discussing the changing global order, they examined the differences between didactic teaching, authentic education and transformative learning (Kalantzis & Cope, 2011). Observations of Beth's teaching and interactions with students and her interview responses suggested that her pedagogical approach shifted between authentic education and

transformative learning (Kalantzis & Cope, 2011). Some examples of this included: a high degree of collaborative and student centred work; the use of the Internet to research beyond the classroom; engagement in a balance of experiential, analytical and conceptual teaching and learning; valuing and understanding ‘difference’; an attention to situated practice and learner engagement; and high value on multimodal teaching and learning. In the case of the latter, personal and professional experiences led Beth to argue that technology was “one of the best things” that had happened in education. During our first interview, Beth had explained that on a personal level, her son who is now in his twenties, experienced many difficulties at school, but working with a computer allowed him to demonstrate his strengths. In more recent years, Beth stated that she had come to believe that the multimodal nature of the iPad and laptop computers had the potential to engage students with different learning styles and abilities. In the following excerpt from Interview Two, Beth articulated her views about using technology in the classroom.

Because of technology today you can incorporate all of the senses into one activity if you want to. The kids get a variety of types of ways that they are perceiving things and the way they are hearing things. It’s not always your voice if you want to read something to them. You can get whatever you want, or you can adapt it onto technology. If they are listening and looking at the same time they seem to get more out of it if it is on a screen than if it is on paper ... Multimodal technology feeds the different learning styles. If they can work with technology and each other, they love it.

Recognising the value of difference, flexibility and choice for students, Beth’s pedagogical approach fits with many of the tenets of an inclusive pedagogical approach as outlined by Florian (2014a, 2015b) and those multiliteracies pedagogies outlined by Kalantzis and Cope (2011). While holding these pedagogical values, Beth expressed that she frequently felt constrained by the curriculum when it came to classroom practice. As noted earlier, Beth was aware of the challenges that different students experience in the classroom. However, when asked, in Interview Two, how she endeavoured to scaffold students through such challenges, Beth explained:

The sad thing is in the outcomes it is still so much based on print. If you want to tick off everything it’s very hard with some of [the students] because you know where they are at and you know that they are not going to be writing a lot. I mean still in the curriculum they want to see a fluent handwriting style - today they just don’t have that. They don’t do a lot of handwriting. It seems irrelevant and even they [the students] start asking why? So you think, ok, I can use all of these multimodal technologies, but I’ve got to still do that [meet the student outcomes].

Researcher notes recorded that although Beth recognised that recent curriculum directives urged teachers to incorporate multimodal technologies, she was frustrated about the lack of explicit guidance in the curriculum to make this work in practice. Expressing a need for

ongoing professional development for teachers, Beth asserted that while multimodal technologies were important to student learning, simply incorporating technologies into classroom practice was not sufficient. Rather, she held the opinion that technologies were only as good as the teacher and it was important to use technology with good teaching and clear goals. This view corresponds with that forwarded by Gardiner, Cumming-Potvin and Hesterman (2013) who note, “because of the simplistic way multimodality is collaged into the curriculum, it is unclear how teachers might come to understand the concept, and underpin their practices with new theory” (p. 357).

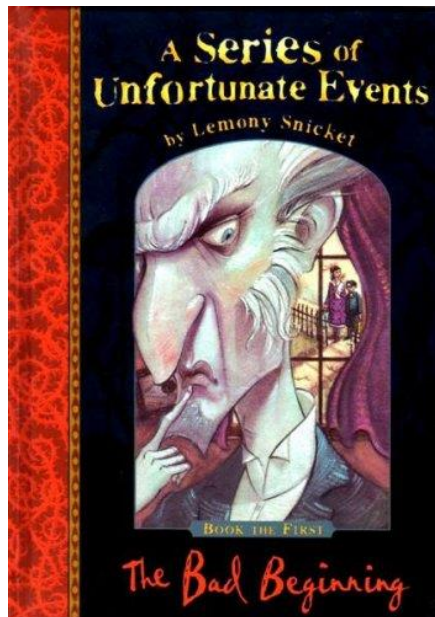
4.3 The Multimodal Literacy Activity

Over one school term, a multimodal literacy activity was developed and implemented for this research. As outlined above, Beth’s pedagogical approach was not at odds with the inclusive (Florian, 2014a, 2015a) and multiliteracies-based pedagogies (New London Group, 1996, 2000) discussed in Chapter 2. Beth completed the activities based on her own pedagogical approach and we discussed student progress on a regular basis. As noted in Chapter 3, the activities designed to complete this data collection consisted of:

- Audioreading *The Bad Beginning* audiobook and discussions after each chapter.
- Using the iPad application (app) *Kid’s Book Report* to build a storyboard plan for an *iMovie* book review.
- Using the *iMovie* iPad app to create a book review of *The Bad Beginning*.

Audioreading *The Bad Beginning* audiobook and discussions after each chapter. The audiobook, *The Bad Beginning*, by Lemony Snicket (1999) (pen name of American novelist Daniel Handler) was selected for the class to audioread. This was completed as a whole class task. Beth set aside some time each day for the class to listen to a chapter from the audiobook.

In choosing this novel, I was cognisant of the need to build and design a learning context that would allow the students to engage in situated practice (New London Group, 1996, 2000) and experience the known and the new (Kalantzis & Cope, 2010). Having spent some time with this group of students, prior to beginning the multimodal literacy activity, and having conducted interviews with them about their interests, likes and dislikes, I felt that the first book in the *Series Of Unfortunate Events* could be funny and entertaining as well as a good source for critical analysis.



(Author: Snicket, 1999; Illustrator: Helquist, 1999)

The story contained elements which would be both familiar and unfamiliar to the students. The main protagonists in the text were close in age to the students. Although the novel contains some unpleasant subject matter regarding questionable marriage norms and the ill treatment of the Baudelaire children, it is nonetheless a satirical text. The majority of the students understood the humour, which was intertwined through the unfortunate events in the novel.

One of the main characters, Count Olaf, is very cruel to the Baudelaire children who come into his care after their parents die in a suspicious house fire. Olaf takes the children in, but is actually more interested in the large fortune that they have been left. Unfortunately for Olaf, this money is only accessible once the children turn 18. As such, Olaf decides that he must marry Violet, the eldest of the orphans, even though she is only 16 years old - and apparently related, albeit distantly. Concerns about the children's welfare on physical and emotional levels were frequent topics of critical discussion during the fieldwork period and are discussed at length in the case studies to follow in Chapters 5, 6 and 7.

Notwithstanding, the pedagogical advantages of using this text outweighed any concerns over the content. The novel was chosen because it is widely regarded as a fictional text with enduring social and artistic value and because it was representative of an interesting form and style of narrative (ACARA, 2015). The narrator, reading the audiobook, conveyed the humour in the text appropriately. It was more often the case that the students laughed at the events in the novel despite the darkness that was also evident. The language and style of writing used served to propel the narrative through drama and exaggeration. As illustrated below, the satire is evident in the opening pages, when the author, Lemony Snicket, begins with a warning to readers:

I'm sorry to say that the book you are holding in your hands is extremely unpleasant. It tells an unhappy tale about three very unlucky children. Even though they are charming and clever, the Baudelaire siblings lead lives filled with misery and woe.

From the very first page of this book when the children are at the beach and receive terrible news, continuing on through the entire story, disaster lurks at their heels. One might say they are magnets for misfortune.

In this short book alone, the three youngsters encounter a greedy and repulsive villain, itchy clothing, a disastrous fire, a plot to steal their fortune, and cold porridge for breakfast.

It is my sad duty to write down these unpleasant tales, but there is nothing stopping you from putting this book down at once and reading something happy, if you prefer that sort of thing.

With all due respect,

Lemony Snicket (Snicket, 1999, p. 1)

The whole class listened to the audiobook via an MP3 on the class computer. Walsh (2009) noted that an experience of listening, discussion and clarification as a shared classroom activity can be encouraging to readers, especially those who struggle to read independently. Students were given the option to follow the story with the printed version of the novel. Interestingly, in terms of the study, Ella Hunt (the first case study student introduced in Chapter 5) was the only student who chose this option.

Group and class discussions. The novel was audioread over a period of three weeks. After each reading, Beth discussed with the students what was happening in the book. On some occasions, Beth encouraged discussion via guided participation (Rogoff, 1990) and at other times employed overt instruction (New London Group, 1996, 2000) to scaffold understanding. These discussions (outlined in more detail in the case studies) were important for the students to clarify the plot of the novel and were key to developing critical understandings about the text.

For example, the case studies illustrate how Beth used overt instruction to analyse the functional elements and the differences in design between audiobooks and printed books. In this way, overt instruction was used judiciously at appropriate times and in appropriate ways to extend students within their ZPD (New London Group, 2000). At other times, Beth guided discussions, which critically examined the subplots of the text relating to societal norms and power relations in the text. Kalantzis and Cope (2005) referred to these analyses of functional and critical elements as central to critical framing within a pedagogy of multiliteracies.

On other occasions, discussions were student-directed and carried out in pairs or in groups. Indeed, the case studies contain many instances of students engaged in peer-scaffolding. After completing discussions with their peers, the students reported their ideas back to the class as a whole. These discussions were important sources of information to this

research and shed light on ways in which students who experience literacy learning difficulties can be scaffolded through the conceptualisation and analysis of knowledge processes in particular (Kalantzis & Cope 2005; 2011). These themes are discussed in greater detail in the case studies and analysis chapters (Chapters 5, 6, 7 and 8).

Using the iPad application (app) *Kid's Book Report* to build a storyboard plan for an *iMovie* book review. After completion of the audioreading task, the students were asked to create a book review using the storyboard app *Kid's Book Report*. This app required the students to distinguish the various elements of a narrative. Time constraints limited this task to a single, one hour session. The audioreading had taken longer than expected and I made the decision to ask Beth to adopt a more structured approach so that the task would be completed in the time frame available. These limitations had some interesting consequences as the task unfolded.

During this session, research notes recorded, Beth used overt instruction as she spoke about narrative structure and gave specific examples of information that the students should include under each heading. At various times Beth asked the students to contribute ideas; however, this lesson was very structured and teacher-directed. Decisions about the content of this lesson were guided largely by the time restrictions mentioned above and the structure dictated by the app.

The students completed the storyboards and used these as plans for making their *iMovie* book reviews. Figure 4.1 illustrates the layout of the *Kid's Book Report* storyboard.

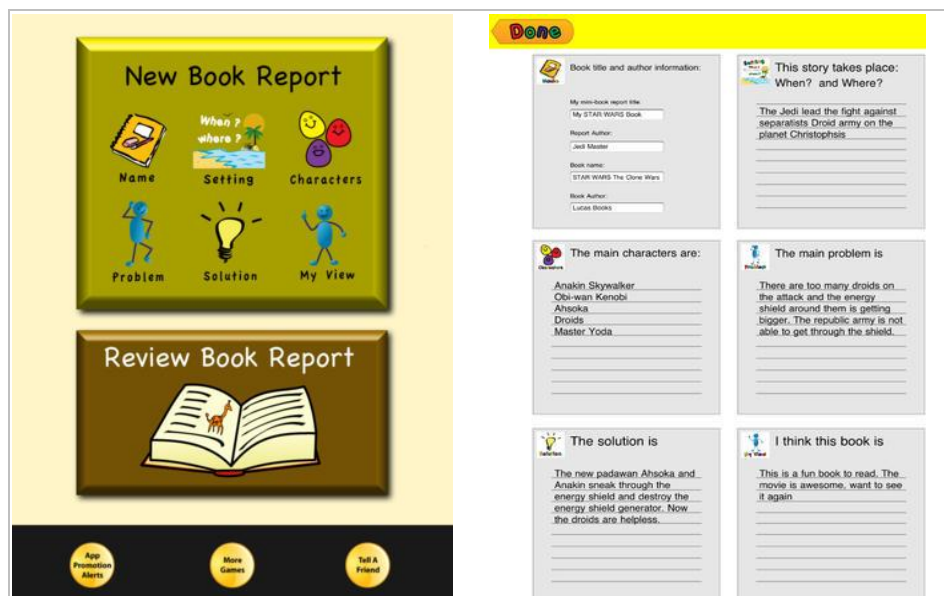


Figure 4.1 Example of the Layout of *Kid's Book Report* Storyboard
 (Retrieved from: <https://itunes.apple.com/au/app/kids-book-report/id388049087?mt=8>)

As discussed in the student case studies, in Chapters 5, 6 and 7, each of the students completed these storyboards differently and with varying degrees of detail and information. This work provided a useful insight into how the students understood the novel, but also highlighted a number of difficulties, which unfolded as the task progressed (discussed in the case studies, Chapters 5, 6 and 7).

Using the *iMovie* iPad app to create a book review of *The Bad Beginning*. Using their storyboards as guides, the students worked on the creation of their *iMovie* book reviews over a period of three and a half weeks. Approximately two one hour sessions per week were dedicated to working on the *iMovie* projects. During this period, the students worked in spaces across the schoolyard. Some chose to remain in the classroom, others found quiet places to work in the undercover area and others used the grassed areas outside the classroom. As discussed in the case studies, the students worked, at different times, collaboratively and individually. They sought help, if required, and shared ideas with their friends. Survey results confirmed that all students, without exception, enjoyed creating the *iMovies*. They were engaged in the process and many students commented that they enjoyed the creativity that this medium allowed. Upon completion of the *iMovies*, the students viewed each other's productions. Beth was very keen that the students saw each other's work; she regarded this as a learning opportunity as well as a chance to share their creations.

Assessment. As the students worked through the multimodal literacy activity, I employed two assessment rubrics to map student progress and assess student outcomes for the multimodal literacy activity: The First Steps Maps of Development (writing; speaking and listening; reading; and viewing) (EDWA, 2013a, 2013b, 2013c, 2013d) (see Appendix E) and an assessment rubric (Table 4.1) based on the Learning by Design framework (Kalantzis & Cope, 2005, pp. 95-97).

Table 4.1 Rubric: Learning by Design Framework

	Level 1 Assisted Competence	Level 2 Autonomous Competence	Level 3 Collaborative Competence
Knowledge Process	<i>Needs explicit instruction from teachers or peers to undertake the activity.</i>	<i>Can work out how to undertake the activity and complete it successfully.</i>	<i>Can work effectively with others to produce an excellent piece of work.</i>
Situated Practice <i>experiencing the known experiencing the new</i>	Needs prompting to make connections between individual everyday lives and the learning task. Needs scaffolds to make sense of the unfamiliar: texts, activities etc.	Works out the connection between individual everyday lives and the learning task. Makes some sense of the unfamiliar to develop a general understanding of texts, activities etc.	Demonstrates to others the connections between individual everyday lives and the learning task. Is able to engage with unfamiliar texts in such a way that they actively interact with them or add their own meaning.

	Level 1 Assisted Competence	Level 2 Autonomous Competence	Level 3 Collaborative Competence
Knowledge Process	<i>Needs explicit instruction from teachers or peers to undertake the activity.</i>	<i>Can work out how to undertake the activity and complete it successfully.</i>	<i>Can work effectively with others to produce an excellent piece of work.</i>
Overt Instruction <i>conceptualising by naming</i> <i>conceptualising with theory</i>	Once explained, the students can use a concept appropriately and generalise the concept. The student can see the link between two or more concepts once it is pointed out to them.	The student can work out the meaning of a concept from the context or by looking up the meaning, and then use the concept to make an abstraction. The student can work out independently the connections between concepts in a theory.	The student can define a concept and explain that concept and provide examples. The student can put together concepts in a theory and explain that to another person.
Critical Framing <i>analysing functionally</i> <i>analysing critically</i>	Is able to understand, once pointed out to them, the general function or purpose of a piece of knowledge. Is able to comprehend, once explained to them, some of the obvious human interests and agendas behind a text.	Is able to analyse causal connections for themselves. Can construct a plausible interpretation of the underlying motives and agendas driving a text.	Is able to work with others to figure out and demonstrate causal connections to people who may not see them the same way. Can corroborate from multiple sources an analysis or develop a group understanding of, the explicit and implicit motives, agendas and actions.
Transformed Practice <i>applying appropriately</i> <i>applying creatively</i>	Is able, in a supportive and structured environment, to communicate or act in ways that conform to conventions or textual genres. Is able, in a structured and scaffolded environment, to put together in a meaningful way, two or more conventional forms of communication or action.	Is independently able to communicate or act in ways that conform to conventions or textual genres. Can independently put together in a meaningful way, two or more conventional forms of communication or action.	Masters a convention or a genre to the point where they become fully-fledged members of a new community of practice. Can create a hybrid text that involves a genuinely original combination of knowledge, actions and ways of communicating.
Multiliteracies	Effectiveness in communication of meaning and use of multiple modes of meaning.		

This rubric seeks to enable educators to track each of the knowledge processes in a pedagogy of multiliteracies/learning by design framework (Kalantzis & Cope, 2005). The aim of the rubric is to gauge how well a student can move from working with assistance to independence and finally to performing collaboratively by making and sharing knowledge.

4.4 Chapter Summary

This chapter has described the context within which this research project occurred. The school and classroom context were presented; the classroom teacher, Beth Hardy, was introduced; and the multimodal literacy activity - designed for this study - was outlined. The aim was to provide background information to set the scene and provide a sociocultural context to situate the case studies, which follow in Chapters 5, 6 and 7. The following chapter introduces the first case study student, Ella Hunt.

Chapter 5 Case Study One: Ella Hunt

5.1 Introduction

This chapter introduces the first case study student, Ella Hunt. The case study is organised by key themes that arose from the data analysis and the review of the literature. This chapter presents a discussion of factors that influenced Ella's literacy learning experiences in-school, her literacy experiences out-of-school, and her engagement in the multimodal literacy activity.

5.2 Literacy Experiences In-School

Ella was from a middle class, Anglo-Australian background. She was 10 years old when we first met. Newly arrived at Grove Primary School from a northwest Australian mining town, Ella had relocated to Perth with her parents and three younger siblings. Sitting front and centre in Beth's Year Six class, Ella was a student who was difficult to miss. Not only did she stand much taller than her peers, she was bubbly, exuberant and full of energy.

Keen to be involved in class activities, Ella responded well to social interactions in the classroom. She was frequently observed contributing to group and class discussions with her ideas and thoughts. Eager to tackle most tasks, it was only when Ella was asked to write that I witnessed a change in her demeanour (described below). Ella appeared a popular class member, even as a new addition to the social group. As well as contributing enthusiastically in the classroom, Ella was a keen sportsperson and very active in various school sporting teams. She appeared to have settled into her new class with ease.

Ella's literacy learning challenges. During my second interview with Beth, she explained that Ella had "been on an Independent Education Plan [IEP] at her previous school and had been labelled as 'poor for literacy'." However, when Ella arrived at Grove Primary School she was not placed on an IEP because she, and her parents, were concerned that she would appear 'different'. Indeed, while interviewing Ella, she mentioned one of the aspects she did not enjoy about her previous school were the "stereotypes about reading". During Interview Five, Ella spoke about these "stereotypes", within the context of a discussion about difficulties she experienced with literacy at her previous school and her dislike of the education support classes she had attended.

In Interview Two, Beth explained:

[Ella] loved that there was no background [at Grove Primary School] for her. She was new and excelled in the swimming carnival in first term. The girls, and even the boys, thought she was great. She was the swimmer and that gave her some confidence to actually want to do some things ... She got a fresh start I suppose.

Beth was aware of Ella's concerns about being labelled 'different', but was also mindful of the issues that surrounded Ella's literacy learning. My researcher notes recorded that Beth attempted to accommodate for Ella's literacy difficulties without drawing attention to her, singling her out for special attention, or excluding her from tasks in which the whole class engaged. Beth's understanding of Ella's personal and academic concerns allowed Beth to adjust her responses to scaffold Ella. That is, she sought to acknowledge Ella's concerns in a way Florian and Spratt (2013) suggest is central to inclusive practice by extending activities that are usually available in the classroom, thus reducing the need to single out some learners as different. In her attempts to scaffold learning, Beth would often look to a student's strengths and interests. For example, she encouraged the use of laptop computers or iPads for writing, knowing that Ella preferred writing on a mobile device with predictive text functions. She also recognised Ella's accomplished verbal abilities and would frequently organise group or class discussions in which Ella contributed enthusiastically.

Ella did not have a formal diagnosis of a learning difficulty. However, compared with her strengths in other academic, artistic or sporting areas, Ella experienced unexpected literacy difficulties. My researcher notes documented that Grove Primary School's education support teacher and Beth confirmed that the literacy difficulties Ella experienced were consistent with dyslexia. The commonly accepted definition of dyslexia is one that was adopted by the International Dyslexia Association:

Dyslexia is a specific learning disability that is neurological in origin. It is characterized by difficulties with accurate and / or fluent word recognition and by poor spelling and decoding abilities. These difficulties typically result from a deficit in the phonological component of language that is often unexpected in relation to other cognitive abilities and the provision of effective classroom instruction. Secondary consequences may include problems in reading comprehension and reduced reading experience that can impede growth of vocabulary and background knowledge. (International Dyslexia Association, 2002, eida.org/definition-of-dyslexia)

Although the IDA's 2002 definition is somewhat dated, it is still used widely by educators and educational psychologists and has been broadly accepted as inclusionary because of its focus on characteristics defining dyslexia (Fletcher, Lyon, Fuchs & Barnes, 2007). Nonetheless, it is my contention that the definition operates from a deficit perspective. As

such, it frames the issue as one inherent within the student and tends not to address problems within schools or teaching practices.

Ella's reading. Given the literacy difficulties experienced by Ella, Beth requested that Ella be recruited as a case study student. After Ella and her parents completed the appropriate ethical permission forms, I re-checked with Ella to ensure she wanted to be involved, particularly given her concerns about being 'different'. I subsequently carried out a Neale Analysis of Reading Ability (Neale, 1999) assessment. My researcher notes recorded that Ella appeared nervous when she sat down to begin the assessment. However, after explaining that I would assist if she had trouble, and we could stop anytime, Ella appeared more at ease.

As the NARA results below indicate, at the chronological age of 10 years and 11 months, Ella's reading rate was close to her chronological age; however, she made many mistakes with reading accuracy and comprehension. As the complexity of the passages increased, Ella's comprehension and accuracy declined. In the first reading, Ella made one error and was able to answer three out of four questions. In the second passage, she made five errors and answered six of the eight questions correctly; and in passage three, Ella made twelve errors and was able to answer three out of the eight questions. Ella became more uncomfortable as the difficulty of the readings increased and appeared embarrassed during the final passage. Therefore, I ceased testing. Table 5.1 presents Ella's NARA reading age results.

Table 5.1 Ella's Neale Analysis of Reading Ability Reading Age Results (chronological age 10 yrs 11mths)

Component	Reading Age
Accuracy	7.3 years
Comprehension	7.5 years
Rate	10.6 years

My researcher notes recorded other occasions when Ella would become withdrawn if reading or writing exercises became too challenging. Beth explained that this was not an uncommon occurrence and stated that Ella's literacy skills were "very low" and her reading was "slow and lack[ed] fluency". Indeed, in the school context, Ella's enjoyment of reading was only evident when she was reflecting on the audiobook used in the multimodal literacy activity. It was not until my final interview (Interview Five) with Ella that she reported she enjoyed reading - especially at home and with books she had chosen (discussed in more detail below).

Ella's writing. Writing was challenging for Ella. During Interview Two, Beth commented on the difficulty she had comprehending Ella's writing: "You struggle to read her writing - when she does write". Ella reiterated Beth's concerns explaining the frustrations she experienced when writing. In Interview One, Ella stated:

It hurts your hand and spelling is hard ... It's easier talking about things than writing about it. I don't really like writing. I don't get the words right sometimes. I like to use spell check when I write. I like working on the laptop. If you need a dictionary you just pop it up and type in the word.

My researcher notes, taken during a classroom writing exercise, recorded Ella describing the task as "tiring" and "difficult". Beth had asked all students to write a brief summary of a chapter, which had just been read as a whole class task. Ella was unable to finish the written summary. Talking to peers and rummaging through her pencil case, Ella struggled to begin the task. Prior to writing, the class had discussed a chapter they had read together and shared ideas about the novel in pairs. In these collaborative discussion tasks, Ella contributed enthusiastically. It was apparent the scaffolding provided by the teacher's questioning, followed by discussions with Ella's friends, assisted Ella to form ideas about the topic. She was able to verbally express details, with ease, about the chapter.

As the task moved to writing, Ella floundered. She managed to write one sentence. "Chapter 5 is about wen the orfens whent to see Mr Poe." I asked Ella if she needed help with this task, but she declined and was uncomfortable about having attention drawn to her work. When asked in a subsequent interview about the writing tasks, Ella commented she "just preferred to think it in her head and speak it". Oral ability often indicates a knowledge of the forms of written language in early literacy development (Fellowes & Oakley, 2010; Purcell-Gates, Duke & Martineau, 2007). Ella's ability to sequence and use a variety of vocabulary suggests that Ella's oral accounts were consistent with the early literacy development of a written narrative. Discussing the importance of developing students' oral skills for literacy development, Chamberlain and Harrett (2016) argued that encouraging oral storytelling is essential to writing and allows students to learn how writing works.

5.3 Literacy Experiences Out-of-School

During Interview Five, Ella reported that swimming, sport and art were all favourite activities in which she excelled at school and at home. Most of Ella's spare time was spent in swimming training and at the surf club with her two younger sisters and younger brother. Other spare time activities included playing games like *Minecraft* on the computer at home.

Minecraft is an open-ended sandbox game, allowing players to build constructions out of textured cubes in a 3D world. Sandbox games tend to be free-roaming games with minimal character limitations and no numbered levels. This open-endedness facilitates an environment that has the potential to be highly creative and imaginative. In its ‘play’ and ‘creative’ modes, *Minecraft* allows for a diverse range of activities such as exploring, gathering resources, crafting, building and combat. The game has no plot, no characters and players exist in a game world they create. Players can build weapons, houses, mines, and farms - whatever items they choose. Animals are hunted for food while ‘creepers’ and other monsters can destroy players and their buildings once night falls. During Interview Five, Ella explained why she enjoyed playing *Minecraft*:

I like the way it is impossible to actually build that stuff in real life. That’s where I get my thrill out of it.

Playing her favourite game, *Minecraft*, for 1-2 hours each day at home, Ella engaged with the technology independently, but also with other players in the online environment. Utilising websites, like YouTube, Ella sought instructional videos, which were posted by *Minecraft* enthusiasts, and taught her how to make buildings and gather possessions in her *Minecraft* world. Playing online with friends was another way Ella sought and provided assistance. Ella reported that she and friends would support each other if they could not work out how to create a building or access the modifications (mods) - frequently made available by the game’s creators. The mods could be particularly difficult to access and, during Interview Five, Ella stated that she often sought assistance from friends or instructions for installing the mods via YouTube videos. Figure 5.1 is an example of one such YouTube video.

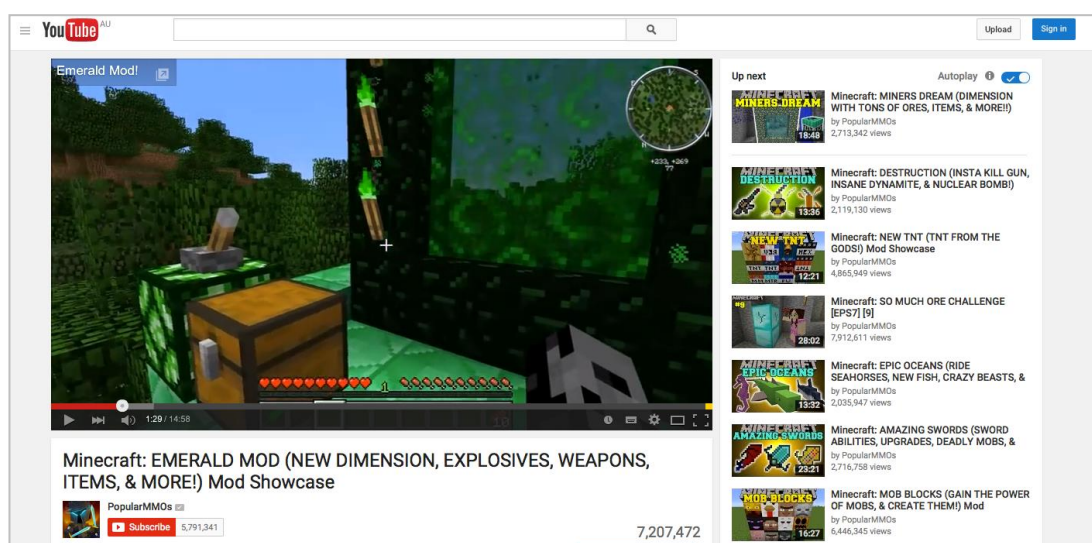


Figure 5.1 YouTube *Minecraft* Instructional Video
(Retrieved from: <https://www.youtube.com/watch?v=FO52GDZs2Ko>)

In Interview Five, Ella reported that she was good at using different technologies. After completing the multimodal literacy activity as part of this study, Ella began to use *iMovie* and other iPad apps at home. Like *Minecraft*, *iMovie* is an open-ended application that is only limited by the imagination of the user. Images, audio (songs, voice), text, can be imported and video clips made. The following transcript from Interview Five, illustrates how Ella engaged with the technology at home.

Ella: I like with technology that I can use things like *GarageBand* and *iMovie*.

Researcher: What do you do with these?

Ella: I'm teaching myself to learn guitar at the moment [on *GarageBand*]. You can record yourself and put it on other things. On *iMovie* I make movies for Mum's birthday and Mother's Day with my brother and sisters. We put music and photos on and we all say something to her. At school we do small presentations on *iMovie*, but we mostly use PowerPoint.

For Ella, the production of *iMovies* was a literacy exercise in creativity and fun. At home, Ella enjoyed using the app to make movies for family members' birthdays and for special occasions like Mother's Day and Father's Day. Taking on the role of instructor, Ella reported she would show her siblings how to make *iMovies*. Adding text titles, themes, music, and effects, as well as using the video enhancement tools and transitions, such as fades and slides to design short movie clips, Ella declared that she "loved" using this app. She explained during Interview Five:

I love using *iMovie*. It is really fun and you can be really creative. You can put anything in it like photos, music, talking and other effects.

As with her use of *Minecraft*, if Ella was unsure about how to complete a task in *iMovie*, she would look to YouTube videos for instruction. Designing *iMovies* allowed Ella to display her understanding of literacy in diverse ways. She was able to sequence; to understand themes; and to utilise music and images to express her ideas.

Similarly, the *GarageBand* app was a creative literacy tool for Ella. Mimicking a recording studio, *Garageband* incorporates hundreds of instruments and thousands of prerecorded sound loops that can be adjusted to create original songs. Using this app, Ella recorded songs, and created music and podcasts. During Interview Five, Ella reported she liked to add her own guitar, keyboard and vocal tracks to existing music. This appeared to be a straightforward task, but required some complicated maneuvering through the app; it was also necessary to read various options for each lesson on the screen. Ella navigated through these instructions quickly and was assisted by instructional images, which meant that she did not rely solely on written text. The multimodal nature of the iPad meant that images and audio recordings scaffolded understandings as Ella traversed her way through the lessons. Figure 5.2 illustrates some of the *GarageBand* guitar features.



Figure 5.2 *GarageBand* Guitar Features

(Retrieved from: <http://musicdiver.com/wordpress/2011/03/garageband-for-ipad-first-impressions/>)

Ella’s interest in *Minecraft* and mastering the use of apps like *GarageBand* and *iMovie* required an understanding of literacies that moved beyond a view of traditional classroom-based literacy learning of decontextualised skills and competencies (Lankshear & Knobel, 2007). As Gee (2004; 2010) asserted, ‘literacy’ becomes ‘literacies’ by virtue of the fact that there are many different social and cultural practices contributing to different types of literacy. Some different types of literacy may include gamer literacy, academic literacy, classroom literacy and exam literacy.

Minecraft, *iMovie* and *GarageBand* are the literacies with which Ella appeared to feel comfortable and excel. Multimodal, creative and open-ended, these digital literacies incorporated both oral and/or written language which made them readily accessible to Ella. Displaying research skills in mastering these technologies, illustrated by her use of YouTube to support her understandings, Ella managed to become proficient with these technologies, and adopted the role of expert when assisting family and friends. As Cumming-Potvin (2009) stated, “being literate implies more than superficial contacts with print, but an understanding of how to manipulate words and concepts through complex daily social interactions in an accepted manner” (p. 83).

In addition to Ella’s interests in using multimodal technologies, she showed an interest in non-digital reading at home. This stood in contrast to Ella’s feelings about reading in the school context (outlined above). During Interview Four, Ella reported she only liked to read “certain books” and that it took her a long time to finish a book because she tended to read only one page each night. Scoring a total of 58% on the Elementary Reading Attitude Survey (ERAS) (McKenna & Kear, 1990), these results indicated that Ella preferred ‘recreational reading’ to ‘academic reading’ - Ella’s raw scores were 27 and 20 respectively. Ella’s statements indicating that she preferred to choose her own reading material and read at her own pace supported the ERAS results.

During Interview Four, Ella reported she was reading the third novel in the *Hunger Games* (Collins, 2008, 2009, 2010) series. Although this series had taken a long time for Ella to read (reading one page each night), she had so far persisted with these novels. Part of her motivation to continue was the desire to complete the third novel before viewing the movie. Ella explained:

I've seen two of the Hunger Games movies because I was like "I'm not seeing the movies until I read the book". So now I have to finish this one before the next movie.

Ella's desire to read self-selected literature demonstrated great determination. Taking a long time to read the *Hunger Games* novels was not concerning to Ella, for she preferred to read at her own pace and continued to enjoy the novels regardless. Deepening her interest, Ella also reported frequenting the *Hunger Games* fandom websites. On these sites, she accessed discussions, images and artwork posted in online forums. Ella appeared to be motivated by a good storyline, but was also excited by the links to popular culture and the fact her friends (online and offline) enjoyed these movies, novels and websites.

5.4 Multimodal Literacy Activity

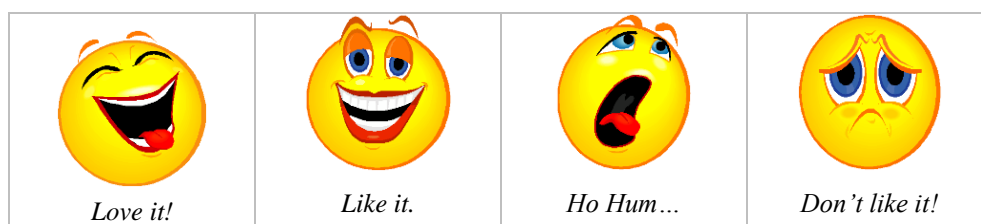
Situated practice. Eager to be part of the study, Ella's enthusiasm became more apparent once we began audioreading *The Bad Beginning* novel. Excited to find a copy of the printed text at home Ella would, on some occasions, bring it to class to follow along while the audiobook was being read. In a small way, this discovery of the novel at home, contributed to Ella's situated practice, for she was able to make an incidental personal connection to the activities undertaken in the classroom.

While the experience of reading via an audiobook was new to Ella, she had no trouble audioreading or understanding and following the plot. Indeed, Ella reported she frequently enjoyed listening to books and stories when teachers and her parents read them to her. As illustrated below in the transcript from Interview Four, Ella loved reading this way.

Researcher: Did you like the audiobook?

