

NOTE THE MODES!:
a multiliteracies material package for an English module

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Abstract <p>Ensimmäinen monilukutaidon määritelmä pohjaa The New London Groupin (2000) artikkeliin, jonka mukaan monilukutaito tarkoittaa tulevaisuuden kannalta välttämätöntä multimodaalista lukutaitoa. Nykyään termillä viitataan etenkin suomalaisessa opetuskontekstissa laaja-alaisen tekstikäsitteksen mukaisten tekstin lukemisen, tuottamisen ja arvioimisen taitoihin.</p> <p>Tekstien digitalisoituminen, lukutaidolle asetettujen vaatimusten kasvu sekä Suomen lukutaitoa mittaavien PISA-pisteiden lasku heijastuvat merkittävästi opetussuunnitelmaan. Monilukutaidon merkitys onkin korostunut uusimmassa suomalaisen lukiokoulutuksen opetussuunnitelmassa, jossa se ilmenee laaja-alaisissa oppimiskokonaisuuksissa ja yksittäisten oppiaineiden tavoitteissa.</p> <p>Vieraiden kielten opetussuunnitelmassa ei näistä tarpeista huolimatta mainita erikseen monilukutaitoa yhtenä oppimistavoitteena, vaikka monilukutaidon teemoja on sisällytetty vieraiden kielten opetukseen. Lukio-opiskelijat myös hyötyisivät monilukutaidon harjoittelemisesta englannin kielen opinnoissaan globaalia ja digitalisoitunutta maailmaa ajatellen. Tämä monilukutaitoon keskittyvä materiaalipaketti lukion A-oppimäärän englantiin vastaa siis tulevaisuuden lukutaidon tarpeita ja on siksi perusteltu.</p> <p>Suunnittelemani materiaalipaketti, Note the modes!, koostuu neljästä teemaoppitunnista, joiden teemat ovat multimodaalisuus, kriittinen lukutaito, sosiaalisen median vaikutus ja vaikuttaminen sosiaalisessa mediassa. Se yhdistää EN4 -moduulin vaikuttamisen luonteen ja sosiaaliseen oikeudenmukaisuuteen liittyvät aiheet, monilukutaidolle olennaisia piirteitä sekä monitieteisen ja luovan laaja-alaisen kokonaisuuden tavoitteita. Lopputuloksena on monipuolinen ja moduulin kriteerit täyttävä kokonaisuus, joka sopii käytettäväksi erilaisiin monilukutaidon opetustarpeisiin.</p>		
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1 INTRODUCTION

The free education in Finland and the country's high results in PISA-scores are widely admired internationally. It could therefore be easily considered that Finnish citizens have well-developed literacy skills, especially when almost an even 100 percent of inhabitants is able to read. However, the reality is not as black and white as every tenth Finnish child, young adolescent, and adult struggles in daily activities that demand literacy skills (Kauppinen & Sulkunen, 2018).

One reason for this has been found to be the fact that the requirements for daily literacy skills have increased as the environments, in which we see texts, have changed (Kauppinen & Sulkunen, 2018; Honko et al., 2021; Leino, 2020). Kauppinen and Sulkunen (2018) describe this situation by giving an example, where running errands nowadays mostly takes place online. As convenient as it is, running errands can be exceedingly difficult for those, who cannot navigate on websites.

Honko et al. (2021) note that writing in a digitalized environment is fast, real-time, and dense interaction with others. Such style of writing has resulted in decrease in one's judgement in the moment of publishing a text and increase in inappropriate contents (Honko et al. 2021). Similarly, Leino (2020) says that whereas people used to trust in the ones writing, a text consumer now must evaluate the reliability, currency, and appropriateness of texts. This relates to all kinds of texts: even pictures and videos can be manipulated (Leino, 2020).

In addition to literacy skills, the texts that one encounters have changed, too. A clear example is the Finnish Government's recent approval of the Act on the Finnish

Broadcasting Company (Finnish Government, 2022). According to Finnish Government (2022), starting from August 2022, the Finnish Broadcast company, YLE, will provide less content in written form and produce instead more pieces of news in video and audio forms. Hence, to follow the news, Finnish citizens need to be literate in texts that are not only in a written form.

These instances demonstrate how society influences texts and literacy requirements: possessing literacy skills in one kind of literacy is not adequate for balancing and competing in the digitalized world. Instead, it is crucial for one to understand, compose, and evaluate texts of various kinds in a variety of contexts. That is why the Finnish National Agency for Education has defined texts to be much more complex and diverse than a written literacy – verbal, visual, auditive, numeric, kinesthetic, and any combination of those (NCCBE 2014, 2016a, p. 36). This *broad definition of text* relates to the term of multiliteracies (Kupiainen et al., 2015).

Multiliteracies was already emphasized in the previous core curriculum of Finnish general upper secondary education (2016b), but the term received an even stronger emphasis in the recent core curriculum for general upper secondary education (2020). The increased focus on the matter can be seen, for instance, in the learning targets of school subjects and transversal competence areas (NCCGUSS 2019, 2020). Ultimately, NCCGUSS 2019 (2020) states that it considers every school teacher as teachers of languages and multiliteracies.

Considering the points regarding the importance of multiliteracies, it is probable that concrete, ready-to-go teaching material on the matter would be appreciated by upper secondary school teachers in every subject. Hence, I decided to create a material package for upper secondary school teachers of English as a part of my Master's thesis. The material bases on the given teaching context, the fourth A-level English module in Finnish upper secondary school, and the needs of the target group. The target of the material package is to give teachers of English a user-friendly entity on multiliteracies

to integrate into their module classes. Furthermore, the tasks need to deepen both students' multiliteracies skills and the module topics.

2 THEORETICAL FRAMEWORK

This thesis continues with defining the term multiliteracies and introducing its history in the Finnish basic and upper secondary education curricula in this chapter. This way, one becomes familiar with the complexity of the term, along with its current position in foreign language education in the Finnish general upper secondary education context. The third chapter, then, provides information and tools for designing a multiliteracies material package in the respective context. The material package and a throughout analysis on its appropriateness will be provided from two viewpoints in the end of this Master's thesis.

2.1 MULTILITERACIES - THE REPRESENTATION OF MODERN WORLD

One could say that languages and literacies reflect the societies we live in. For example, the well-structured and deeply hierarchized notion of society in the 1950's and 1960's heavily reflected language education of that time, where grammar and discipline were highly emphasized (Anstey & Bull, 2018, p. 3-6). Anstey and Bull (2018, p. 3-6) argue that the focus on grammar originates from that time's concept of literacy, which was described, amongst other things, as "heritage-based" and "traditional." Discipline, for its turn, was to prepare pupils for their future working lives under a hierarchized society. Literacy was seen as one common toolkit that was the same for everyone, though it was acknowledged that some people obtained more diverse knowledge in literacy than others.

As society affects languages, it is just natural that changes in society alter the concept of languages, too. The view of one common toolkit, for instance, was discarded in the 1970's and 1980's when researchers such as Michal Halliday and Shirley Brice Heath discovered language to be more complex (Anstey & Bull, 2018, p. 7-15). They noticed that language was influenced by a vast number of *social practices* and *literate practices*, emerging from certain purposes for communicating and applying different literacies in an appropriate manner (Anstey & Bull, 2018, p. 7-15). By 1980's, it was finally acknowledged that there are many literacies that are affected by one's culture, background, and origin, and that having ability to understand those literacies is a skill.