Ella: Yeah

Researcher: Which picture best describes how you felt about the story? [Ella is shown the images below]



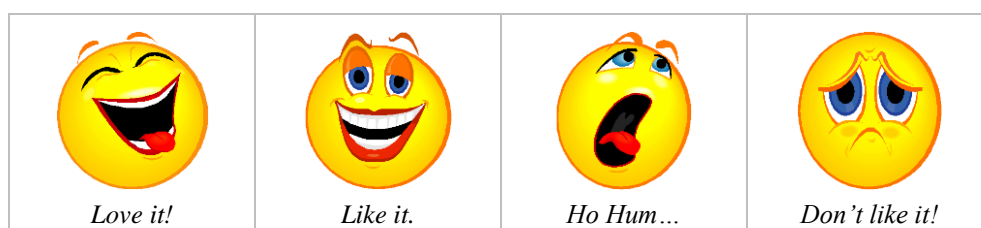
Ella: [Ella – laughing- pointed to the “Love it!” image] Loved it! It's interesting and it sinks me in. It's easier. You don't have to read it and you don't have to use your own eyes and your own senses.

It was interesting to hear Ella express her enjoyment of audioreading. Ella displayed a familiarity with the process of listening as well as a love for literature. While she spoke, in the transcript above, about not having to use her own “senses”, it was clear that the activity was not a passive one for her. Ella’s comments about sinking into the story indicated that she was thinking about the plot as the audioreading progressed.

Situated practice, drawing on experiences from students’ life worlds (New London Group, 2000), was also apparent in Ella’s responses to *The Bad Beginning* novel. My researcher notes recorded Ella found the audiobook amusing, but also that she disliked the villain, Count Olaf. Drawing on her own ideas about how children should be treated, Ella often expressed empathy for the Baudelaire orphans.

As well as feeling comfortable and engaged with the audioreading task, Ella was familiar with the iPad technology used during the multimodal literacy activity. Ella owned an iPad and was familiar with the touch-screen interface; she was, however, unfamiliar with the *Kid’s Book Report* app. Ella reported she did not like using the *Kid’s Book Report* app. Essentially a digital worksheet, the app required students to write the key elements of *The Bad Beginning* narrative under specified headings, (Chapter 4 describes the *Kid’s Book Report* app in detail). As outlined above, writing was not a process Ella enjoyed. While her preference was to write using an iPad, Ella stated, during Interview Four, she “already had the ideas in her head” and did not wish to record her ideas in print. Below, in an extract from the transcript of Interview Four, Ella’s dislike of *Kid’s Book Report* is illustrated.

Researcher: Which picture best describes how you felt about using *Kid’s Book Report*?
[Ella is shown the images below]



Ella: I didn't like it. [Ella screwed up her nose and pointed to the “Don’t like it!” image].

Researcher: Tell me why?

Ella: It didn't help because I didn't really get much from it. I didn't want to use those headings I just wanted to talk about what happened in the story. So I just did it, but I didn't use it for my *iMovie*.

Ella's feelings about using *Kid's Book Report* were insightful. Feeling restricted by the structure imposed by the storyboard app and the limited choices made available, Ella required extensive scaffolding to complete the task. Figure 5.3, the *Kid's Book Report* work sample, illustrates Ella's completed task.

Done

<div style="display: flex; align-items: center; margin-bottom: 10px;"> Book title and author information: </div> <p>My mini-book report title: <input style="width: 100%;" type="text" value="bad beginnings"/></p> <p>Report Author: <input style="width: 100%; background-color: black; color: black;" type="text"/></p> <p>Book name: <input style="width: 100%;" type="text" value="bad beginnings"/></p> <p>Book Author: <input style="width: 100%;" type="text" value="lemony Snickett"/></p>	<div style="display: flex; align-items: center; margin-bottom: 10px;"> This story takes place: When? and Where? </div> <p><u>briny beach when mr poe met</u> <u>the children and told them their</u> <u>mum and dad had been in a</u> <u>fire, the bodelaire children just</u> <u>became the bodelaire orphans.</u> <u>mr poe brought them to their</u> <u>distant relative count oalf, he</u> <u>was mean and grumpy and all</u> <u>he wanted was their fortune.</u></p>
<div style="display: flex; align-items: center; margin-bottom: 10px;"> The main characters are: </div> <p><u>violet, loves inventing things.</u> <u>klaus, loves to read</u> <u>sunny, loves to bite things</u> <u>mr poe, he coughs a lot</u> <u>count olaf, mean old man</u> <u>justice strauss, judge and</u> <u>neighbour of count olaf.</u></p>	<div style="display: flex; align-items: center; margin-bottom: 10px;"> The main problem is </div> <p><u>count olaf wanted the bodelaire</u> <u>fortune and he was not going</u> <u>to give up then he thought of</u> <u>marrying violet i will get the</u> <u>bodelaire fortune before she</u> <u>turns 18</u> <u>hahahahahahaha</u></p>
<div style="display: flex; align-items: center; margin-bottom: 10px;"> The solution is </div> <p><u>that violet went on with the</u> <u>wedding but the law says</u> <u>you must sign the document</u> <u>with your own hand but violet</u> <u>was right handed and she</u> <u>signed it with her left hand.</u></p>	<div style="display: flex; align-items: center; margin-bottom: 10px;"> I think this book is </div> <p><u>I really liked bad beginnings</u> <u>it really scared me</u> <u>my favourite character is</u> <u>sunny because she likes to bite</u> <u>and is small.</u></p>

Figure 5.3 Ella's *Kid's Book Report* Work Sample

This task was difficult and stressful for Ella. My researcher notes recorded that Ella became withdrawn and did not like the individual attention she received to help her to complete the *Kid's Book Report* task. Notwithstanding, I was able to utilise the First Steps assessment

rubric for writing (EDWA, 2013a) and speaking and listening (EDWA, 2013b) to map Ella's progress and found that she demonstrated an ability to: Use writing to communicate a message; find information in texts appropriate to purpose and interests - with assistance; compose text by finding, recording and organising information; and write about how characters and events are represented in literary texts (EDWA, 2013a). Ella also listened to obtain specific information and main ideas from spoken text (EDWA, 2013b).

Significantly more enthusiastic about using *iMovie* to design her review, Ella launched into this task with confidence. Although *iMovie* was new to Ella, my researcher notes recorded the ease with which she navigated the technology. It was evident that the tools within this app drew on Ella's strengths in linguistic and visual communication - the multimodal nature of the iPad supported these capabilities. In this instance, experiencing a combination of the new and the known (Kalantzis & Cope, 2005), created an environment that was highly conducive to developing Ella's understandings of the activities undertaken.

During Interview Four, Ella reported that she loved using the iPad and enjoyed how creative she could be with it. While making her *iMovie*, Ella was extended and learned new skills, such as how to import images and sounds, use special effects, create voice-overs, speak to camera, and cut together segments of her *iMovie*. While she had not previously used this technology, her peers and Beth scaffolded Ella as she developed new skills and understandings (this scaffolding is discussed in greater detail below).

Overt instruction. Guiding students through discussions about *The Bad Beginning* novel and the functional and critical elements of audiobooks, Beth assisted the students in her class with meaning making. While not always engaged in overt instruction, Beth utilised this type of direction, when necessary, to explicitly teach ideas related to the text under examination as well as the metalanguage required to undertake critical and functional analyses (New London Group, 2000). Having a metalanguage is necessary to scaffold students in their attempts to analyse and describe features of texts. Understanding and using metalanguage scaffolds the process of critical analysis and deepens the thinking process (Cloonan, 2012). For example, Beth made explicit mention of how audiobooks were different to printed books by drawing attention to functional elements in both types of texts (described in Chapter 4). Beth encouraged the students to consider how these elements were used for meaning making. *Extended Transcript A*, in Appendix F, illustrates how Beth sought to tease out these differences. Part of this transcript appears below and illustrates Ella's contribution to the discussion as her meaning making advanced.

Transcript A (excerpt)

1041 Beth: Yes. What about the voices of the characters? Do they set a mood too?

1042 Ella: Yes. Olaf sounds like he is. His voice is creepy and horrible and so is he. He is loud too. Poe coughs all the time and sounds a bit dumb.

1043 Beth: [laughs] Good, yes. I think they get actors so that they sound like the characters should be. The music is important too because it does create a mood and a feeling. In this chapter I think it was quite ominous and dark.

[...]

1045 Beth: Yes. Audiobooks have the added features of sound effects and music. They also have a narrator's voice and we can also get some idea about what's happening in the story from the way they speak and use intonation all of these things help us as readers to see and feel more of the story.

1046 Matthew: I like it when Olaf speaks, you can see what he looks like from his voice.

1047 Beth: [laughs] Yes you can. Ella?

1048 Ella: I like how they pronounce words the right way and get the words right. There were a lot of different voices too, like the children and Olaf and the music and stuff. It gives it more expression and gives you more ideas. It makes it more interesting. I like listening. He puts all the expression in.

As indicated in turns [1042] and [1048], Beth was able to use overt instruction in this instance in a way that offered scaffolding for Ella's developing understandings. Here we see Ella engaged in conceptualising when she attended to some functional elements in the audiobook (Cope & Kalantizis, 2000). In response to Beth's questioning about how actor's voices are used to set the scene in an audiobook, Ella in turn [1042] describes the images that are conjured for her upon hearing the actor's voices. In turn [1048], Ella briefly mentions the unique structure of the novel and the technique used by the author to define unusual words throughout the novel. The following is an example from the novel:

The word 'rickety,' you probably know, here means 'unsteady' or likely to collapse.
(Snicket, 1999, p. 1)

This technique was a novelty for Ella. She explained later, during Interview Four that this assistance within the text, meant she did not have to ask someone the meaning of some words.

Peer scaffolding, Beth's instruction, and Ella's perseverance and self-motivated interest aided in the design of Ella's *iMovie* book review. Although Ella had not previously used *iMovie*, it was interesting to note how she managed to complete the task with apparent ease. Ella articulates this achievement in the following excerpt from Interview Four.

I don't think I could do that [explain the novel] if I wrote it. It's easier to show your ideas [in the *iMovie*]. You can use lots of things that help you express more things.

While Ella was designing her *iMovie*, I witnessed her seeking help from friends and completing a number of retakes - complaining the light was not right or there was too much background noise. During Interview Four, when I asked Ella about the scaffolding she received, she explained:

Ella: I wanted to try my best to learn the app and learn how to use *iMovie*. I did heaps of takes with different lights and talking so it looked better.

Researcher: Did you help other people or did you get help?

Ella: I didn't help other people because it was my first time. At the end [Ruth] filmed me and [Claire] showed me how to do the music and get pictures.

My researcher notes indicated Ella made a point of finding spaces away from her friends when she was filming so she could record without picking up background noise. After completing filming, Ella would move back to where her friends were working to seek advice about how to add music. The following discussion, between Ella and her friend Claire, took place when Ella was designing her final *iMovie*.

Ella: Have you got music on yours? At the end?

Claire: Yeah, in the closing credits.

Ella: What's that? I want that at the end of mine. Where do you get it?

Claire explains the process of importing a sound byte and shows hers to Ella.

Ella: Cool. Can you show me what to do?

Claire talks Ella through the process of importing sound and adding it to her movie track.

This exchange between Ella and Claire is an example of the peer scaffolding that took place during Ella's *iMovie* production. Self-motivated to include imported sounds and images in her *iMovie*, Ella actively sought Claire's assistance. Talking Ella through the process of importing audio files, Claire guided Ella until she managed to complete the process independently. In this instance, Claire adopted the role of expert in an expert-novice relationship (Rogoff, 1990) to guide Ella's understandings.

Via a combination of overt instruction and guided participation, provided by Beth, and with scaffolding from her peers, Ella learned about the purpose and structure of novels. I utilised the First Steps reading (EDWA, 2013c) and viewing (EDWA, 2013d) assessment rubric to map her progress and determined that Ella had engaged in sequencing and textual analysis; attended to elements of text structure and language features; and identified and recalled the main ideas in a text (EDWA, 2013c). In terms of multimodal practice, Ella recognised the differences between conventional and digital/multimodal texts; discovered movie making; and was introduced to the affordances of digital apps and software (EDWA, 2013d).

Critical framing. Interviews Three and Four, which took place after audioreading *The Bad Beginning* novel and Ella's final *iMovie*, provide evidence that Ella had achieved a clear understanding of the events in the novel. On one level, Ella was able to recount the plot, but on another level, she also appeared to have developed more nuanced critical understandings of the subtexts within the novel.

My researcher notes recorded that Ella empathised with the dire situations experienced by the Baudelaire children. This empathy appeared to feed into Ella's existing sociocultural understandings of children and relationships with parents, and other adults, and expectations of how children should be treated in society. For Ella, the events in the novel did not sit well with her personal view of the world; she referred frequently to Count Olaf as "creepy", a poor example of a guardian, and far too old to marry Violet. The following quote, taken from a classroom discussion, illustrates Ella's consideration of the moral and ethical implications of Count Olaf's behaviour towards the Baudelaire children.

1064 Ella: He is mean and cruel. You shouldn't treat kids like that, the house is filthy ... It would be horrible if your Mum and Dad died like that and then you had to go and live with someone like him [Count Olaf]. He is really creepy and only wants their money.

The excerpt from Transcript A (p. 74) above also provided evidence that during classroom discussions, Ella engaged in critical framing when discussing the production of the audiobook. Able to comment on the different representations of the audio and printed versions of the novel and consider how meanings were conveyed, Ella had begun to "denaturalise" the text and engage with it on a critical level (New London Group, 1996, p. 86). Denaturalising in this sense refers to a process whereby teachers assist students to achieve a personal and theoretical distance from what they have learned and critique it.

Further evidence of this denaturalisation was highlighted during Interview Three. Ella revealed an ability to move beyond surface reading as she questioned various elements in the novel - primarily related to Count Olaf's motives. The presence of eyes all over Olaf's house prompted Ella to suggest that these were actually cameras installed to spy on the children. Equally suspicious of the legality of the Baudelaire parents' will, Ella struggled to believe that the children would have been left in the care of such an "evil" man. Indeed, Ella was convinced that Count Olaf had deliberately started the fire to kill the children's parents and receive the inheritance. When asked directly about how she felt about Olaf, Ella responded:

He was horrible ... In real life the health and safety people would take over the house because it was so revolting. The children would be taken away from him. Olaf would probably go to jail.

During Interview Four, I sought to extend some of Ella's thoughts about the events in *The Bad Beginning*, and engage her in some critical framing. On the question of power relations in the novel, Ella appeared to draw upon knowledge she had gained from the audiobook as well as from classroom discussions. When asked about power relations in the novel, Ella responded:

Olaf [had the most power] because he controlled the kids because he was their guardian. He wanted the heritage [inheritance]. He was in charge of them and could just put them on the street. I think he just wanted the money. He's not even allowed to legally marry Violet. It was weird and wrong ... [The children] found out about the law from Justice Stauss' library and signed [the wedding certificate] with the wrong hand ... So the kids won in the end.

Ella's insights point to an engagement with *The Bad Beginning* novel that indicates a deeper reading and critical understanding of the text. In terms of the First Steps reading assessment rubric, Ella was able to identify the main ideas in the novel and also exhibited an ability to recognise how characters or people, facts and events are represented in novels; and speculate about the author's choices (EDWA, 2013c).

Transformed practice. In many school contexts, Ella was not confident. Producing handwritten texts, in particular, was very challenging for her. However, the multimodal literacy activity appeared to facilitate an environment in which Ella flourished. Both encouraged the students to use any media they wished to communicate their ideas about the novel to fellow students. Completing the majority of the tasks with confidence and designing a digital *iMovie* for the first time, Ella embraced this encouragement.

Drawing on a wide range of media, Ella constructed a creative and entertaining digital book review. Incorporating Internet pictures and artwork from the various book editions, Ella used symbols and images to portray meaning (Figure 5.4).

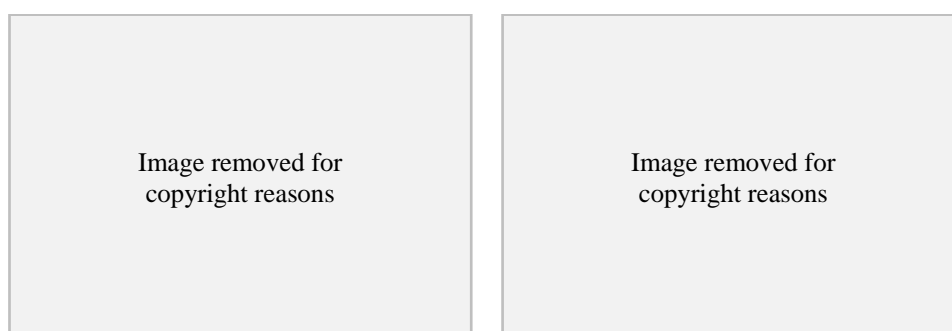


Figure 5.4 Screenshots of the Images Used in Ella's *iMovie*¹

¹ Copyright issues, connected with the use of third party images, were managed by acknowledging sources and using images for students' study and research only. These images were only used within the school environment. The students were protected by the Copyright Act's provision for Fair Dealing for research and study. Further, the images are permissible for use by the researcher for their research purposes under Fair Dealing. However, as publishing third party, copyright-protected images online is not covered by Fair Dealing, the images will be removed from any digital online copy of the thesis.

Ella included the image of piles of money when discussing the Baudelaire inheritance. The second image appeared at the end of the *iMovie* and was the only written text in Ella's review.

Another tool Ella used was her voice. To enhance dramatic effect, Ella frequently changed the tone and pitch she used in her *iMovie*. Utilising dramatic and exciting language, Ella's production was thrilling and left the viewer wanting to see more. Some of the scenes Ella filmed were of her talking to camera; others were recordings of her voice as related images rolled by.

During Interview Two, Beth discussed Ella's engagement in the multimodal literacy activity explaining:

Ella's literacy skills are very low but the presentation and the info she had in there [the *iMovie*] was excellent. Given a new piece of equipment and a new technology, that she could use - she really, really went with it ... Had the *iMovie* been a written assessment, you would've got the message but grammatically and spelling wise there would've been a lot of mistakes in it.

Ella managed to engage in transformed practice as she redesigned meanings by transferring her ideas from one cultural genre to another: that of a novel to an *iMovie* review. Applying her knowledge of technology, textual conventions of a novel and visual and audio effects, Ella transferred knowledge about the novel and made an *iMovie* review that was suitable to share with peers. Ella's *iMovie* was different to many of those produced by her classmates. It did not adhere strictly to the storyboard categories and she utilised complex visual, audio and linguistic elements. Ella's *iMovie* was entertaining, imaginative and expressed what the novel was about, its characters, and Ella's opinion about the novel. In terms of the Learning by Design rubric (Kalantzis & Cope, 2005) presented in Table 4.1, Ella managed to: master a convention or a genre to the point where she became a fully-fledged member of a new community of practice. She also created a hybrid text, which involved a genuinely original combination of knowledge, actions and ways of communicating. Interestingly, although Ella received one of the lowest scores in the class for the standardised NARA test, her *iMovie* review was one of the few that achieved transformed practice. Learner transformation of this level cannot be measured through the limited scope offered by one-dimensional standardised testing.

5.5 Chapter Summary

This chapter reported on Ella Hunt's in-school and out-of-school literary practices. Ella's engagement in the multimodal literacy activity was also examined. In examining Ella's in-school and out-of-school literacy practices it became evident that there was a disparity between the ways Ella engaged with literacy in each context. Overwhelmingly more comfortable in the out-of-school context, Ella flourished when able to make meaning in multimodal and open-ended ways.

Coupled with the use of multimodal technologies, the multiliteracies-based activities appear to have facilitated inclusion on a level that Ella would not have experienced had she been asked to engage in a solely print-based task. While *Kid's Book Report* presented as an anomaly, Ella's overall experience with the activity appeared to be a positive one. Chapter 6 continues with the presentation of the case studies as Caleb Smith is introduced.

Chapter 6 Case Study Two: Caleb Smith

6.1 Introduction

This chapter introduces the second case study student, Caleb Smith. This case study follows the format presented in Chapter 5 and is organised by themes that arose from the data analysis and review of the literature. This chapter presents a discussion of factors that influenced Caleb's literacy learning experiences in-school, his literacy experiences out-of-school and his engagement in the multimodal literacy activity.

6.2 Literacy Experiences In-School

Caleb was from an Anglo-Australian, working class background. Commencing his formal schooling with kindergarten, Caleb followed his two older sisters to Grove Primary School. Completing two years in pre-primary, Caleb, at eleven years old, was one year older than most of his peers. A friendly boy with a passion for sport, Caleb appeared, at first glance, to be a somewhat imposing character - tall and occasionally boisterous. Caleb's exuberance could, at times, be mistaken for confidence; however, it was the case that the opposite was often true. Generally awkward in many situations, Caleb struggled socially.

On various occasions during the research period, I witnessed Caleb speak out of turn, shout out in class and leap out of his chair, at what would seem, inappropriate times. At other times, he was quiet and kept to himself. Caleb's teacher did not consider his behaviour difficult to manage. During informal discussions, Beth commented that making and retaining friendships was difficult for Caleb due to his exuberance, which impacted on his social acceptance in the classroom.

From the perspective of an observer, Caleb's relationship with schoolwork resembled a battle. To avoid work, Caleb would commonly employ various strategies, such as sharpening his pencil, changing the subject and requesting to go to the toilet. My researcher notes indicated that Caleb had difficulty staying focused on classroom activities and required prompting to complete independent work. When taking part in small group or class discussions, Caleb rarely contributed unless called upon directly.

Caleb's literacy learning challenges. Caleb experienced difficulties associated with dyspraxia. Typically students who identify with dyspraxia have average or above-average intelligence, yet they tend to encounter trouble with planning and experience limited

concentration. Common documented concerns for those diagnosed with dyspraxia include difficulties with following instructions; a heightened sensitivity to sensory information; poor figure-ground awareness; and an inability to record on paper (Portwood, 2007). Dyspraxia can also impact upon social skills and maturity (Portwood, 2007). These concerns were apparent for Caleb and, as noted above, his teacher had commented that such issues impacted upon his ability to complete tasks in the classroom and to maintain social relationships.

With regard to academic progress, during Interview Two, Beth expressed her concern that issues associated with dyspraxia had inhibited Caleb's learning:

I think the dyspraxia made it hard for him to keep up. Unfortunately [in previous years] he wasn't always given enough time to get things finished. Nothing was ever completed and he didn't get a lot of feedback except that it [his work] was wrong.

Later, in the same interview, Beth stated she suspected the difficulties Caleb experienced had undermined his self-esteem. She reported that Caleb felt uncomfortable with many literacy tasks and noted the avoidance he displayed towards these was a likely consequence of his lack of confidence. She explained that Caleb was aware he took longer to complete tasks and he often compared his schoolwork with that of his peers.

Informal discussions with Beth and researcher notes reported Caleb's parents were often in discussion with the school and were anxious that Caleb access additional support. To this end, Caleb spent time each week with the special education teacher working on literacy skills, such as decoding and spelling. Homework and private tutoring were also high priorities in Caleb's busy after-school schedule.

Caleb's reading. At age 11 years and 1 month, Caleb completed the Neale Analysis of Reading Ability (Neale, 1999) in a one-to-one environment with me. My researcher notes recorded that Caleb appeared quiet and relaxed as he sat down to begin testing. During this standardised assessment of reading and comprehension, it was evident that as the reading passages became more complex, Caleb's comprehension, in particular, declined. As shown in Table 6.1, Caleb achieved the following results:

Table 6.1 Caleb's Neale Analysis of Reading Ability Reading Age Results (chronological age 11yrs 1mth)

Component	Reading Age
Accuracy	9.3 years
Comprehension	7.1 years
Rate	12.5 years

While Caleb's reading rate was calculated at 16 months above his chronological age, accuracy and comprehension results fell considerably below Caleb's actual age. In terms of accuracy, Caleb read the first three passages with no decoding errors; however, the final passage was completed with eight errors. Experiencing more significant difficulties with comprehension, in the second passage Caleb answered six out of eight questions correctly; the third passage three out of eight answers were correct; and in the final passage Caleb only managed to answer one question correctly.

Aware of the difficulties he experienced, Caleb explained that comprehension was a continual challenge. An example comes from his experience of reading the book series *Conspiracy 365* (Lord, 2012) in class. Motivated by popular culture and his peers, Caleb was keen to read these books because other boys in his class were reading them. Although Caleb stated that he enjoyed these novels, he was unable to clearly articulate the plot and explained that it was difficult for him to imagine what was happening in the story as he read. In fact, these series of novels were complex in terms of the difficulty of the language used and the intricacies of the plot compared with other books that Caleb chose to read in the out-of-school context (discussed below). When it came to reading independently, *Conspiracy 365* presented a significant challenge to Caleb.

Caleb's writing. At the beginning of the study, during Interview Two, when asked how he felt about writing tasks at school, Caleb replied:

I don't really like them [writing tasks] because I just like reading ... It's Ok. I just like reading better.

When observing the students working on a classroom writing task aimed at recounting the events in Chapter 5 of *The Bad Beginning*, I recorded in researcher notes that Caleb employed a number of avoidance tactics. Approaching Caleb to offer assistance, I attempted to ascertain why he was avoiding the task. He responded: "I don't get this story." I endeavoured to provide some scaffolding with the writing process - using both overt instruction and open-ended questioning. In collaboration, we discussed the events of Chapter 5 and eventually Caleb wrote four summary dot points listing the events we had considered together. Interestingly, when Caleb discussed the chapter with me, and subsequently when he was interviewed upon completion of the audiobook, he was able to recount the plot with ease. It appeared that when the focus of the task shifted from written to verbal, Caleb's experience was considerably more positive. The following transcript, from Interview Three, offers an example of Caleb's recount.

Count Olaf was trying to get the kids' money. He was evil and greedy. He was really mean to the kids and didn't care about them. He tried to get the money by marrying Violet, but the kids worked out how to get out of it ... They looked in Justice Strauss' library and found out about the law and that if they signed the marriage thingy with the wrong hand it wouldn't count as really being married ... That's how they fixed it, but the ending wasn't happy!

Purcell-Gates, Duke and Martineau's (2007) research on early literacy development recognised that oral ability often indicates knowledge of the forms of written language. Indeed, analysis of Caleb's recount shows that use of sequencing, vocabulary and syntax were decontextualised to the extent that the language used was not simply an oral narrative; rather the language was more consistent with a written narrative.

Following the writing task mentioned above, I asked Beth about Caleb's writing. My researcher notes documented Beth's thoughts. She explained that Caleb generally only enjoyed writing when it was about sports. On those occasions, he wrote substantially more than when the task was about other topics. She explained, however, that when Caleb was given a clear structure to scaffold his writing and the task was broken into small segments, he generally responded well and was able to engage more readily with the task. Commenting that spelling was always an issue for Caleb, Beth noted that his work was often covered with crossing out, where he would continually attempt to find the correct spelling of a word.

At the end of the research period, during Interview Five, I asked Caleb if there were any occasions when he did like to write and if there were any technologies that helped him with writing. He responded:

I don't like writing much. It's hard to write on the iPad. I don't have a separate keyboard just the screen one. I don't mind both [handwriting and iPad], but sometimes writing on paper makes your hand tired. On the iPad it has got spellcheck. I love the update when you write and it shows the word [predictive text].

Beth reported that Caleb's work had improved by the end of the school year. She attributed some of this to iPad use and other strategies such as having more time to complete work and breaking writing activities down into manageable chunks. Beth commented: "He felt good about all of that. He started to enjoy writing and was keen to use the iPad, his reading even picked up".

6.3 Literacy Experiences Out-of-School

Caleb loved sports. He would talk about football, cricket, basketball or V8 motor racing at any opportunity and could recite names, scores, games and statistics without any prompting. As well as having an encyclopedic knowledge about sports, Caleb played cricket, football, basketball and he swam during summer. He had a very full schedule of afterschool and weekend activities. Discussing some of his afterschool activities during Interview Five, Caleb explained:

I've been playing cricket. I got two wickets last Saturday and Man of the Match and a free Gatorade! I'm still playing basketball, but I'm finishing at the end of this season to focus on cricket in summer and AFL in winter. I'll swim on the holidays too.

During informal conversation with Caleb's father, my researcher notes recorded that Caleb had been encouraged to play sports from an early age. Mr Smith explained that Caleb's two older siblings had experienced dyspraxia and he recognised similar traits in Caleb. Initially noticing difficulties related to motor activity, Caleb's parents enrolled him in sporting activity in an effort to improve his co-ordination and self-management.

During Interview Five, Caleb reported that he had enjoyed success in various sporting endeavours. Speaking enthusiastically and at length about the rules of the games he played; strategies required to win; and the fun he had, was testimony to the enjoyment Caleb derived from sporting activity. During the same interview, Caleb explained that he kept up-to-date with the latest scores, statistics and news about local, national and international clubs in these various sporting codes, using websites and newspapers to feed his thirst for this knowledge.

Well versed in sporting literacy, Caleb appeared to have developed some keen research-based and statistics-based literacy. For example, Caleb explained that he used websites to access information about sports and teams. The Official Website of the Australian Football League (<http://www.afl.com.au>) and Cricket Australia (<http://www.cricket.com.au>) were two sites that Caleb visited regularly to source information.

This love of sport extended to Caleb's technology use. During Interview Five, Caleb explained, that at home he used his iPad, iPod touch and occasionally his dad's computer. While periodically playing online games such as *Subway Surfers*, *Piano Tiles*, *Flappy Golf*, *Minion Rush* and *Minecraft*, Caleb reported that he preferred to play sport apps such as *AFL Gold*, *NBA 2k*, *Bull's-eye Cricket* and *Real Cricket*. These games centred on tactics and knowledge of the game and included many sections where reading was necessary, such as team selection, leader boards and setting up plays. The images in Figure 6.1 and Figure 6.2 illustrate some of the reading and statistics knowledge required to play the apps *AFL Gold* and *NBA 2K*.



Figure 6.1 Screenshot from AFL Gold App

(Retrieved from: <http://s3.zetaboards.com/ANWA2/topic/7539018/1/>)



Figure 6.2 Screenshot from NBA 2K App

(Retrieved from: <http://www.nba2k.org/>)

Interested to know if any of the games Caleb played on the iPad involved a broader online community, I asked him if he played online or shared ideas about his favourite games with friends. He replied: “No, not really”. Indeed, it appeared that Caleb’s involvement online was marginal. Thus, while he enjoyed playing various games, he was not involved in an online community and all of the games he played were in a stand-alone environment. Support and assistance, if required, appeared to come primarily from Caleb’s father. The following quote, from Interview Five, illustrates this scaffolding:

... I’m getting better [with iPad use] because of Dad. He explains computer stuff and iPad stuff. He showed me how to print from the iPad. That was confusing. It took ages, but I can do it now. Dad also had to showed me how to use iTunes on my iPad and how to use the cards to get credit.

Not taking part in any online discussion as he played these games, Caleb had no interaction with a community of online gamers or enthusiasts. This lack of interaction, not dissimilar to his limited interactions in the school environment (outlined below), appeared to restrict Caleb’s opportunities for engaging in collaborative learning.

Another activity Caleb liked to engage in at home was reading. Caleb reported that he only liked to read “certain books”. Results of the Elementary Reading Attitude Survey (ERAS) supported this view and indicated that Caleb preferred ‘recreational reading’ to ‘academic reading’. Measuring attitudes to recreational and academic reading, Caleb achieved raw scores of 34 in the recreational reading measure and 25 for academic reading. Caleb’s total result, as a percentile rank, was 73%. Overall, it appeared that Caleb had a good relationship with books, especially when he could choose his own reading material. While the ERAS survey provided some basic normative information, interviews with Caleb shone a clearer light on his attitude, likes and dislikes with regard to reading.

During interviews and informal discussions, I was not surprised to learn that Caleb enjoyed reading sports related texts. Caleb tended to choose topics of interest to him and as such was able to activate prior knowledge by experiencing the known (Kalantzis & Cope, 2005). At the time of Interview Five, Caleb was reading the biography of Australian cricketer Michael Hussey. Caleb explained that he had started reading this book ten months earlier and was finding “some bits difficult to follow”. Notwithstanding, he persevered with the book because he loved cricket and was familiar with the vocabulary and themes in the novel.

Another book series Caleb enjoyed was *Specky Magee* (Arena & Lyon, 2002-2011). This was a series that he read throughout the research period. In the following excerpt from Interview One, Caleb explained his enjoyment of the novels.

There’s this book that I’m reading now and it essentially made me read faster ... It’s Footy, Specky Magee. It’s a story. It is about one of my hobbies. Do you want me to tell you about the one I’m reading now? There was this footy contest. It was set in Victoria ... I’ve read three [in the series] already.

Obviously enjoying this series, Caleb particularly liked the fact that it was about football. Discussing the plot in detail, Caleb delighted in relaying the humorous parts of the story. Written by Felice Arena and AFL football player Garry Lyon, these novels are a best-selling children’s book series in Australia. The books chronicle the life of teenager Simon Magee, an aspiring Aussie Rules football champion. Motivated by humorous storylines and Australian Football League themes, Caleb enjoyed reading these types of texts. Caleb’s love of football contributed to the ease with which he read and understood this particular series of novels as well as the motivation to persevere with reading. Moreover, Caleb disclosed that he was able to follow the storylines more easily because he was watching the corresponding television series. Interestingly, by the time of Interview Five, Caleb had discovered that there was a *Conspiracy 365* television series and viewing these was helping to make the novels easier to comprehend.

It appeared that tapping into personal interests and authentic meaningful experiences, such as sports and humour, was a key factor in Caleb's engagement in these out-of-school literacy experiences. Research by the New London Group (1996, 2000) and Martin (2015) have discussed the importance of activating prior knowledge and using authentic real-life experiences when facilitating literacy learning experiences. Martin (2015) and Pressley and Afflerbach (1995), in particular, discussed this in relation to students who experience literacy learning difficulties.

6.4 Multimodal Literacy Activity

Situated practice. Caleb appeared ambivalent about his role in this research project. While often enthusiastic when answering questions during interviews, Caleb was less demonstrative in the classroom environment - never overtly seeking my attention. Entering the Year Six classroom, I noticed Caleb listening quietly as Beth was explaining to the students they were about to audioread the novel *The Bad Beginning*. When he saw me, Caleb smiled in acknowledgement and turned to listen to his teacher.

My researcher notes recorded my concern that Caleb may not engage with *The Bad Beginning* novel. Interviews with Caleb and informal discussions suggested that his interests were strongly centred on sports, but he had also expressed an appreciation for adventure stories. I was curious to see if the type of adventure presented in *The Bad Beginning* might appeal to Caleb. Similar in age to the Baudelaire children, I wondered if he would empathise with their plight.

After appearing distracted during Chapter 1 of *The Bad Beginning*, as the novel progressed, Caleb seemed to become more attentive and was keen to follow the story. This was evident on a number of occasions when Caleb chortled heartily at various humorous points in the text. Caleb, along with the rest of the class, found Mr. Poe's incessant cough hilarious and Sunny's penchant for biting things equally hysterical. Caleb's audible groan when Chapter 8 finished on a cliff-hanger (as two of the elder Baudelaire orphans were searching frantically for their youngest sibling) also suggested that Caleb was enjoying the novel. It appeared that the humour and adventure in the novel facilitated situated practice for Caleb by tapping into his personal interests.

I was also interested to see if Caleb managed to follow the storyline in *The Bad Beginning*. During Interview Two, Caleb reported that he had experienced having people read to him, and liked the expression that readers used when narrating because it "made the story better". He noted, however, that at times he struggled to retain the meaning of the story. Caleb explained

that the difficulties he experienced with comprehension when reading traditional print novels were also evident when he read an audiobook. In Interview Three, when asked if he liked audioreading *The Bad Beginning* novel, Caleb explained:

I liked it a little bit. I do like it but I'm not a big fan. It's hard because I have it in my head and then the next day it was gone ... It just didn't go in my head when I was listening.

Despite expressing an apparent lack of understanding when listening to *The Bad Beginning* audiobook, Caleb was able to verbally relay the majority of the events to me. This anomaly was interesting to explore. For Caleb, it appeared that the scaffolded classroom discussion, which took place after each chapter, made a significant difference to his meaning making (this scaffolding is discussed in detail below).

When the task shifted to using the iPad, for the *Kid's Book Report* storyboard, Caleb appeared comfortable. Relaxed about using iPad technology, Caleb had used an iPod and an iPad at home as well as at school. Having previously used the app *Kid's Book Report*, Caleb reported, during Interview Two, that he found it frustrating because he had trouble saving the information he had entered. Notwithstanding, given the option to use the iPad or a hard copy for his *Kid's Book Report* storyboard, Caleb chose to use the iPad.

Given Caleb's interest in using the iPad, coupled with the fact he was familiar with *Kid's Book Report*, I had hoped he would find this task relevant and meaningful. Eager to explore ways to help Caleb feel more successful when writing, I wondered if the combination of a structured storyboard along with using the iPad for writing would assist his writing efforts. Caleb began the task with some enthusiasm; this waned by the time he had reached the final sections of the storyboard. Indeed, in Interview Four, Caleb stated he found using *Kid's Book Report*:

A little ho-hum. I prefer to do it on paper or computer. It's the typing on the iPad [screen] that's hard.

In both Interviews Four and Five and in informal conversation, Caleb reported that typing directly onto the screen was difficult for him; Caleb stated he preferred to use a laptop computer or an iPad with a bluetooth connected keyboard. This limitation of the iPad technology was not the only issue for Caleb. Another factor that limited Caleb's engagement appeared to be the limitations of the application as well as the lack of choice offered in terms of assisting students to achieve their pedagogical goals. Figure 6.3 is Caleb's *Kid's Book Report* work sample.

Done

Book title and author information:

My mini-book report title:
Bad Beginnings

Report Author:
[REDACTED]

Book name:
Bad Beginnings

Book Author:
Lemony Snickett

**This story takes place:
When? and Where?**

At the the start it is at the Orphans house. Then for the rest of the book it is at count olafs house which has an eye in it and we dont know why and the is only 1 bed for the orphans. Justice Strauss has a library.

The main characters are:

Sunny:likes to bite.
Violet:likes to invent things.
Klaus:likes to read.
Count Olaf:is very mean and likes roast beef.
Mr Poe:kiled Sunny,Violet and klasus's parents.
Justise Strauss:lets Sunny, Violet and klaus yous her books.

The main problem is

Count Olaf the person they are living with is mean so i say he is evil.

The solution is

The Orphans move to Mr Poe house

I think this book is

A realley sad book so I give it a a 5 out of 10.

Figure 6.3 Caleb’s Kid’s Book Report Work Sample

Completion of the first two questions appeared to be related to the fact that Beth had scaffolded Caleb through these sections of the storyboard (discussed in more detail below). I utilised the First Steps assessment rubric for writing (EDWA, 2013a) and speaking and listening (EDWA, 2013b) to map progress and found that with assistance, Caleb managed to: Find information that was appropriate to the purpose; write about characters and how they are represented in literary texts; and write using simple language structures (EDWA, 2013a). With respect to the listening exercise, Caleb displayed an ability to listen effectively to obtain specific information from a spoken text (EDWA, 2013b). When left to work independently, Caleb became distracted, appearing unsure how to proceed and perhaps also unwilling to proceed; he

took a toilet break and frequently gazed out a nearby window. This task did not represent situated practice for Caleb. He became disengaged with the task. The writing emphasis and the lack of choice for representing the ideas about the novels were limiting for Caleb.

By contrast, using *iMovie* on the iPad was a positive and engaging experience for Caleb. During Interview Four, Caleb reported that he loved to use this app. He explained:

You get to create your own movie. It's fun. *iMovie* is better for getting ideas. You can speak it and you can record and make sound effects and make it like the audiobook. It was more fun than writing. It was fun to make a movie about something like that and put music in and learn how to use things. I like doing the *iMovie* book report. I like that you can post pictures and put in comments.

Although Caleb was familiar with *iMovie*, he also encountered new experiences when using the app. While already familiar with some techniques of video making and production, Caleb reported, during Interview Four, that when using *iMovie* for *The Bad Beginning* project, he learned new techniques and felt more comfortable about trying new ideas. Receiving some scaffolding from peers (discussed in more detail below) and prompted to experiment after seeing classmates' *iMovies*, Caleb included voice-overs and learned how to import images and music into his production. Situated practice was evident as Caleb was able to draw on his existing knowledge and understandings and extend these with scaffolding from within his community of practice.

Overt Instruction. As discussed in Chapter 4, Beth engaged in various levels of instruction with her students. Her overt instruction, centering on *The Bad Beginning* audiobook, and its functional elements, appeared helpful in assisting Caleb to form his ideas about different ways of expressing meaning. For example, in the following discussion, during Interview Four, Caleb attended to some functional elements in the audiobook.

It [the audiobook] changes how you see the book. When you're reading in your head, just reading the words, they have to put it in big letters or something to show someone's shouting. When it's an audiobook you actually hear that. The music and sound effects help make the story. It [*The Bad Beginning*] had a good story and a good ending. It was good to listen to ... apart from Olaf. [laughs]

While Caleb was generally quiet during whole class discussions, following the multimodal literacy activity, Caleb's interview responses offered some insight into his understandings of these functional elements. It became evident that meaning making developed for Caleb as the class moved through the audioreading and engaged in discussions about the chapters in *The Bad Beginning* novel.

Beth also engaged in teacher-centred, overt instruction, during the *Kid's Book Report* storyboard task. Directing this whole-class task, Beth explicitly stated what was required under each heading and provided examples. As noted above, Caleb struggled with this task. While the rest of the class completed the task, Beth spent additional time with Caleb, guiding him through the storyboard, using specific examples of what to include, as well as employing open-ended questions to provoke his thinking. Beth's use of overt instruction scaffolded Caleb to a limited extent. Difficulties with writing on the iPad, understanding how to break down the elements of the novel into the sections demanded by the *Kid's Book Report* app and a lack of pedagogical foresight on my part meant that Caleb was challenged by this task to the extent that he was unable to complete it. While overt instruction assisted Caleb, to some extent, wider issues, particularly those associated with my pedagogical choices were at play in this instance (discussed in more detail in Chapter 8).

When it came to class discussions, Caleb was rarely forthcoming. Although Caleb appeared engaged when listening to *The Bad Beginning* novel, this was not apparent when it came time to discuss the chapters in groups. This lack of input gave the impression that Caleb had not understood the text. Upon reflection, I suspect that this had more to do with the lack of self-confidence Caleb experienced when speaking in groups than a lack of understanding about what was happening in the novel.

My researcher notes recorded two occasions when, in an attempt to draw Caleb into a class discussion, Beth asked him directly about his thoughts on the novel. In turns [124] and [158] below it was evident that Caleb had understood *The Bad Beginning* storyline. Beth asked the class for their opinions about the state of Count Olaf's house and first turned to Caleb, who responded immediately:

124. Caleb: It's horrible. Olaf is weird and cruel and there are eyes everywhere.

The class discussion that followed focussed on the fact that the house was filthy and unpleasant for the Baudelaire children to live in. When the discussion moved to the legality of this situation, Caleb again responded only when Beth asked him directly. The transcript below illustrates Caleb's response.

157. Beth: Do you think Olaf is breaking the law?

158. Caleb: Yes, he did. It was creepy and weird how he treated the children.

While Caleb's responses above were limited, he answered immediately and confidently. Caleb's understanding was also apparent during Interview Three, when the plot of the novel was discussed. For example, when asked to explain the storyline, Caleb stated:

There are three orphans and their mum and dad get killed in a fire. They are staying with Count Olaf who is evil ... The book says he is related to them but we don't think so ... He's mean to them and he fights them and pinches them and hits them ... It was strange and weird ... Because normally you have a happy ending and I already knew it was going to be a bad ending before it finished. They told us ... It's a weird story because it's all bad. Most books have a happy ending. The weirdest thing is that Count Olaf wants to marry Violet. That's creepy. He was evil and always trying to scare the kids. That stuff isn't usually in kids' books.

Caleb had clearly developed some of his own thoughts about the novel and was particularly interested in discussing Olaf and his "evil" ways. My researcher notes recording my fears that Caleb had not understood or engaged with the novel, appeared unfounded. While not an active participant in discussions, as a verbal contributor - unless called upon directly - Caleb was listening to the discussion and able to participate effectively when asked.

Identified by Lave and Wenger (1991) as "legitimate peripheral participation" (LPP), this lack of active verbal participation has been used to describe newcomers to a community of practice. LPP tends to be applied to individuals who begin by participating in simple and low-risk ways and eventually, through this task, become fully-fledged members of the community. While Caleb has been a member of this community for some time, his lack of confidence and 'outsider' status socially has kept him in the margins in many situations. In the instance above, utilising direct questioning allowed Caleb to contribute to this community of practice in a legitimate and meaningful way.

When designing the *iMovie* review, Caleb was engaged. He did not use any of the avoidance strategies recorded during the earlier literacy activities; he was on task and when speaking with others, the discussion centred on *iMovie* - in particular the creative effects that Caleb wished to include. Part of this apparent engagement appeared to be associated with the fact that during this task, Caleb collaborated with one of his peers (Mathew) to learn some new *iMovie* techniques. In the following transcript from Interview Four, Caleb explained this example of peer scaffolding.

Matthew helped me with filming and showing me how to put pictures in. He is the technology guy. He showed me what to do on his and then helped me get what I wanted.

Caleb explained he had seen Matthew's *iMovie* and decided to ask him for help. Taking on a role of 'expert' in this 'expert-to-novice' relationship, Mathew was able to show Caleb how to make the *iMovie* scroll, add music and include a text overlay to the images that had been imported. Scaffolding on many levels assisted Caleb with meaning making. While often quiet in class discussions, Caleb's understanding of the novel was evident when questioned in interviews. The First Steps assessment rubrics for reading (EDWA, 2013c) and viewing

(EDWA, 2013d) indicated that Caleb showed evidence of understanding narrative elements, sequencing and some text analysis (EDWA, 2013c). He also recognised the difference between conventional and digital/multimodal texts; extended his movie making skills and came to learn more about digital apps and software (EDWA, 2013d).

Critical framing. Caleb engaged in limited critical framing during the multimodal literacy activity. To a large extent, he engaged with *The Bad Beginning* novel by drawing on his personal experiences of social and cultural values around the treatment of children and the roles of adults and guardians in society. In the following discussion, elicited from Interview Four, Caleb touched on some ethical and moral issues. In response to the question: “What do you think about Count Olaf?”, Caleb responded:

He's [Count Olaf] mean to them [Baudelaire orphans], like he wanted roast beef instead of pasta. He fights them. He pinches them and hits them ... This book is really different. Olaf is just evil. If he was caught doing that, he would have to go to jail. He tried to marry Violet just to get the money. It was creepy and weird.

While not framed critically, by drawing on his personal understandings, Caleb was able to position himself in a way, which allowed him to question some moral and ethical concerns arising in the novel and he began to engage in a process of “denaturalising” the text (New London Group, 1996, p. 86).

Critical understandings were more apparent when attention was specifically drawn to these concerns and discussed overtly in the classroom. When guided, Caleb was able to discuss some functional elements from the audiobook and frame these in a critical way. For example, in Interview Four, when asked about the functional difference between audiobooks and printed texts, Caleb stated:

The audiobook helps you hear and see what Olaf is like. His voice and the way he talks sound evil. The voice and sound effects makes it feel real.

Here Caleb recognised that the audiobook was different to the printed version of the novel and was able to express how sound effects, music and voices contributed to creating deeper and different meanings. Questioning and classroom discussion scaffolded access to these understandings. Utilising the First Steps assessment rubric for reading (EDWA, 2013c), I was able to determine that by expressing these understandings, Caleb was demonstrating an ability to create meaning in a critical way and draw conclusions about events in texts (EDWA, 2013c).

To evoke additional information about his critical understandings of the text, during Interview Four, I asked Caleb who he thought held the most power in the novel. Caleb responded enthusiastically:

The kids. Their mum and dad died and they were left the money and they became the family. Because they had the money and they knew what was going on so they tried to get out of it by reading the books and Violet signed it [the wedding certificate] with her other hand. Olaf couldn't hurt them because he wanted their money. Since the mum and dad died, they ruled that family. Olaf couldn't really hurt them or he would lose the money.

This was an interesting observation from Caleb. While he did not utilise any of this insight in his final *iMovie* book review, understandings such as these indicate that he had thought about the text at a deeper level. When critical questions were posed to Caleb, this drew his attention to particular elements of the text that he may not have considered independently.

Transformed Practice. Although Caleb was excited to be working with *iMovie*, he did not achieve transformed practice. Transformed practice, according to the New London Group (1996, 2000), requires that students demonstrate that they can implement understandings obtained while engaging in overt instruction and critical framing. In achieving transformed practice a student displays the ability to transfer meaning from one cultural context to another. As Henderson and Exley (2012) asserted, this phase of learning is “where students showcase what they have learnt, ideally for a real-life audience’ (p.24). While there were some positive elements in Caleb’s *iMovie*, the enthusiasm he showed when making the review and talking about the process did not translate to the final product. During Interview Four, while describing some processes he used to design his *iMovie*, Caleb stated that he wanted to “get it right”. He explained:

I practised first and made sure it was perfect and then filmed it. It took a few tries ... I think I spoke clearly, but it was too short. I only did the first two bits [sections of the *Kid's Book Report* storyboard - setting and characters].

The completed sections of the review were interesting and used different modes of meaning making to express Caleb’s thoughts. The *iMovie* was coherent and Caleb’s narration was clearly articulated. His review, however, was very short and only covered the first two sections in the storyboard: When and where the story took place (setting) and who the main characters were (characters). In discussing the setting, Caleb spoke directly to the camera. When introducing the characters in the novel, Caleb’s voice was in the background, as an image of each scrolled up the page; a left-hand margin contained text of the character’s name. Figure 6.4, is an example of two of the images and written text Caleb used in his review. Written text was only used to label images in Caleb’s *iMovie*.

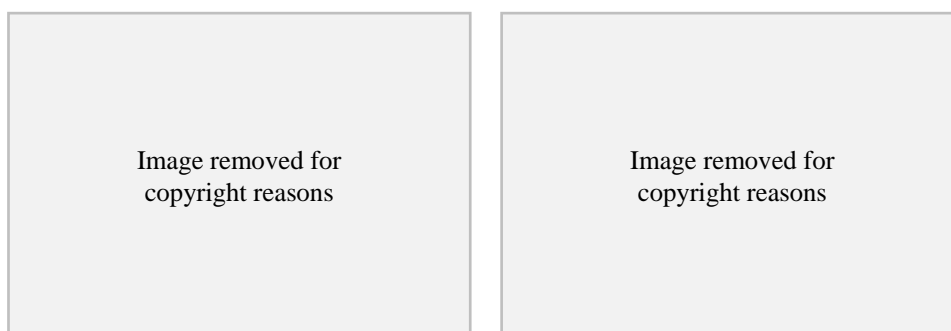


Figure 6.4 Screenshots in Caleb’s Review of Characters Count Olaf and Klaus¹

Unfortunately, Caleb’s final *iMovie* did not reflect his apparent increased engagement and excitement for the task. Completing only the first two sections of the review, Caleb achieved what Kalantzis and Cope (2005) term “assisted competence” (p. 95-96). A level of assisted competence meant that Caleb required extensive scaffolding to undertake the task. Engaging with the narrative, Caleb was able to understand the concepts that were central to the activity and comprehend some of the ideas behind the text. He was also able to communicate in ways which conformed with existing text conventions and utilise multiple modes of meaning to communicate his ideas. The limited information in Caleb’s review reflected the content of his *Kid’s Book Report* storyboard. This lack of information followed through to Caleb’s *iMovie*. It can be argued that more directed scaffolding during the storyboard task or a more multimodal planning process could have assisted Caleb more appropriately.

6.5 Chapter Summary

This chapter examined Caleb Smith’s in-school and out-of-school literacy practices. Caleb’s engagement in the multimodal literacy activity was also examined. Appearing more comfortable with literacy in the out-of-school context, Caleb was more engaged when he was able to work at his own pace, immersing himself in meaningful activities and utilising multiple modes of meaning making - including audio, visual and linguistic texts.

Caleb’s experience of the multimodal literacy activity was challenging on some levels. Notwithstanding, Caleb appeared to have engaged with some of the activities in positive ways, particularly when they were open-ended and encouraged multiple ways to make meaning. Chapter 7 presents the final case study as Hannah Wright is introduced.

¹ Copyright issues, connected with the use of third party images, were managed by acknowledging sources and using images for students’ study and research only. These images were only used within the school environment. The students were protected by the Copyright Act’s provision for Fair Dealing for research and study. Further, the images are permissible for use by the researcher for their research purposes under Fair Dealing. However, as publishing third party, copyright-protected images online is not covered by Fair Dealing, the images will be removed from any digital online copy of the thesis.

Chapter 7 Case Study Three: Hannah Wright

7.1 Introduction

This chapter introduces the final case study student, Hannah Wright. Based on the format presented in Chapters 5 and 6, the case study is organised by themes arising from the data analysis and review of the literature. This chapter presents a discussion of factors that influenced Hannah's literacy learning experiences in-school, her literacy experiences out-of-school and her engagement in the multimodal literacy activity.

7.2 Literacy Experiences In-School

Hannah was from a working-class, Anglo-Australian background and commenced her formal schooling in Grove's pre-primary class. When I first met her, Hannah had attended the school for seven years. She was the middle child with one older sister and a younger stepbrother. An energetic and enthusiastic girl, Hannah was always smiling and engaging with her classmates. Her happy disposition led one to believe that she enjoyed being at school. During classroom activities, Hannah was frequently observed to be on task and working quietly. Always keen to complete her work, Hannah was diligent and industrious.

Friendly with all students, Hannah appeared to be well liked. She had a group of friends with whom she was comfortable and enjoyed spending time. Hannah and Catherine, her best friend, were generally inseparable. Often in each other's company, the two girls shared common interests and were often seen laughing together.

Hannah's literacy learning challenges. Beth reported that she was delighted to have Hannah in her Year Six class. During my second interview with Beth, she explained that she enjoyed Hannah's happy disposition and loved that:

She tries so hard and is never discouraged. She just keeps going. [Hannah] never wants to not finish something and always wants to make sure her work is in and done.

While Beth was not aware of a formal diagnosis, she explained that Mrs Wright, Hannah's mother, had reported that Hannah experienced a "mild intellectual disability" and had always worked at a level "at least two years below her peers". Students who experience such difficulties generally have trouble with intellectual functions such as reasoning, problem solving and academic learning (Barlow & Durand, 2015). They tend to learn and process information slowly and have difficulty with abstract concepts, such as making generalisations

or using symbols to represent concepts. They also tend to experience difficulty understanding the subtleties of interpersonal interactions (Hord & Xin, 2015; Schuchardt, Gebhardt & Mehler, 2010).

Hannah experienced these issues, particularly with regard to her schoolwork. During Interview One, Hannah commented that she had “trouble with reading, spelling and writing”. These difficulties were managed, according to Hannah, by spending time each week with the special education teacher at the school. She explained:

I struggle with reading, spelling and writing and she helps me. Sometimes I mess up words, especially really hard words, when I’m reading or writing.

Hannah expressed her understanding of the difficulties that she experienced as a ‘difference’. She stated during Interview One:

I’m the one who always asks for help. [My friends] help with questions when I don’t get what the question is trying to say. They explain it. [Catherine] really helps me.

Hannah reported that she tended to ask Catherine, or other friends, for assistance. She explained, during Interview One, that collaborating with her friends was helpful because she “sometimes struggles”. During an informal discussion with me, Beth reiterated this point. She explained how important Hannah’s friendships were, both socially and academically, and at least one of these girls, Catherine, often sat with Hannah in class and assisted her where possible.

While Hannah was aware that she did not always understand what was required of her in the classroom, discussions with Beth, as well as evidence from my researcher notes, point to Hannah’s great determination to complete tasks and contribute to classroom activities.

Hannah’s reading. At 10 years and 5 months, Hannah completed the Neale Analysis of Reading Ability. She appeared excited to be taking part in the task and was enthusiastic to begin. I explained to Hannah I could help her if she found words difficult and that we would stop if the test became too hard. She completed the first four comprehension exercises and found them increasingly difficult as we progressed. Notwithstanding the increasing difficulty, Hannah remained happy and enthusiastic. Hannah’s reading age results are presented in Table 7.1.

Table 7.1 Hannah’s Neale Analysis of Reading Ability Reading Age Results (chronological age 10yrs 5mths)

Component	Reading Age
Accuracy	8.1 years
Comprehension	8.3 years
Rate	9.1 years

While Hannah's reading rate was below her chronological age by seven months, the scores for comprehension and accuracy were more than two years below her chronological age. It was evident that as the reading passages became more difficult, Hannah's reading accuracy and comprehension declined. In passage three, Hannah made seven errors and was only able to answer two out of eight questions correctly. In the final passage, she made 17 errors and correctly answered three out of eight questions.

This standardised measure provided only a glimpse of Hannah's experiences with reading in the school context. The following excerpts from interviews with Hannah offer insights into her reading experiences, both the enjoyment and frustrations. During my first interview with Hannah, she responded positively when I asked her how she felt about reading.

It's good to tell stories. I like to read stories that are not real or some that can be real.

When I asked Hannah if there was anything she did not like about reading, she commented that if she got a word "wrong", it could ruin the story for her. She replied, during Interview One:

I don't like when you have to say words that you don't understand. It's like you have to say things and you don't know what you're saying. It's hard when you don't know what the word means.

Again, during Interview Five, Hannah described her challenges when faced with unknown words:

Sometimes because in big books they have a lot of words ... It's annoying to stop and figure out what a word means. Sometimes I have to look it up [Google] so I know. Sometimes that word that you don't get means everything. Like it will ruin the whole book if you don't know it. It's so annoying.

It was interesting to note Hannah's use of Google to facilitate her comprehension of difficult texts. This was a clear example of Hannah's home literacy practices - where she often used the Internet for research and assistance - overlapping with literacy learning in the school domain (discussed below). Another strategy Hannah used to help herself read a text was to have people read to her. In Interview One, she explained:

[i]f you don't know the word, then the person reading might know that word. It's easier to understand a book if someone else is reading ... but sometimes it can be hard to follow when [the teacher] reads a word and I don't know what the word means, then I get distracted by the word that I don't know.

Most often her mother or the teacher would read to Hannah. Hannah stated that she preferred to read in a situation where she could be an active participant and ask questions about the text as the reader progressed.

Hannah's writing. During Interviews Two and Five, Hannah mentioned that she did not like handwriting. Below, in a response from Interview Two, Hannah explained:

[s]ometimes it hurts my hand when I have to write with a pencil in a book. I don't like writing. I'm really slow at writing.

In Interview Five, Hannah reported that she preferred to use an iPad or laptop computer to write because she felt that it was easier and neater than writing by hand. She commented:

You get to imagine what you want to do. You can get pictures and music and stuff. We can share ideas with friends ... Using the iPad for writing is good ... I can type fast and it's neater. It's easier and your hand doesn't hurt ... iPads are good. You can use different apps and you can use different colours and pictures. Spellcheck is good, but I hate autocorrect.

Beth was aware that Hannah liked to use technology to write and encouraged her to use a laptop computer or iPad when possible. Hannah occasionally used an iPad at school for writing, primarily using writing apps like *Pages* and *Keynote*. Both of these apps perform similar functions as a word processor. Hannah explained, during Interview Five, that she had begun using an iPad at school more often for writing tasks and had discovered many apps to use for writing, which allowed her to be more creative and include pictures, different coloured backgrounds, font and even audiofiles.

7.3 Literacy Experiences Out-of-School

During Interview Five, Hannah reported that her favourite subjects at school were Drama and Art. Mathematics was her least favourite subject. Art, in particular, captured Hannah's imagination. She explained:

I like acting and I like drawing. For Art, I like how you can make anything and it turns into something else.

Hannah stated that she used a journal for her artwork at school, but that she also loved to use the art app *53 Paper* for drawing when she was at home. While she did not use this app in class, Hannah used it to extend her love of art to her home environment. Upon opening *53 Paper*, the user is presented with a simple blank page; however, it can be transformed with the artistic tools within the app. Pencils, paintbrushes, watercolours and an array of shades allow for artworks to be created by users. Hannah shared with me some watercolour paintings that she had created of landscapes, flower arrangements and people in her life.

Hannah enjoyed many out-of-school activities. She had a dream to play soccer and loved singing. At the time of Interview Five, Hannah was in rehearsal for her school musical *Matilda*, and described her feelings about this:

I'm a boy in it. I'm Eric. We train after school on Tuesdays and the show is on the 3rd of December. I'm singing with everyone, but I also have six lines. I really like singing.

At home, Hannah also pursued her love for music. She explained that her ambition was to learn to play the violin and write songs. At the time of Interview Five, Hannah had begun to write her own songs about friends, life and school. Writing these songs longhand in a “special book”, Hannah expressed a desire to keep these for when she was “grown-up”. This was very surprising to hear about, particularly given the fact that Hannah had expressed a dislike for handwriting in the school context. It appeared Hannah’s love for music and singing was the impetus behind her desire to write songs. In this sense, Hannah’s learning and motivation to write were authentic and embedded in her social and cultural context.

In the same interview, Hannah reported that she used her iPad and iPhone regularly at home. While she used her iPhone “just for calling Mum”, her iPad had become central to her literacy life. It was exciting to hear about Hannah’s iPad use in the home environment. She expressed how much she loved her iPad and described many different activities she could accomplish on it.

As well as listening to and downloading music, via *iTube* and *Pandora*, Hannah played many games. She engaged most often with *High School Story* and *Minecraft*. These games were linked to an online community and Hannah was involved in these with friends as well as with individuals she did not know personally. *High School Story* was a game that Hannah played with her school friend Catherine. In this game, they could create an online school, visit each other’s buildings and undertake quests. Many teen concerns, such as bullying, friendship issues, body image and parent relationships were also addressed.

Players were encouraged to think about other people’s experiences and feelings as they progressed through the game. Hannah explained that because it was a choose-your-own adventure story, a significant amount of reading was necessary. It was important to read the story so that players could progress through the quests and decide on a response to different scenarios. The screen shots in Figure 7.1 illustrate some of the choices players are presented with.



Figure 7.1 Screenshots from *High School Story*
(Retrieved from: <http://highschoolstory.boards.net/>)

As well as having to read, Hannah engaged in online conversations with school friends, most notably with Catherine, and with a broader online community of ‘friends’. These people would visit Hannah’s online school and share ideas about how to complete quests. There was also a chat room within the game for these types of interactions.

Hannah also played *Minecraft*. She had played this game for three years and had become adept at creating and building her own worlds and learning about new mods to use in her creations. She explained that if she was unsure about how to do anything within *Minecraft*, she would either ask Catherine or they would look on YouTube tutorials. Finding new mods, ideas about building and advice about new games was some of the information Catherine and Hannah sought online.

Hannah’s interactions during these games were complex. Not only was she required to read widely, Hannah conducted research and engaged with an online community for support, ideas and friendship. Her strategy of collaboration, evident in the school setting, was also apparent online. Not only did Hannah seek assistance and share her own ideas with friends; she also sought assistance from further afield via YouTube and other online forums. These activities all demand an understanding of literacy that moved beyond traditional classroom-based forms; Hannah’s interaction with these literacies was engaged and interested. Understanding literacy from this perspective sheds light on how social and cultural practices contribute to different types of literacy development.

As Marcon (2013) noted, digital online games act as social tools for communication and are integral to new literacies. Indeed, social interactions online appeared to provide a place where Hannah could extend her zone of proximal development by engaging in collaborative discussions with friends and online members about the games she plays. Gee (2013) suggested that learning in this way is primarily achieved via shared experiences. He argued that learners who have gained knowledge through gaming simulations could eventually generalise what they have learned in other contexts and in more abstract ways. Accessing these literacies and harnessing them in the school context has the potential to enrich students’ learning.

During Interview Five, Hannah explained that her online literacy experiences were also extended to reading and writing activities on an app called *WattPad*. This is a social platform where the online community can read others’ stories and publish their own. Thousands of stories are added each day, and the site is marketed as a place for writers of all levels. Hannah liked to read the romance books that were on *Wattpad*. She explained:

I like reading. There's this app where you can make your own books and you can write your own books and publish them. Then other people see them and comment on them ... I'll show you, Wattpad. You can make a book and it's cool ... I'm making one. It's good on the iPad because you can publish it and people can comment on it.

Hannah was animated and excited about the book that she was writing and planning to publish online. This love of writing online was surprising given Hannah's reluctance to write in the classroom context. Although she was still writing her first story, *Friends Don't Come Like That*, at the time of Interview Five, Hannah was planning to write more under her pseudonym. She explained that she loved writing this way and that she could add pictures, use different fonts and incorporate other creative elements into her text. Hannah especially liked that she was able to share her stories online, which she noted was not as easy to do with stories written in a book.

Hannah clearly enjoyed reading that was multimodal in nature. When questioned about reading during the Elementary Reading Survey, she scored 80% for both the recreational and academic reading scores. Hannah explained she liked both fiction and nonfiction books and generally enjoyed reading. In Interview One, when asked what she liked to read, Hannah stated that the books she preferred were those she had seen on television. As illustrated in the response below, the two books that Hannah describes as her "favourite" are based on television series.

I read Little Mermaid. It's not real. My favourite books are Pretty Little Liars and H2O – Just Add Water. They are both TV shows and books. My sister has the book and I want it for my birthday.

Links to visual literacy were very strong for Hannah. My researcher notes recorded that on more than one occasion Hannah used the scaffolding provided by movies and television series to assist her with comprehending written texts.

7.4 Multimodal Literacy Activity

Situated practice. Hannah was excited to be part of the research project. She liked being interviewed and enjoyed sharing her thoughts about literacy. During interviews, and in her survey, Hannah stated that she was familiar with audiobooks and she enjoyed being read to. Experiencing the known (Kalantzis & Cope, 2005) in this way appeared to facilitate Hannah's understanding of *The Bad Beginning* novel. Hannah was able to reflect on the experience of reading via audiobook as well as on events in the novel. Expressing that reading using an audiobook allowed her to conjure images in her mind of the novel's events, during Interview Three, Hannah explained:

[I like the] audiobook because you can create your own pictures and not just use someone else's ... I actually liked it [the audiobook] because you heard it in your mind and you could think about it and see what you think in your mind.

These reflections indicated Hannah was listening actively during the audioreading. Notwithstanding, the process of meaning making for Hannah was continuous throughout the multimodal literacy activity. Indeed, Hannah experienced some confusion in her understanding of the novel, which may have emanated from the fact that she had viewed the movie, *A Series of Unfortunate Events*, at home. While her knowledge of the movie heightened her interest and engagement with the multimodal literacy activity, challenges with meaning making emerged.

The movie, *A Series of Unfortunate Events*, covers the first three books in the 13 book series and does not strictly adhere to the storyline in the book. This departure from the novel distorted many of Hannah's early understandings. Experiencing the known in this context was not entirely helpful to Hannah. Even upon completion of the audiobook, and the discussions about the chapters, when I asked Hannah, during Interview Three, if she understood the events of the story, Hannah replied:

Yes. I watched the movie and I got it.

Later during the same interview, when asked what image she formed in her mind from the audiobook, Hannah replied:

Count Olaf in the car on the railway [this was in fact taken from the movie and was not an event in the novel.]

It appeared that the visual medium led to an engagement with the movie that was powerful and pervasive for Hannah. When discussing the movie, Hannah was able to actively articulate her understandings of it as a visual text; however, it took three months of working through the multimodal literacy activity before Hannah was able to articulate the differences between the events in the movie and the novel. Meaning making for Hannah was a work in progress throughout this task as she sifted through the intertextual complexities that had been presented by engagement with these two different multimodal texts.

When the task moved to using the *Kid's Book Report* app, Hannah was excited to be using the iPad, but found the task challenging. Notwithstanding some of the difficulties she experienced, Hannah stated:

I like it [*Kid's Book Report*] because it was better than writing by hand. I had a piece of paper and it helped me make the *iMovie* so I didn't get mixed up.

Using *Kid's Book Report* to plan for the *iMovie* review of *The Bad Beginning*, the students were required to break the novel into elements of its narrative structure. Even after Beth's overt instruction, prior to beginning the *Kid's Book Report* task (see Chapter 4 for a detailed explanation), Hannah remained unclear about what was required under the headings in *Kid's Book Report*. I approached Hannah to see if she needed help. Below is an extract from my notes, describing the scene in the classroom.

[Hannah] was finding it difficult to start the *Kid's Book Report*. I noticed her talking to Catherine about it, but still not beginning her writing. When she started looking restless, I approached her to see if she needed some help. She accepted happily. She appeared to be struggling to understand and conceptualise the narrative structure of the novel. We talked about the sections of the novel and the elements that make up a narrative.

Following this discussion with Hannah, it was clear she was able to verbally express the information to include under each of the sections dictated by the *Kid's Book Report*. Utilising the First Steps assessment rubric for writing (EDWA, 2013a), I was able to determine that ultimately, Hannah's writing was not as fluent as her verbal responses; however, Hannah was able to verbally express a writing plan; complete the task by composing a text and recording and organising the relevant information; and make relevant distinctions between different parts of the narrative (EDWA, 2013a). She also displayed an ability to listen to a spoken text to obtain specific information (EDWA, 2013b). Figure 7.2 is Hannah's *Kid's Book Report* work sample.

Done

Book title and author information:
 My mini-book report title:
 bad beginning
 Report Author:
 [redacted]
 Book name:
 unfortunate events
 Book Author:
 lemony snicket

**This story takes place:
 When? and Where?**
 England, a beach, Count Olaf house, the bank, Justice Strass house, the park, the threatre, Count Olaf house was big black and scary and lots of eyes inside the house. Justice Strass house is prettier than Count Oaf's house, it was lovely and sweet.

The main characters are:
 Violet an inventor
 Sunny a biter
 klaus loves books
 Count Olaf evil bad man doing bad things. Mr Poe a man that coughs alot Justice strass is a judge.

The main problem is
 Count Olaf was trying to get all the kids money.
 the play is a real wedding.

The solution is
 klaus looked in a law book for ways to solve the problem.
 Klaus saved Sunny from the tower from falling.

I think this book is
 9 stars because I like books that have problems in them.

Figure 7.2 Hannah's *Kid's Book Report* Work Sample

Situated practice for Hannah in this instance was not completely lost as she enjoyed writing on the iPad and talking about the elements of the narrative. In these tasks she remained engaged and appeared to find the task meaningful. Indeed, in her quote above, Hannah stated that the plan was useful when making her *iMovie*. When the task moved to writing, Hannah was less engaged and required extensive scaffolding. Her writing was slow and she appeared frustrated about not being able to write everything that she had expressed verbally.

When Hannah moved onto using the *iMovie* app, she appeared more at ease. While iPad technology was not new to Hannah, so in this sense she was experiencing the known, she had only used *iMovie* in limited ways prior to the multimodal literacy activity and was enthusiastic to learn more. During this task, Hannah learned new *iMovie* skills in collaboration with friends. Researcher notes from the time recorded that Hannah worked with both Catherine and another classmate, Amanda, to learn how to import images and add music to her project. Hannah stated, during Interview Four, a previous *iMovie* was “mostly talking to the camera”. That is, Hannah had utilised limited multimodal features in an earlier *iMovie*, but had built on her existing understandings of this technology to include more multimodal features in her new *iMovie*, which reviewed *The Bad Beginning* novel (discussed in more detail below).