One major shift in the notion of literacy occurred in the 1990's when an international group of researchers, The New London Group, foresaw the approaching changes in our society. They foresaw decreased personal lives due to mass media, increased cultural and linguistic diversity, and changed work profiles together with less-hierarchical jobs as the main differences (The New London Group, 2000; Cope & Kalantzis, 2000; Anstey & Bull, 2018). The New London Group further defined a new kind of literacy that would help people adjust to these changes: *multiliteracies*.

According to Kupiainen et al. (2015), The New London group's term consists of two multis: *multimodality* and *social diversity*. In their view, multimodality refers to a variety of text modes, with which meanings can be made. Cope and Kalantzis (2000, p. 7) illustrate that these modes can be linguistic, visual, audio, gestural, and spatial. Multimodality, then, stands different modes that have been incorporated with each other (Cope and Kalantzis, 2000, p. 7). For instance, a video can consist of subtitles (linguistic mode), colors (visual mode), and a person waving his or her hand and greeting with a happy facial expression on his or her face (gestural, behavioral, and audio modes).

Social diversity illustrates the fact that the world has become smaller in the 21st century. The New London Group (2000) specifies that children of the future will need new literacy tools due to global closeness and cultural diversity. Comprehending gestural

relationships and various registers that appear in certain contexts, for example, is crucial (The New London Group, 2000). The New London Group (2000) states that the base of pedagogy is to expand *an epistemology of pluralism*, which offers everyone access without having to sacrifice one's individuality. Ultimately, Anstey and Bull (2018, p. 17) define the term multiliteracies followingly:

A concept of literacy as being multimodal rather than language dominant, being made up of multiple literacies and multiple literate practices that continuously evolve as local and global society, culture and technology change the contexts in which literacy is practiced. Multiliteracies enable capacities to cope with change and effectively participate and contribute to all aspects of society: workplace, leisure, social, cultural and civic environments.

Further, The New London Group (2000) suggests in their article to use the word *Design* to describe the forms of meanings for the sake of negative connotations with grammar. Furthermore, the group states that semiotic activities, producing or consuming texts, should be considered as Available Designs, Designing, and The Redesigned. The *Available Designs* stands for all the semiotic systems and orders of discourses, defined by how different discourses relate to each other. *Designing* means utilizing Available Designs in semiotic process: reading, seeing, and listening, for instance. From the pedagogic viewpoint, Kupiainen (2019) states that the Design process for students is a tool with which they can create meanings and communicate with others. *The Redesigned*, lastly, is to describe new Available Designs that come from a transformed meaning through Designing.

In addition to the original characterization by The New London Group's, multiliteracies can be perceived in diverse ways: as one whole literacy, as an umbrella term for various literacies, as a pedagogical practice, or as a general name for all literacies (Palsa et al., 2019). Table 1 below presents the translated table from Palsa et al.'s article (2019), which exhibits well the four major ways to understand multiliteracies, as well as how those differ from each other.

Table 1: Multiliteracies' definitions by Palsa et al. (2019, p. 44).

Ways to interpret multiliteracies	Descriptions
Multiliteracies as one separate literacy	Multiliteracies is one whole literacy which has its own definition. It relates to other literacies.
Multiliteracies as an umbrella term	Multiliteracies is a set of different literacies. The definition covers all literacies that relate to it. Hence, various literacies are parts of multiliteracies.
Multiliteracies as a pedagogy	The pedagogical part of multiliteracies, which relates to The New London Group's article, A pedagogy of multiliteracies.
(Several) separate literacies are multiliteracies	Multiliteracies is as a general term for literacies. Thus, there is an enormous number of literacies. Separate literacies that base on <i>the broad definition of text</i> ¹ are multiliteracies.

The current and most prominent definition of multiliteracies circles around interpreting and composing multimodal texts (Kupiainen et al., 2015; Leino, 2018; Tarnanen et al., 2019; Luukka, 2013). The emphasis can vary according to the researcher. Kumpulainen et al. (2018), for instance, define multiliteracies through a comprehensible approach and emphasize skills such as judging information and arguments. Similarly, Leino (2018) highlights the importance of interpreting texts in different contexts and media environments. Furthermore, Leino (2018) adds that multiliteracies relates to the knowledge of different jargons. For instance, visual literacy is used in arts education unlike in mathematics, where classes support logical thinking and component recognition (Leino, 2018).

Kupiainen (2019), in turn, states that the design process, in which students create meanings, is in the center of the term. Similarly, Lonka (2018) states that the main target of multiliteracies is to prepare students to research, implement, revise, and convey information through various media and platforms. However, Tarnanen et al. (2019) clarify that the skills do not only have a cognitive dimension but also social, cultural, and situational dimensions that relate to one's identity. Hence, multiliteracies can also be seen as a part of humanhood in the diverse world (Lonka, 2018; Kumpulainen et al., 2018; The New London Group, 2000).

¹ *A broad definition of text*, is its own term, which will be introduced in section 2.3.

As one can note from above, there is no one way to define multiliteracies. Multimodality, skills that relate to assessing and producing different text types, and one's increased empowerment in the society where one lives in, are aspects that are included in most of the definitions. Hence, the definition of multiliteracies is in this thesis **a continually evolving literacy, which supports one's understanding and ability to create various multimodal texts and assists people to adjust to changes in their society and bring their authentic selves to their communities.**

Before discussing multiliteracies pedagogies in the chapter 2.2., it is important to make two remarks on the term multiliteracies. The first remark is the possibility that the term multiliteracies might already be out-of-date as it was established more than 20 years ago (Kupiainen et al., 2015). The term *transliteracy*, for instance, is already used in France (Kupiainen et al., 2015, as cited in Frau-Meigs, 2013). Furthermore, Kallionpää (2014) points out that many scholars already prefer to use terms such as *21st century literacies*, *new literacies*, or *new media literacies* to emphasize when they refer to literacies in the modern digital or social media context. However, as the term of multiliteracies has been adopted in the Finnish general upper secondary education curriculum, I base both my framework and material package on it.

The other notion relates to the Finnish basic and general upper secondary education curricula, in which multiliteracies is referred as *multiliteracy* in the English versions of the curricula (NCCBE 2014, 2016a; NCCGUSS 2015, 2016b; NCCGUSS 2019, 2020). The difference might be due to the National Board of Education's possible perception of multiliteracies as one set of literacy skills, or straight translation of the Finnish singular word, *monilukutaito*. Regardless, I consider the term throughout this thesis in plural form because it is the traditional form of the term.

2.2 TEACHING MULTILITERACIES

The New London Group (2000) has presented the first model for teaching multiliteracies that they call *A theory of pedagogy*. The model itself consist of four parts: Situated Practice, Overt Instruction, Critical Framing, and Transformed Practice (The New London Group, 2000). *Situated Practice* originates from cognitive science, social cognition, and sociocultural approaches to language and literacy, providing students with possibilities to immerse and utilize Available Designs, resources of meaning. Teachers' role in Situated Practice is to act as guides for their communities of learners and evaluate them developmentally.

According to The New London Group (2000), the aim for *Overt Instruction* is to produce conscious, systematic, and analytic awareness of Designs of meaning and Design processes. The New London Group (2000) proposes that teachers would use appropriate metalanguage that describe the form, content, and function of the discourse of practice. The goal for *Critical Framing*, in turn, is to understand the social and cultural context of Designs of meaning. The last part of this pedagogical scheme is *Transformed Practice*, where students apply the transformed meanings, the Redesigned, in other contexts or cultural sites.