Overt instruction. Hannah was scaffolded through the multimodal literacy activity on a variety of levels. Important to Hannah’s development of meaning making throughout the multimodal literacy activity, this scaffolding adopted different forms and did not always constitute what the New London Group (1996) term, overt instruction.

As noted above, in the early stages of the multimodal literacy activity, Hannah confused the differing storylines and events presented in *The Bad Beginning* novel and the movie, *A Series of Unfortunate Events*. Additions, exclusions, shifting of sequences and adaptations between the two texts appeared to cause confusion in Hannah’s understandings of the plot, thus representing a challenge for comparing cross-textual details. By the time she came to produce her *iMovie*, however, Hannah was able to distinguish more clearly between the novel and the movie.

Hannah’s friend Catherine was a key individual who scaffolded Hannah’s learning during the multimodal literacy activity. On occasion, Catherine provided explicit information and at other times she guided Hannah by answering her questions and supporting her understandings, thus aiding both students in their growing comprehension of the novel. While both students experienced challenges with literacy, Catherine tended to adopt an expert role in an expert-to-novice relationship with Hannah. Researcher notes from this period documented Catherine and Hannah working together.

I asked [Beth] about [Catherine] and [Hannah]. They work together a lot. I noticed [Hannah] asking [Catherine] about the audiobook [*The Bad Beginning*]. [Catherine] was explaining that the Baudelaire children had become orphans ... She explained to [Hannah] what orphans were and that the children had to live with Mr Poe until he could find their guardian.

This type of peer scaffolding was rarely a one-way transmission. Hannah would verify her understanding by asking questions and sharing ideas. An example was recorded in researcher notes following Chapter 7 of *The Bad Beginning* in which the Baudelaire children borrowed Justice Strauss' books to learn about law and inheritance. As illustrated in the conversation below, between Hannah and Catherine, Hannah asked Catherine questions to confirm her understanding of the events in the novel.

Hannah: What did they find in the books?

Catherine: What the law said about if it was legal to take someone's inheritance and how to do it. That's why they are doing the play.

Hannah: To get the money?

Catherine: Yes.

Barker, Quennerstedt and Annerstedt (2013) argued that this form of expert-novice relationship is one in which the participants can be both teacher and learner. The relationship is not fixed as both the expert and the learner "must display cultural competence to participate in communication in ways that will result in learning" (p. 413). In this context, I witnessed scaffolding in which Catherine assisted Hannah with her learning experience.

Aiding in this growing understanding of the novel was the overt instruction surrounding the functional elements of the audiobook. As mentioned in the previous case studies, this instruction did not concern itself with plot description; rather the aim was to examine the form, content and function of audiobooks in relation to printed texts. Although Hannah did not contribute to this particular discussion, in a subsequent interview, she commented on these functional elements. The following quote, from Interview Four, illustrated Hannah's growing mastery of this meaning making process.

The sound effects [in the audiobook] are good and the music. It makes the story better and you can hear the voices, you don't need to imagine them. You get more stuff. Like when there is a crash sound effect you know what's happening.

Utilising the First Steps assessment rubric for reading (EDWA, 2013c), I was able to determine that as ideas were being developed, Hannah displayed an ability to listen to obtain meaning and ask questions to clarify meaning. She also became adept at identifying the main ideas in the text and recognising the devices that authors use to influence the construction of meaning (EDWA, 2013c).

Critical framing. Critical framing was limited in Hannah's case. However, she did display a reading of the text that moved beyond a surface reading. A term that stood out in interviews and informal discussions with Hannah was "problems". Hannah often commented that the reason she liked the novel, *The Bad Beginning*, was because it "had problems in it" which she found "exciting". During Interview Four, Hannah explained this perception:

[T]hey had different problems about their parents dying and Olaf being mean to them and trying to marry Violet and trying to kill people. It was like what's going to happen next? ...
. I wanted to keep listening.

These "problems" were concerns that Hannah raised frequently when she spoke about the novel. This idea of a "problem" central to the storyline emerged after Hannah's use of *Kid's Book Report* - one of the elements of the narrative structure was a consideration of the main problem within the text. While Hannah appeared to take some time to understand this particular element of the narrative, through discussions and scaffolding (discussed above), she came to understand this and began to refer frequently to the "problem" in the novel. From the perspective of critical framing, this early stage analysis is represented by a denaturalising of the text, which allowed for some personal distance and constructive critiques of the text (New London Group, 1996). An example was evident when Hannah began to question some events in the novel. On one occasion, after a class discussion about how the students felt about the novel, Hannah stated:

1004 Hannah: It was weird at the beginning because the parents died at the start.

A few minutes later she stated:

1021 Hannah: The parents aren't dead!

In isolation, these statements may appear unremarkable; however, the plot of the novel clearly stated that the parents had perished in a fire and had left a fortune in inheritance. While this was set up as a mystery in terms of how the parents had died, it was interesting to hear Hannah (as well as other students in the class) question that the parents had died at all. It appeared that Hannah was going beyond a surface reading of the text. She began to recognise that her interpretation differed to others' and she began to interrogate the truth that was presented in the book.

During Interview Four, I sought to extend some of Hannah's thoughts about the text and engage her in some more critical framing. Her responses speak to a level of thought about the novel that was not apparent in her *iMovie* or during class discussions. When asked about Count Olaf's plans to marry Violet, Hannah responded:

[response 1] That was a shock. He is older than her [Violet] and when he said that I knew he just wanted the money. In real life, he would go to jail.

Later, in this same interview, I asked Hannah who she thought held the most power in the story. She replied:

[response 2] The kids because normally adults sometimes don't believe their kids coz they're kids. Coz they kept on saying and telling people that Olaf was bad and no one would listen but they kept trying. They ended up alive in the end ... They just kept trying. Like Violet wants to be an inventor. She invented things and they kept trying to get help ... They were smart and figured out stuff.

It was insightful to hear Hannah's thoughts about the novel. Drawing on both assessment rubrics discussed in Chapter Four to map Hannah's progress, I determined that in response one, Hannah was displaying an ability to link ideas in a text and question underlying motives and agenda (Kalantzis & Cope, 2005). In response two, Hannah was creating meaning in a critical way; and drawing conclusions about the events in the novel (EDWA, 2013c). She was also able to recognise the difference between conventional and digital/multimodal texts (EDWA, 2013d). By linking events in the novel with her own understandings about children and their relationships with adults, Hannah interrogated the text and was able to add meaning based on her own perspective (Kalantzis & Cope, 2005).

Transformed practice. Hannah enjoyed many aspects of the multimodal literacy activity. Overwhelmingly, she appeared most engaged when making her *iMovie* review. In Interview Four, when asked how she felt about using this media rather than print-based methods to design a book review, Hannah responded:

It's more fun with *iMovie*. You can do theme music and pictures. It's not distracting - it's entertaining. It's more interesting. It's better with the *iMovie* coz it's better with your own voice instead of writing. People can hear your voice and your opinion of the book. You can show yourself too - a picture or video of you.

This was an interesting response. It highlighted Hannah's enthusiasm for the activity and spoke to the value of using multimodal tools to express meaning. Hannah's comments about being able to "show yourself" were particularly insightful and stood in stark contrast to that which may be achieved in traditional print-based formats.

While having the option to present in any format, in her final *iMovie*, Hannah chose to follow the structure laid out in *Kid's Book Report*. In fact, Hannah read directly from her *Kid's Book Report* storyboard. Perhaps in order to "show herself", most of Hannah's review was done by speaking to the camera. In other sections, however, she experimented with using images of the characters in the story to support her speech. There was limited use of written text in Hannah's *iMovie*. Figure 7.3 is a screenshot of the images/written text Hannah used.

Hannah incorporated audio features and had music playing through some parts of her *iMovie*. It was not clear, however, how this music was linked to the novel. After having seen her friend's *iMovies*, Hannah commented, in Interview Four, that there were a number of effects that her peers had used that she was not aware of and intended to try in the future. In Hannah's case, transformed practice is a work of growing mastery.

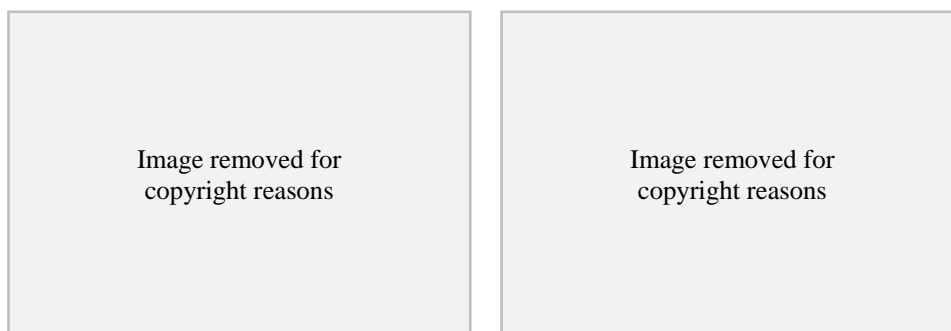


Figure 7.3 Screenshots of Images and Written Text Used in Hannah's *iMovie*¹

In terms of the Learning by Design assessment rubric, outlined in Table 4.1, Hannah was able to combine multiple modes of communication to reach a level that contained elements of assisted and autonomous competence (Cope & Kalantzis, 2005, pp. 95-97). For most of the multimodal literacy activity, Hannah needed instruction and scaffolding to work through her understandings of the novel. When producing her *iMovie*, Hannah was able to "figure out how to undertake ... the activity and complete it successfully" (Cope & Kalantzis, 2005 p. 95) and with assistance she was able to "communicate ... in ways which conform to conventions or textual gestures" (Cope & Kalantzis, 2005, p. 96). Although Hannah was engaged throughout the project and utilised a variety of multimodal practices, transformed practice was not yet achieved.

7.5 Chapter Summary

This chapter examined Hannah Wright's in-school and out-of-school literacy practices. Hannah's engagement in the multimodal literacy activity was also examined. More comfortable with literacy in the out-of-school context, Hannah seemed more engaged when she was able to immerse herself in meaningful practices, particularly those connected with online communities and popular culture. Her literacy experiences were also enhanced when she was able to utilise multiple modes of meaning making - including audio, visual and linguistic texts.

¹ Copyright issues, connected with the use of third party images, were managed by acknowledging sources and using images for students' study and research only. These images were only used within the school environment. The students were protected by the Copyright Act's provision for Fair Dealing for research and study. Further, the images are permissible for use by the researcher for their research purposes under Fair Dealing. However, as publishing third party, copyright-protected images online is not covered by Fair Dealing, the images will be removed from any digital online copy of the thesis.

Hannah's experience of the multimodal literacy activity was challenging on some levels. Meaning making was an on-going process for Hannah throughout the activity. Notwithstanding, she engaged with many of the tasks in positive ways and was particularly engaged with the multimodal aspects of the tasks. Chapter 8 presents a cross case analysis of Chapters 5, 6 and 7.

Chapter 8 Cross-Case Analysis

8.1 Introduction

This chapter provides a cross-case analysis that compares the findings from the three students: Ella, Caleb and Hannah. The data were analysed across the three case studies with the objective of addressing each research question. Following an examination of these questions, a final summary of the analysis and findings is presented.

A dominant goal of this thesis was to consider ways of making literacy learning more inclusive in a primary school classroom context. Examination of the relevant literature, data collection and analysis of the data has provided insights into the theoretical and practical considerations of achieving this goal. The framework of inclusive pedagogy that Florian (2014a, 2015a) espoused and the New London Group's (1996, 2000) pedagogy of multiliteracies informed this study and guided the data analysis process. Considering literacy from a sociocultural perspective, these pedagogical frameworks allowed for a broad examination of in-school and out-of-school literacies and how these impacted on the development of literacy learning.

8.2 Cross-Case Analysis

8.2.1 Research Question 1

- a) How did the case study students experience literacy activities when traditional print-based tasks were prevalent in the classroom?
- b) How did the students' out-of-school literacy practices compare with in-school practices?

In-school literacy experiences. As discussed in the preceding case studies, Ella, Caleb and Hannah all experienced some degree of difficulty with literacy learning activities, particularly when undertaking traditional print-based tasks in the primary school context. Interestingly, it was only in the school context, when print-based tasks dominated, that the case study students described experiencing difficulties with literacy learning. In this print-based context, the students struggled with the set tasks and the focus (particularly for the students) tended to be on what they could not achieve rather than what they could achieve. When traditional print-based tasks were prevalent in the classroom, the students tended to experience literacy activities in negative ways.

Reading. One of the key measures used in traditional education settings is standardised assessment. The Neale Analysis of Reading Ability (NARA) was utilised with the case study students to provide a snapshot of their literacy identities from this dominant perspective. Neale's (1999) definition of literacy and what it means to be literate is limited to print-based literacy. In this context, standardised scores for reading accuracy, comprehension and reading rate were obtained for each student and measured against their peers' performances.

The students' individual scores are detailed in the respective case studies (Chapters 5, 6 and 7). While the students' individual reading rates were assessed at either close to or above (Caleb) their chronological age, the students' reading accuracy and comprehension scores were at least two years below their chronological age. For all three students, there was a close relationship between accuracy (decoding ability) and comprehension - as the reading passages became more difficult to decode, comprehension scores also declined.

The results from the standardised test gave some indication of the degree of difficulty the students experienced with reading in a print-based environment. Beyond this measure, my observations, interviews and discussions with the students provided greater insights into their experiences with literacy in the classroom context. These experiences provided some understanding of tasks that led to marginalisation and those that facilitated engagement, inclusion and growth in literacy understandings.

Verbal language development and writing. Ella and Hannah were enthusiastic verbal contributors in the school context. In class discussion they excelled. Enjoying social interactions, Ella and Hannah often learned in collaboration with their peers. Hannah, in particular, expressed how important her friends, especially Catherine, were to scaffolding her understandings in the classroom context. In contrast Caleb, perhaps due to the social awkwardness he experienced, rarely contributed to class discussion. Notwithstanding, in one-to-one discussions and interviews he was able to verbally express his views.

As discussed in the case studies, this strength in oral language is an indicator of the students' understandings of literacy (Fellowes & Oakley, 2010; Purcell-Gates, Duke & Martineau, 2007). Indeed, as early as 1934, Vygotsky (ca. 1934/1962) recognised the importance of speech in the development of written language and the communication of meaning. For each of the case study students, although they were challenged when asked to write longhand, their discussions about literary texts displayed emergent literacy understandings. The students' decontextualisation of language in speech was consistent with written narrative (Purcell-Gates, Duke & Martineau, 2007). Further, displaying knowledge of

forms of written language, such as sequencing, vocabulary use and syntax, was also apparent in verbal discussions of the students' literary tasks (EDWA, 2013b; SCSA, 2016).

In line with the sociocultural perspective adopted in this study, this thesis asserts that writing is a social act moulded by social and historical understandings (Bazerman, 2016; Cremin & Myhill, 2012). Thus when writing is taught, that which is valued in the dominant culture tends to predominate. For example, current concerns with standardised testing and accountability-based reforms in many classrooms has meant that writing tends to be dominated by efforts to ensure students are utilising correct spelling, punctuation and grammar. As such, there is less emphasis on creativity in the writing process. The emphasis on these conventions, coupled with the cognitive load which writing entails, can place pressure on all students, but particularly those who experience literacy learning difficulties (Chamberlain, 2016). As MacAurthur, Graham and Fitzgerald (2016) argued:

Writing is a complex social and cognitive process that requires shared understanding with the readers about purposes and forms, knowledge of content, proficiency in language, and a range of skills and strategies, as well as motivation. Mastery of writing requires time, opportunities to write for a range of purposes, and quality instruction. (p. 1)

In the classroom context, opportunities to experience writing as suggested by MacAurthur et al. (2016) are often limited. It is generally the case that writing tasks are over-prescriptive and time limited. Often this is not the fault of the teacher; rather it is the result of performance ranking, standardised achievement testing and accountability-based reforms evident in contemporary school culture (Chamberlain, 2016; Kearns, 2016). The impacts of such reforms have been well documented by authors such as Stobart (2008) in the United Kingdom and Nichols and Berliner (2007) in The United States of America. In the Australian context, similar consequences have been documented by Thompson and Harbaugh (2012), Thompson (2014) and Klenowski and Wyatt-Smith (2012).

All three case study students expressed dislike for writing in the school context; spelling was singled out as a common concern. Ella and Hannah even described the physical discomfort of writing longhand. For Ella, writing at school was extremely challenging. It was during writing tasks that Ella tended to display the defensiveness described in Chapter 5. Caleb, by contrast, only appeared to show enthusiasm if writing about sports. He was also more inclined to engage with writing when he could utilise a laptop computer, with spellcheck, to complete the task. When tasks required Caleb to write longhand, he was likely to employ avoidance tactics.

Hannah stated that she disliked writing at school because she was "really slow at writing" and it hurt her hand. Singling out multimodal features, accessible on iPads and computers,

Hannah found that these features enhanced writing by allowing for the addition of colour, different fonts, pictures and music. These multimodal aspects, however, were more apparent in Hannah's out-of-school writing (discussed below). All three students recognised that their writing improved if they used an iPad or laptop computer. Writing using these devices was argued to be neater and contain fewer spelling errors - predictive text and spell check were considered valuable to the writing process.

Ability labelling. The students appeared to become more aware of the difficulties they experienced and also to the label assigned to their difficulties when print-based activities dominated classroom tasks. As noted in Chapter 5, Ella's experience of being labelled as 'having' a literacy learning difficulty has been negative for her. Ella's, and her teacher's, interview responses support this perception. In fact, being labelled was a factor central to Ella's experience of schooling until her arrival at Grove Primary School. Indeed, when she commenced at the school, Ella and her parents specifically requested that attention not be drawn to the difficulties that Ella experienced with literacy learning. Observations during the fieldwork period recorded that when Ella experienced difficulties and was challenged by print-based tasks in the classroom context, she tended to withdraw and become defensive.

Caleb's perception of the literacy learning difficulty he experienced contrasted with Ella's. The difficulties Caleb experienced as a consequence of 'being dyspraxic' appeared to undermine his self-confidence, particularly in a classroom context. As noted in Chapter 6, Caleb regularly employed avoidance tactics and Beth explicitly stated that Caleb felt uncomfortable about the difficulties he experienced. He often took longer to complete tasks and experienced more difficulties than many of his peers when completing tasks. Caleb's parents sought to advocate for him to access additional assistance. As a consequence, Caleb undertook education support at school and with private tutors. For Caleb, the literacy difficulties that he experienced were often at the forefront of decisions made about his learning.

Hannah, by contrast, appeared more at ease with the issues she experienced in the classroom context. While Hannah explicitly noted that she had trouble with reading, spelling and writing, she stated that she managed these by working with the special education teacher and seeking help from friends. Hannah expressed her understanding of the difficulties as 'difference', noting, in Interview One that she was the "one [among her friends] who always asks for help". One friend, in particular, Catherine, offered Hannah extensive scaffolding in the classroom. Classroom observations indicated that Hannah was a determined and enthusiastic student.

The case study students experienced learning difficulties in the classroom in diverse ways. For Hannah, it appeared that there was simply an understanding that reading, writing and spelling were the cause of some “troubles”. It was clear, however, that for Caleb and Ella, when print-based tasks prevailed, their literacy learning difficulties, and the labels associated with these, became more apparent. While Beth attempted to accommodate all of her students by offering choice and alternative ways to make meaning, she nevertheless felt restricted by curriculum directives, including the pressures of standardised achievement testing. These pressures meant that she felt required to work largely within print-based mediums. As noted earlier, Beth also expressed feelings of frustration about the limited availability of examples in curriculum documents about how to incorporate multimodal activities into lesson planning. As such, a traditional print-based curriculum was still predominant in her classroom, which meant that the case study students were often unable to display many of their strengths.

There is debate in the research literature regarding the impact of labelling in a classroom context. Riddick (1995) and Glazzard (2010) argued that students who experience specific learning difficulties such as dyslexia, dyscalculia and dyspraxia, tend to value an official label. They contended that students’ ownership of a label had a positive impact on self-esteem. This experience appeared to fit most closely with Hannah’s situation. This contrasts with the argument forwarded by Humphrey and Mullins (2002) who claimed that labelling could lead to learned helplessness and a low self-concept, which appeared to fit more closely with the experiences of Ella and Caleb. Also rejecting labelling, theorists such as Hargreaves (1982) and Boaler, William and Brown (2000) asserted that labelling could undermine a student’s self worth. Indeed, it may be argued that labelling and the experience of the difficulty itself are likely to impact on the students’ experiences of literacy learning.

A sociocultural approach to inclusion, however, seeks to move beyond labels and the “dilemma of difference” (Reindal, 2010, p. 155) by adopting an understanding of difference as central to human diversity (Terzi, 2005). Such an understanding regards difference in terms of comparisons between people rather than distinctions based on fixed categories. Students are different thus difference should be acknowledged (Reindal, 2010). Lawson, Boyask and Waite (2013) suggested, however, that it is vital to ascertain how differences are “acknowledged and/or produced through pedagogical relationships, which are also socially constructed” (Lawson, Boyask & Waite, 2013, p. 116). Paine’s (1990) framework for understanding layers of meaning in understanding diversity - individual, categorical, contextual and pedagogical - focus on the contextual and pedagogical. He contended that a pedagogical view of difference allowed for consideration of contextualised differences in teaching. Following this argument, Bell, Horn and Roxas (2007) stated:

This does not mean that all differences require a teacher to change the way that she [*sic*] teaches. But it does mean that the teacher acknowledges and takes account of difference in her [*sic*] teaching and her [*sic*] students' learning. (p. 124)

Similarly, Florian (2010) argued that teachers who work within an inclusive pedagogical approach seek to accommodate individual differences by extending what is usually available to all students. In line with this approach, this thesis contends that offering students choice and working in flexible and open-ended ways with all students is key to this framework. In this light, difference is analysed as fluid and negotiated and takes into account personal experience. Viewing difference in this way is central to an understanding of socially just pedagogies and avoiding homogenisation of diversity (Benjamin, 2005; Boyask, Carter, Lawson & Waite, 2009; Swartz, 2009).

Out-of-school literacy experiences. Literacy learning difficulties were less apparent in the out-of-school context for the case study students. In this context, the students appeared to engage more readily with a variety of literacy activities. Many of these activities could be described in terms of the 'new' and 'multiliteracies', outlined in Chapter 2 and involved access to multiple modes of meaning making beyond print. Following Davis, (2013), the sociocultural approach adopted by this thesis has allowed for consideration of a broader view of literacy. Such an understanding of literacy seeks to expand the understanding of literacy learning from one that focuses on skills and knowledge development alone and towards multiliterate understandings embedded within sociocultural contexts (Bull & Anstey, 2010; Honan, 2012; Rowsell & Walsh, 2011).

In the out-of-school context, the case study students appeared to participate in literacy learning in meaningful and engaged ways by:

1. Activating prior knowledge and immersing themselves in meaningful learning via situated practice.
2. Experiencing opportunities to create meaning in multiple ways.
3. Fostering shared meanings - scaffolded within a community of practice.

Each of these is considered in the discussion below.

Reading. All three students appeared to enjoy reading. This enjoyment was only apparent in the out-of-school context where the students selected their own reading material and were able to read at their own pace. In this context, it was evident that the students experienced an immersion in meaningful and situated practice, which facilitated this enjoyment of reading.

One example of this immersion was Ella's choice of reading matter. At the time of this study, Ella was reading her way through *The Hunger Games* (Collins, 2008, 2009, 2010)

trilogy. Motivated by her peers' interests and popular culture (discussed in more detail below), Ella displayed an ability to read and comprehend these complex novels. Reading these novels in the home environment, Ella was not under any time constraints (reading one page a night) to complete the texts.

Caleb's choice of reading material was linked to his passion for sports. His enthusiasm for sports meant that he was familiar with the specialist vocabulary of sporting discourse. Reading the cricket biography, *Underneath the Southern Cross* (Hussey, 2014) and the book series *Specky Magee* (Arena & Lyons, 2002-2011) allowed Caleb to activate prior knowledge and immerse himself in texts that he found meaningful. Motivated by a desire to follow his peers, Caleb's other novel choice included the series *Conspiracy 365* (Lord, 2012).

Similarly, Hannah appeared to enjoy reading. Choosing to read romance novels, Hannah's reading interests were primarily centred on accessing short stories by novice writers, on the *WattPad* online site. Hannah also showed interest in reading books that she had seen on television. *Little Mermaid*, *Pretty Little Liars* and *H2O Just Add Water* were examples of the books Hannah chose to read at home.

Being able to choose their own reading material meant that the students could situate their interests in relation to their social and cultural contexts (Gee, 1992; Lave & Wenger, 1991). The students' prior experiences, interests and discourses were pivotal in making the act of reading meaningful. As Pahl and Rowsell (2010) noted, new and multiliteracies are important, but the key to success in facilitating engagement is the link to students' everyday lives. It is clear that the case study students' choices, situated in their personal interests, facilitated engagement with reading.

Links to situated and meaningful practice were also evident in the case study students' choice of reading serialised novels as well as reading materials that allowed the students to create meaning in multiple ways. For all three students, reading was often scaffolded by visual, audio and linguistic modes of meaning - in the form of movies and television series. Greenlee, Monson and Taylor (1996) argued that the attraction of series books for students lies in the "experience of living the lives of the characters and being engaged in the events of the story" (p. 223). More recently, Jennings, Caldwell and Lerner (2006) noted that series books encouraged readers to feel secure due to the use of the same characters and types of storylines across novels. Similarly, exposure to visual literacy, in the form of movies and television programs related to the students' chosen novels, appeared to create closer links to the characters and plots and aid in comprehension of the printed novels. Described by Rowsell and Kendrick (2013) as a "hidden literacy" (p. 587), visual literacies have limited recognition

in the school context, yet have the potential to harness students' passions and expose hidden opportunities to learn.

Being engaged with a community of practice (Lave & Wenger, 1991), to share meanings and develop understandings, also appeared to influence the students' desire to read. This was particularly so for Ella and Hannah. An example of this was displayed when Ella chose to access the popular culture surrounding *The Hunger Games*' novels, including *The Hunger Games* movies and fan fiction websites. Ella engaged in online activities with friends and interacted with peers who were part of *The Hunger Games* fandom. Similarly, Hannah's interactions with an online community of writers on *WattPad* were a source of great enjoyment. Reading romance stories, published online, was a source of rich, literacy encounters for Hannah.

As Curwood (2013) has asserted, in online collaborative spaces, such as *WattPad* and fandom sites, members are flexible in their degree of involvement and have an authentic audience that reads and responds to their work. The level of participation in these spaces varies as fans can choose from multiple activities including taking part in chat rooms, writing stories and songs, designing games, producing videos, creating art and role-playing. Others may choose to limit their participation to viewing only. In either case, as Curwood (2013) argued:

Whether they are in active participation or legitimate peripheral participation, the affinity space encourages young people to read, critique, and reinvent young adult literature. (p. 425)

Termed affinity spaces by Gee (2004), these online popular culture environments provide spaces where fans interact around common themes. Built on series like *The Hunger Games*, Curwood (2013) noted that affinity spaces tend to support active engagement with literature and provide a space to discuss plots and take part in associated games and creative activities. Curwood's (2013) research also found that this type of dystopian science fiction genre "often appeals to reluctant readers and voracious readers alike" (p. 419).

Brooks (2008) argued that popular culture texts are considered powerful agents to "persuade, seduce, shape, control and manufacture imaginations and identities" (p.7). However, as Dalley-Trim (2012) noted, youth consumption of popular culture is not passive. Rather, in their interactions with such texts, young people have the ability and power to reject, accept and disrupt what is offered to them. While a binary (high/low literature) debate exists regarding the value of popular culture in classrooms, a considerable body of research supports its use (Alverman & Hagood, 2000; Curwood, 2013; Gee, 2004; Manuel & Robinson, 2002). Popular culture promotes a level of engagement and imagination that, speaks to the inherent pedagogical value of these texts (Dalley-Trim, 2012; Duncan-Andrade & Morrell, 2008). The

use of popular culture texts offers a bridge to link in-school and out-of-school literacies, allowing teachers some insight into students' literacy repertoire. Building on these cultural ideas and discourse can potentially situate literacies in the classroom.

Caleb's limited engagement in these spaces was an interesting contrast to the experiences of Hannah and Ella. While he surfed the Internet, particularly for information relating to sports, Caleb's collaboration with peers online was limited. It is suggested here that this limited involvement may partially explain some of the difficulties Caleb experienced with meaning making and comprehension, especially in the classroom context. As Gee (2013) argued:

Human beings do not learn primarily from generalizations or abstractions. They learn from experiences they have had and shared with others ... If a student has no experiences (no actions or images) ... the student cannot understand the text deeply. That is why doing comes before reading. You need experiences before texts make sense and then you can use them to learn new things and improve the learning you do in new experiences. (p. 17-18)

As noted in Chapter 6, Caleb responded positively to audio and visual support and, during collaborative classroom discussions, he appeared to engage in "legitimate peripheral participation" (Curwood, 2013, p. 425; Lave & Wenger, 1991). It is possible that with increased access to online collaborative forums, Caleb has the potential to deepen his literacy learning. He displayed an interest and a talent for finding information online and for playing some games. However, his digital literacy experiences were limited compared with many of his peers.

Writing. Caleb displayed limited interest in writing in the home context. He was able to write text to search for the information he required, as well as read and comprehend the solutions to his queries in the online space. Because Caleb's online experiences did not generally involve interactions with other individuals or groups, emails and other online communications were limited. There was also little evidence that Caleb engaged regularly in other writing activities such as letter, card or note writing. In contrast, Ella engaged in some writing in the home context. This writing was primarily online. Ella was able to write text to search for the information she required and she contributed to online forums within the *Hunger Games* fandom. Although writing activities appeared limited in Caleb's and Ella's lives, it is interesting to note that a recent study by Chamberlain (2015) found that in the home context, children can engage in private writing, which they do not share with adults. This may have been the case for Caleb and Ella.

Both Caleb and Ella did, however, display a preference to express their ideas verbally and visually. This was not surprising after having witnessed their strengths with visual and verbal meaning making in the school context, especially during the multimodal literacy activity. Ella, in particular, was proficient in articulating her thoughts and ideas via multimodal technologies,

relying on linguistic, audio and visual modes of meaning. This was evidenced through her use of the apps *iMovie* and *GarageBand*. When using these apps, Ella was confident with the technology and able to express herself using verbal, audio and visual modes. Expressing an enthusiasm for playing the guitar and making *iMovies*, Ella immersed herself in meaningful and situated practice.

For Ella and Caleb, writing appeared to be the cause of particular concern, particularly in the school context. Recognising the challenges faced by students experiencing these cognitive issues, Chamberlain (2016) asserted that the dual demands of having to master compositional and transcriptional skills could be particularly onerous. She noted the value of oral work in supporting foundational writing development. Oral and verbal strengths were apparent in all three case study students, but appeared to be valued more in the home context.

In Hannah's case, writing was enjoyable and she displayed extensive examples of writing in the home context. Displaying an ability and motivation to write in the home environment, Hannah's efforts on *Wattpad* and with song writing, described in Chapter 7, were testimony to the enjoyment she derived from writing. As noted above, Hannah liked to enhance her writing by using multimodal devices and adding colour, different fonts, pictures and even music. Utilising multimodal technology provided a space for Hannah to experiment with writing and allowed her to share ideas with others. As Curwood, Magnifico and Lammers (2013) noted, these forms of writing are "intertwined with culture, available resources, and interaction with others" (p. 677). Hannah was engaged and enthusiastic about her online writing experiences; this contrasted significantly with her experiences in the school context.

This thesis asserts that pedagogies valuing students' out-of-school literacy abilities and experiences are necessary to facilitate situated and meaningful learning (New London Group, 1996, 2000). As Leu, Slomp, Zawilinski and Corrigan (2016) argued:

Outside the classroom, students are developing highly skilled new literacy practices that extend far beyond traditional notions of writing. For the most part, however, these out-of-school literacies go undervalued and the potential knowledge transfer unrecognised. (p. 45)

Research examining out-of-school literacy shows adolescents developing skills, strategies, dispositions, and social practices across a range of communication technologies, such as video games, digital storytelling, instant messaging, and online fanfiction (Curwood, Magnifico & Lammers, 2013; Gee, 2008, 2010; Honan, 2012; Kress, 2010; Rowsell & Kendrick, 2013). Further, valuable research by Lewis and Tierney (2013) and Leander and Boldt (2012) speak to the importance of understanding emotion and affect in literacy engagement. In the out-of-school environment, all three students displayed varying degrees of

engagement with these different types of literacies. In the school context, the multimodal literacy activity sought to recognise the value of these literacies and also aimed to offer choice for students to utilise various modes of meaning making to suit their personal strengths and interests. An analysis of how the students engaged with this activity is discussed in the following section.

8.2.2 Research Question 2

- a) How did the case study students engage with the multimodal literacy activity?
- b) What strategies, used during the multimodal literacy activity, scaffolded the case study students' literacy learning?

As noted above, in the out-of-school context, the three students appeared to participate in literacy endeavours in meaningful and engaged ways when they were able to:

1. Activate prior knowledge and immerse themselves in meaningful learning via situated practice.
2. Experience opportunities to create meaning in multiple ways.
3. Foster shared meanings - scaffolded within a community of practice.

During the multimodal literacy activity in the classroom context, it became evident that engagement for the case study students arose in similar ways. Seven key pedagogical strategies emerged as important to scaffolding literacy learning and facilitating engagement for the three students. The following section discusses these identified strategies, which became apparent when the students undertook the tasks of the multimodal literacy activity. These tasks, outlined in detail in Chapter 4, were:

- Audioreading *The Bad Beginning* audiobook and discussions after each chapter.
- Using the iPad application (app) *Kid's Book Report* to build a storyboard plan for an *iMovie* book review.
- Using the *iMovie* iPad app to create a book review of *The Bad Beginning*.

Audioreading *The Bad Beginning* audiobook and discussions after each chapter.
Strategy one: Audioreading. After interviewing class members about their interests, likes and dislikes, the novel, *The Bad Beginning*, was chosen as the text to review for the multimodal literacy activity. As a satire, this novel was humorous, exciting and an interesting text for critical analysis. Seeking to facilitate an inclusive learning environment and draw on modes of meaning making beyond print, I decided to present *The Bad Beginning* novel to the Year Six class as an audioreading.

Research examining the potential of audiobooks to scaffold struggling readers to become more independent supported the decision to audioread the novel (Beers, 1998; Grover & Hannegan, 2012). Audioreading scaffolded all three of the case study students to read above their actual reading level and experience a plot structure, theme and vocabulary of a complex text. The case study students kept up with the rest of the class and because this was a whole class task, audioreading did not single out the three students as ‘different’. Although the class was offered the choice to follow the audioreading with the printed novel, only Ella chose to do this. Using audioreading allowed for a leveling of the playing field for the case study students (Wolfson, 2008). Indeed, when asked how audioreading the novel made a difference for her, Ella stated that using the audiobook meant that she kept up with the rest of the class. In Ella’s words: “If we read it [the printed novel], everyone would finish at a different time, and some people might not finish.”

Audioreading contrasts with traditional print-based reading because it requires students to listen. It also requires students to comprehend additional audio elements such as sound effects, music and actors’ voices as they portray different characters. In this way, as a multimodal tool, the audiobook scaffolded the case study students by removing the requirement to decode. The audiobook also provided additional cues and clues for comprehension of the narrative. New opportunities for meaning making arose in this multimodal context.