Although the elements create a logical structure, they do not have an order or a hierarchy but relate to each other's in many ways (The New London Group, 2000). Kupiainen et al. (2015) also state that the processes of multiliteracies relate to the more straight-forwarded ones of media and information literacies, that are similarly defined by stages of access, analyzing, evaluation, and producing. The original model has in general been later adopted and edited by other researchers. For instance, *Knowledge Processes* by Kalantzis and Cope and *The design model for media education* by Kupiainen and Sintonen, which bases on Kupiainen's doctoral thesis, are few established models that base on The New London Group's original article (Kupiainen, 2019).

The models share a vast number of similarities for they all begin with the students' experience level and continue with composing and designing meanings. The models by The New London Group and Kalanzis and Cope result in critical analyzing and further applying by the students, whereas the 2009 model by Kupiainen and Sintonen emphasizes cultural participation, developing students' own participation abilities, and influencing on a communal level as its' results (Kupiainen, 2019; The New London Group, 2000). However, all the models emphasize critical reading, active participation, working on different text types, and doing research. Table 2 below summarizes the three models.

Table 2: The comparison of A theory of pedagogy, Design model for media education, and Knowledge Processes.

The model	Creators	Stages
A theory of pedagogy	The New London Group in 1996	Situated Practice Over Instruction Critical Framing Transformed Practice
Design model for media education	Kupiainen and Sintonen in 2009 (bases on Kupiainen's 2005 doctoral thesis)	Recognizing Experience Mode Designing & Creating Participation and participation abilities Influencing on a communal level
Knowledge Processes	Kalanzis and Cope in 2012	Experiencing Conceptualizing Analyzing Applying

Kupiainen (2019) summarizes well in his article that the pedagogy of multiliteracies aims at influencing our society and our world for a socially better future. As already elaborated in the previous chapter, teaching multiliteracies has various emphases. For example, Lonka (2018) introduces three valid themes that regard teaching multiliteracies: Communication, Multimedia and Communication, and Contextual Skills. Lonka's three themes relate to The New London Group's (2000) article as she emphasizes similarly the value of multimodal modes and self-expression in communication. However, Lonka (2018) expresses innovative ideas about teaching media literacy skills, such as product placement and digital marketing, and giving students opportunities to utilize their aesthetics in schoolwork.

Luukka's (2013) view on multiliteracies is similar to Lonka's for Luukka defines multiliteracies as a skill of composing and comprehending different text types, as well as working on texts in different contexts and for different assignments. Luukka states that the term includes abilities of searching, editing, composing, presenting, and evaluating in different forms and with different equipment (Luukka, 2013). Moreover, comparable to Lonka (2018), Luukka too suggests more emphasis on certain multiliteracies related notions: multimodality, media, culture, and occasion (Luukka, 2013). In Luukka's (2013) view, multimodality and occasion relate to the understanding of text purposes in the given context. As for culture, Luukka clears that it does not only relate to national cultures, but jargons of certain fields (Luukka, 2013). Media, lastly, stands for both a medium in which students create texts and an environment in which they encounter texts.

This thesis has so far regarded the importance of multimodality and textual purposes to a great extent, but media, which also stands for one of Luukka's (2013) four multis, does deserve more recognition. That is because the definition of broad text in the notion of multiliteracies in the Finnish school curricula relates to media literacies that were already introduced in the Finnish basic education curriculum in 1970's (Palsa et al., 2019).

Palsa et al. (2019) state that media education supports understanding globalization and therefore cultural multiliteracies as one can acknowledge and understand the world, cultures, and the diversity of human lives with media education. Moreover, media in education provides a substantial number of authentic possibilities to the classroom (Palsa et al., 2019). Various media contents and discussions on the constructions behind those media texts, practicing influencing using media, critical utilization of numerous services, apps, and technologies, to mention a few (Palsa et al., 2019).

Thus, there are numerous approaches for a teacher to view multiliteracies in his or her pedagogy. The main factors are providing students with possibilities to encounter and

produce multimodal text types, preferably in media environments, not to mention involving students' own experiences. Then, students could practice relevant skills and facing other's worldviews, which they will need in their future lives.

2.3 MULTILITERACIES IN THE FINNISH CORE SCHOOL CURRICULA

Although media literacies have been a part of the Finnish basic education curricula since the 1970's, multiliteracies was not a part of the Finnish core school curricula until the 21st century (Palsa et al., 2019). Kupiainen et al. (2015) state that the first aim to portray the variety of text types in the Finnish school world was in 2004 when the Finnish National Agency of Education presented the term '*laaja-alainen tekstikäsitys*', *broad definition of text*, in the Finnish national core curriculum for basic education, NCCBE 2014. Like multiliteracies, broad definition of text saw texts not only written and spoken but also visual, numeral, and kinesthetic (Kupiainen et al., 2015).

Another change in the Finnish education curricula, which has integrated multiliteracies into the Finnish education system, has been the establishment of *transversal competence*, '*laaja-alainen osaaminen*'. It became first introduced to the national basic education curriculum 10 years later in 2014 (Kupiainen et al., 2015). Transversal competence then stood for an entity that consisted of knowledge, skills, values, attitudes and will, as well as ability to use knowledge and skills in an appropriate way (NCCBE 2014, 2016a, p. 33). The curriculum introduced seven transversal competence areas that were to improve the pupils' agency in a democratic society and their skills in sustainable development, in addition to their growth as human beings. The fourth transversal competence area was multiliteracies, or T4, that based on the broad definition of text. NCCBE 2014 (2016a, p. 36-37) defines the transversal competence area of multiliteracies followingly:

Multiliteracy is the competence to interpret, produce and make a value judgement across a variety of different texts, which will help the pupils to understand the diverse modes of cultural communication and build their personal identity.

Although transversal competence areas were established in the Finnish national basic education curriculum in 2014, it was not until 2019 when transversal competence areas were added to the general upper secondary education curriculum. Before that, transversal competence areas, including multiliteracies, went by the name of 'ai-hekokonaisuudet,' *cross-curricular themes*, in the 2015 general upper secondary education curriculum, NCCGUSS 2015 (NCCGUSS 2015, 2016b). NCCGUSS 2015 (2016b, p. 35) defined the cross-curricular themes as environmentally significant challenges in education, which combined transversal competence areas with the respective school subjects. One of the cross-curricular themes was *multiliteracy and the media*. Like in the 2014 basic education curriculum, multiliteracies was described as a set of skills in perceiving, composing, and evaluating different texts that rely on broad definition of text (NCCBE 2014, 2016a; NCCGUSS 2015, 2016b).

Just as it was earlier discussed, the present curriculum for general upper secondary education of 2019, NCCGUSS 2019, presents transversal competences instead of cross-curricular themes. There are now six transversal competence areas in the curricula, which are the followings: *wellbeing competence, communicative competence, global and cultural competence, ethics and environmental competence, societal competence, and multidisciplinary and creative competence* (NCCGUSS 2019, 2020). In this thesis, I will focus on the last competence area, which NCCGUSS 2019 (2020) describes as an area of knowledge that supports students' reflections of their values, beliefs, and actions. Important skills in this competence are obtaining, covering, and assessing information, source criticality, and developing studying skills, although it is as important for students to reflect the digitalized and globalized world around them.

Multiliteracies does not have a clear definition in the 2019 upper secondary education curriculum, but it is stated in the curriculum that multiliteracies teach students to comprehend various jargons and analyze, create, and portray various texts (NCCGUSS 2019, 2020). Moreover, NCCGUSS 2019 (2020) declares that multiliteracies leans on a broad definition of text where texts are seen not only as written but also as illustrated,

auditive, kinesthetic, and numeral. Information can also be transmitted through combinations of such text types. Hence, the multiliteracies perception of the NCCGUSS 2019 supports earlier theories of multiliteracies, which too lean on multimodality.