Strategy two: Engaging in situated practice. Seeking to engage the students in situated practice (New London Group, 1996, 2000; Kalantzis & Cope, 2005), Beth and I endeavoured to highlight elements within *The Bad Beginning* novel that the students were familiar with or could, at least, empathise with. Finding a common interest in the adventures and humour portrayed in the novel, all three case study students expressed a combination of amusement and distaste for Count Olaf and sympathy for the Baudelaire orphans. The case studies illustrated that all three students held strong personal worldviews surrounding moral and ethical norms about marriage and how parents and carers should treat children. Observations and discussions with the students about these moral and ethical norms indicated that the students were engaged by the ideas and were also able to draw on known experiences to inform their discussions (EDWA, 2013c; SCSA, 2016).

Strategy three: Scaffolding. It was interesting to examine how the case study students’ understandings of *The Bad Beginning* developed as the multimodal literacy activity progressed. The class and group discussions about the novel appeared instrumental in scaffolding the students’ comprehension of the story. In this way, based on my observations, all of the students, but most specifically the case study students, learned through their social

interactions with others. As Vygotsky noted (ca.1929-30/1981): “Any higher mental function necessarily goes through an external stage in its development because it is initially a social function” (p. 162). These social interactions between students, or between the students and the teacher, are at the centre of the ZPD as those less experienced interact with those more experienced.

As noted in the case studies, the students occasionally experienced difficulties in comprehending the novel and through group and class discussions came to develop clearer understandings. For example, Chapter 7 describes Hannah's initial confusion over the diverging storylines in the novel and the movie. While the movie may have supported some of Hannah's understandings, the data illustrated the confusion Hannah experienced as intertextual complexities arose after engaging with the movie and the novel. A combination of completing the audioreading, guided participation and overt instruction scaffolded Hannah to the extent that she eventually came to distinguish between the two texts. Hannah also relied on peers - in particular Catherine - to scaffold her understandings. Catherine did not display an ability to orient Hannah's thinking in the way that Beth, as a teacher, was skilled at; however, Catherine was able to answer Hannah's questions, and Hannah was able to confirm her understandings during this peer interaction.

Through active participation in sharing ideas and creating meaning, it appeared that class and group discussions helped Ella consolidate her thoughts about *The Bad Beginning* novel. In comparison to Ella and Hannah, Caleb was a less verbally active contributor to class and group discussions. It became apparent that Caleb had taken on the role of a legitimate peripheral participant, or a newcomer to the community of practice (Curwood, 2013; Lave & Wenger, 1991). While Caleb had been a member of this community for some time, his lack of confidence and ‘outsider’ status socially, saw him occupy the margins in many situations. Caleb's lack of verbal participation could be attributed to a low-risk way to participate in class discussion. As noted in Chapter 6, Beth's use of direct questioning allowed Caleb to contribute to his community of practice in a legitimate and meaningful way.

Most often when discussing the novel, Beth would guide group or class discussions by posing a question, or series of questions, for consideration. Rogoff (1990) asserted that adult partners, more so than peers, tend to show more sensitivity and modelling of more sophisticated strategies. As indicated in the case studies, when engaging in guided participation, Beth sought to orient the students' thinking and made links to existing knowledge. Asserting that guidance and participation in culturally valued activities is important to developing children's thinking, Rogoff (1990) argued that a skilled teacher will utilise appropriate guidance tacitly or explicitly depending on the students' needs.

Strategy four: Developing critical understandings. Beth's expert use of guided and overt instruction scaffolded the process of developing critical understandings and meaning making of audiobook. This scaffolding facilitated the students' critical awareness as well as their understanding of narrative construction. Beth's guiding questions were particularly important in facilitating the students' consideration of multimodal as well as literary concerns.

A key example was when Beth explicitly discussed the differences between audiobooks and printed books. Simpson and Walsh (2015) discussed the multimodal layering present in digital literature and encouraged educators to consider how narratives are 'read' in digital spaces. The multimodal elements contained within an audiobook, such as *The Bad Beginning*, include sound effects, music and actors' voices to represent different characters. These affordances set the mood of the story and provided an added dimension, not accessible in the printed format of the novel. After explicitly discussing the multimodal dimension of the narrative, utilising the metalanguage required to frame these ideas, all three case study students came to understand and discuss the differences between the printed and digital texts. Cloonan (2012) asserted the importance of using metalanguage with multimodal literacies. This study found that the use of metalanguage was important to furthering the students' understandings and deepening their thinking in relation to the text.

It was fascinating to witness the development of more nuanced and critical understandings of the text among the case study students. During interviews, the three case study students were able to comment on the power relations present in the novel and, in doing so, moved beyond a surface reading of *The Bad Beginning*. The opportunity to access the whole text via audioreading presented new opportunities for meaning making. Moreover, scaffolding during class discussions centering on developing critical understandings, beyond basic retelling, opened learning pathways for these students to explore other ways of knowing and accessing literature. Critical framing was at play as the students were able to view the texts they were analysing from a "personal and theoretical distance" (New London Group, 2000, p 34). The students offered critiques of the narrative and the multimodal elements of the audiobook and laid a foundation for transformed practice. Exley and Luke (2010) have noted that it is possible to weave critical understandings through units of work in a way that allows teachers and learners to draw on existing knowledge and introduce new ideas upon those foundations.

Using the iPad application (app) *Kid's Book Report* to build a storyboard plan for an *iMovie* book review. As discussed in Chapter 4, after consultation with me, Beth's lesson on how to use the *Kid's Book Report* app was a short teacher directed session. The decision to conduct the lesson this way was mine and was largely a result of time constraints. Using overt

instruction (New London Group, 1996, 2000), Beth explained each element of the narrative structure and gave specific examples of what the students should include under each heading supplied in the *Kid's Book Report* template. Figure 8.1 illustrates the *Kid's Book Report* template. At various points during the lesson, Beth asked the students to contribute ideas; however, this lesson was highly structured.

All three case study students required extensive scaffolding to complete the *Kid's Book Report* task. Ella required scaffolding with her storyboard. Beth provided spelling assistance and some ideas about what to include under each heading. Caleb and Hannah also sought additional scaffolding from Beth and me, respectively. In both cases, overt instruction and open-ended questioning were utilised to scaffold the students. The students required more scaffolding than it was possible to provide in the time available. Ultimately, time constraints and the highly structured nature of the task made this undertaking very challenging for the case study students. In fact, at this point in the study, engagement was stifled for these students. This was an interesting turning point in the research.

Done

Book title and author information:
My mini-book report title:
sample
Report Author:
Enter report author name!!
Book name:
Enter book name!!
Book Author:
Enter book author name!!

**This story takes place:
When? and Where?**

The main characters are:

The main problem is

The solution is

I think this book is

Figure 8.1 Example of *Kid's Book Report* Template

Ella and Caleb revealed that they did not enjoy using the *Kid's Book Report* to create a storyboard plan for their *iMovie* book review. Frustrated by the fact that the exercise involved extensive writing, Ella, in particular, stated that she “already had the ideas in her head”, and wanted to move directly to the design and production of the *iMovie*. When Ella did tackle the writing, she felt constrained by the headings specified in the storyboard and discouraged by the requirement to write her ideas. Caleb was equally frustrated and challenged by this task. He experienced difficulty with the specified headings and, on an operational level, found writing on the iPad screen difficult. Caleb did not complete the task.

In contrast, Hannah reported that she liked the *Kid's Book Report* task; she enjoyed using the iPad and explained that the storyboard was helpful when it came to designing her *iMovie*. She also stated that working on the iPad was “better than writing by hand”. While Hannah was excited to be using the iPad, she also found the task challenging particularly the requirement to disassemble the novel into its constituent parts.

Essentially a digital worksheet, *Kid's Book Report*, required the students to outline the key narrative elements of *The Bad Beginning* novel to create a plan for their *iMovie* reviews. Simply providing a worksheet on an iPad did not lead to engagement. While the research cautions against adopting new technology and retaining old pedagogies (Cope & Kalantzis, 2015; Gardiner, Cumming-Potvin & Hesterman, 2013; Lynch & Redpath, 2012), this is what occurred in this instance. Certainly, some students in the class were comfortable with this pedagogy and engaged in the task. For the case study students, however, who had the experience of being marginalised by print-based activities and challenged by the writing curriculum, the task appeared to bring familiar feelings of discomfort.

In hindsight, the students should have been offered more choice and greater flexibility in their storyboard creation. An opportunity to offer a diverse range of writing and/or storyboard creation ideas was missed. Enhanced discussion and collaborative/paired group work may also have facilitated more engagement and could have freed Beth to work more closely with students who required additional scaffolding.

Using the *iMovie iPad* app to create a book review of *The Bad Beginning*. The use of *iMovie* to create a book review for *The Bad Beginning* was a task that all three students stated they “loved”. Already familiar with iPad technology, Hannah and Caleb had previously used the *iMovie* app. Although the app was new to Ella, she experienced limited difficulty mastering its use. Stating that using *iMovie* made it “easier to show your ideas,” Ella was able to draw on her linguistic and verbal strengths to complete the task.

Caleb was equally excited about using *iMovie*. He enjoyed the creativity of the production process and being able to incorporate speaking, sound effects, music and pictures into his review. During this task, Caleb was able to exhibit some of his strengths. Avoidance techniques, employed during print-based tasks, were not apparent during this task.

Similarly, Hannah's impressive digital literacy understandings, exhibited in the home context, were featured during the open-ended *iMovie* production in the classroom setting. Comfortable in this multimodal environment, and desirous to incorporate multimodal features into her work, Hannah extended her *iMovie* skills during this classroom task. All three students were enthusiastic and engaged when using the multimodal tools on the iPad to create *iMovie* reviews.

Strategy five: Open-ended, flexible and multimodal design. Contrary to the *Kid's Book Report* task, the *iMovie* task was open-ended and flexible. The students were free to utilise a variety of media including audio, images, music and print to design and produce their reviews. The multimodal nature of the iPad and the open-ended *iMovie* app facilitated an environment within which the students were able to make meaning as a multidirectional and multidimensional process.

The notion of design (New London Group, 1996, 2000; Kalantzis & Cope, 2005; Kress, 2003) was central to the production of the students' *iMovie* book reviews. Drawing on linguistic, written, oral, visual and audio representations, the students moved beyond print to design multimodal digital texts. During the *iMovie* task, writing, in a traditional sense, was limited to some written text to either label images (Caleb) or to conclude their *iMovies* (Ella and Hannah). To produce their *iMovie* reviews the students navigated and read across a range of multimodal texts to locate images, sounds and colours related to their *iMovies*. After finding relevant elements, the students manipulated these media. For example, text or voices were added to an image, or music bytes were edited to match images or used to signify a mood. These manipulated elements were then incorporated into the design of the students' reviews.

Contrary to their experiences with traditionally written tasks, the students were free to access a variety of modes of meaning to inform their *iMovie* reviews. Being able to express themselves in this multimodal way gave these students the freedom to explore a variety of ways to present their ideas. Interestingly, as well as using various media to provide information about *The Bad Beginning*, the students also laboured to perfect their productions. Understanding the metalanguage related to visual and digital media appeared to prompt the students to attend to more than just content in their designs. All three students spoke about conducting many takes while filming to ensure that their voices were clear and that they did

not make mistakes. Choosing images and sounds to match the content of the reviews was also considered important to the design process. Cloonan (2012) speaks to the need to scaffold students with metalanguage when working with multimodal literacies. Similarly, Walsh (2009) noted this emphasis on design in multimodal learning and argued that students producing multimodal texts need to understand content, but must also be able to comprehend and use “visual and digital metalanguage, along with the technology needed to create narrative in digital form” (p. 13).

Strategy six: Collaboration within a community of practice. Research by Garcia and Freidman (2011), Keane, Lang and Pilgrim (2012), Rowsell et al. (2013) and Simpson, Walsh and Rowsell (2013) supported the notion that iPads, or touch technologies, promote an increase in collaboration among students using iPads for literacy learning. All three students in this study engaged in collaboration with peers, and to a lesser extent with their teacher, during the design and production of their *iMovie* reviews. As Ella designed her *iMovie* review, she sought scaffolding from her peers and Beth, to learn new skills. Interestingly, the use of the iPad saw Ella shift between individualised and collaborative work. She found spaces away from her friends and worked alone when she was filming and moved back to where her friends were working when she required advice. Walsh and Simpson (2014) identified the impact that touch pads had on the social structure of classrooms - creating opportunities for both individualised and collaborative learning. As noted in Chapter 5, when in collaborative mode, Ella actively sought scaffolding from her friend Claire to assist her to include imported sounds and images in her *iMovie*. In an example of peer scaffolding, Claire guided Ella through the process of importing audio files and images until Ella managed to complete the process independently.

Significantly, Caleb also sought scaffolding from peers. This was unusual to witness. Motivated by a desire to learn new *iMovie* techniques of adding music and overlaying text, Caleb sought assistance from Matthew who he called the “tech-guy”. Matthew scaffolded Caleb showing him how to find and add images to his *iMovie* and he showed Caleb how to make the *iMovie* scroll, add music and a text overlay to the images that had been imported. In this instance the presence of the iPad, coupled with a desire to learn new skills, saw Caleb seek assistance from his peers. This interchange was brief, but signified a change in Caleb’s learning behaviour.

Hannah displayed her usual enthusiasm to learn more and seek scaffolding from her peers. During the *iMovie* review task, Hannah learned new skills as she worked with Catherine and another classmate, Amanda, to learn how to import images and add music to her project. Keen

to be extended further, after seeing friends' *iMovies*, Hannah expressed a desire to create more *iMovies* and utilise more multimodal features.

Research by Rowsell et al. (2013) supported the idea that iPads facilitate increased collaboration in the classroom. These authors also suggested that there is often an increase in collaboration between students of different ability levels. They noted how struggling learners listened to the metacognitive problem solving of other students as they brainstormed issues that arose when using touch technologies. This type of collaboration appeared evident during the multimodal literacy activity as the case study students actively sought scaffolding. Caleb, in particular, adopting the role of a legitimate peripheral participant (Lave & Wenger, 1991), appeared to learn in this way.

Strategy seven: Utilising touch and touch pad technology. The value of touch when using touch pad technologies such as the iPad must be recognised. Works by researchers such as Flewitt, Kucirkova and Messer (2014), Simpson and Walsh (2014), Rowsell, Saudelli, Mcquinter Scott and Bishop (2013), Simpson, Walsh and Rowsell (2013), Walsh and Simpson (2013) investigated the importance of touch in meaning making during literacy learning. Asserting that the iPad “enables mediation between thinking and representation of meaning” (p. 97), Walsh and Simpson (2014) used the term “dynamic materiality” (p. 97) to explore the way students shift between modes of meaning and texts when working with touch technologies. Walsh and Simpson (2014) asserted that while students physically navigate through different screens in a process of “modal layering” (p. 96), they also mentally move between layers of meaning.

Similarly, Rowsell (2014) argued that making sense on an iPad often requires moving across texts in a non-linear way. Rowsell (2014) asserted that an iPad screen requires students to use different processing skills and practices. She contended that:

iPad ‘reading’ or meaning making on iPads calls on ludically driven logic as opposed to narrative-driven logic. To read an iPad well and competently, readers need a strong spatial sense; awareness of colours and sign systems; acumen with touch and haptic play; and, more traditional skills such as reading words, etc. (p. 122)

Rowsell (2014) argued that during the physical act of manipulating the iPad, students in her study were observed exuding “sensory-led, embodied and perceptual dynamism” (p. 124). Such haptic and ludic practices that Rowsell (2014) described were apparent among the case study students and observed through their levels of engagement. An example of this “sensory-led” engagement was apparent during the multimodal literacy activity. It was interesting to note the disengagement the students, in particular Ella and Caleb, experienced with the *Kid’s Book Report* task compared with the *iMovie* task. As noted above, the *Kid’s Book Report* task

was essentially monomodal and although presented on an iPad, there were no opportunities to move away from the template, adjust fonts or colours or engage in any creativity or play.

In contrast, the students appeared fully engaged with the *iMovie* task. This design task was pedagogically open-ended, flexible, collaborative and encouraged students to work across various modes of meaning to design their reviews. Movement across many domains was apparent. On one level, the students physically moved around the schoolyard, alternately working individually and collaboratively. They also moved between different websites to access sounds and images to add to their *iMovie* designs. The students also mentally moved between layers of meaning as they made decisions about what to include, what to leave out, what colours, images and sounds to use, what information to present and how they would present this. These decisions were often made in collaboration with peers in an environment that could easily be described as ludic.

Table 8.1 illustrates the links between the theoretical frameworks, of multiliteracies and the inclusive pedagogical approach, and the seven pedagogical strategies used during the multimodal literacy activity. The table presents a summary of the practical strategies utilised while highlighting the underlying theoretical approach.

Table 8.1 Linking Theory and Practical Strategies used During the Multimodal Literacy Activity (MMLA)

Aspect	Pedagogy of Multiliteracies	Inclusive Pedagogical Approach
Overarching Theoretical Themes	<ul style="list-style-type: none"> • calls for a broader view of literacy inclusive of diverse societies, cultures, communities and languages; • recognises and seeks to negotiate the multiple linguistic and cultural differences in society which are central to the lives of students; • seeks to equip students to meet the demands of new and diverse forms of communication and foster critical engagement. 	<ul style="list-style-type: none"> • contends that difference should be regarded as part of human development and that all children can learn and achieve. <p>Teachers should:</p> <ul style="list-style-type: none"> • seek to offer students choice, enhance educational opportunities for all and be responsive to individual needs—flexible and open-ended; • believe that they are capable and qualified to teach all students; • be active professionals who work creatively and collaboratively with others.

Aspect	Pedagogy of Multiliteracies	Inclusive Pedagogical Approach
Key Pedagogical Practices	<ul style="list-style-type: none"> • situated practice (SP) • overt instruction (OI) • critical framing (CF) • transformed practice (TP) 	<ul style="list-style-type: none"> • collaboration and scaffolding in a classroom community of practice (CL) • offering choice and utilising varied teaching practices (VC) • creating flexible opportunities for all students to participate (OP)
MMLA strategies aligned with the Pedagogy of Multiliteracies and Inclusive Pedagogical Practices	<ul style="list-style-type: none"> • Audioreading (SP) • Engaging in situated practice (SP) • Scaffolding (OI, CF) • Developing critical understandings (OI, CF, TP) • Open-ended, flexible & multimodal design (SP, CF,TP) • Collaboration in a community of practice (SP, OI, CF) • Utilising touch and touch pad technology (CF, TP) 	<ul style="list-style-type: none"> • Audioreading (CL, VC, OP) • Engaging in situated practice (CL,VC, OP) • Scaffolding (CL,VC, OP) • Developing critical understandings (CL, OP) • Open-ended, flexible & multimodal design (CL, VC, OP) • Collaboration in a community of practice (CL, VC, OP) • Utilising touch and touch pad technology (CL,VC,OP)

(Florian, 2015a; Florian & Black-Hawkins, 2011; New London Group, 1996, 2000)

8.2.3 Research Question 3

To what extent was it possible to facilitate literacy learning that was inclusive and allowed students who experienced literacy learning difficulties to engage in meaningful literacy learning in the classroom context?

Utilising a pedagogy of multiliteracies (New London Group, 1996, 2000) and inclusive pedagogy (Florian, 2014a, 2015a) as guiding frameworks, this study has sought to examine ways to facilitate meaningful literacy learning for students who experience literacy learning difficulties within a school context. As outlined in the case studies (Chapters 5, 6 and 7), in their out-of-school environment and during the multimodal literacy activity, the case study students exhibited engagement and effectively navigated multiple literacies, beyond the printed word. However, when traditional print-based activities were dominant, the case study students were often marginalised in the school context.

The inclusive pedagogical approach (Florian, 2014a; 2015a) was utilised with a pedagogy of multiliteracies (New London Group, 1996, 2000) for the multimodal literacy activity. As noted in Chapter 2, although concerns about inclusion, diversity and the celebration of difference are central to a pedagogy of multiliteracies, students who experience literacy learning difficulties are not explicitly considered in this literature. By incorporating inclusive

pedagogy with a multiliteracies framework, I sought to shift the focus to ensure that these particular needs were addressed.

Drawing on these two frameworks created an environment that was largely inclusive and facilitated meaningful literacy learning. While all three students experienced the multimodal literacy activity differently, they were able to draw on their strengths, to varying degrees. In developing the multimodal literacy activity, consideration was given to the overarching theoretical themes and key pedagogical practices (outlined in Table 8.1) of both a pedagogy of multiliteracies and the inclusive pedagogical approach. The ways the students engaged with literacy in the out-of-school context was also considered.

After implementing the multimodal literacy activity and analysing the data it became evident that literacy learning was meaningful and inclusive for the students when they were engaged in situated practice and prior knowledge was activated. Ensuring that the students were given choice and opportunities to create meaning in multiple ways was also important to the success of the activity. Finally, creating opportunities to share and develop meanings within a wider classroom community of practice appeared equally beneficial.

Situated practice is defined by the New London Group as the “immersion in meaningful practices within a community of learners who are capable of playing multiple and different roles based on their backgrounds and experiences” (New London Group, 1996, p. 20). Grounded in the understanding that individuals learn best when they are motivated and interested in a topic, the New London Group (1996) argued that it is important to consider the sociocultural needs of learners. Situated practice requires teachers to tap into and activate learners’ prior knowledge and interests, but it also requires that experts, within the community of practice, are on hand to scaffold each other through the learning process. As Iyer and Luke (2010) asserted, situated practice, when scaffolded in a classroom context, becomes a means to engage in critical reflection. As noted above, critical framing (New London Group, 1996, 2000) was fostered as students were scaffolded via overt instruction to stand outside of the text and critique the social and cultural conventions inherent in the narrative and text construction.

During the multimodal literacy activity, students were engaged in situated practice and prior knowledge was activated. Finding links to students’ lives in *The Bad Beginning* helped to facilitate this situated practice (EDWA, 2013c; Kalantzis & Cope, 2005). Students were amused by and interested in the novel and were able to relate to the characters that were of a similar age to them. As noted in the case studies, situated practice was a springboard to developing collaboration and scaffolding within the classroom community of practice.

The multimodal literacy activity provided students with choices and they were able to experience opportunities to create meaning in multiple ways. In designing the multimodal literacy activity, there was a strong emphasis on incorporating multimodal tools (iPad and audiobooks) which would encourage students to draw on diverse modes of meaning making beyond print - including linguistic, written, oral, visual and audio representations (EDWA, 2013d; Kress, 2003; SCSA, 2016). Engaging experiences with multimodal tools were most apparent during the audioreading and the *iMovie* tasks. When compared with print-dominated literacy experiences, these technologies appeared to level the playing field and nurtured the case study students' strengths in diverse modes of meaning making.

Finally, engagement and inclusion were fostered through shared meanings scaffolded within a classroom community of practice (Rogoff, 1990; Vygotsky, ca 1930-34/1978). While a pedagogy of multiliteracies prioritises overt instruction over other forms of scaffolding, the inclusive pedagogical approach supports the use of a range of scaffolding options. To this end, as discussed in the case studies, key elements of the classroom-based multimodal literacy activity involved multiple levels of scaffolding, identified as: overt instruction, guided participation and peer scaffolding. These scaffolding options were utilised at the teacher's discretion, but were tools that were integral to a varied repertoire of teaching strategies utilised to scaffold meaning making and develop critical understandings among all students.

8.3 Chapter Summary

This chapter has presented a cross-case analysis of the case studies described in Chapters 5, 6 and 7. The data were analysed and the research questions, posed in Chapter 1, were addressed. Analysing the three case study students' literacy learning experiences both in-school and out-of-school, as well as during the multimodal literacy learning activity, shed light on ways to facilitate inclusive literacy learning. Chapter 9 offers a final analysis of the study. The contributions, limitations and conclusions are discussed.

Chapter 9 Conclusions

9.1 Introduction

This chapter summarises the study's main conclusions. Beginning with a discussion of the main contributions of this study, the theoretical, pedagogical and methodological considerations are presented. Limitations, future research directions and implications of the study, beyond this research, are then identified. Finally, a concluding remark and summary of the research are provided.

9.2 Theoretical, Pedagogical and Methodological Considerations

Theoretical Considerations. Asserting that knowledge is intertwined in social, cultural and material contexts and developed by collaborative interactions between, the New London Group (1996, 2000) urged educators to embrace different forms of engagement and experiences. A central concern of this work is the need for educators to envision literacy practices that are inclusive of diverse cultures and languages, communities and societies, and literacy teaching and learning that incorporates multimodal technologies (New London Group, 1996, 2000). Reminding educators to adopt a balanced approach to literacy teaching and learning by engaging with literacy on a multitude of levels and seeking to integrate learning literacies, learning about literacies and learning through literacies, the pedagogy of multiliteracies model linked four interrelated components: situated practice, overt instruction, critical framing, and transformed practice (New London Group, 1996, 2000). Explicit acknowledgment of those students for whom literacy learning represents a significant challenge is not apparent in the pedagogy of multiliteracies model. Recognising that a pedagogy of multiliteracies has rarely been applied to this group of learners, others have also identified this gap (Flewitt, Nind & Payler, 2009; Lawson, Layton, Goldbart, Lacey & Milller, 2012). Notwithstanding, the broader understandings of literacy afforded by this approach offer opportunities to include these learners to engage with more diverse and relevant literacy practices than they are commonly and traditionally exposed to.

Focusing more specifically on students' needs and teacher practices, the inclusive pedagogical approach (Florian, 2014a; 2015a) is less specific about pedagogical practice, but encourages educators to be open, flexible and equipped to offer students choice in order to respond to individual difference. Difference in this context is viewed as central to human diversity, thus all students can be accommodated for without being labelled as different or

being marginalised (Florian, 2010; 2014a; Reindal, 2010; Terzi, 2005). The inclusive pedagogical approach proposed a set of principles, urging educators to adopt practices that potentially support all students in a classroom community of practice (Florian, 2015a). Florian and Black-Hawkins (2011) asserted that by expanding their repertoire and creating opportunities for all students to participate, teachers can be inclusive without having an expert knowledge of a disability. In this context, teachers need to be equipped with resources and information allowing them to draw on their pedagogical knowledge to offer choice and feel confident to promote and trust in student agency.

This study makes a contribution to the field of inclusive literacy learning by highlighting the value of utilising the complementary frameworks of a pedagogy of multiliteracies and the inclusive pedagogical approach. Table 8.1 illustrates the links between the theoretical frameworks and the seven pedagogical strategies implemented during the multimodal literacy activity. Although specific strategies were identified as being conducive to inclusion and engagement, it was largely the underlying theoretical frameworks that facilitated this engagement. Thus, while the theoretical framework may remain constant, the strategies adopted are likely to alter depending on individual contexts. Such a framework allows educators to respect diversity and offer broader choices and opportunities for meaning making. In adopting a broader reconceptualisation of literacy, it is asserted that literacy is not just about what occurs in the classroom. This view of literacy encourages one to acknowledge that individuals experience different types of literacy in diverse ways.

Pedagogical Considerations. This thesis has illustrated the challenges encountered by students who experience literacy learning difficulties in a traditional print-based classroom context. In traditional environments, the three case study students struggled to complete literacy tasks. They were often marginalised, and/or subject to labelling, when taking part in tasks that were challenging to them and they found meaning making difficult without extensive scaffolding. This study presents pedagogical suggestions aimed at harnessing the students' literacy strengths, most of which were originally displayed in the out-of-school context.

The case studies presented here have contributed to a body of knowledge that acknowledges and respects literacies beyond the classroom. This study recognises recent research by Chamberlain (2015) who asserted that students should be positioned as active agents in the literacy learning process and encouraged to make decisions about which home literacy practices they choose to utilise in the school context. It is argued that such a situation would most likely be facilitated within the open-ended and flexible pedagogical framework suggested in this thesis. When Ella, Caleb and Hannah were presented with choice and flexible opportunities to develop their understandings (facilitated by situated practice, a variety of

modes of meaning making, scaffolding and collaboration), engagement and improved outcomes stood in contrast to their typical experiences.

Seven key pedagogical strategies, identified in Chapter 8, were isolated as important to facilitating engagement for the case study students. These strategies were:

- Audioreading
- Engaging in situated practice
- Scaffolding
- Developing critical understandings
- Open-ended, flexible and multimodal design
- Collaboration within a community of practice
- Utilising touch and touch pad technology

Table 8.1 illustrates how these strategies are linked to a pedagogy of multiliteracies and the inclusive pedagogical approach. As the multimodal literacy activity progressed, it became apparent that multimodal, open-ended and flexible approaches to literacy teaching and learning led to student engagement as well as multiple opportunities to participate in meaning making. Meaning making was facilitated for the case study students by: encouraging situated practice; harnessing multimodal tools for meaning making - including audiobooks and iPads; providing strategic scaffolding; and ensuring the facilitation of collaboration between learners in a community of practice.

While there were obvious similarities in the students' experiences with the multimodal literacy activity, the three case studies demonstrate that the students engaged in the process in different ways. As such, it is important to note that these understandings of literacy learning do not have a one-size fits-all approach. Each student's literacy concerns need to be considered within each individual context. Importantly and informatively, the strategies identified as central to engagement and meaning making during the multimodal literacy activity were also influential practices in these students' out-of-school literacy experiences.

Methodological Considerations. This research has presented in-depth case studies highlighting the literacy learning experiences of three primary school aged Western Australian students who experience literacy learning difficulties. The number of participants in this study was low in relation to the overall size of the student population in Western Australia. As such, generalisations of the findings to other contexts should be considered carefully.

Despite this concern, the use of a small number of case studies is defensible because it is argued that advantage lies in presenting an in-depth analysis of the data set (Thomas, 2004). Anchored in real-life, the case studies have sought to articulate an authentic account of how

students who experience literacy learning difficulties engage with literacy during their in-school and out-of-school lives. The intention has been to provide insight and illuminate readers' understandings of these students' experiences. Moreover, data were collected over an extended period of two years, which allowed for in-depth understandings of phenomena and the development of close relationships to the participants.

It is asserted that case studies are important to the qualitative research process because they allow for the stories of those living in particular circumstances to be closely examined (Stake, 2000b). Furthermore, case studies represent a study of the particular and the diverse (Denzin, 1989; Stake, 1994, 2000b). This acknowledgment of the particular and diverse is important to this thesis. As noted above, diversity exists and is recognised across the three case studies presented in this research project. While this research has sought to understand and respect this diversity, there is also some interest in developing a generalisation in order to understand ways to facilitate inclusion for students who experience literacy learning difficulties. In this case, the overarching theoretical themes of the pedagogy of multiliteracies and the inclusive pedagogical approach, outlined in Table 8.1, offer a theoretical base upon which to build inclusive pedagogical strategies and practice.

The pedagogical strategies, developed out of this framework, are likely to alter depending on individual contexts. As such, this thesis does not attempt a one-size-fits-all solution. Rather, the similarities and the diversity of experiences across the case studies are recognised. The case studies presented in this thesis are unique. It is asserted that, in examining these students' individual practices and pinpointing the similarities and differences exhibited, certain recommendations for teaching and learning practices and further research can be suggested.

9.3 Limitations

In cautioning against over-generalisation, it is unclear whether the approach suggested here would be beneficial to students who experience more severe learning difficulties and/or disabilities than those experienced by the students in this study. Works by Flewitt, Kucirkova and Messer (2014) and Flewitt, Nind and Payler (2009) do, however, consider the difficulties experienced by students challenged by more severe learning difficulties/disabilities. These researchers have espoused multiliterate and multimodal approaches to teaching and learning.

Of further concern is the understanding that the students recruited for this study were all from similar low to middle socio-economic backgrounds, based on ICSEA values (MySchool, 2016) with access to similar resources. This study defends the position taken and asserts that the students selected for this study are broadly representative of many children who experience

literacy learning difficulties across Australian society. Recognising the contribution made by researchers examining the ‘digital divide’ and their attempts to disrupt this deficit discourse (Comber & Kamler, 2004; Freebody, Ludwig & Gunn, 1995; Grieshaber, Shield, Luke & Macdonald, 2011; Henderson & Woods, 2012; Honan, 2006), this study argues that the use and availability of print resources in home environments is not related to income. Indeed, media practices, including games and hand-held devices, tend to be used more in lower income families (Grieshaber et al., 2011). Interestingly, as noted in this research, these media practices are those that tend to be “left at the school gate” (Grieshaber et al., 2011, p. 115).

Researcher bias is acknowledged and is an inevitable part of case study research (Yin, 2011). The researcher was the primary means of data collection and analysis throughout most of this research effort. Nonetheless, frequent consultation with supervisors as critical friends has been important in attempts to limit bias and seek alternate viewpoints (Kuh, 2016; Yin, 2011). In addition, member checking and multiple interviews were employed as a cross-checking strategy (Yin, 2011). As discussed in Chapter 3, in a bid to present plausible and sound conclusions, attempts were made to monitor and minimise potential bias, through data triangulation, which confirmed evidence from field notes, interviews and class discussions.

Another dimension of this research was the focus on technology, in particular, the iPad. This research has attempted to keep up to date with the technological changes as well as changes to applications on the iPad. The rate at which technologies are updated and superseded, however, may alter some of the findings, particularly over time. Such technologies tend to become more, rather than less accessible as universal design processes are incorporated into devices. It is nevertheless important to note that the technology in this study (iPad and audiobooks) was employed in a classroom context and created new learning opportunities for the case study students.

9.4 Suggestions for Future Research Directions

The outcomes of this study have a broader scope than this research alone. After completing an extensive examination of the literature and fieldwork in the areas of literacy learning, multiliteracies and inclusive practice, it is recommended that more research into examining practical applications of a pedagogy of multiliteracies (New London Group, 1996, 2000) and the inclusive pedagogical approach (Florian, 2014a; 2015a) be conducted. Practical application of these theoretical understandings relating to students in diverse environments, and those who experience diverse literacy learning difficulties, would be valuable to contribute to the research presented here.

In addition to these research directions, four areas stood out as possible avenues for future research. These include research into:

- Utilising touch and touch pad technologies and understanding the role touch, movement and affect in meaning making, in particular for students who experience literacy learning difficulties.
- Understanding the impact of high-stakes testing on students who experience literacy learning difficulties and understanding the consequences of devaluing one set of literacies at the expense of another.
- Understanding the value of audioreading for primary school students experiencing literacy learning difficulties.
- Developing a greater understanding of the links between home and school literacies for students who experience literacy learning difficulties.

Utilising touch and touch pad technologies and understanding the role touch, movement and affect has in meaning making, in particular for students who experience literacy learning difficulties.

As noted in Chapter 8, the value of utilising touch pad technologies “enables mediation between thinking and representation of meaning” (Walsh & Simpson, 2013, p. 97). Rowsell (2014) described the way students use iPads by moving across texts in a non-linear way. Arguing that meaning making on iPads is often ludically driven, Rowsell (2014) asserted that the physical act of manipulating the iPad is an exercise in “sensory-led, embodied and perceptual dynamism” (p. 124). Such haptic and ludic practices that Rowsell (2014) described were apparent among the case study students and observed through their levels of engagement. Similarly, research by Leander and Boldt (2012) and Lewis and Tierney (2013) examining the importance of understanding emotion and affect in student engagement should be considered in the context of students who experience literacy learning difficulties. While this “sensory-led” and affective engagement was noted among the case study students in this study, more detailed understandings of how students who experience literacy learning difficulties make meaning in sensory-led ways is recommended as a future area of research.

Understanding the value of audioreading for primary school students experiencing literacy learning difficulties.

Throughout this research it was important to consider how students could engage with multiple modes of meaning making. Audioreading presented as a valuable way for students who experience literacy learning difficulties to access complex novels and plots. There is limited research supporting the use of audiobooks with students who experience literacy learning difficulties, more research into listening and the multimodal benefits of accessing meaning via this media is recommended. Audioreading requires students to listen to content as well as comprehend audio elements such as sound effects, music and nuances in actors’ voices. A common critique of audioreading is that it is not ‘real’ reading. This study rejects this position and asserts that audioreading is simply another way to read. Research into

understanding the difference between meaning making during traditional print reading and the multimodal meaning making of audioreading is advocated.