As we have seen above, multiliteracies has been established well in the Finnish education curricula, including the 2019 national core curriculum for general upper secondary education (2020). The term cannot only be noted in the transversal competences/cross-curricular themes but also in school subjects themselves, which I will elaborate in the following chapter.

2.4 MULTILITERACIES IN LANGUAGE EDUCATION

NCCGUSS 2019 (2020) states that multiliteracies is to be taught in every subject in ways that support students' curiosity towards finding, analyzing, and conducting different text types. Moreover, multiliteracies assists understanding the variety of jargon used in fields of research and arts and provide opportunities to solve complex problems. Pondering the role of technology and digitalization in our world, too, is a significant part of the agenda of multiliteracies in the curriculum. The transversal competence areas, including the transversal competence area of *multidisciplinary and creative competence*, ought to be conveyed across different school subjects, including language subjects (NCCGUSS 2019, 2020). Thus, multiliteracies has been established in the language education curricula of the recent upper secondary education curriculum.

From the viewpoint of mother tongue and literature education, NCCGUSS 2019 (2020) states that Finnish language and literature education develops multiliteracies and communication skills that students will need in their future studies and jobs. The general objectives of instruction of Finnish language and literature education are advancing students' multiliteracies skills both in interpreting and producing texts (NCCGUSS 2019, 2020). As a result, students are expected to interpret, assess, utilize, and compose multimodal texts with a critical and aware viewpoint. Additionally, multiliteracies has

received an emphasis in text interpretation and text production targets and as a topic in the subject modules of mother tongue and literature education curricula. For example, multiliteracies is one core content of module *ÄI2 Language and textual awareness*.

As regards foreign language education, the curricula list the development of students' multiliteracies skills and practicing portraying and writing texts of different kinds as targets of foreign language education (NCCGUSS 2019, 2020). Additionally, the view of texts in foreign language education is considered broad, too (NCCGUSS 2019, 2020). The multidisciplinary and creative competence in foreign language education curricula regards few multiliteracies related themes such as critical thinking, and pluralism.

However, the term of multiliteracies has not been mentioned in the implementation of transversal competences in foreign language education. The general objectives of foreign language education curricula do not include multiliteracies as a target either. Moreover, interpreting and producing texts have been given a mention in the general objectives in the foreign language education curricula, but not its own whole position as a separate objective, as contrast to mother tongue and literature education curricula. The general objectives include cultural and linguistic diversity, studying skills, and interaction skills instead.

The A-syllabus of English mentions multiliteracies skills in its targets but does not name the term in any part of it (NCCGUSS 2019, 2020). For example, the English module ENA4, *English as an instrument for exerting influence*, concerns critical literacy skills, which essentially relates to multiliteracies. Similarly, the English module ENA5, *Sustainable future and science*, has been described to improve the students' information searching skills and their judgement and composition of texts. However, neither of these modules mention multiliteracies as a module objective or module core content. This differs from the mother tongue and literature education curricula, in which multiliteracies is included as a core topic in some of the subject modules.

As we have seen above, multiliteracies has a much more significant role in mother tongue and literature education curricula in Finland as opposed to foreign language education curricula in Finland. This fact seems to have reflected research around the intersection in the Finnish education context as multiliteracies has not been studied far in the context of foreign language education in Finland. As I read on teaching multiliteracies, I encountered many research papers where teaching from the viewpoint of other school subject was studied. Teaching from the viewpoint of foreign languages, however, was rather limited.

Sulkunen & Saario (2020), for instance, covered teaching multiliteracies in the Finnish upper secondary school context. However, they only discussed teaching multiliteracies in the school subjects of history and geography. Tarnanen et al. (2019) too conducted a project, where 11- to 14-year-old children and their teachers and teacher students took part in a multidisciplinary module. The project incorporated the theme of healthy life to mathematics, PE, environmental studies, and Finnish. Skinnari and Nikula (2017), interviewed seven teachers regarding their opinions of the reformed 2014 basic education curriculum, in which subject teachers were defined to be teachers of languages as well. The teachers, whom Skinnari and Nikula interviewed, represent CLIL-teachers of a variety of school subjects: history, social studies, mathematics, physics, chemistry, biology, geography, and physical education.

Although these studies do not provide knowledge in incorporating multiliteracies in foreign language subjects, they do give other valuable information. Tarnanen et al. (2019) state that the pupils had reported in their self-evaluation that they had improved their skills in reading and composing multimodal texts, information search, and awareness of types of online literacies. Sulkunen and Saario (2020), in turn, highlighted the importance to provide students possibilities to observe jargons of different school subjects. Hence, foreign language teachers could consider utilizing projects that incorporate multiliteracies in their teaching or tasks in which students ponder the meanings of jargons.

Skinnari and Nikula (2017) found that teachers in their study understood the main terms regarding multiliteracies and multimodality, but other relating matters, such as textual practices, gained less attention. Moreover, teachers in their study had accepted the upcoming role as teachers of languages but found it difficult to teach anything else than the subject-specific language. Kupiainen (2019) addressed similarly in his article that resources in the given learning environments can be limitative for multimodal compositions. Furthermore, teacher's values and ideologies can have an effect in their teaching, too, which is why teachers, who prefer to evaluate written compositions, might decide purposefully to leave out multiliteracies (Kupiainen, 2019; Tarnanen et al., 2019). In my view, this all implies that subject teachers, including teachers of foreign languages, might desire information or teaching material on incorporating other than their subject topics in their teaching.

Utilizing teaching technology or other multiliteracies teaching material has found to be fruitful in the EFL context abroad (Mirhosseini & Emadi, 2022; Kustini et al., 2020; Zhang & Zou, 2020). For instance, Mirhosseini and Emadi (2022) reported that their teaching material, which incorporated multiliteracies perspectives, empowered Iranian students and provided them with relatable contents during the English lessons. In Indonesia, Kustini et al. (2020) found that Indonesian polytechnic students, who participated in their case study, had strong beliefs about incorporating technology to EFL teaching: 86,5% found that technology increased their motivation. Similarly, Zhang and Zou (2020) elaborate that Chinese first year university students had enjoyed the four English lectures, in which they had conducted multimodal posts. Moreover, the students' critical literacies had improved as a result of the case study.

Richard Kern is notable for researching technology and changing literacies in foreign language teaching. Kern (2004) implies that, even though literacies have always been a crucial part of foreign language teaching, teaching literacies has tended to merely focus on sole meanings, which has abandoned contextual and sociocultural levels to

literacies. Furthermore, in his article with Chun et al. (2016), they state that it is crucial that teachers of foreign languages cover how language is and used to be utilized in different forms and with different technologies. With technology, teachers can teach their students, how technology regards use of language, interaction, cultural expression, and social meaning (Kern, 2014). According to Chun et al. (2016), it is vital that teachers provide their students a general viewpoint to literacies, too, because it would prepare students for the future. Kern (2014) explores that this so-called technology-mediated interaction provides numerous crucial assets; practicing negotiating meanings, development of pragmatic competence, encountering genres and registers, and range of multimodal expressions, to mention a few.

To conclude this chapter, one must note that, despite the topic's significance in the Finnish education curricula, multiliteracies' role in foreign language education curricula differs significantly from that of mother tongue and literature education curricula. While mother tongue and literature education curricula name multiliteracies as a general objective and a topic in subject modules, foreign language education curricula do not acknowledge the term of multiliteracies in the same manner (CCGUSS 2019, 2020). Moreover, the intersection between multiliteracies and foreign language subjects has not been researched significantly in Finland.

This context deserves more attention as upper secondary school students are the ones, who are soon about to become independent and enter their future working lives, and, thus, need multiliteracies skills. In addition, earlier theory suggests that incorporating technology or multiliteracies themed projects and material into English lessons could advance students' multiliteracies skills and motivate them. Still, at the same time, teachers of English might not have the resources for that or know where to start. Hence, there is a justified need for teaching material in teaching multiliteracies in foreign language education in the Finnish upper secondary school context. This specified need will be taken further in the next chapter, where the starting points for teaching material for such context will be explored.

3 STARTING POINTS

In this chapter, I will introduce next the material package's starting points, by which I refer to the issues that need to be considered prior planning teaching material. These matters include task principles and guidelines, significant aspects of teaching materials, as well as contextual matters such as module targets and needs of the target group. The starting points together with the theoretical background form the framework for a material package on multiliteracies that is targeted for the teachers and students of English module ENA4, *English as an instrument for exerting influence*.

3.1 PRINCIPLES AND GUIDELINES IN COMPOSING TEACHING MATERIAL

As simple as composing teaching material can seem to be, there is research that suggests that these background thoughts can be divided further into smaller notions. Howard and Major (2004) present in their article six main factors that teaching material designers should consider in every phase of their design processes. These factors are *learners, curriculum and the context, resources and facilities, personal confidence and competence, copyright compliance, and time* (Howard & Major, 2004). Howard and Major (2004) argue that the learner factor is the most important one because teaching material ought to be designed based on a needs' analysis that builds on students' needs, preferences, and backgrounds.

However, the other factors must also be noted as they can restrict a material's usability. The respective curriculum, teacher's physical resources, and copyright compliance can understandably limit the contents of the teaching material, for instance. Teacher's own

experience and capabilities together with time, in turn, indicate how much a teacher can do with the given resources.

Howard and Major (2004) also established ten guidelines for designing effective English teaching material in their article. However, they note that guidelines should not be followed as rules: instead, a teaching material composer should consider the relevance of each guideline in the design process. The guidelines can be seen below in Table 3. The table also present how the task guidelines compare to the task principles of Lasnier et al. (1999) in my view.

Table 3: The comparison of Howard's and Major's (2004) ten guidelines for designing effective English teaching material and Lasnier et al.'s (1999) task principles

Howard's and Major's (2004) guidelines	Lasnier et al.'s (1999) task principles
<i>Guideline 1:</i> English language materials should be contextualized	Relevance (<i>learner centeredness, accountability, and appropriateness</i>)
<i>Guideline 2:</i> Materials should stimulate interaction and be generative in terms of language	Attractiveness (<i>user friendliness, interactivity, variety, and sensitivity</i>) Generativeness (<i>transferability, integration, language awareness, and cognitive development</i>) Socialization (<i>social skills, intercultural awareness</i>)
<i>Guideline 3:</i> English language teaching material should encourage learners to develop learning skills and strategies	Generativeness (<i>transferability, integration, language awareness, and cognitive development</i>)
<i>Guideline 4:</i> English language teaching materials should allow for a focus on form as well as function	Generativeness (<i>transferability, integration, language awareness, and cognitive development</i>)
<i>Guideline 5:</i> English language teaching materials should offer opportunities for integrated language use	Attractiveness (<i>user friendliness, interactivity, variety, and sensitivity</i>)
<i>Guideline 6:</i> English language teaching materials should be authentic	Participation (<i>involvement, personal interest, partnership</i>) Relevance (<i>learner centeredness, accountability, and appropriateness</i>)
<i>Guideline 7:</i> English language teaching materials should link to each other to develop a progression of skills, understanding and language items	Reliability (<i>consistency, internal coherence, methodological integrity, linguistic integrity, textual integrity, factual integrity practicality</i>)

Guideline 8: English language teaching materials should be attractive	Attractiveness (<i>user friendliness, interactivity, variety, and sensitivity</i>) Efficiency (<i>cost-effectiveness, ergonomics</i>)
Guideline 9: English language teaching materials should have appropriate instructions	Transparency <i>clarity of aims</i> <i>clarity about achievement</i> <i>clarity of presentation</i> <i>clarity of rationale</i>
Guideline 10: English language teaching materials should be flexible	Flexibility (<i>individualization and adaptability</i>)

Lasnier et al., (1999) also suggest in their guide for quality teaching material that a teaching material composer must conduct a needs analysis before conducting teaching material. They have established nine task principles, which consist of several sub-principles to be considered whilst planning teaching material. However, they add that including one of the principles does not result in an excellent teaching material but considering as many principles as possible indicates quality in teaching material (Lasnier et al., 1999). The principles are the followings: *Relevance (P1), Transparency (P2), Reliability (P3), Attractiveness (P4), Flexibility (P5), Generativeness (P6), Participation (P7), Efficiency (P8), and Socialisation (P9)* (Lasnier et al., 1999).

The first principle consists of three sub-principles that are *learner centeredness, accountability, and appropriateness* (Lasnier et al., 1999). Like the names of the principle and sub-principles suggest, the first principle considers the material's users' needs and aspirations. Fourth principle and second principle, in turn, indicate how effortless it is to navigate through teaching material as fourth principle considers sub-principles that result in appealing teaching material (*user friendliness, interactivity, variety, and sensitivity*), whereas second principle regards *clarity of aims, achievement, presentation, and rationale* (Lasnier et al., 1999).

Visual appeal, clear instructions, and material's ability to serve the given purposes are indeed admirable qualifications in teaching material. However, material's functionality and focus on social and personal aspects are valid task principles, too. The former

can be included with the principles of Reliability, Flexibility, and Efficiency. The principle of Reliability, for instance, involves *cohesiveness*, *coherence*, and *practicality* of the material, as well as *linguistic*, *textual*, and *factual integrity* (Lasnier et al., 1999). Flexibility defines the extent to which teaching material considers individuality, and Efficiency material's suitability from the viewpoint of resources, time, and material's efficiency in providing the desired outcome (Lasnier et al., 1999).

Lastly, Participation, Generativeness, and Socialisation involve both social and personal features. Participation and Socialisation consider all matters in which students can participate in problem-solving processes and develop their *social skills* and *inter-cultural awareness* (Lasnier et al., 1999). The Generative principle, then, has to do with students' *cognitive development* and the extent to which teaching material can be *integrated* on top of familiar information or *transferred* to other contexts (Lasnier et al, 1999).

The nine task principles can further be divided into conceptual dimensions that are *teacher/learner dimension*, *contextual dimension*, and *means dimension*. According to Lasnier et al. (1999), from this point of perspective, the principle of Relevance is the most significant one because it regards all dimensions. That is because the given learning context and focus on students define the contents and tools for teaching as well as a teacher's and a students' roles in the classroom. The notion supports Howard's and Majors (2004) argument that learner-centeredness is the most crucial factor in a teaching material as Relevance regards learner centered teaching.

Hence, it can be concluded that a teaching material designer should consider first learners, their needs, and their backgrounds. Other matters that ought to be noted are aspects that can have a limitative or complementary effect on teaching material. Such limitative aspects are the context of the material, teacher's resources and personal competence, copyright matters, and time. Features that can add quality to the material are material's attractiveness, accuracy, flexibility, cost-effectiveness, and clarity. A

teaching material should also provide instances in which students can develop their social skills, language awareness, and cognitive processes.