Understanding the impact of high-stakes testing on students who experience literacy learning difficulties and understanding the consequences of devaluing one set of literacies at the expense of another.

While there is considerable research into the impacts of high-stakes testing (Eggen & Stobbart, 2014; Polesel, Rice & Dulfer, 2014; Thompson & Cook, 2014; Thompson & Harbaugh, 2012), there is less consideration of the impacts of this testing on students who experience literacy learning difficulties. An interesting outcome of this research was the assessment outcomes for case study student Ella. While she achieved one of the lowest scores in the standardised assessment, her final *iMovie* project achieved a level of transformed practice. This is something that was not accomplished by many of the students who were considered the ‘higher achievers’ (based on standardised measures) in the class. Exploration of this critical contrast and the impact of devaluing one set of literacies at the expense of another would be a valuable area of research and could potentially inform policy in this area.

Developing a greater understanding of the links between home and school literacies for students who experience literacy learning difficulties.

A key component of this research and a source of rich data were the case study students’ home literacy practices. The data gathered in the home context exceeded my expectations. While I expected to find greater use of multimodal technologies and a broader range of tools for meaning making than was apparent in the school context, I was surprised by the extent and depth of literacy practices in the students’ home contexts. There is limited research into how prevalent these home literacy practices are among students who experience literacy learning difficulties. Linked to the recommendation above, it is essential to understand the consequences of devaluing one set of literacies in the classroom context, at the expense of those literacies utilised in the home context.

While considerable research has been conducted (Chamberlain, 2015; 2016; Gee, 2008; 2010; Moje, 2004; Pahl & Rowsell, 2012) which recognises the importance of tapping into home literacies, questions remain about how this may be achieved in a classroom context. Theorists such as Pahl and Rowsell (2012) discussed the need to bridge the gap between the school and home domain and tap into the wider range of meaning making found in the home context. Chamberlain (2015), as noted above, suggested that while teachers should encourage students to share their home practices in the classroom context, these practices should not simply be replicated. Rather, students should be encouraged to make decisions about which home literacy practices they choose to utilise in the school context. More research examining ways to facilitate the incorporation of a broader range of meaning making would be a valuable area of further research.

9.5 Implications Beyond Research

Professional Development for In-Service and Pre-Service Teachers

Klenowski and Wyatt-Smith (2011) asserted, “If national testing programs are to have a genuine purpose of improving outcomes, as distinct from reporting outcomes, then we need to reach agreement that the teacher, not the test, is the primary change agent” (p. 12). This thesis supports this recommendation. Encouraging in-service and pre-service teachers to be agents of change can be facilitated via professional development.

While supporting educators to become agents of change, professional development is also important for assisting educators to build their craft knowledge (Grimmett & MacKinnon, 1992). Chapter 4 discussed the concept of teacher craft knowledge (Black-Hawkins & Florian, 2012; Grimmett & MacKinnon, 1992). Defined as “the accumulated wisdom derived from a teachers’ and practice-oriented researchers’ understandings of the meanings ascribed to the many dilemmas inherent in teaching” (Grimmett & MacKinnon, 1992, p. 428), teacher craft knowledge is argued to be fundamental to developing inclusive practice (Black-Hawkins & Florian, 2012). This study contends that professional development supporting the advancement of teachers’ craft knowledge, including theoretical and pedagogical understandings, is important to equipping teachers with the ability to offer choice, inclusive practice and flexibility in their teaching practice (Grimmett & MacKinnon, 1992, p. 428).

Table 9.1 outlines professional development recommendations, aimed at facilitating understandings of the overarching theoretical themes of a pedagogy of multiliteracies (New London Group, 1996, 2000) and the inclusive pedagogical approach (Florian, 2014a; 2015a). Key pedagogical practices supported by this theoretical base are also considered. The development of inclusive pedagogical practices must be founded on a theoretical approach that has at its core a commitment to inclusion and open-ended and flexible teaching and learning.

Table 9.1 Professional Development Recommendations

Area	Recommendation
Pedagogy of Multiliteracies	Educators will understand the key theoretical understandings central to a pedagogy of multiliteracies and the inclusive pedagogical approach.
Inclusive Pedagogical Approach	Educators will come to understand the links between the theoretical and the pedagogical approach and be offered opportunities to develop practical strategies that complement this approach.

(Florian, 2015a; Florian & Black-Hawkins, 2011; New London Group, 1996, 2000)

Policy Implications

This research has critiqued contemporary education policy initiatives that espouse ‘back-to-basics’ and ‘evidence-based’ approaches. Performance rankings, standardised achievement testing and accountability-based reforms all tend to drive these moves under the umbrella term ‘high-stakes testing’. Eggen and Stobart (2014) noted, “Tests become ‘high-stakes’ when the results lead to serious consequences for at least one key stakeholder” (p. 1). It follows that educational, occupational and professional consequences can ensue depending on the outcome of such tests.

In the Australian context, examining the impact of the National Assessment Program - Literacy and Numeracy (NAPLAN) testing, Klenowski and Wyatt-Smith (2011) expressed doubt that NAPLAN was supportive of teachers’ practice or student learning. This type of national test provides limited data for diagnostic use to inform teaching and pedagogical interventions; rather the emphasis is on the evaluation of school performance. Unfortunately, in striving to meet the demands of such tests, the curriculum is narrowed as teachers tend to teach what will be tested, thus curriculum areas that are not tested may be marginalised (Polesel, Rice & Dulfer, 2014; Thompson & Cook, 2014; Thompson & Harbaugh, 2012).

This emphasis on high-stakes testing does not bode well for most students, but this study contends that students who experience literacy learning difficulties are likely to be particularly disadvantaged (Cumming & Dickson, 2013; Mawdsley & Cumming, 2004; Yeh, 2008). Such testing limits modes of expression and devalues out-of-school literacies and higher order thinking. It is argued that failing to recognise the value of open-ended and flexible teaching and learning disadvantages all students, especially those who experience learning difficulties. High-stakes testing is at odds with the open-ended, flexible teaching and learning espoused in this thesis and inherently devalues out-of-school literacy practices.

This thesis holds that recognition of multiliteracies and multimodal literacies, particularly in the new national (ACARA, 2012; 2015) and Western Australian curriculum (SCSA, 2016), offers potential in terms of new directions for literacy learning and offering student choice and flexibility. It is necessary however that curriculum documents include clear practical guidelines, supported by pedagogical frameworks that underpin a balanced approach to literacy teaching and learning.

9.6 Summary of the Research Results

This thesis has explored ways to engage and scaffold primary school students who experience literacy learning difficulties in a print-dominated environment. Data collected for three in-depth case studies illustrated that while the students exhibited strong engagement with literacies in their out-of-school environment, their experiences in a print-dominated classroom context were often challenging and marginalising. Data analysis found that the case study students appeared to participate in literacy learning in active and engaged ways when they were:

1. Activating prior knowledge and immersing themselves in meaningful learning via situated practice.
2. Experiencing opportunities to create meaning in multiple ways.
3. Fostering shared meanings - scaffolded within a community of practice.

Drawing on a pedagogy of multiliteracies (New London Group, 1996,2000) and a framework for inclusive pedagogy (Florian, 2014a; 2015a), this study sought to develop opportunities to facilitate meaningful literacy learning for students challenged in a print dominated primary classroom context. Designed for this study, the multimodal literacy activity sought to limit the emphasis on print-based modes of meaning so case study students were able to explore a multimodal way of presenting their thoughts and ideas. While the students experienced the activity in diverse ways, their overall engagement with the process indicated that, for the most part, they were engaged in meaning making. Only during the *Kid's Book Report* task did this engagement falter.

This study contends that in a primary classroom context, to appropriately scaffold all students, in particular those who experience literacy learning difficulties, it is necessary to plan for open-ended and flexible teaching and learning, which offers a variety of modes for meaning making and strategies for scaffolding. In addition, it is asserted that a pedagogy of multiliteracies (New London Group, 1996, 200) framework acts as a reliable complementary structure upon which to facilitate inclusive pedagogy (Florian, 2104a; 2015a). The pedagogy of multiliteracies reminds educators to adopt a balanced and critical approach to literacy learning where students are exposed to skills learning, but also have opportunities to engage with literacy learning on multiple levels.

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APPENDICES

Appendix A Teacher Consent Form



www.murdoch.edu.au

Teacher Consent to Study

1. I agree to take part in this study.
2. I have read the information provided and been given a full explanation of the purpose of this study, of the procedures involved and of what is expected. The researcher has answered all my questions and has explained the possible problems that may arise as a result of participation in this study.
3. I understand that the school is free to withdraw from the study at any time without needing to give any reason.
4. I understand that I will not be identified in any publication arising out of this study.
5. I understand that my name and identity will be stored separately from the data, and these are accessible only to the investigators. All data provided will be analysed anonymously using code numbers.
6. I understand all the information provided by me will be treated as confidential and will not be released by the researcher to a third party unless required to do so by law.

I give my consent to participate in this study: YES NO

I give my consent to be audiotaped during interviews: YES NO

Signature of Teacher: _____ Date:/...../.....

Name _____

Signature of Investigator: _____ Date:/...../.....

Name _____

This study has been approved by the Murdoch University Human Research Ethics Committee (Approval 2012/138). If you have any reservation or complaint about the ethical conduct of this research, and wish to talk with an independent person, you may contact Murdoch University's Research Ethics Office. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

CRICOS Provider Code: 001253

Appendix B Principal Consent Form



www.murdoch.edu.au

Principal Consent to Study

1. I agree that Rachel Drewry may undertake this study at _____ School.
2. I have read the information provided and been given a full explanation of the purpose of this study, of the procedures involved and of what is expected of the class and classroom teacher. The researcher has answered all my questions and has explained the possible problems that may arise as a result of participation in this study.
3. I understand that the school is free to withdraw from the study at any time without needing to give any reason.
4. I understand that no child or staff member will be identified in any publication arising out of this study and that names and identity of the children and staff will be stored separately from the data, and these are accessible only to the investigators. All data provided will be analysed anonymously using code numbers.
5. I understand that the school will not be identified in any publication arising out of this study.
6. I understand that all information provided will be treated as confidential and will not be released by the researcher to a third party unless required to do so by law.

Signature of Principal: _____ Date:/...../.....

Name _____

Signature of Investigator: _____ Date:/...../.....

Name _____

This study has been approved by the Murdoch University Human Research Ethics Committee (Approval 2012/138). If you have any reservation or complaint about the ethical conduct of this research, and wish to talk with an independent person, you may contact Murdoch University's Research Ethics Office. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

CRICOS Provider Code: 001251

Appendix C Children's Consent Form



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Student Research Study Consent Form

The researcher has explained what the study is about.

I am happy for you to ask me questions to help you know if the program is helping me or is interesting to me.

I know that I can choose not to answer your questions and stop being part of the study and no-one will be cross if I decide to stop.

I understand that audio recordings of me will not be given to anyone else.

I understand that video recordings of me will only be used for the study and not given to anyone else.

I understand that no-one will know that any of the information collected is about me.

I understand that all information provided by me is confidential and will not be shared with anyone unless required by law.

I agree to participate in this study: YES NO

I agree to be videotaped while working on the activity associated with the iPad project.: YES NO

I agree to be audiotaped in interviews:: YES NO

Child's Name/Signature

Signature of Investigator: _____ Date:/...../.....

Name: _____

This study has been approved by the Murdoch University Human Research Ethics Committee (Approval 2012/138). If you have any reservation or complaint about the ethical conduct of this research, and wish to talk with an independent person, you may contact Murdoch University's Research Ethics Office. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

CRICOS Provider Code: 001251

Appendix D Parent's Consent Form



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Parent Research Study Consent Form

1. I agree that my child _____ can take part in this study.
2. I have read the Information Sheet provided and been given a full explanation of the purpose of this study, of the procedures involved and of what is expected of my child. The researcher has answered all my questions and has explained the possible problems that may arise as a result of my child's participation in this study.
3. I understand that my child is free to withdraw from the study at any time without needing to give any reason.
4. I understand that my child will not be identified in any publication arising out of this study.
5. I understand that my child's name and identity will be stored separately from the data, and these are accessible only to the investigators. All data provided by my child will be analysed anonymously using code numbers.
6. I understand that all information provided by my child is treated as confidential and will not be released by the researcher to a third party unless required to do so by law.

I give my consent for my child to participate in this study: YES NO

I give my consent for my child to be videotaped while he/she is working on the activity associated with the iPad project.:

YES NO

I give my consent for my child to be audiotaped during interviews

YES NO

Signature of Parent/Caregiver: _____ Date:/...../.....

Name _____

Signature of Investigator: _____ Date:/...../.....

Name _____

This study has been approved by the Murdoch University Human Research Ethics Committee (Approval 2012/138). If you have any reservation or complaint about the ethical conduct of this research, and wish to talk with an independent person, you may contact Murdoch University's Research Ethics Office. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

CRICOS Provider Code: 001253

Appendix E Overview of the First Steps Maps of Development (CC BY 4.0).

E.1 Overview of the First Steps Writing Map of Development



Overview of the First Steps Writing Map of Development

<p>Global Statement</p>	<p style="text-align: center;">Role Play Phase</p> <p>In this phase, writers emulate adult writing by experimenting with marks to represent written language. Role Play writers are beginning to understand that writing is used to convey meaning or messages; however, as understandings about sound–symbol relationships are yet to develop, their messages are not readable by others. Role Play writers rely heavily on topic knowledge to generate text.</p>
<p>Key Indicators</p>	<p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Assigns a message to own written and drawn symbols. ◆ Demonstrates awareness that writing and drawing are different. ◆ Knows that print carries a message, but may ‘read’ writing differently each time. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ States purpose or audience for own writing, e.g. This is a card for Dad. ◆ Identifies and talks about characters from literary texts. ◆ Identifies and talks about people and ideas in informational texts. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Begins to demonstrate an awareness of directionality, e.g. points to where print begins. ◆ Uses known letters or approximations of letters to represent writing. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Relies upon personal experiences as a stimulus for ‘writing’.
<p>Major Teaching Emphases</p>	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that nurtures a community of writers. ■ Foster students’ enjoyment of writing. ■ Encourage students to experiment with different facets of writing, e.g. using known letters, composing messages. ■ Encourage students to value writing as a social practice. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Expose students to a range of text forms pointing out purpose, e.g. recipes tell how to make something. ■ Provide opportunities for students to ‘write’ a range of texts for authentic purposes and audiences. ■ Model the connection between oral and written language, e.g. what is said can be written down. ■ Demonstrate that written messages remain constant. ■ Foster students’ sense of ‘personal voice’ and individual writing style. ■ Teach students the metalanguage associated with writing, and encourage its use. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Discuss that writing has a purpose and an intended audience. ■ Draw students’ attention to decisions writers make when composing texts. ■ Draw students’ attention to the way characters are represented in literary texts. ■ Draw students’ attention to the way people and ideas are represented in informational texts. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to develop and use new vocabulary. ■ Begin to build the bank of words students can automatically spell and use, e.g. personally significant words. ■ Build phonological awareness and graphophonic knowledge, such as: <ul style="list-style-type: none"> – recognising, matching and generating rhymes – listening for sounds in words – linking letter names with their sounds, focusing on the regular sound. ■ Teach students the conventions of print. ■ Model one-to-one correspondence between written and spoken words. ■ Model the composition of simple sentences, including the use of punctuation, e.g. capital letters, full stops. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Build students’ semantic, graphophonic and syntactic knowledge, e.g. topic knowledge, sound-symbol relationships. ■ Teach strategies used throughout the writing process, e.g. connecting. ■ Teach spelling strategies, e.g. sounding out. ■ Model simple publishing alternatives, e.g. text and illustration. ■ Model how to find required information in texts. ■ Model how to reflect on the writing process and products, and encourage students to do the same.



Overview of the First Steps Writing Map of Development

Global
Statement

Experimental Phase

In this phase, writers are aware that speech can be written down. Experimental writers rely on familiar topics to generate a variety of texts such as greeting cards, lists and letters. They demonstrate an understanding of one-to-one correspondence by representing most spoken words in their written texts. These words may consist of one, two or three letters, and reflect their developing understanding of sound–symbol relationships.

Key
Indicators

USE OF TEXTS

- ◆ Experiments with familiar forms of writing, e.g. **lists, captions, retells**.
- ◆ Uses writing with the intention of communicating a message.
- ◆ Demonstrates awareness that print contains a constant message, e.g. **recalls the 'gist' of the message over time**.
- ◆ With assistance, finds information in texts appropriate to purpose or interest.

CONTEXTUAL UNDERSTANDING

- ◆ Provides reasons why people write, e.g. **to remember, to say thank you**.
- ◆ States the purpose and audience of own writing, e.g. **I am going to write to grandma to say . . .**
- ◆ Talks about how characters and events are represented in literary texts.
- ◆ Talks about how people and ideas are represented in informational texts.

CONVENTIONS

- ◆ Writes using simple language structures, e.g. **I like ..., I see ...**
- ◆ Demonstrates one-to-one correspondence between written and spoken word, e.g. **word-pointing when reading back own writing**.
- ◆ Begins to demonstrate understanding of the conventions of print.
- ◆ Identifies the letters of the alphabet by name or by common sounds.

PROCESSES AND STRATEGIES

- ◆ Draws upon semantic, graphophonic and syntactic knowledge when writing, e.g. **topic knowledge, sound–symbol relationships**.
- ◆ Uses a limited range of strategies throughout the writing process, e.g. **connecting**.
- ◆ Uses a limited range of strategies to spell, e.g. **sounding out**.
- ◆ Decides how own text will be presented.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of writers.
- Foster students' enjoyment of writing.
- Encourage students to experiment with different facets of writing, e.g. **spelling, composing sentences**.
- Encourage students to value writing as a social practice.

USE OF TEXTS

- Continue to expose students to a range of text forms, pointing out purpose and audience.
- Provide opportunities for students to compose a range of texts for authentic purposes and audiences.
- Foster students' sense of 'personal voice' and individual writing style.
- Continue to teach students the metalanguage associated with writing, and encourage its use.

CONTEXTUAL UNDERSTANDING

- Discuss the purpose and audience of a range of text forms.
- Discuss some of the decisions writers make when composing texts, and provide opportunities for students to do the same.
- Draw students' attention to the different ways characters or events are represented in literary texts.
- Draw students' attention to the different ways people or ideas are represented in informational texts.
- Highlight and encourage the use of simple devices that writers use to influence readers, e.g. **print size, colour**.

CONVENTIONS

- Provide opportunities for students to develop and use new vocabulary.
- Continue to build the bank of words students can automatically spell and use, e.g. **high-frequency words**.
- Build students' knowledge about words and word parts, e.g. **plurals**.
- Continue to build phonological awareness and graphophonic knowledge, such as:
 - segmenting words into sounds
 - linking letters with their regular sounds
 - representing sounds heard in words with letters written in the order they are heard
 - recognising that the same letter represents different sounds.
- Reinforce conventions of print.

- Teach the use of commonly used punctuation, e.g. **question marks, exclamation marks**.

- Teach the use of parts of speech, e.g. **nouns, verbs**.

- Demonstrate the construction of sentences as units of meaning.

- Model how to group information that is related to compose a text.

- Begin to build students' knowledge about different text forms, e.g. **procedures instruct, procedures have steps**.

PROCESSES AND STRATEGIES

- Continue to build students' semantic, graphophonic and syntactic knowledge, e.g. **word order, text organisation**.

- Continue to teach strategies used throughout the writing process, e.g. **self-questioning**.

- Continue to teach spelling strategies, e.g. **chunking**.

- Model simple ways to plan for writing, e.g. **talking, drawing**.

- Model simple ways to proofread and edit, e.g. **adding words or punctuation**.

- Continue to model simple publishing alternatives, highlighting purpose.

- Model how to find, record and organise information from texts, e.g. **alphabetical order, simple retrieval chart**.

- Model how to reflect on the writing process and products, and encourage students to do the same.



Overview of the First Steps Writing Map of Development

Global
Statement

Early Phase

Early writers produce a small range of texts that exhibit some of the conventions of writing. Texts such as retells, reports and emails are composed to share experiences, information or feelings. Early writers have a small bank of frequently used words that they spell correctly. When writing unknown words, they choose letters on the basis of sound, without regard for conventional spelling patterns.

Key
Indicators

USE OF TEXTS

- ◆ Attempts a small range of familiar texts, either teacher-directed or self-selected.
- ◆ With assistance, finds information in texts and records through drawing or writing key words.

CONTEXTUAL UNDERSTANDING

- ◆ Explains the purpose of a small range of familiar text forms, e.g. **jokes are to entertain**.
- ◆ Talks about the purpose of a piece of writing and the ideas that need to be included.
- ◆ Explains why characters or events are represented in a particular way when composing literary texts.
- ◆ Explains why people or ideas are represented in a particular way when composing informational texts.
- ◆ Imitates the use of simple devices used in texts, e.g. **print size, colour**.

CONVENTIONS

- ◆ Experiments with words drawn from a variety of sources, e.g. **literature, media, oral language of peers**.
- ◆ Spells and uses a small bank of known words correctly.
- ◆ Knows all letters by name, and their common sounds.
- ◆ Knows simple letter patterns and the sounds they represent, e.g. **sh, ch, ee**.
- ◆ Writes simple sentences using correct punctuation.

PROCESSES AND STRATEGIES

- ◆ Draws upon semantic, graphophonic and syntactic knowledge when writing, e.g. **text organisation, word order**.
- ◆ Uses a small range of strategies throughout the writing process, e.g. **self-questioning**.
- ◆ Uses a small range of strategies to spell unknown words, e.g. **chunking, sounding out**.
- ◆ Talks or draws as a means of planning before writing.
- ◆ Begins to proofread and edit own writing when directed, e.g. **deleting words, adding punctuation**.
- ◆ Creates a published text that is beginning to reflect the intended purpose.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of writers.
- Foster students' enjoyment of writing.
- Encourage students to experiment with different facets of writing, e.g. **planning, editing, spelling**.
- Encourage students to value writing as a social practice.

USE OF TEXTS

- Continue to expose students to a range of text forms, and discuss the features of each.
- Provide opportunities for students to compose a range of texts for authentic purposes and audiences.
- Foster students' sense of 'personal voice' and individual writing style.
- Continue to teach students the metalanguage associated with writing, and encourage its use.

CONTEXTUAL UNDERSTANDING

- Discuss the purpose and audience of a range of text forms.
- Continue to discuss some of the decisions writers make when composing texts, and provide opportunities for students to do the same.
- Encourage students to make choices about how to represent characters and events when composing literary texts.
- Encourage students to make choices about how to represent people and ideas when composing informational texts.
- Model and encourage the use of devices, and discuss how they influence meaning.
- Model to students how to use writing to influence change about social issues that concern them.

CONVENTIONS

- Provide opportunities for students to develop, refine and use new vocabulary.
- Continue to build the bank of words students can automatically spell and use, e.g. **topic words, signal words**.
- Build students' knowledge about words and word parts, e.g. **contractions, suffixes**.
- Continue to build phonological awareness and graphophonic knowledge, such as:
 - representing the same sound with different letters or letter combinations, e.g. **beach, me, ski, thief**
 - representing different sounds with the same letters or letter combinations, e.g. **enough, though, through**.
- Continue to teach the use of punctuation, e.g. **commas**.
- Continue to teach the parts of speech and their relationships, e.g. **subject-verb agreement**.
- Teach students to construct and manipulate sentences, e.g. **expanding, reducing, transforming**.
- Model how to group together sentences with similar information.
- Continue to build knowledge of different text forms, emphasising:
 - purpose, e.g. **reports describe**
 - text structure, e.g. **reports list details**
 - text organisation, e.g. **reports use headings**
 - language features, e.g. **reports use present tense**.

PROCESSES AND STRATEGIES

- Continue to build students' semantic, graphophonic and syntactic knowledge, e.g. **grammatical knowledge, cultural knowledge**.
- Continue to teach strategies used throughout the writing process, e.g. **determining importance**.
- Continue to teach spelling strategies, e.g. **using visual memory**.
- Teach students to plan for writing in a variety of ways, e.g. **brainstorming, classifying**.
- Teach students how to use proofreading and editing to refine their writing.
- Continue to model a variety of publishing alternatives, highlighting the purpose and audience.
- Teach students how to find, record and organise information from texts, e.g. **note making, note taking**.
- Model how to reflect on the writing process and products, and encourage students to do the same.



Overview of the First Steps Writing Map of Development

Global
Statement

Transitional Phase

Transitional writers show increasing control over the conventions of writing such as punctuation, spelling and text organisation. They consider audience and purpose when selecting ideas and information to be included in texts. They compose a range of texts including explanations, narratives, brochures and electronic presentations. Writing shows evidence of a bank of known words that are spelt correctly. Transitional writers are moving away from a heavy reliance on sounding out and are beginning to integrate visual and meaning-based strategies to spell unknown words.

Key
Indicators

USE OF TEXTS

- ◆ Composes a range of texts but may not fully control all elements.
- ◆ Composes texts by finding, recording and organising information appropriate to purpose.

CONTEXTUAL UNDERSTANDING

- ◆ Explains the purpose and audience of a range of text forms.
- ◆ Selects ideas to include in own text to suit purpose and audience.
- ◆ Discusses alternatives about how to represent characters and events when composing literary texts.
- ◆ Discusses alternatives about how to represent people and ideas when composing informational texts.
- ◆ Experiments with the use of devices, e.g. **repetition of words or phrases**.

CONVENTIONS

- ◆ Varies vocabulary to add interest.
- ◆ Spells and uses an increasing bank of known words correctly.
- ◆ Knows less common letter patterns and the sounds they represent, e.g. **tion, ph**.
- ◆ Writes a variety of simple and compound sentences, using correct punctuation.
- ◆ Groups related information, sometimes without regard for paragraphing conventions.

PROCESSES AND STRATEGIES

- ◆ Draws upon semantic, graphophonic and syntactic knowledge when writing, e.g. **vocabulary knowledge, text-structure knowledge**.
- ◆ Uses an increasing range of strategies throughout the writing process, e.g. **determining importance**.
- ◆ Uses an increasing range of strategies to spell unknown words, e.g. **using visual memory**.
- ◆ Begins to organise ideas before writing, e.g. **brainstorming, drawing, jotting**.
- ◆ Proofreads, edits and revises own writing when directed.
- ◆ Plans for and creates a published text that reflects the intended purpose and needs of the audience.

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of writers.
- Foster students' enjoyment of writing.
- Encourage students to experiment with different facets of writing, e.g. **new forms, devices, vocabulary**.
- Encourage students to value writing as a social practice.

USE OF TEXTS

- Continue to expose students to a range of text forms, and discuss the features of each.
- Provide opportunities for students to craft a range of texts for authentic purposes and audiences.
- Foster students' sense of 'personal voice' and individual writing style.
- Continue to teach students the metalanguage associated with writing, and encourage its use.

CONTEXTUAL UNDERSTANDING

- Discuss some of the reasons writers choose one particular text form over others.
- Encourage students to explain their decisions about:
 - text form selected
 - information and ideas included or omitted
 - language used.
- Teach students how to represent characters and events to create specific effects in literary texts.
- Teach students how to represent people and ideas to create specific effects in informational texts.
- Teach students the use of devices, and discuss how they may influence the audience, e.g. **flashback, illustration size**.
- Encourage students to use writing to influence change about social issues that concern them.
- Discuss how writers' knowledge, experiences and perspective influence the composition of a text.

CONVENTIONS

- Provide opportunities for students to develop, refine and use new vocabulary.
- Continue to build the bank of words students can automatically spell and use, e.g. **less common words, subject-specific words**.
- Continue to build students' knowledge about words and word parts, e.g. **prefixes, suffixes, homophones**.
- Continue to build students' graphophonic knowledge, such as using less common sound-symbol relationships, e.g. **ocean, nation, fashion**.
- Extend students' knowledge of the use of punctuation, e.g. **apostrophes, quotation marks**.
- Extend students' knowledge and use of parts of speech and their relationships, e.g. **noun-pronoun agreement**.
- Teach students to construct and manipulate a variety of sentences, e.g. **using conjunctions, using phrases and clauses**.
- Teach students how to group sentences about similar information together to form a paragraph.
- Continue to build knowledge of different text forms, emphasising:
 - purpose, e.g. **explanations explain phenomena**
 - text structure, e.g. **explanations use cause and effect**
 - text organisation, e.g. **explanations include diagrams or cutaways**
 - language features, e.g. **explanations use signal words to show cause/effect**.

PROCESSES AND STRATEGIES

- Continue to build students' semantic, graphophonic and syntactic knowledge, e.g. **world knowledge, linguistic features**.
- Continue to teach strategies used throughout the writing process, e.g. **synthesising**.
- Continue to teach spelling strategies, e.g. using analogy.
- Continue to teach students to plan for writing in a variety of ways, e.g. **graphic organisers, storyboards**.
- Continue to teach students how to use proofreading, editing and revising to refine their writing.
- Encourage students to select and use publishing formats that best suit purpose and audience, e.g. **web page, slide show, poster**.
- Continue to teach students to find, record and organise information from texts, e.g. **using graphic organisers**.

Major
Teaching
Emphases



Overview of the First Steps Writing Map of Development

Global Statement	Conventional Phase
Key Indicators	<p>Conventional writers demonstrate control over the conventions of writing and most components of the writing process. While composing, they take responsibility for adjusting the language and content to suit specific audiences and purposes. Conventional writers craft a variety of literary and informational texts, such as biographies, web pages and documentary scripts. In this phase, writers use an increasing bank of known words and select from a wide vocabulary. They integrate a range of strategies to spell unknown words.</p> <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Crafts a wide range of texts, demonstrating control over all elements. ◆ Composes texts by retrieving, recording and organising information appropriate to purpose and audience. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Explains why a particular text form may be more appropriate to achieve a purpose for an intended audience. ◆ Adjusts the language and ideas to include in own texts to suit purpose and audience. ◆ Selects ways to represent characters and events to create specific effects in literary texts. ◆ Selects ways to represent people and ideas to create specific effects in informational texts. ◆ Uses devices when attempting to influence the reader, e.g. flattery, humour. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Selects vocabulary to create precise meaning. ◆ Spells and uses a large bank of known words correctly. ◆ Knows and uses less common letter patterns correctly, e.g. aisle, reign. ◆ Writes a variety of simple, compound and complex sentences using correct punctuation. ◆ Develops a paragraph by writing a topic sentence and including supporting information. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Draws upon semantic, graphophonic and syntactic knowledge when writing, e.g. world and cultural knowledge, linguistic features. ◆ Selects appropriate strategies to use throughout the writing process. ◆ Selects appropriate strategies to spell unknown words. ◆ Plans for writing in a range of ways, e.g. graphic organisers, storyboard. ◆ Independently proofreads, edits and revises own writing. ◆ Selects appropriate publication formats to enhance audience understanding and impact.
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that nurtures a community of writers. ■ Foster students' enjoyment of writing. ■ Encourage students to experiment with different facets of writing, e.g. manipulating forms, use of devices. ■ Encourage students to value writing as a social practice. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Continue to expose students to a range of text forms, and discuss the features of each. ■ Provide opportunities for students to craft a range of texts for authentic purposes and audiences. ■ Encourage students to experiment with the manipulation of elements to compose a text. ■ Foster students' sense of 'personal voice' and individual writing style. ■ Continue to teach students the metalanguage associated with writing, and encourage its use. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to explain their choice of text, information and ideas included or omitted, and devices used. ■ Encourage students to represent characters and events to create specific effects in literary texts. ■ Encourage students to represent people and ideas to create specific effects in informational texts. ■ Encourage students to select devices to influence a particular audience. ■ Encourage students to use writing to influence change about social issues that concern them. ■ Continue to discuss how writers' and readers' knowledge, experiences and perspective affect the composition and interpretation of texts. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to develop, refine and use new vocabulary. ■ Continue to build the bank of words students can automatically spell and use, e.g. technical terms. ■ Continue to build students' knowledge about words and word parts, e.g. derivatives and word origins. ■ Extend students' knowledge of the use of punctuation, e.g. colons, hyphens. ■ Extend students' knowledge and use of parts of speech and their relationships, e.g. active and passive verbs. ■ Continue to teach students to construct and manipulate a variety of sentences. ■ Teach students different ways to develop cohesive paragraphs. ■ Continue to build knowledge of different text forms. ■ Build knowledge of texts where combinations and adaptations of text structure and organisation have been used. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Continue to build students' semantic, graphophonic and syntactic knowledge, e.g. orthographic knowledge, cultural knowledge. ■ Continue to teach strategies used throughout the writing process. ■ Consolidate known spelling strategies. ■ Encourage students to discuss the effectiveness of various ways they plan for writing. ■ Encourage students to use proofreading, editing and revising to refine their writing. ■ Continue to encourage students to select and use publishing formats that best suit purpose and audience, e.g. website, video, portfolio. ■ Encourage students to evaluate their effectiveness in retrieving, recording and organising information from texts and to critique own texts. ■ Model how to reflect on the writing process and products, and encourage students to do the same.



Overview of the First Steps Writing Map of Development

Global Statement	<p style="text-align: center;">Proficient Phase</p> <p>Proficient writers demonstrate control over all components of the writing process. They understand how purpose and audience impact on writing and are able to craft and manipulate texts to suit. They compose texts such as research papers, newspaper articles, expositions and hypertexts. Proficient writers are able to convey detailed information and explore different perspectives. They have developed an extensive vocabulary, and use a multistrategy approach to spelling.</p>
Key Indicators	<p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Controls the crafting of a large repertoire of texts. ◆ Critiques own texts by evaluating the information retrieved, recorded and organised. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Makes critical choices about the composition of a text to suit different purposes and to influence audiences. ◆ Consciously provokes positive or negative responses through the representation of characters and events in literary texts. ◆ Consciously provokes positive or negative responses through the representation of people and ideas in informational texts. ◆ Selects devices designed to enhance impact or to influence a particular audience. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Selects vocabulary for its shades of meaning and effect. ◆ Has accumulated an extensive bank of known words that are spelt and used correctly. ◆ Is aware of the many letter patterns that are characteristic of the English spelling system. ◆ Uses grammatically complex sentences appropriately and correctly. ◆ Organises paragraphs logically to form a cohesive text. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Consciously adds to semantic, graphophonic and syntactic knowledge as required, when writing. ◆ Selects appropriate strategies to use throughout the writing process. ◆ Accurately spells, using a multistrategy approach. ◆ Plans for writing in efficient and effective ways. ◆ Refines writing to enhance impact. ◆ Makes critical choices about the publication of texts to suit different purposes and to create impact.
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that nurtures a community of writers. ■ Foster students' enjoyment of writing. ■ Encourage students to experiment with different facets of writing, e.g. creating hybrid texts, refining texts. ■ Encourage students to value writing as a social practice. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Encourage students to explore and discuss a wide range of literary and informational texts. ■ Encourage students to craft a range of literary and informational texts for authentic purposes and audiences. ■ Encourage students to manipulate elements to craft a range of texts, e.g. hybrid texts, multimodal texts. ■ Foster students' sense of 'personal voice' and individual writing style. ■ Encourage students to independently use the metalanguage associated with writing. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Continue to provide opportunities for students to discuss the choices they have made when crafting texts, such as: <ul style="list-style-type: none"> – text form – devices used to influence – the representation of people and ideas – the representation of characters and events. ■ Encourage students to use writing to influence change about social issues that concern them. ■ Explore how the ideologies of the writer and the reader combine to create an interpretation of the text. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Encourage students to take responsibility for extending, refining and using new vocabulary. ■ Reinforce to students their obligation to use spelling and grammar that is appropriate to the context. ■ Continue to teach students how to compose cohesive paragraphs and coherent texts. ■ Encourage students to build their knowledge of different text forms as required. ■ Continue to explore texts where combinations and adaptations of conventions have been used. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Continue to build students' semantic, graphophonic and syntactic knowledge. ■ Consolidate strategies used throughout the writing process. ■ Consolidate spelling strategies. ■ Encourage students to be selective in the way they plan for writing. ■ Encourage students to refine their texts holistically to ensure they are effective. ■ Encourage students to be selective in their choice of publication formats. ■ Continue to encourage students to evaluate the effectiveness in retrieving, recording and organising information from texts and to critique own texts. ■ Model how to reflect on the writing process and products, and encourage students to do the same.