3.2 CONTEXTUAL MATTERS

As seen in the previous chapter, it is vital to establish teaching material's contextual matters when starting to plan the teaching material developed in this thesis. By contextual matters I refer to Howard's and Major's (2004) learner factor, or learner-centeredness, and Lasnier et al.'s (1999) first task principle, *Relevance*. As subject modules in the Finnish upper secondary education have been given specific module targets, topics, and a time frame, the target module forms the major frame for a material package designed for a module.

3.2.1 The target module

In this thesis, the main teaching context is the target module: the fourth English module, ENA4 Englanti vaikuttamisen välineenä or *ENA4 English as an instrument for exerting influence*. The scope of the module is two study credits, which stands for approximately twenty-three 75-minute-long lessons or thirty-eight 45-minute-long lessons (NCCGUSS 2019, 2020). NCCGUSS 2019 (2020) describes the module followingly in the curriculum:

The task of the module is to develop the students' thinking and study skills by practicing critical literacy and information acquisition skills as well as application and production skills based on these competences. The module examines the construction of participation, active agency, and democracy in the English language from the perspective of a linguistically and culturally diverse world with a range of different worldviews.

NCCGUSS 2019 (2020) names three main objectives for the module; 1) familiarizing with current topics in a media and those backgrounds, 2) developing one's ways to express and evaluate opinions as well as argue based on information, and 3) utilizing a variety of sources, learning environments and ways to compose texts. According to NCCGUSS 2019 (2020), the central contents consist of the followings: influencing in a

civil society, human rights issues and equality, one's responsibilities, freedom of speech, negotiation skills, and media's role in effecting attitudes.

I chose to design the material package for this module because multiliteracies relate the most to this module out of all English modules. The module description already states that critical reading, information search, and new learning environments are essential for the module. Moreover, as it was stated in the second chapter, there is evidence that developing multiliteracies promotes working culture that bases on equality and democracy (The New London Group, 2000). Hence, multiliteracies as a theme would fit the module well.

3.2.2 The target group

The target group of the module ENA4 is Finnish upper secondary school students, who are approximately 16- to 18-year-olds. It is important to consider the language competence and the future multiliteracies needs of the students when planning the material. Students of this age group in year 2022 have begun studying English around the age of nine, which was typical for A1 language learners before year 2020 (Kumpulainen, T., 2018; SUKOL, 2022). The target group then obtains at least eight years of experience in studying the target language. NCCGUSS 2019 (2020) states that main focuses in English education in the target module are on information search, examining main points of a larger context, and providing information. Furthermore, the curriculum states that the Evolving Language Proficiency Scale must be considered in teaching English in upper secondary school (NCCGUSS 2019, 2020). As the target level in A-English language teaching is B2.1, pedagogy needs to be directed towards generating independent language users, who can communicate, comprehend, and compose in various and even unfamiliar ways (NCCGUSS 2019, 2020).

3.2.3 The target group's needs

Regarding multiliteracies, Luukka (2013) states in her article that, as the world around us changes continually, it is hard to determine which multiliteracies students will need

in the future. Luukka (2013) clears that the principal factor in teaching multiliteracies is to raise students' language and text awareness, as well as to provide them opportunities in participating in multimodal text environments and concrete help in composing and analyzing texts. This resonates with the original pedagogical view behind multiliteracies (The New London Group, 2000).

Additionally, Luukka (2013) points out students' individual resources to absorb multiliteracies during their free time as not every student has access to multimodal texts outside of school. According to my view, this means that the teachers should not expect that his or her students have advanced multiliteracies skills, rather approach the subjects from a general level first and then proceed to more in-debt teaching.

As for text-awareness and composing texts, Kallionpää (2014) noticed, whilst studying to-be upper secondary school graduates' attitudes towards writing, that there were three factors that were strongly connected to meaningful writing experiences. The factors are *meaningfulness, informal out-of-school writing, and a strongly experienced writer's identity*. The importance of the first concept was especially noticeable in the answers of female students, who reported that creative writing did increase the meaningfulness of writing. Additionally, utilizing internet and text genres such as poems, tales, fan fiction, and new media literacies were seen meaningful, too. These factors contribute to the final aspect, a strongly experienced writer's identity, which stands for a cheerful outlook towards writing.

Thus, Kallionpää (2014) supports the original paper written by The New London Group (2000), who emphasized the importance of including the students in the classroom with their backgrounds, interests, and future needs. Further, Kallionpää (2014) notes that future skills in writing in the 21st century are valid on top of meaningful writing. Such skills are communication, ICT literacy, social competence, creativity, critical thinking, and problem solving (Kallionpää, 2014, as cited in Voogt & Roblin, 2010). Those skills not only overlap multiliteracies but also matriculation exams, which is a

major relevant future need of upper secondary school students. The exams are important not only from a graduation standpoint but also in students' future lives because success in matriculation exams indicates further study possibilities (Ministry of Education and Culture, 2022).

Matriculation exams in Finnish upper secondary schools have also been digitalized, which alone requires these modern multiliteracies skills. The material in a digitalized matriculation exam can include pictures, audio, and video in addition to traditional written material, which indicates knowledge in multimodality (Ylioppilastutkintolautakunta, 2021). Moreover, Patrik Scheinin, the Chair of the Matriculation Examination Committee in Finland, stated in an interview that the aim of the renewed matriculation exams is to increase digital competence (Lonka, 2018, p. 208-209). Scheinin specified that digitalized matriculation exam is an opportunity for a student to show his or her searching skills, critical thinking, evaluating information, and covering a variety of perspectives, which eventually are some of the aspects of multiliteracies and linguistic targets of the module ENA4 (Lonka, 2018; NCCGUSS 2019, 2020). Finally, in addition to matriculation exams, most academic subjects in Finnish universities will have digitalized entrance exams by 2025 (UNIFI, 2021).

Finally, after establishing the main starting points and observing the respective topics for this teaching material, the criteria for a multiliteracies themed material package for the module *ENA4 English as an instrument for exerting influence* can be defined. First, it is important that the material includes one or more module topics and module targets so that students can reach the aims of the module.

Additionally, the tasks must incorporate one or more multiliteracies aspects that reappear in theory, the newest curriculum, and matriculation exams. Such aspects are *multimodality, authentic text types (specifically media related), pluralism, critical reading and use of sources, self-expression, visuality, and problem-solving*. It is necessary that the material package provides opportunities to both encounter and compose multimodal texts, as

well as evaluate them critically, and engage in critical writing and reading skills in English. As elaborated above in this chapter, upper secondary school students will soon encounter situations such as matriculation exams and entrance exams in which students need these skills. Moreover, as pictured in the introduction of this Master's thesis, simply existing in this digitalized world requires adequate multiliteracies skills.

A teaching material designer needs to consider the aspects that can limit or add quality to the teaching material, which have been established in the chapter 3.1. However, as stated in the same chapter, a teaching material designer does not need to integrate all characteristics of a good task in teaching material. Rather, it is most important to concentrate on the context of the material and its users and, hence, consider which teaching material aspects serve the given context.

These notions in mind, the material package in this thesis is designed to 1) provide teachers of English a logical entity on multiliteracies to integrate into their classes and deepen the targets of module ENA4 and 2) develop students' multiliteracies skills and prepare them for their future lives. As regards for evaluation, Tarnanen et al. (2019) state that the emphasis on evaluation is eventually shifting from evaluating students' knowledge towards evaluating the learning process and critical thinking. That is why, providing students possibilities to track and observe their learning process is vital for their evaluation. Thus, methods such as learning journals could be considered in assessment and evaluation of students' expertise and development in the topics of the material package.

4 ANALYSIS

This chapter examines the process of conducting the material package, named *Note the modes!*, and the final product itself from an analytical perspective. A throughout evaluation of the contents of the material package are provided from both the tasks and the teacher's perspective. The former perspective regards the material package's appropriateness module and multiliteracies wise whereas the latter concerns the material package's usability and user-friendliness. Finally, after having analyzed the material from all viewpoints, I will present my conclusion on the material package and answer to the following questions:

1. Does this material package provide advantageous tools for teachers to immerse their students in the module targets and the topic of multiliteracies?
2. Am I satisfied with the material package?
3. Would I have changed anything about the material or the process?

4.1 THE PROCESS OF DEVELOPING THE MATERIAL PACKAGE

Prior to this material package, I had had few, but successful experiences with creating teaching material during my degree studies. My design process used to be, and still is, influenced by a course on task-based language teaching that I took during my third university year. Some TBLT's aspects, that I prefer to integrate into my material designing routine, are authenticity, meaningfulness, and frameworking both prior and after a task (Nunan, 2004).

Another matter, which has developed my perspective on teaching material, has been my teacher's practice that occurred in fall 2019 and spring 2020. I taught students at both basic education and upper secondary education levels during the year-long teacher's practice. Therefore, I gained deeper knowledge in teaching on distinct levels, as well as what types of tasks work for certain target groups. The latter half of the year-long teacher's practice also overlapped with the ongoing Covid-19 pandemic, which, despite the unimageable stress and worry at the time, ended up providing me learning possibilities in distance teaching, teaching technology, and electrical teaching material.

A major insightful experience during my teacher's practice was the adaptive practice part which I conducted at Otavia upper secondary school. Otavia upper secondary school differs from a regular Finnish upper secondary school in that it provides upper secondary degree studies for adult students at a distance. Hence, while working for Otavia upper secondary school, I gained additional knowledge in digitalization in the teaching context and learnt which types of tasks work in a distance teaching context. I even created two material packages, which were the first material packages that I have designed.

My first material packages received a positive reception from my supervisors, which sparked interest and curiosity in me towards creating more teaching material. I felt and still feel spontaneous excitement when I can create meaningful tasks that surprise students and evoke new thoughts in them. Thus, my positive experiences with designing teaching material and major interest in the meaningful and creative work became one of the main reasons to design a material package as a part of my Master's thesis.

However, despite the strong inner motivation and the positive experiences with designing teaching material, I did struggle with my material in the beginning. Continuing with the lesson plan and producing exercises appeared challenging to me due to several inner obstacles or blocks. First of the inner obstacles was *trusting blindly in earlier knowledge in designing new teaching material*. As soon as I had picked a way for my

material, I maintained that route instead of grasping on encouragement to explore innovative ideas.

The other major hindrance related to *the unconscious plain abandonment of creating the material for the users*. That was because, during my teacher's practice in 2019 and 2020, I learnt to create material for lessons themselves so that all exercises took precisely certain amount of time and followed each other in a harmonious way. It was not until I read Howard's and Major's (2004) article, in which they state that teaching material ought to be flexible. I realized that my teaching material at the time was not flexible because I had planned the material for teachers like myself, who prefer to utilize strict lesson plans in their teaching. The variety of teachers is certainly enormous, which is why teaching material, that does not leave space for flexibility or improvisation, does not serve everyone.

The third and last obstacle, which was on the way of my material designing process, was *aiming at perfection and avoidance of action in fear of producing "unproper" content*. Earlier I had tended to spend a tremendous amount of time on creating one single task and stressing over the possibility of it being too similar to something that I had seen in schoolbooks already. As I entered a freelancer job in a publishing company around this time, however, I had no time to stress over such trivial things. Instead, I explored a more effective task creating routine and learnt to compose and accept average tasks.

Many revisions were done to the material after resolving the three inner blocks: I reduced the number of lessons from the original seven lessons to four, cut one project, and went down to one main topic for each lesson. I chose to tighten the material contents because I realized that not every teacher has seven lessons to use for my material solely. I also preferred to keep the lessons spacious enough for students' progress, but coherent contents-wise. In this process, I re-established the lessons as the following four theme lessons: *multimodality, critical reading, the impacts of social media, and influence in social media*. Each lesson represents one 75-minute lesson which offers tasks designed

from the viewpoint of the respective multiliteracies perspectives. Additionally, the last two theme lessons introduce a social media project, in which the students create multimodal compositions.

The first version of teaching material consisted of seven minute-strict lesson plans, which would only have benefited teachers, who prefer to follow careful lesson plans. The current teaching material, which consists of theme lessons, can be utilized in several ways. If the teacher desires to introduce one theme only to his or her class, he or she can do it by following the lesson plan of the given theme lesson. If the teacher, instead, prefers to only implement some exercises or the final project in teaching, he or she can do so. And despite my shift in the design process, I still have composed a lesson plan for each theme lesson, so the material package can be incorporated to the module as a logical entity of four 75-minute lessons.

There are other reasons for planning lessons that emphasize certain multiliteracies related themes. First, to stand out as a multiliteracies material package, the material needs to consider and cover various aspects related to the subject. Additionally, covering multiliteracies related topics separately provides students enough time to internalize new information.

I chose to start the material package with the topic of multimodality because it is, if not the most crucial and unique part of multiliteracies, a significant part of the concept (The New London Group, 2000; Anstey & Bull, 2018). Multimodality also relates to other topics, such as genres in social media and critical reading, so it was necessary to introduce multimodality first and then move on to other main topics and later to producing multiliteracies compositions.

Moreover, as Kupiainen (2019) states, it is crucial for students to be familiar with Design, the forms of meanings, to establish meanings from their surroundings and communicate with others (The New London Group, 2000). In my view, a multimodal

project is an efficient, yet motivating, way for students to practice Design. According to the The New London Group (2000), one important part of multiliteracies is the notion of future lives and developing students' skills and knowledge for that. Bringing a relevant multimodal project to the class could both motivate students and provide them with something that they could utilize in the future.

Moreover, given that Finnish education system has included media literacies in its curricula since the 1970's and that researchers such as Palsa et al. (2019), The New London Group (2000), Leino (2018), and Kallionpää (2014) have enhanced the importance of media in the multiliteracies context, it felt just necessary to have a (social) media angle to the material package. The social media project fits the material from a pedagogical perspective, too. A significant part of the target module, ENA4, is argumentative influencing (NCCGUSS 2019, 2020). Hence, it is probable that providing students opportunities to practice this kind of influencing would result in reaching the module targets. Moreover, the final project would provide both students and their teacher a concrete way to evaluate students' knowledge in multiliteracies if the projects were to be graded.

As for the visual layout, I drafted the first version of the material package on Word, but later moved my material on a Canva template. Canva includes numerous templates for different text types and a wide range of decorative items such as images, video clips, fonts, color palettes, and audio clips (Canva: Free Design Tool: Presentations, Video, Social Media + More, n.d). Moreover, Canva seems an optimal application choice for editing tasks because one can create anything on the template, drag it wherever one wants it, choose whichever colors one wishes, but edit text as efficiently as in Word.

In conclusion, I admire and appreciate my journey in designing the material package, Note the modes!. I admittedly faced some obstacles during the design process, but the process let me become more aware of the obstacles to which I am prone. I acknowledge

my perfectionism now better than before and have learnt to accept that it is not necessary to invent completely new tasks for a material package to be appropriate. I also have loosened my grip on my old task designing routine and challenged myself to explore new viewpoints. Finally, I have internalized that teaching material are designed for the users, not for perfect lessons.