Overview of the First Steps Writing Map of Development

Global Statement	Accomplished Phase
Key Indicators	<p>Accomplished writers are able to make critical choices about all components of writing — including style, vocabulary and content — as they craft a wide range of texts. They are able to develop complex ideas, sustain coherence and present information clearly. Writers in this phase reflect on, evaluate and critique their own writing to ensure that they have achieved their specific purpose for the intended audience.</p> <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Controls the crafting of a large repertoire of texts. ◆ Critiques own texts by evaluating the information retrieved, recorded and organised. ◆ Is able to write using a dispassionate style that conceals personal bias. ◆ Is able to write using an emotive style that makes ideas more appealing. ◆ Writes with conviction, using a strong personal voice. ◆ Uses the metalanguage associated with writing. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Makes critical choices about the composition of a text based on an analysis of the purpose and the intended audience. ◆ Consciously provokes positive or negative responses through the representation of characters and events in literary texts. ◆ Consciously provokes positive or negative responses through the representation of people and ideas in informational texts. ◆ Selects devices designed to enhance impact or to influence a particular audience. ◆ Recognises how one’s values, attitudes and beliefs impact on the composition of a text. ◆ Accommodates or resists the likely expectations of particular audiences. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Deliberately selects words to convey meaning economically and precisely. ◆ Accurately spells a wide range of words. ◆ Consciously selects sentence structure and associated punctuation to achieve impact. ◆ Organises ideas and information clearly, sustaining coherence throughout texts. ◆ May choose to deviate from the conventions of writing to enhance impact. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Consciously adds to semantic, graphophonic and syntactic knowledge as required, when writing. ◆ Selects appropriate strategies to use throughout the writing process. ◆ Accurately spells, using a multistrategy approach. ◆ Competently uses an extensive range of processes to plan, draft and refine writing. ◆ Makes critical choices about the publication of texts based on an analysis of the purpose and the intended audience.
Major Teaching Emphases	<p>Major Teaching Emphases and Teaching and Learning Experiences are not provided for this phase, as Accomplished writers are able to take responsibility for their own ongoing writing development.</p>

E.2 Overview of the First Steps Speaking and Listening Map of Development



Overview of the First Steps Speaking and Listening Map of Development

Global Statement	Beginning Phase
	<p>In this phase, children use the language of the home and community to communicate with familiar others. They often rely on non-verbal cues to convey and comprehend spoken language. Their speech may be characterised by short utterances and they may require support in unfamiliar settings.</p>
Key Indicators	<p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Responds to spoken texts in own personal way. ◆ Communicates in own personal way. ◆ Understands simple and familiar questions, e.g. Are you hungry? Where would you like to play? <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Communicates to meet own needs. ◆ Assumes a shared background between speaker and listener. ◆ Recognises meaning from familiar language, tone of voice and facial expression in familiar situations. ◆ Is understood by familiar adults in supportive or predictable situations. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Uses a small range of vocabulary. ◆ Responds to spoken language in ways appropriate to home language or culture. ◆ Attends to spoken texts that are personally significant. ◆ May ask many questions. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Relies on personal experience as a stimulus for speaking and listening. ◆ Uses a limited range of processes and strategies when speaking, e.g. uses repetition. ◆ Uses a limited range of processes and strategies when listening.
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Provide opportunities for relevant, challenging and purposeful communication. ■ Create a supportive environment which values the diversity of students' speaking and listening development (in their home languages). ■ Encourage students to see the value of effective listening and speaking for community, school and family life. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Expose students to a range of functional spoken texts composed in Standard Australian English. ■ Provide authentic opportunities for students to participate in unplanned and planned speaking and listening. ■ Provide opportunities for students to participate in extended talk. ■ Teach students to share personal comments after listening. ■ Build knowledge of common topics to which students can relate, e.g. toys, families, community. ■ Teach students the metalanguage associated with speaking and listening and encourage its use, e.g. speak, listen, hear, speaker, listener, take turns, word, think. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Discuss speaking and listening, referring to the audience and purpose. ■ Provide effective feedback to students about their speaking and listening. ■ Model and discuss how to include relevant information when speaking. ■ Draw students' attention to the way ideas and feelings are communicated through speaking and listening. ■ Encourage students to use verbal and non-verbal devices to create meaning. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Develop and extend children's vocabulary for different purposes. ■ Model speaking for different purposes, e.g. making requests, seeking information. ■ Model speaking and listening behaviours, maintain a conversation. ■ Model listening behaviours, e.g. responding to requests, questions, looking at the person. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Model language to describe thinking. ■ Involve children in conversations with family members and others. ■ Model the language and behaviours of listening, e.g. Let's listen to the music. Would you like to hear this story? ■ Model ways to improve communication, e.g. adjusting volume, respond to comprehension checks.



Overview of the First Steps Speaking and Listening Map of Development

Global
Statement

Early Phase

In this phase, students use their own variety of English language to communicate needs, express ideas and ask questions. They understand spoken language relating to personal and social interests and respond in their own way. They are becoming aware of appropriate ways of interacting in familiar situations.

Key
Indicators

USE OF TEXTS

- ◆ Makes sense of spoken texts with familiar others.
- ◆ Uses a range of brief unplanned spoken texts independently.
- ◆ Participates with support in some planned talk for school purposes.
- ◆ Recalls personally significant information from spoken texts.

CONTEXTUAL UNDERSTANDING

- ◆ Beginning to adjust speaking and listening for familiar situations in a school context.
- ◆ Will often assume a shared background between speaker and listener when speaking, e.g. **may not give sufficient information to orientate the listener.**
- ◆ Is aware that people talk about their ideas.

CONVENTIONS

- ◆ Structures simple spoken texts appropriately.
- ◆ Uses everyday terms related to their experiences and some subject-specific words.
- ◆ Relies on simple sentences or uses simple connectives to link ideas.
- ◆ Interprets and uses simple statements, commands and questions.

PROCESSES AND STRATEGIES

- ◆ Talks about thinking with others, e.g. **I think.**
- ◆ Uses a small range of processes and strategies when speaking, e.g. **uses props to support speaking.**
- ◆ Uses a **small** range of processes and strategies when listening, e.g. **asks questions to clarify.**

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Provide opportunities for relevant, challenging and purposeful communication.
- Create a supportive environment which values the diversity of students' speaking and listening development (in their home languages).
- Encourage students to see the value of effective listening and speaking for community, school and family life.

USE OF TEXTS

- Expose students to a range of functional spoken texts composed in Standard Australian English.
- Provide authentic opportunities for students to participate in unplanned and planned speaking and listening.
- Provide opportunities for students to participate in extended talk.
- Teach students to compose spoken texts using basic text structures e.g. **using people's names in social situations and providing background information in recounts, responding to questioning.**
- Teach students to make connections with their existing knowledge of common topics.
- Teach students the metalanguage associated with speaking and listening and encourage its use, e.g. meaning, question, topic, message, Standard Australian English, point of view, sharing, volume, expression, turn, plan, memory

CONTEXTUAL UNDERSTANDING

- Discuss ways in which particular spoken texts are suitable for different audiences, e.g. **conversations with adults or peers during outdoor play.**
- Provide explicit feedback to students who are adjusting their speaking and listening, e.g. **when they are talking in small groups/to teachers.**
- Help students recognise where background and supporting information are needed when speaking.
- Provide support for students to recognise how they can contribute to discussions.
- Provide opportunities for students to analyse the meaning of spoken texts.
- Support students to recognise how simple devices improve speaking and listening in different contexts, e.g. **volume, simile, rhyme, common sayings.**

CONVENTIONS

- Provide opportunities for students to develop and use new vocabulary.
- Model language structures and features to suit the purpose, e.g. recount an experience using time order, checking on listener's understanding, adding supporting detail, give explanations using conjunctions, e.g. **if, then, and, because.**
- Model the skills of conversation.
- Teach speaking and listening behaviours that support meaning making, e.g. **asking clarifying questions, seeking confirmation, providing sufficient detail.**
- Model and discuss agreed ways to respond to spoken texts in school, e.g. **when and how to take turns.**

PROCESSES AND STRATEGIES

- Model thinking aloud about the selection of appropriate speaking and listening strategies.
- Encourage students to verbalise own thinking.
- Provide opportunities for students to engage in conversations for specific purposes, e.g. **to socialise, to get things done.**
- Teach simple planning tools for speaking, e.g. **plan recounts that orientate the listener, plan how ...**
- Teach simple planning tools to help students gain a listening focus, e.g. use drawings to respond to listening, listen for specific information.
- Model strategies to adjust communication, e.g. **self-correct to clarify meaning, rephrase if not understood**



Overview of the First Steps Speaking and Listening Map of Development

Global
Statement

Exploratory Phase

In this phase, students' use Standard Australian English effectively within familiar contexts. They communicate appropriately in both structured and unstructured situations. They explore ways of using language for different speaking and listening purposes.

Key
Indicators

USE OF TEXTS

- ◆ Listens effectively for a range of familiar purposes.
- ◆ Uses a range of unplanned spoken texts with connected ideas.
- ◆ Presents simple spoken texts using basic text structures in logical sequence, e.g. **description, instruction, recount**.
- ◆ Obtains specific information from short informational and expressive spoken texts.

CONTEXTUAL UNDERSTANDING

- ◆ Tries different ways of adjusting speaking and listening, e.g. **tone and pace**.
- ◆ Provides some background information and supporting ideas for listener, e.g. **facts and personal reasons**.
- ◆ Understands that people have different ideas.
- ◆ Talks about different audiences and purposes for own talk.
- ◆ Experiments with a small range of devices to enhance meaning of spoken texts, e.g. **volume, simile, rhyme, common sayings**.

CONVENTIONS

- ◆ Experimenting with vocabulary drawn from a variety of sources, e.g. **literature, media, learning area**.
- ◆ Experiments with more complex structures and features to express spoken ideas and information, e.g. **provide some supporting details**.
- ◆ Responds to spoken language using common school conventions, e.g. **takes turns in a conversation**.
- ◆ Experiments with different speaking and listening behaviours, e.g. **proximity, eye contact, volume, listens for specific information when given instructions**.

PROCESSES AND STRATEGIES

- ◆ **Explores thinking strategies with others.**

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Provide opportunities for relevant, challenging and purposeful communication.
- Create a supportive environment which values the diversity of students' speaking and listening development (in their home languages).
- Encourage students to see the value of effective listening and speaking for community, school and family life.

USE OF TEXTS

- Expose students to a range of functional spoken texts composed in Standard Australian English.
- Provide opportunities for students to participate in authentic unplanned and planned speaking and listening.
- Provide opportunities for students to participate in extended talk.
- Teach students to compose spoken texts using text features to enhance meaning, e.g. **recount includes introduction and events in time order**.
- Teach students how to identify relevant information about new and familiar topics.
- Teach students the metalanguage associated with speaking and listening and encourage its use, e.g. **communicate, spoken text, audience, Standard Australian English, verbal, non-verbal, mental picture**.

CONTEXTUAL UNDERSTANDING

- Discuss ways in which speaking and listening can be adjusted for different purposes, e.g. **socialising, providing information in a classroom context, talking in the playground**.
- Continue to provide effective feedback to students who are adjusting their speaking and listening, e.g. **changing volume, amount of detail, code-switching/code-mixing**.
- Teach students to include relevant information to develop content and ideas when speaking.
- Provide support for students to contribute to discussions about matters that interest or affect them.
- Teach students to recognise different points of view when analysing different spoken texts.
- Provide opportunities for students to express their opinions on a range of familiar topics.
- Model and support students to use devices to enhance meaning, e.g. **using appropriate expression, providing the appropriate level of detail**.

CONVENTIONS

- Provide opportunities for students to develop, refine and use new vocabulary.
- Teach structures and features that help students extend and sustain communication, e.g. **using text connectives and conjunctions to indicate cause and effect, maintaining the topic, taking turns**.
- Teach speaking and listening behaviours that support meaning making, e.g. **body language, facial expressions, building on others' ideas**.
- Teach conversational skills, e.g. **turn taking, confirmation, clarification**.
- Teach skills of listening and responding in whole-class, partner and small-group discussions, e.g. **how to disagree agreeably**.

PROCESSES AND STRATEGIES

- Discuss and reflect on the use of thinking to make meaning in speaking and listening.
- Provide opportunities for students to engage in sustained conversations, e.g. **with peers, teachers and known adults**.
- Teach a range of planning tools for speaking, e.g. **how to share ideas**.
- Teach planning tools that focus listening before, during and after activities, e.g. **identify key ideas, record ideas in a graphic organiser**.
- Model responses to miscommunication, e.g. **how to stop, rephrase and repeat, check comprehension**.



Overview of the First Steps Speaking and Listening Map of Development

Global
Statement

Consolidating Phase

In this phase, students use most language structures and features of Standard Australian English appropriately when speaking in a range of contexts. They show increasing awareness of the needs of their audience. They experiment with ways to adjust listening and speaking to suit different purposes.

Key
Indicators

USE OF TEXTS

- ◆ Listens effectively to obtain specific information from informational and expressive spoken texts.
- ◆ Composes spoken texts using most text structures and features appropriately in planned situations.
- ◆ Uses a range of unplanned spoken texts effectively as ideas are being developed.

CONTEXTUAL UNDERSTANDING

- ◆ Is aware that certain forms of spoken text are associated with particular contexts and purposes.
- ◆ Is aware that speaking and listening can be adjusted for different purposes, e.g. **socialising, informing**.
- ◆ Understands the need to provide background information to enhance meaning, e.g. **give examples**.
- ◆ **Understands that people may represent their own points of view through spoken texts.**
- ◆ Uses a small range of devices to enhance meaning, e.g. **rephrasing, adjusting volume and speed of speech, negotiating meaning**.

CONVENTIONS

- ◆ Varies vocabulary to add interest or to describe with greater accuracy.
- ◆ Uses most language structures and features appropriate to purpose, e.g. **indicates cause and effect, adjusts level of formality according to context**.
- ◆ Responds appropriately to spoken language in informal and some formal situations for different purposes, e.g. **attends and contributes to small group discussions, by building on others' ideas, providing feedback**.
- ◆ Selects listening and speaking behaviours to suit the purpose and audience in familiar situations, e.g. **more formal with teachers than peers, adds more detail when listener is unfamiliar with context of speech, uses more comprehension checks when providing unfamiliar information**.

PROCESSES AND STRATEGIES

- ◆ Reflects on speaking and listening activities and uses this knowledge in an attempt to improve communication.
- ◆ Uses a variety of processes and strategies when speaking, e.g. **justifies and explains statements**.
- ◆ Uses a variety of processes and strategies when listening, e.g. **asks questions to seek confirmation**.
- ◆ Selects and adjusts verbal and non-verbal behaviours for particular groups, e.g. **younger children**.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Provide opportunities for relevant, challenging and purposeful communication.
- Create a supportive environment which values the diversity of students' speaking and listening development (in their home languages).
- Encourage students to see the value of effective listening and speaking for community, school and family life.

USE OF TEXTS

- Discuss and explore a range of functional spoken texts composed in Standard Australian English.
- Provide opportunities for students to participate in authentic unplanned and planned speaking and listening.
- Provide opportunities for students to participate in extended talk.
- Teach students to extend ideas logically and coherently in spoken texts to suit a particular purpose.
- Teach students to locate and interpret complex information from spoken texts on new and familiar topics.
- Teach students the metalanguage associated with speaking and listening and encourage its use, e.g. **orientation, conclusion, dialect, terms for forms of Australian English, e.g. slang, colloquial, negotiate, attend, facial expression, gesture, strategy, comparison, monitor**.

CONTEXTUAL UNDERSTANDING

- Discuss ways in which spoken texts can be constructed and adjusted for different purposes, e.g. **through register, dialect, vocabulary choices**.
- Provide opportunities for students to reflect upon the way in which they interact with particular audiences, e.g. **degree of formality, type of vocabulary, topics discussed, code-switching/code-mixing**.
- Teach students to include relevant details and information of interest to their listeners when speaking.
- Teach students how to contribute to discussions of matters that interest or affect them.
- Provide opportunities for students to analyse the way people's beliefs and opinions influence the construction of spoken texts.
- Teach students to reflect upon the way in which they express their opinions.
- Teach the use of devices and discuss how they influence meaning, e.g. **volume, tone, pace, emphasis, vocabulary choices, amount of detail, type of examples provided**.

CONVENTIONS

- Provide opportunities for students to develop, refine and use new vocabulary.
- Teach structures and features that extend and elaborate communication in informal and formal contexts, e.g. **how to state and justify an opinion**.
- Continue to teach conversational skills, e.g. **turn taking, negotiating meaning, managing topic changes**.
- Teach students to recognise the different speaking and listening behaviours that are needed for different contexts.
- Teach students listening skills needed to respond appropriately in a variety of situations, e.g. **how to offer alternate viewpoints sensitively, how to identify different points of view**.

PROCESSES AND STRATEGIES

- Provide opportunities for students to reflect on thinking strategies used for speaking and listening, e.g. **encourage students to set goals to improve speaking and listening, consider evidence to support an opinion, think through an issue before raising it with others**.
- Provide opportunities for students to engage in sustained conversations and discussions, e.g. **how to build on the ideas of others, paraphrasing, giving and seeking opinions**.
- Teach students to select planning tools to help them speak effectively in a range of contexts, e.g. **debates, in group contexts related to school contexts, with peers and unknown adults in social contexts**.
- Teach students to use scaffolds to plan for listening, e.g. **how to set goals for listening, how to make accurate notes, how to summarise key ideas from a spoken text**.
- Teach strategies to repair miscommunication, e.g. **by seeking feedback (confirmation check), clarifying message, rephrasing**.



Overview of the First Steps Speaking and Listening Map of Development

Global
Statement

Conventional Phase

In this phase, students recognise and control most language structures and features of Standard Australian English when speaking for a range of purposes. They select and sustain language and style appropriate to audience and purpose. They are aware of the value of planning and reflecting to improve the effectiveness of communication.

Key
Indicators

USE OF TEXTS

- ◆ Identifies main ideas and supporting details of a range of spoken informational and expressive texts.
- ◆ Develops and presents familiar ideas and information, and supports opinion with some detail, in a variety of classroom situations.
- ◆ Controls text features and structures effectively in planned and unplanned texts.
- ◆ Uses Standard Australian English effectively in a range of contexts.

CONTEXTUAL UNDERSTANDING

- ◆ Considers the appropriateness of text form and register in relation to audience when speaking and listening in familiar situations.
- ◆ Adjusts speaking and listening appropriately for different familiar contexts.
- ◆ Includes information and text features to maintain audience interest, e.g. **choice of vocabulary, appropriate level of detail.**
- ◆ Understands that people's points of view and beliefs influence the construction of spoken texts.
- ◆ Uses a range of devices when attempting to influence a listener, e.g. **tone, volume, expression, choice of style.**

CONVENTIONS

- ◆ Selects vocabulary to enhance meaning and effect.
- ◆ Recognises and controls most language structures and features appropriate to the purpose in informal and some formal situations, e.g. **can express and justify own opinion succinctly, can rephrase others' contributions to group discussions.**
- ◆ Uses appropriate speaking and listening behaviours in informal and some formal situations, e.g. **can style-shift when conversing with unfamiliar people, listens for general or specific information according to purpose.**
- ◆ Is aware of the audience needs when responding, e.g. **offers alternate viewpoints sensitively.**

PROCESSES AND STRATEGIES

- ◆ Draws on a range of strategies and deliberately adjusts speaking and listening to meet the needs of the task.
- ◆ Adjusts information or adjusts tone of voice in response to a listener's reaction.
- ◆ Selects appropriate strategies when listening, e.g. **asks questions to elicit additional information.**
- ◆ Identifies a range of strategies used to enhance a talk.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Provide opportunities for relevant, challenging and purposeful communication.
- Create a supportive environment which values the diversity of students' speaking and listening development (in their home languages).
- Encourage students to see the value of effective listening and speaking for community, school and family life.

USE OF TEXTS

- Discuss and compare a range of functional spoken texts.
- Provide opportunities for students to participate in authentic unplanned and planned speaking and listening.
- Provide opportunities for students to participate in extended talk.
- Teach students to incorporate text features and structures effectively in a range of spoken texts
- Teach students to recognise and evaluate complex and challenging information on familiar and unfamiliar topics.
- Teach students the metalanguage associated with speaking and listening and encourage its use, e.g. **functional, literary, informational, multi-modal, recasting, contexts, style, pitch, active listening.**

CONTEXTUAL UNDERSTANDING

- Teach students to make appropriate choices when speaking and listening to suit the context, e.g. **style, content, dialect, text form.**
- Teach students to reflect upon the way in which they interact with particular audiences.
- Teach students to consider the needs and background knowledge of their audience when selecting suitable content for spoken texts.
- Provide support for students to contribute to discussions about matters of personal and social interest.
- Teach students to analyse the different ways in which values and beliefs can be represented in spoken texts.
- Provide opportunities for students to justify their selection of spoken texts for different audiences.
- Teach students to select devices to influence a particular audience, e.g. **irony, humour, counter-argue, rebuke and respond to others' comments.**

CONVENTIONS

- Provide opportunities for students to develop, use and refine vocabulary.
- Teach structures and features to compose spoken texts for informal and formal contexts, e.g. **how to greet unfamiliar adults, how to open and close a conversation, how to plan and present a formal speech.**
- Teach speaking and listening behaviours that facilitate communication (in unplanned and planned situations), e.g. **how to build on the ideas of others, effective use of body language.**
- Continue to teach students the skills needed to communicate with others with critical awareness.

PROCESSES AND STRATEGIES

- Teach students to plan and monitor their use of thinking strategies when speaking and listening, e.g. **determine importance, compare information.**
- Provide opportunities for students to engage in sustained conversations and discussions.
- Provide opportunities for students to choose appropriate processes and strategies, e.g. **analyse the requirements of the task.**
- Teach students to select tools for listening, e.g. **use graphic organisers to synthesise information from several texts.**
- Teach students to anticipate and address possible points of miscommunication.



Overview of the First Steps Speaking and Listening Map of Development

Global
Statement

Proficient Phase

In this phase, students' control of Standard Australian English reflects their understanding of the way language structures and features are manipulated to achieve different purposes and effects. They evaluate the appropriateness and effectiveness of spoken texts in relation to audience, purpose and context. They experiment with complex devices to improve their communication.

Key
Indicators

USE OF TEXTS

- ◆ Processes ideas and information from a range of classroom texts dealing with challenging ideas and issues.
- ◆ Interacts with peers in structured situations to discuss familiar or accessible subjects.
- ◆ Listens to a range of sustained spoken texts on challenging ideas and issues, noting key ideas and information in a systematic way.
- ◆ Uses text features and structures for effect in unplanned and planned texts.
- ◆ Use of Standard Australian English in different contexts shows critical awareness of audience and purpose.

CONTEXTUAL UNDERSTANDING

- ◆ Judges appropriateness and effect of text form and register in relation to audience, purpose and context.
- ◆ Makes adjustments in speaking and listening to suit specific purposes and audiences.
- ◆ Includes relevant and appropriate information to orientate their listeners, e.g. **acknowledge differing opinions**.
- ◆ Discusses ways in which spoken texts can include or exclude the values and beliefs of particular audiences.
- ◆ Selects devices designed to impact or influence a particular audience, e.g. **irony, humour**.

CONVENTIONS

- ◆ Understands and manipulates language structures and features in formal and informal situations, e.g. structures a formal speech, sustains conversation with an unfamiliar adult.
- ◆ Experiments with some language structures and features that enable speakers to influence audiences
- ◆ Selects vocabulary to impact on target audience.
- ◆ Adjusts speaking and listening behaviours appropriate to the purpose and situation when interacting, e.g. **builds on the ideas of others to achieve group goals, invites others to have a speaking turn**.
- ◆ When listening, identifies and analyses structures and features that signal bias and points of view.

PROCESSES AND STRATEGIES

- ◆ Selects and applies appropriate strategies for monitoring and adjusting communication.
- ◆ Monitors and reflects on spoken texts drawing on knowledge of differences in nonverbal behaviours, e.g. facial expression, eye contact, proximity.
- ◆ Plans and selects appropriate processes and strategies when speaking, e.g. **uses anecdotes and data to influence an audience**.
- ◆ Plans and selects appropriate processes and strategies when listening, e.g. **records important data**.
- ◆ Develops strategies to improve listening in challenging contexts, e.g. **seeks clarification, confirms information**.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Provide opportunities for relevant, challenging and purposeful communication.
- Create a supportive environment which values the diversity of students' speaking and listening development.
- Encourage students to see the value of effective listening and speaking for community, school and family life.

USE OF TEXTS

- Discuss and compare a range of functional spoken texts.
- Provide opportunities for students to participate in authentic unplanned and planned speaking and listening.
- Provide opportunities for students to participate in extended talk for a range of purposes.
- Teach students to use effective text structures and features to suit a range of purposes.
- Teach students to extract and analyse complex and challenging information from spoken texts.
- Encourage students to use the metalanguage associated with speaking and listening independently, e.g. **interaction, intertextuality, alternative, style shifts, adjust, position, pace, convention, evaluate, reflection, rephrasing**.

CONTEXTUAL UNDERSTANDING

- Provide opportunities that challenge students to carefully consider their choices when speaking and listening.
- Teach students to reflect upon the way in which they interact with particular audiences.
- Teach students to consider the needs and background knowledge of their audience when selecting suitable content for spoken texts.
- Provide support for students to contribute to matters of social interest or concern.
- Teach students to extend their critical analysis to include complex themes and issues.
- Teach students to reflect upon the way in which they interact with their audience.
- Teach students to select and manipulate devices to suit a particular context.

CONVENTIONS

- Support students to take responsibility for expanding, refining and using new vocabulary.
- Provide opportunities for students to compose complex spoken texts for known and unknown audiences.
- Teach skills needed to sustain and facilitate communication in unplanned and planned situations, e.g. **to interrupt, intervene, recap or redirect**.
- Teach skills needed to respond appropriately to the intellectual and emotional demands of different situations.

PROCESSES AND STRATEGIES

- Teach students to select appropriate thinking strategies to explore complex concepts and ideas.
- Provide opportunities for students to engage in sustained conversations and discussions.
- Provide opportunities for students to adapt a range of processes and strategies to compose complex and challenging texts.
- Provide opportunities for students to interact responsively in contexts where they are required to facilitate discussion.
- Provide opportunities for students to identify and use prompts that anticipate and manage likely disagreements.



Overview of the First Steps Speaking and Listening Map of Development

Global
Statement

Advanced Phase

In this phase, students show a sophisticated control of Standard Australian English in a range of contexts. They understand the power and effect of spoken language, critically analysing factors that influence the interpretation of spoken texts. They use complex devices to modify and manipulate their communication for a range of purposes.

Key
Indicators

USE OF TEXTS

- ◆ Makes sense of a range of spoken texts, including specialised topics.
- ◆ Offers advice, extends views and presents ideas effectively in discussions with a wide range of audiences.
- ◆ Uses a wide range of unplanned and planned texts that achieve a variety of purposes.
- ◆ Analyses sophisticated and challenging information in a wide range of spoken texts.
- ◆ Uses Standard Australian English in sophisticated ways.

CONTEXTUAL UNDERSTANDING

- ◆ Makes deliberate adjustments in speaking and listening to suit a wide range of purposes and audiences.
- ◆ Interacts inclusively with a wide audience.
- ◆ Can critically evaluate spoken texts that represent differing perspectives on complex themes and issues.
- ◆ Selects and manipulates devices designed to establish a rapport, engage, persuade or influence an audience, e.g. **anecdote, analogy, nominating others to hold the floor.**

CONVENTIONS

- ◆ Draws upon a wide vocabulary to achieve planned effect.
- ◆ Controls and analyses language structures in formal and informal contexts.
- ◆ Uses speaking and listening behaviours to facilitate and maintain effective communication, e.g. **intervenes sensitively, redirects.**
- ◆ Selects listening conventions to suit a range of purposes.

PROCESSES AND STRATEGIES

- ◆ Draws upon an extensive repertoire of strategies to interpret and compose complex speech.
- ◆ Adapts processes and strategies to interact responsively and critically, e.g. **monitors group to facilitate discussion.** Adapts a range of processes and strategies to compose and improve complex and challenging texts.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Provide opportunities for relevant, challenging and purposeful communication.
- Create a supportive environment which values the diversity of students' speaking and listening.
- Encourage students to see the value of effective listening and speaking for community, school and family life.

USE OF TEXTS

- Discuss and analyse a range of functional spoken texts.
- Provide opportunities for students to participate in authentic unplanned and planned speaking and listening.
- Support students to reflect upon and analyse their own use of text features and structures to suit a range of purposes.
- Support students to take responsibility for their own development in speaking and listening.
- Encourage students to use the metalanguage associated with speaking and listening independently, analyse, socio-cultural, ideology, world view, reiterating, deconstruct, regulate, critique, values, intertextual.

CONTEXTUAL UNDERSTANDING

- Provide opportunities that challenge students to carefully consider their choices when speaking and listening.
- Provide opportunities for students to reflect upon the way in which they interact with particular audiences.
- Support students to design their own speaking and listening opportunities.
- Provide support for students to contribute to discussions about matters of social interest or concern.
- Support students to take responsibility for developing critical awareness of spoken language.
- Provide opportunities for students to analyse a range of spoken texts.
- Provide opportunities for students to reflect upon and refine their use of speaking and listening devices.

CONVENTIONS

- Support students in taking responsibility for extending and developing their vocabulary.
- Support students to compose spoken texts to meet the needs of a variety of audiences, e.g. **formal presentations.**
- Encourage students to select speaking and listening behaviours that convey meaning and intentions with clarity.
- Involve students in a variety of situations that require sophisticated manipulation of conventions, e.g. **job interviews, giving impromptu speeches.**

PROCESSES AND STRATEGIES

- Provide opportunities for students to compose spoken texts to meet the needs of a variety of audiences, e.g. **formal presentations.**
- Encourage students to take responsibility for choosing processes and strategies to compose a variety of spoken texts.
- Support students in taking responsibility for interacting responsively in a variety of situations.
- Support students in taking responsibility for adjusting communication in a range of contexts.

In this document:

Spoken texts include face-to-face, face-to-electronic/machine (film, radio, DVD, TV, CD-ROM, PA system, telephone, etc.)

Spoken language refers to verbal and non-verbal communication.

Functional texts include everyday, literary and informational.

Context refers to a combination of factors including purpose, audience and situation.

E.3 Overview of the First Steps Reading Map of Development



Overview of the First Steps Reading Map of Development

Global Statement	Role Play Phase
Key Indicators	<p>Readers in this phase display reading-like behaviours when interacting with texts such as picture books, traditional tales and simple informational texts. They rely heavily on topic knowledge, pictures and memorisation when 'reading' texts previously heard. Although Role Play readers may begin to identify their own name or parts of it, they are yet to match spoken and written words.</p> <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Listens to and demonstrates comprehension by talking about significant ideas from the text. ◆ Displays reading-like behaviour, e.g. holds book right way up, clicks mouse to see new window. ◆ Knows that print carries a message, but may 'read' their own writing and unfamiliar texts differently each time. ◆ Selects texts primarily for enjoyment, e.g. uses cover and illustrations. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Makes links to own experience when listening to or 'reading' texts, e.g. points to illustrations, saying 'I had a party'. ◆ Identifies and talks about familiar characters or people from texts. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Recognises own name, or part of it, in print. ◆ Knows repetitive patterns in very familiar stories, e.g. Run, run as fast as you can . . . <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Relies upon knowledge of topic and text organisation, such as pictures, when 'reading'. ◆ Relies on the strategy of connecting to comprehend, e.g. connects text to self.
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that nurtures a community of readers. ■ Jointly construct, and frequently refer to, meaningful environmental print. ■ Foster students' enjoyment of reading. ■ Encourage students to take risks with confidence. ■ Encourage students to select their own reading material according to interest or purpose. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Read and re-read a range of texts to students. ■ Provide opportunities for students to 'read' and 're-read' a variety of texts, both literary and informational. ■ Encourage students to respond to texts in a variety of ways, focusing on the meaning of print and pictures. ■ Model reading behaviours such as book handling, distinguishing words from pictures, selecting texts. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to talk about texts, relating them to their own experiences. ■ Draw students' attention to the ways people or characters are represented in text. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Begin to build students' sight vocabulary, e.g. high-frequency words, personally significant words. ■ Build phonological awareness and graphophonic knowledge, such as: <ul style="list-style-type: none"> – recognising, matching and generating rhymes – listening for sounds in words – linking letter names with their sounds, focusing on the regular sound. ■ Teach students the concepts of print. ■ Model the use of conventions of print, e.g. capital letters. ■ Teach students the terminology associated with books, such as cover, title, author, illustrator. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Build students' knowledge within the cues, e.g. topic knowledge, sound-symbol relationships. ■ Teach comprehension strategies, e.g. connecting, comparing. ■ Teach word-identification strategies, e.g. predicting. ■ Teach students how to locate, select and evaluate texts, e.g. using the layout of a library. ■ Model self-reflection of strategies used in reading and encourage students to do the same.



Overview of the First Steps Reading Map of Development

Global Statement

Experimental Phase

In this phase, readers use memory of familiar, predictable texts and their developing sound-symbol knowledge to match some spoken words with written words. Experimental readers are focused on understanding and conveying the meaning of these texts rather than reading all words accurately. They read and comprehend texts with repetitive, limited and known vocabulary and supportive illustrations.

Key Indicators

USE OF TEXTS

- ◆ Reads and demonstrates comprehension of texts by:
 - recalling some ideas explicit in a text
 - identifying the topic of a text
 - selecting a limited number of explicit events to retell a text
 - linking two ideas explicit in a text, e.g. **an action and its result**.
- ◆ Demonstrates that print remains constant, e.g. **transfers knowledge of familiar words from one context to another**.
- ◆ Maintains the storyline when 'reading' familiar texts, although a limited number of words are read accurately.
- ◆ With assistance, locates and selects texts appropriate to purpose or interest.

CONTEXTUAL UNDERSTANDING

- ◆ Expresses an opinion about a text, but may not always be able to justify it.
- ◆ Identifies the role of the author and illustrator of a text.
- ◆ Talks about the ways different people or characters are represented in texts, e.g. **The girl in this story plays football**.

CONVENTIONS

- ◆ Recognises a small bank of known words in different contexts, e.g. **personally significant words**.
- ◆ Identifies the letters of the alphabet by name or sound.
- ◆ Demonstrates understanding of the concepts and conventions of print, e.g. **left to right, top to bottom, capital letters**.

PROCESSES AND STRATEGIES

- ◆ Draws upon a limited knowledge base to comprehend, e.g. **topic knowledge, sentence patterns and sound-symbol relationships**.
- ◆ Uses a limited range of strategies to comprehend, e.g. **predicting, comparing**.
- ◆ Determines unknown words by using word-identification strategies, e.g. **predicting using beginning letters and/or pictures**.

Major Teaching Emphases

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of readers.
- Jointly construct, and frequently refer to, meaningful environmental print.
- Foster students' enjoyment of reading.
- Encourage students to take risks with confidence.
- Encourage students to select their own reading material according to interest or purpose.

USE OF TEXTS

- Read and re-read a variety of texts both literary and informational, providing opportunities for students to do the same.
- Teach students to draw upon explicit information in the text to comprehend, e.g. **by sequencing events**.

CONTEXTUAL UNDERSTANDING

- Provide opportunities for students to share and justify opinions and feelings about texts, e.g. **about characters, events, information**.
- Discuss some of the decisions authors and illustrators make when creating texts, e.g. **what characters will look like**.
- Draw attention to the ways people or characters are represented in texts, and discuss alternatives, e.g. **'This giant is mean. How do we know this?'**.

CONVENTIONS

- Continue to build students' sight vocabulary, e.g. **high-frequency words, personally significant words**.
- Continue to build phonological awareness, graphophonic and word knowledge, such as:
 - segmenting words into sounds
 - linking letters with their regular sounds
 - recognising that a letter can represent different sounds
 - recognising how word parts and words work.

- Model the use of conventions of print, e.g. **question marks, exclamation marks**.
- Build students' knowledge of different text forms, e.g. **purpose, structure and organisation**.

PROCESSES AND STRATEGIES

- Continue to build students' knowledge within the cues, e.g. text organisation, vocabulary knowledge.
- Consolidate known comprehension strategies and teach additional strategies, e.g. **self-questioning, predicting**.
- Teach word-identification strategies, e.g. **decoding using phonemes, onset and rime**.
- Continue to teach students how to locate, select and evaluate texts, e.g. **using alphabetical order, introducing browsing techniques**.
- Model self-reflection of strategies used in reading, and encourage students to do the same.



Overview of the First Steps Reading Map of Development

Global
Statement

Early Phase

Early readers recognise a bank of frequently used words and use a small range of strategies to comprehend texts. These include short literary texts and structured informational texts that have familiar vocabulary and are supported by illustrations. Reading of unfamiliar texts is often slow and deliberate as they focus on exactly what is on the page, using sounding out as a primary word-identification strategy.

Key
Indicators

USE OF TEXTS

- ◆ Reads and demonstrates comprehension of texts by:
 - recalling key information explicit in a text
 - identifying the main idea explicit in a text
 - selecting events to retell a text, sometimes including unnecessary events or information
 - linking explicit ideas in a text, e.g. **comparing a character at different points in the text.**
- ◆ Locates and selects texts appropriate to purpose, interest and readability, e.g. **uses library systems, skims contents page.**

CONTEXTUAL UNDERSTANDING

- ◆ Expresses and justifies personal responses to texts, e.g. **'I didn't like . . . because . . .'**.
- ◆ Understands that authors and illustrators select information to suit a purpose and an audience.
- ◆ Recognises how characters, people and events are represented, and offers suggestions for alternatives.

CONVENTIONS

- ◆ Recognises a bank of frequently used words in different contexts, e.g. **high-frequency words, personally significant words.**
- ◆ Recognises all letters by name, and their regular sound.
- ◆ Explains how known text forms vary, by stating:
 - purpose, e.g. **procedures instruct**
 - some elements of organisation, e.g. **procedures have headings**
 - some elements of structure, e.g. **procedures list materials and steps.**

PROCESSES AND STRATEGIES

- ◆ Draws upon a small knowledge base to comprehend, e.g. **sight vocabulary, concept and text-structure knowledge.**
- ◆ Uses a small range of strategies to comprehend, e.g. **self-questioning, adjusting reading rate.**
- ◆ Determines unknown words by using word-identification strategies, e.g. **decoding using phonemes, onset and rime.** Focuses on decoding words accurately when reading an unfamiliar text, which may result in limited fluency, expression and loss of meaning.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of readers.
- Jointly construct, and frequently refer to, meaningful environmental print.
- Foster students' enjoyment of reading.
- Encourage students to take risks with confidence.
- Encourage students to select their own reading material according to interest or purpose.

USE OF TEXTS

- Read and re-read a variety of texts, both literary and informational, providing opportunities for students to do the same.
- Teach students to identify explicit and implicit information.
- Teach students to make connections within texts using both explicit and implicit information, e.g. **main idea and supporting detail, sequence of key events.**

CONTEXTUAL UNDERSTANDING

- Encourage students to listen to the opinions and justifications of others, recognising different points of view and interpretations.
- Familiarise students with the devices that authors and illustrators use to influence construction of meaning, e.g. **choice of language.**
- Discuss how and why facts, characters, people or events are presented in a particular way by the author and illustrator.
- Discuss how texts are written for different purposes and audiences.

CONVENTIONS

- Continue to build students' sight vocabulary, e.g. **topic words, signal words.**
- Continue to build phonological awareness, graphophonic and word knowledge, such as:
 - recognising that a sound can be represented by different letters or letter combinations
 - recognising letter combinations and the different sounds they represent
 - recognising how word parts and words work.
- Teach the use of conventions of print, e.g. **commas, quotation marks.**
- Continue to build students' knowledge of different text forms, e.g. **purpose, structure, organisation and language features.**

PROCESSES AND STRATEGIES

- Continue to build students' knowledge within the cues, e.g. **grammatical and cultural knowledge.**
- Consolidate known comprehension strategies and teach additional strategies, e.g. **skimming, scanning.**
- Teach word-identification strategies, e.g. **reading on, re-reading.**
- Continue to teach students how to locate, select and evaluate texts, e.g. **identifying different sources of information, checking publication dates.**
- Model self-reflection of strategies used in reading, and would encourage students to do the same.



Overview of the First Steps Reading Map of Development

Global
Statement

Transitional Phase

In this phase, readers are beginning to integrate strategies to identify unknown words and to comprehend text. These strategies, combined with an increasing bank of sight words, enable readers to read texts such as novels, newspapers and websites with familiar content fluently and with expression. Transitional readers reflect on strategies used and are beginning to discuss their effectiveness.

Key
Indicators

USE OF TEXTS

- ◆ Reads and demonstrates comprehension of texts by:
 - identifying the main idea(s), citing supporting detail
 - selecting events from a text to suit a specific purpose
 - linking ideas, both explicit and implicit, in a text, e.g. **cause and effect**.
- ◆ Locates and selects texts appropriate to purpose and audience, e.g. **uses search engines, checks currency of information**.

CONTEXTUAL UNDERSTANDING

- ◆ Recognises own interpretation may differ from that of other readers or the author/s.
- ◆ Recognises devices that authors and illustrators use to influence construction of meaning, e.g. **visual clues, omissions**.
- ◆ Recognises that authors and illustrators attempt to position readers.
- ◆ Recognises how characters or people, facts and events are represented, and can speculate about the author's choices.

CONVENTIONS

- ◆ Recognises an increasing bank of words in different contexts, e.g. **subject-specific words, less common words**.
- ◆ Explains how known text forms vary by using knowledge of:
 - purpose, e.g. **to persuade**
 - text structure, e.g. **problem and solution**
 - text organisation, e.g. **headings, subheadings, an index, glossary**
 - language features, e.g. **conjunctions**.

PROCESSES AND STRATEGIES

- ◆ Draws upon an increasing knowledge base to comprehend, e.g. **text structure and organisation, grammar, vocabulary**.
- ◆ Uses an increasing range of strategies to comprehend, e.g. **creating images, determining importance**.
Determines unknown words by using word-identification strategies, e.g. **reading on, re-reading**.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of readers.
- Jointly construct, and frequently refer to, meaningful environmental print.
- Foster students' enjoyment of reading.
- Encourage students to take risks with confidence.
- Encourage students to select their own reading material according to interest or purpose.

USE OF TEXTS

- Provide opportunities for students to read a wide range of texts.
- Continue to teach students to analyse texts, identifying explicit and implicit information.
- Continue to teach students to make connections within texts, using both explicit and implicit information.
- Model how concept knowledge and understandings can be shaped and reshaped using information from a variety of texts.

CONTEXTUAL UNDERSTANDING

- Discuss how readers may react to and interpret texts differently, depending on their knowledge, experience or perspective.
- Discuss how authors and illustrators have used devices to target specific audiences, e.g. **quoting statistics**.
- Provide opportunities for students to challenge the author's world view.

CONVENTIONS

- Continue to build students' sight vocabulary, e.g. **less common words, subject-specific words**.
- Continue to build students' graphophonic and word knowledge, such as:
 - recognising less common sound-symbol relationships
 - recognising letter combinations and the different sounds they represent
 - recognising how word parts and words work.

- Jointly analyse texts where combinations and adaptations of text structure and text organisation have been used.

- Teach students to identify the role of language features in a variety of texts.

PROCESSES AND STRATEGIES

- Continue to build students' knowledge within the cues, e.g. **orthographic, world knowledge**.
- Consolidate known comprehension strategies and teach additional strategies, e.g. **synthesising, paraphrasing**.
- Consolidate word-identification strategies.
- Continue to teach students how to locate, select and evaluate texts, e.g. **conducting Internet searches, recognising bias**.
- Model self-reflection of strategies used in reading, and encourage students to do the same.



Overview of the First Steps Reading Map of Development

Global
Statement

Proficient Phase

Proficient readers have developed a multistrategy approach to identify unknown words and comprehend demanding texts such as subject-specific textbooks, novels and essays. They are able to select strategies appropriate to the purpose and complexity of the text. Readers have a greater ability to connect topic, grammatical, cultural/world and text-structure knowledge with what is new in the text. Proficient readers identify the target audience of a text. They draw on evidence from their own experience to challenge or question the text.

Key
Indicators

USE OF TEXTS

- ◆ Reads and demonstrates comprehension of texts by:
 - explaining how the main idea and supporting information relate to the author’s purpose and the intended audience
 - selecting events from a text to suit a specific audience
 - linking ideas, both explicit and implicit, in a text, e.g. **thesis and supporting arguments**.
- ◆ Locates and evaluates appropriateness of texts and information in texts in terms of purpose and audience, e.g. validity, bias.

CONTEXTUAL UNDERSTANDING

- ◆ Recognises how one’s values, attitudes and beliefs impact on the interpretation of text.
- ◆ Discusses the target audience for a specific text, and how the author has tailored the language, ideas and presentation to suit.

CONVENTIONS

- ◆ Recognises manipulation of text structure and text organisation, e.g. **historical account written as a narrative**.
- ◆ Recognises the selection of language features such as:
 - words to distinguish fact from opinion and bias, e.g. **I think, It has been reported**
 - words/phrases that signal relationships, e.g. **similarly — to compare, on the other hand — to contrast**
 - synonyms to denote connotations, e.g. **thief, bandit, pickpocket**.

PROCESSES AND STRATEGIES

- ◆ Selects from a broad knowledge base to comprehend, e.g. **text structure and organisation, cultural/world knowledge, grammar, vocabulary**.
- ◆ Selects appropriate strategies from a wide range to comprehend.
 - Determines unknown words by selecting appropriate word-identification strategies.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that nurtures a community of readers.
- Jointly construct, and frequently refer to, meaningful environmental print.
- Foster students’ enjoyment of reading.
- Encourage students to take risks with confidence.
- Encourage students to select their own reading material according to interest or purpose.

USE OF TEXTS

- Provide opportunities for students to read a wide range of texts.
- Continue to teach students to analyse texts utilising information to suit different purposes and audiences.

CONTEXTUAL UNDERSTANDING

- Provide opportunities for students to discuss how the ideologies of the reader and the author combine to create an interpretation of the text.
- Provide opportunities for students to identify devices used to influence readers to take a particular view.

CONVENTIONS

- Continue to build students’ sight vocabulary, e.g. **technical terms, figurative language**.
- Teach students to analyse how authors combine language features to achieve a purpose.
- Teach students to analyse how authors manipulate texts to achieve a purpose, e.g. **structure, organisation**.

PROCESSES AND STRATEGIES

- Continue to build students’ knowledge within the cues.
- Consolidate comprehension strategies.
- Consolidate word-identification strategies.
- Consolidate how to locate, select and evaluate texts.
- Model self-reflection of strategies used in reading, and encourage students to do the same.



Overview of the First Steps Reading Map of Development

Global
Statement

Accomplished Phase

Accomplished readers use a flexible repertoire of strategies and cues to comprehend texts and to solve problems with unfamiliar structure and vocabulary. They are able to fluently read complex and abstract texts such as journal articles, novels and research reports. Accomplished readers access the layers of information and meaning in a text according to their reading purpose. They interrogate, synthesise and evaluate multiple texts to revise and refine their understandings

Key
Indicators

USE OF TEXTS

- ◆ Reads and demonstrates comprehension of texts using both explicit and implicit information to achieve a given purpose.
- ◆ Synthesises information from texts, with varying perspectives, to draw conclusions.
- ◆ Locates and evaluates appropriateness of texts and the information in texts in terms of purpose and audience.

CONTEXTUAL UNDERSTANDING

- ◆ Discusses reasons why a text may be interpreted differently by different readers, e.g. **personal background of reader, author bias, sociocultural background.**
- ◆ Discusses how the context (time, place, situation) of an author influences the construction of a text.
- ◆ Analyses the use of devices such as rhetoric, wit, cynicism and irony designed to position readers to take particular views.

CONVENTIONS

- ◆ Uses knowledge of one text form to help interpret another, e.g. **literary features in informational texts.**
- ◆ Recognises the effectiveness of language features selected by authors.

PROCESSES AND STRATEGIES

- ◆ Consciously adds to a broad knowledge base, as required, to comprehend.
- ◆ Selects appropriate strategies from a wide range to comprehend.
- ◆ Determines unknown words by selecting appropriate word-identification strategies.

Major
Teaching
Emphases

Major Teaching Emphases and Teaching and Learning Experiences are not provided for this phase, as Accomplished readers are able to take responsibility for their own ongoing reading development.

E.4 Overview of the First Steps Viewing Map of Development



Overview of the First Steps Viewing Map of Development

Global Statement	Beginning Phase
Key Indicators	<p>Students make simple interpretations from multimodal texts. They demonstrate their emerging awareness of the codes and conventions of the semiotic systems. Students use these codes and conventions to predict and construct meaning as they interact with a range of multimodal texts, e.g. illustrations, colour, facial expressions. They produce multimodal texts through making connections and creative play.</p> <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Makes use of images to 'read' simple picture books and signs. ◆ Makes meaning from personally significant multimodal texts, e.g. picture books, films, catalogues and television programs. ◆ Produces simple multimodal texts, e.g. draws, makes pictures. ◆ Selects simple multimodal texts primarily for enjoyment. ◆ Displays viewing behaviours, e.g. using icons. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Expresses personal views about characters or people in different multimodal texts. e.g. I like Shrek because it is good. ◆ Recognises common signs and symbols used in the environment e.g. stop signs, exit signs. ◆ States purpose or audience for own multimodal texts, e.g. I have made this e-card for Nana. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Distinguishes written words from images. ◆ Shows beginning awareness of some of the codes and conventions of the semiotic systems, e.g. volume, simple facial expressions, light and dark colours. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Relies on a range of familiar strategies to make meaning, e.g. connecting, predicting. ◆ Begins to use familiar codes and conventions of the semiotic systems to make meaning, e.g. sound effects, colour, appearance.
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that provides access to a range of multimodal texts. ■ Encourage students to select their own multimodal text materials according to interest or purpose. ■ Foster students' enjoyment of purposeful viewing. ■ Encourage students to explore new technologies when viewing. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Expose students to a range of multimodal texts discussing purpose, e.g. advertisements are trying to persuade. ■ Build awareness of simple organisational and structural features of different multimodal texts. ■ Provide opportunities for students to produce a small range of multimodal texts for specific purposes, e.g. a poster to persuade. ■ Provide opportunities for students to read and view a variety of multimodal texts, e.g. a web page. ■ Encourage students to respond to texts, focusing on the meaning of images and print. ■ Model the use of print and digital electronic resources, e.g. using a mouse and icons to access a computer game. ■ Teach students simple metalanguage associated with viewing and encourage its use, e.g. point of view, layout. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to talk about multimodal texts and relate them to their own experiences. ■ Draw students' attention to the way people, characters, ideas and events are represented in multimodal texts. ■ Expose students to devices used in the environment, e.g. repetition of symbols. ■ Discuss the audience and purpose of a range of multimodal texts. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Introduce new codes and conventions of the five semiotic systems. ■ Provide opportunities for students to explore the use of the five semiotic systems (linguistic, visual, audio, gestural and spatial) when consuming a range of multimodal texts. ■ Develop an understanding of, and ability to use and critically reflect upon, the codes and conventions of the five semiotic systems. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Teach students strategies for comprehending and producing multimodal texts, e.g. connecting, predicting, comparing. ■ Teach students to select multimodal texts for different purposes, e.g. DVD for information, interactive book for enjoyment. ■ Model how to reflect on the viewing process and encourage students to do the same. ■ Model simple ways to plan and produce multimodal texts, e.g. making a sketch for a poster or an e-card.



Overview of the First Steps Viewing Map of Development

Global Statement	Early Phase
Key Indicators	<p>Students make meaning and respond to a small range of multimodal texts that have familiar topics and predictable text structure. They demonstrate their awareness of the organisational and structural features and the codes and conventions of the semiotic systems in a range of multimodal texts. They use some specific codes and conventions, when producing simple multimodal texts.</p> <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Makes meaning from a small range of multimodal texts by using images and print and identifying key events and supporting details. ◆ Produces a small range of multimodal texts to achieve a specific purpose, e.g. greeting cards, warning signs. ◆ Selects information in multimodal texts to achieve a simple purpose, e.g. selects clip art to make a poster, explains that this pictograph shows how students travel to school. ◆ Identifies some of the organisational and structural features of multimodal texts, e.g. photos, line drawings, graphs. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Expresses an opinion about multimodal texts but may not always be able to justify it, e.g. I like this video game because it's cool. ◆ Talks about how characters, people, events and ideas are represented in multimodal texts. ◆ Identifies the purpose of a small range of multimodal texts e.g. email, poster, video game, factual book. ◆ Selects appropriate multimodal texts to suit a small range of purposes. ◆ Links familiar devices with their purpose, e.g. loud music to indicate fear. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Recognises the use of simple codes and conventions of the semiotic systems when making meaning from multimodal texts, e.g. visual – lighting. ◆ Uses simple codes and conventions of the semiotic systems when creating multimodal texts. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Uses a limited range of strategies for comprehending and producing multimodal texts, e.g. inferring, comparing. ◆ Draws upon a small knowledge base from the semiotic systems when comprehending and producing multimodal texts, e.g. linguistic, visual. ◆ Decides how own multimodal text will be planned.
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that provides access to a range of multimodal texts. ■ Encourage students to select their own multimodal text materials according to interest or purpose. ■ Foster students' enjoyment of purposeful viewing. ■ Encourage students to explore new technologies when viewing. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Continue to expose students to a variety of multimodal texts, discussing the features of each, e.g. purpose, audience and structure. ■ Teach students about the purpose, organisation and structural features of a range of multimodal texts. ■ Encourage students to use the codes and conventions of the semiotic systems to produce a range of multimodal texts for different purposes. ■ Provide opportunities for students to read, view and respond to a variety of multimodal texts using explicit information. ■ Continue to teach students the metalanguage associated with viewing, e.g. lighting, gesture, gaze. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to share and justify opinions and feelings about multimodal texts. ■ Draw attention to the different ways ideas, events, characters and people are represented in multimodal texts. ■ Discuss the devices used in the construction of multimodal texts, e.g. the colour red is used as a warning. ■ Continue to discuss the target audience and purpose of a range of multimodal texts. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Introduce, revise and extend the codes and conventions of the five semiotic systems. ■ Teach students to use and critically analyse the codes and conventions used in a range of multimodal texts conveyed by paper, digital electronic and live technologies. ■ Examine the codes and conventions of different text types used in learning areas. ■ Develop students' understanding that the purpose, audience and context of a text will influence the selection and use of particular codes, conventions and semiotic systems. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Continue to teach students strategies for comprehending and producing multimodal texts, e.g. navigating, self-questioning. ■ Model how to reflect on the viewing process and encourage students to do the same. ■ Teach students a variety of ways to plan and produce multimodal texts, e.g. use a graphic organiser to plan a news broadcast.

Global Statement	Exploratory Phase
Key Indicators	<p>Students begin to integrate a variety of strategies for interpreting multimodal texts. They typically recognise and understand links between the content and purpose and form of multimodal texts. Students identify the ways in which the codes and conventions of the semiotic systems shape meaning. They use known codes and conventions when producing multimodal texts for different purposes. They identify simple symbolic representation and stereotypes.</p> <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Makes meaning from a range of multimodal texts by integrating knowledge of the semiotic systems, e.g. linguistic, audio, gestural. ◆ Produces a range of multimodal texts but may not fully control all elements. ◆ Explains how multimodal texts differ by identifying text features such as purpose, organisation and structure. ◆ Uses multimodal resources effectively to suit purpose. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Expresses and justifies personal responses to multimodal texts. ◆ Recognises the different ways characters, people, events and ideas are represented. ◆ Identifies purpose and target audience for a range of multimodal texts, e.g. to persuade teenagers, to entertain children. ◆ Experiments with the use of devices, e.g. to suit the purpose of the multimodal text. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Recognises codes and conventions of the semiotic systems used to produce multimodal texts. ◆ Explains how multimodal texts differ by identifying text features such as purpose, organisation and structure. ◆ Begins to use the correct terminology of the codes and conventions of the semiotic systems. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Uses an increasing range of strategies for comprehending and producing multimodal texts, e.g. determining importance, navigating, self-questioning. ◆ Begins to adjust viewing strategies for different texts and different purposes. ◆ Draws upon an increasing knowledge from the semiotic systems when comprehending and producing multimodal texts, e.g. gestural, spatial, visual. ◆ Plans and produces a multimodal text that is beginning to reflect the intended purpose.
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that provides access to a range of multimodal texts. ■ Encourage students to select their own multimodal text materials according to interest or purpose. ■ Foster students' enjoyment of purposeful viewing. ■ Encourage students to explore new technologies when viewing. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Continue to expose students to a range of multimodal texts and discuss the features and structure of each. ■ Continue to teach students about the purpose, organisation and structure of a range of multimodal texts. ■ Provide opportunities for students to produce a range of multimodal texts for authentic purposes and audiences using texts conveyed by paper, digital electronic and/or live technologies. ■ Provide opportunities for students to respond to multimodal texts using both explicit and implicit information to make connections. ■ Continue to teach students the metalanguage associated with viewing, e.g. juxtaposition, bodily contact. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Provide opportunities for students to listen to the opinions and justifications of others, realising there are different points of view and interpretations. ■ Discuss how and why characters, people, events and ideas are presented in a particular way by the producers of multimodal texts. ■ Teach students the use of devices to influence meaning. ■ Discuss how texts are produced for different purposes and audiences. ■ Provide opportunities for students to discuss how the selection and use of particular codes, conventions and semiotic systems are influenced by the purpose, audience and context of a text. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Introduce, revise and extend the codes and conventions of the five semiotic systems. ■ Continue to develop students' understanding of how to select the appropriate codes and conventions for their intended purpose and audience. ■ Encourage students to experiment with particular semiotic systems, their codes and conventions as they plan and produce multimodal texts. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Continue to teach students strategies for comprehending and producing multimodal texts, e.g. inferring, summarising, synthesising. ■ Model how to reflect on the viewing process and encourage students to do the same. ■ Continue to teach students a variety of ways to plan and produce multimodal texts, e.g. create a storyboard for a slideshow.



Overview of the First Steps Viewing Map of Development

Global Statement	<p style="text-align: center;">Consolidating Phase</p> <p>Students integrate a variety of strategies for interpreting more complex multimodal texts. They recognise that all texts are constructed for particular purposes, contexts and audiences. Students understand and use the codes and conventions of the semiotic systems when producing and interpreting different multimodal texts. They understand that the interpretation of a text can differ according to the socio-cultural background and experiences of the viewers.</p>
Key Indicators	<p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Makes meaning from a range of multimodal texts by integrating a broader knowledge of the semiotic systems, e.g. linguistic, audio, gestural, spatial and visual. ◆ Produces a wide range of multimodal texts demonstrating control over most elements. ◆ Recognises and discusses the purpose of text features and how these frame meaning, e.g. layout favours some information implying importance. ◆ Selects multimodal resources appropriately to suit purpose and audience. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Discusses and justifies own interpretation of multimodal texts, integrating text details with own knowledge and experiences. ◆ Recognises that the interpretation of a multimodal text will vary depending on the personal experiences of all viewers. ◆ Discusses alternatives about how characters, people, events and ideas are represented. ◆ Explains how the elements of a multimodal text have been deliberately selected to produce meaning for a specific purpose. ◆ Uses devices when attempting to influence viewers, e.g. composition, realistic style. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Uses codes and conventions of the semiotic systems when producing multimodal texts. ◆ Explains similarities and differences of identifying text features such as purpose, organisation, structure. ◆ Recognises the codes and conventions that are used to achieve specific effects. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Selects and uses strategies appropriate to the demands of the multimodal text and purpose of viewing, e.g. scanning, summarising, synthesising. ◆ Draws upon an increasing knowledge from the semiotic systems when comprehending or producing multimodal texts. ◆ Plans and produces a multimodal text appropriate to the purpose and audience. ◆ Develops awareness of how to monitor and reflect on viewing strategies.
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that provides access to a range of multimodal texts. ■ Encourage students to select their own multimodal text materials according to interest or purpose. ■ Foster students' enjoyment of purposeful viewing. ■ Encourage students to explore new technologies when viewing. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Continue to expose students to a range of multimodal texts and discuss the features and structure of each. ■ Teach students to analyse how text producers manipulate text features to achieve different purposes. ■ Provide opportunities for students to craft a range of multimodal texts for authentic purposes and audiences. ■ Continue to provide opportunities for students to respond to and critically analyse multimodal texts. ■ Continue to teach students the metalanguage associated with viewing e.g. vectorality, modulation. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Discuss how one's knowledge, experience, perspective and socio-cultural background influence the production and interpretation of multimodal texts. ■ Provide opportunities for students to critically analyse and challenge the text producer's world view. ■ Provide opportunities for students to explain their choices of codes, conventions and the devices used in the production of a multimodal text. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Introduce, revise and extend the codes and conventions of the five semiotic systems. ■ Explore selection and use of particular semiotic systems, codes and conventions to convey specific information about the composition and organisation of the text. ■ Explore how particular codes and conventions are used to reinforce or oppose meanings in the text. ■ Explore which codes and conventions from different semiotic systems can be used to convey similar meanings. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Teach students to select, evaluate and modify viewing strategies according to the purpose of the viewing. ■ Continue to build knowledge in the semiotic systems. ■ Encourage students to reflect on the effectiveness of the various ways they plan, produce and publish multimodal texts, e.g. using a visual diary.



Overview of the First Steps Viewing Map of Development

Global
Statement

Proficient Phase

Students have become critical viewers of more complex texts and are aware that texts are constructed for specific purposes. They are able to identify the dominant readings of texts, but can also offer alternative interpretations, which take into account different groups and ideologies. When producing multimodal texts, students are able to craft and manipulate the codes and conventions to achieve a specific purpose.

Key
Indicators

USE OF TEXTS

- ◆ Integrates knowledge of semiotic systems to make meaning from increasingly more complex multimodal texts.
- ◆ Produces increasingly more complex multimodal texts demonstrating control over most elements.
- ◆ Controls the crafting of a large repertoire of multimodal texts.
- ◆ Critically selects from a number of multimodal resources to suit purpose and audience.

CONTEXTUAL UNDERSTANDING

- ◆ Recognises how one's ideology impacts on the interpretation and production of multimodal texts.
- ◆ Makes critical choices about the way characters, people, events and ideas are represented to suit different purposes and influence audiences.
- ◆ Identifies the target audience of a multimodal text and discusses how the producer has tailored the codes and conventions to suit.
- ◆ Continues to use devices designed to enhance impact or influence viewers, e.g. **advertisements contain positive images.**

CONVENTIONS

- ◆ Selects appropriate codes and conventions of the semiotic systems when producing a multimodal text.
- ◆ Evaluates the effectiveness of the choice of the codes and conventions to achieve specific effects.
- ◆ Evaluates the effectiveness of text features in framing meaning.

PROCESSES AND STRATEGIES

- ◆ Reflects on and evaluates the effectiveness of strategies used when viewing.
- ◆ Continues to draw upon increasing knowledge of the semiotic systems when comprehending or producing multimodal texts.
- ◆ Selects appropriate publication formats to enhance understanding and impact.
- ◆ Monitors and adjusts viewing processes and strategies.

Major
Teaching
Emphases

ENVIRONMENT AND ATTITUDE

- Create a supportive classroom environment that provides access to a range of multimodal texts.
- Encourage students to select their own multimodal text materials according to interest or purpose.
- Foster students' enjoyment of purposeful viewing.
- Encourage students to explore new technologies when viewing.

USE OF TEXTS

- Continue to expose students to a range of multimodal texts and discuss the features and structure of each.
- Encourage students to manipulate some of the elements when producing a multimodal text.
- Provide opportunities for students to craft a range of multimodal texts for authentic purposes and audiences.
- Continue to provide opportunities to respond to and critically analyse multimodal texts of increasing complexity.
- Continue to teach students the metalanguage associated with viewing e.g. **saturation, kinesics.**

CONTEXTUAL UNDERSTANDING

- Teach students that all texts can be read on multiple levels, e.g. **action films contain messages about gender and heroism.**
- Teach students to question ideological values presented in a text, e.g. **the 'ideal' family as middle class with two parents.**
- Continue to provide opportunities for students to discuss the choices they have made when crafting texts, e.g. **use of devices, representations, manipulation of elements.**
- Teach students to analyse the ways in which the codes and conventions can manipulate the information provided to the viewer and influence the viewer's point of view and engagement with the text.

CONVENTIONS

- Introduce, revise and extend the codes and conventions of the five semiotic systems.
- Provide opportunities for students to investigate literal and symbolic meanings and their representation through the codes and conventions of the semiotic systems.
- Explore dominant codes or semiotic systems in a text and the reason for their dominance.

PROCESSES AND STRATEGIES

- Continue to teach students to select, evaluate and modify viewing strategies according to the purpose of the viewing.
- Encourage students to add to their knowledge of the semiotic systems as necessary when producing multimodal texts.
- Encourage students to be selective in their choice of planning and producing formats.



Overview of the First Steps Viewing Map of Development

Global Statement	Advanced Phase
Key Indicators	<p>Students evaluate a wide range of complex multimodal texts in multiple ways, recognising relationships between texts, making systematic analyses and providing evidence-based justifications for their judgements. Students identify ideologies represented in multimodal texts with critical awareness of the influences of their personal and socio-cultural understandings. They use a broad repertoire of codes and conventions to produce multimodal texts for impact.</p> <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ◆ Uses interrelationships among the semiotic systems and other texts to make meaning. ◆ Draws on knowledge of other texts and current events to comprehend and produce complex, sophisticated multimodal texts. ◆ Controls the crafting of a large repertoire of multimodal texts, using a range of technologies. ◆ Critiques own texts by evaluating the effectiveness in achieving the purpose. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ◆ Recognises how the ideology of the producer and the viewer combine to create a unique interpretation of a text. ◆ Recognises the impact that changing technologies have in changing multimodal texts, e.g. Internet/blogs increase the immediacy and production of multimodal texts. ◆ Provokes responses through the conscious representation of characters, people, events and ideas in certain ways. ◆ Makes critical choices about the selection of elements of a multimodal text to suit different purposes and influence audiences. ◆ Selects appropriate devices designed to enhance impact and discusses how they influence particular viewers. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ◆ Consciously selects codes and conventions of the semiotic systems to achieve impact. ◆ Continues to evaluate the choice of codes and conventions to achieve specific effects. ◆ Manipulates text features to achieve specific effects. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ◆ Continues to reflect on and evaluate the effectiveness of strategies used when viewing. ◆ Consciously adds to the knowledge of the semiotic systems as required to achieve different purposes when comprehending or producing multimodal texts. ◆ Makes critical choices about the publishing formats of multimodal texts to create impact. ◆ Articulates how viewing strategies help the viewing and production of multimodal texts
Major Teaching Emphases	<p>ENVIRONMENT AND ATTITUDE</p> <ul style="list-style-type: none"> ■ Create a supportive classroom environment that provides access to a range of multimodal texts. ■ Encourage students to select their own multimodal text materials according to interest or purpose. ■ Foster students' enjoyment of purposeful viewing. ■ Encourage students to explore new technologies when viewing. <p>USE OF TEXTS</p> <ul style="list-style-type: none"> ■ Expose students to a range of complex multimodal texts and discuss the features and structure of each. ■ Continue to provide opportunities for students to manipulate and craft a range of increasingly sophisticated multimodal texts for authentic purposes and audiences. ■ Teach students to respond to and critically analyse increasingly sophisticated multimodal texts. ■ Encourage students to independently use precise metalanguage associated with viewing. e.g. parallel cutting, lexical cohesion. <p>CONTEXTUAL UNDERSTANDING</p> <ul style="list-style-type: none"> ■ Teach students that multimodal texts can be interpreted from dominant, alternative or resistant perspectives. ■ Continue to investigate the use of literal and symbolic meanings and the deliberate design of multimodal texts to present ideology or point of view. ■ Encourage students to produce multimodal texts to influence change about social issues that concern them. ■ Continue to teach students to analyse the ways in which the codes and conventions can manipulate the information provided to the viewer and influence the viewer's point of view and engagement with the text. <p>CONVENTIONS</p> <ul style="list-style-type: none"> ■ Continue to teach and revise the codes and conventions of the five semiotic systems. ■ Teach students to investigate texts that are unconventional in their form and their use of the semiotic systems and codes and conventions. ■ Encourage students to experiment with the unconventional use of text structures, semiotic systems and codes and conventions as they plan and produce multimodal texts. <p>PROCESSES AND STRATEGIES</p> <ul style="list-style-type: none"> ■ Encourage students to select, evaluate and modify viewing strategies according to the purpose of the viewing. ■ Encourage students to consciously add to their knowledge of the semiotic systems as necessary when producing multimodal texts. ■ Encourage students to evaluate the effectiveness of their planning and producing choices.

Appendix F Extended Transcript A

- 1033 Beth** Ok good so let's look at how audiobooks are different to printed books. How are they different?
- 1034 Ayden** They talk and you don't have to read.
- 1035 Beth** mmm, how does that make it different?
- 1036 James** It is easier because you don't have to read.
- 1037 Beth** Yes, maybe. What sort of things can you hear? Why do you think they include music in the audiobook?
- 1038 Layna** It makes it more interesting?
- 1039 Beth** How is it more interesting?
- 1040 Caleb** It is entertaining and sets the mood. Like if it's scary or if it's a suspense.
- 1041 Beth** Yes. What about the voices of the characters? Do they set a mood too?
- 1042 Ella** Yes. Olaf sounds like he is. His voice is creepy and horrible and so is he. He is loud too. Poe coughs all the time and sounds a bit dumb.
- 1043 Beth** [laughs] Good, yes. I think they get actors so that they sound like the characters should be. The music is important too because it does create a mood and a feeling. In this chapter I think it was quite ominous and dark.
- 1044 Sandra** They use sound effects like music and you can tell if it's a creepy bit or a suspense bit or a happy bit by the music.
- 1045 Beth** Yes. Audiobooks have the added features of sound effects and music. They also have a narrator's voice and we can also get some idea about what's happening in the story from the way they speak and use intonation all of these things help us as readers to see and feel more of the story.
- 1046 Matthew** I like it when Olaf speaks, you can see what he looks like from his voice.
- 1047 Beth** [laughs] Yes you can. Ella?
- 1048 Ella** I like how they pronounce words the right way and get the words right. There were a lot of different voices too, like the children and Olaf and the music and stuff. It gives it more expression and gives you more ideas. It makes it more interesting. I like listening. He puts all the expression in.
- 1049 Beth** That's quite different to reading to yourself isn't it?