4.2 THE MATERIAL

I will next analyze the material package from the tasks' viewpoint and the perspective of user-friendliness. The former viewpoint elaborates, how successful or ineffective the tasks are in the given teaching context, whereas the latter viewpoint discusses, how effortless the material is to use. Both viewpoints consider the given teaching context, multiliteracies, and the task principles and guidelines, which were introduced in the third chapter.

4.2.1 The tasks

The material package does consider different task types as there are tasks that develop various target areas of foreign language learning: reading comprehension, listening comprehension, composition, and oral skills. For example, comparison task (p. 8) and true or false information tasks (p. 14-15) require immersion to the given texts from students. Listening comprehension task (p. 16), as the name of the tasks suggests, provides students a chance to find the missing pieces of information by listening. Similarly, warm up task (p. 28-29) includes parts, where students need to listen to the respective pieces of audio to make meanings of them. Lastly, every theme lesson has at least one discussion task and one composition task to them.

Certain kinds of tasks do appear more regularly than others in the material as there are discussion and composition tasks in every theme lesson. Tasks that develop reading comprehension or listening comprehension, in turn, are scarce and disposed widely in the material. However, that works in the given context. Discussion tasks, for

instance, give students opportunities to bring their authentic selves to the classroom as, in many discussion tasks, students need to reflect themselves and their surroundings. For example, in uncovering task (p. 24), students explore what their algorithms on social media show them and learn how their peers' algorithms differ, which supports the message of multiliteracies.

Composition tasks, on the other hand, need to be common in the material to prepare students for the final composition task. The final task itself can have a significant effect on students' module grade if the teacher wishes to utilize this material package in grading. Additionally, composition tasks are one major method for students to learn to compose multimodal texts, which too is another major feature in the theme of multiliteracies (Leino, 2018; Kumpulainen et al, 2018). For instance, manipulation task (p.18) and writing task (p.10), as well as all homework, require usage of different text modes. Composition tasks also invite students to be self-expressive, which too is one aspect of multiliteracies according to Lonka (2018). However, the text modes are not only apparent in composition tasks but also in the presentation of the tasks. For example, social media quiz (p. 21-22) combines numeral and written text modes. The material package also provides a mirror for students to observe the digitalized world around them and to ponder their own role in it, which is a significant side of multiliteracies (Lonka, 2018).

As already discussed above, the tasks exhibit various elements of multiliteracies in them. In addition to the introduction and application of text modes, bringing authentic oneself to the classroom and self-expressing oneself accordingly, the tasks do regard students' future selves. Utilizing social media and critical usage of internet, for example, will be even more significant parts of students' lives. As seen during the Covid 19-pandemic, it is even harder to distinguish reliable news from fake news and information. Hence, knowing that not every piece of information online can be trusted, does not benefit students anymore. They should instead be taught to utilize reliable news

pages and establish strategies to pinpoint fake news. Finally, the learnt aspects of multiliteracies support students in their upcoming digitalized matriculation exams.

The general upper secondary education curriculum has been considered in the tasks because the tasks base on the module aims of ENA4 (NCCGUSS 2019, 2020). First, the tasks have been combined with topics that have received media coverage. For instance, writing task (p. 10) concerns the Afghanistan crisis and Manipulating task (p.18) the topic of critical reading and fake news. Various discussion tasks, true or false information tasks (p. 14-15), and social media quiz (p. 21-22) provide opportunities in expressing opinions and evaluating others' arguments. Tasks such as source search task (p. 11) and the art of influencing (p. 24), in turn, support exploring new information sources, whereas all composition tasks support new ways of composing texts. The final text project occurs in a modern learning environment, social media, and its topics are the core topics of the module. Finally, the tasks support the curriculum's view on how language ought to be taught with their emphasis on information acquisition and information sharing (NCCGUSS 2019, 2020).

This material package also considers the transversal competence area of multidisciplinary and creative competence area (NCCGUSS 2019, 2020). First, students practice utilizing various news sources and evaluating them in the tasks. Additionally, they learn to acknowledge multimodality in texts and compose various multimodal compositions. Finally, all tasks have been created to flourish creativity and excitement in students.

Some aspects of multiliteracies and the general upper secondary education curriculum are absent from this material package, admittedly. For instance, the aspect of jargon is missing from the material package. The backgrounds of current media topics could also have been elaborated further in the tasks, too. However, including all module matters and multiliteracies themes in four 75-minute lessons would have been difficult to realize. Moreover, the angle for this material package, inside the module criteria and

the theme of multiliteracies, is influencing in a multimodal social media context. Creating tasks that serve that angle felt, hence, important for material's functionality's sake.

One can conclude that the material's tasks incorporate several Lasnier et al's (1999) task principles and Howard's and Major's (2005) task guidelines. The task principle *Relevance* and *task guideline 1* exhibit in this teaching material as the tasks have been designed with the given context in mind, which has resulted in appropriate and learner centered teaching material. The material has a certain angle to it, which generates consistent tasks that incorporate the task principle of *Reability* and *task guideline 7*. The tasks also consider authentic resources and offer several opportunities for students to work in pairs or groups, which equals task principles *Participation* and *Socialization*, as well as *task guidelines 6* and *2* in the tasks. Finally, the teaching material includes tasks, which provide students possibilities to observe their knowledge and progression around multiliteracies subjects, which indicates *task guideline 3, 5, and 7*.

4.2.2 User-friendliness

The layout choices have generated in individual yet coherent teaching material. The used Canva template has been created by Marketplace Designers, which was chosen based on the main cover, which perfectly summarizes the contents and the message of multiliteracies with pictures representing various senses and mediums. As the front cover is the first detail that a potential user sees, it is important that the cover illustrates the contents. The color palette of the layout in the material package, too, illustrates the contents as the color palette consists of dark blue, royal purple, black, white, turquoise, and grey, which are colors that can be associated with technology. The same colors are used consistently in fonts, pages, pictures, and hyperlinks to make the material package even more cohesive.

As for the layout inside the material package, the main font used, Inter, is simple so that the contents are easy to read and skim through. There are also two decorative

fonts, Michroma, which is utilized in all headlines, and Homemade apple, which is used as my signature on page one. Those fonts are not there for decorative reasons only. Instead, separating different sections with fonts supports the user's perception of the material's contents and how they are scattered between the pages. Similarly to the use of decorative fonts, I have added purple pages between grey task pages and blue instruction pages to illustrate the change of subject for reader so that the package is more skimmable.

Moreover, like stated in the beginning of the material package, there are task symbols that reappear in the package, indicating the nature of a task. For example, tasks that indicate homework have been marked with a home icon. Again, the symbols provide coherence and cohesion to the material package as well as support skimming the material. Hence, a considerable amount of attention has been given both to the outer and inner design for cohesion, coherence, and an overall visual appeal.

As indicated in the process analysis, user-friendliness was both the main target and significant revision in the process of composing the material. That is why, user-friendliness can be seen in every aspect of the material package, the most apparent aspect being the instructions. The section "How to read the material" provides a page-long introduction for a teacher on how to follow task icons, in addition to which there are task instructions after each task in blue boxes. Another section named "Assessment and evaluation" presents instructions for a teacher on assessment and evaluation, similarly to page 13, where instructions for homework are given.

There is flexibility in the instructions, too. For instance, the section "How to utilize this material in your teaching" presents four different teacher profiles for distinct types of teachers. Additionally, both the "Assessment and Evaluation" and instructions for homework state clearly that assessment methods and evaluation are flexible and up to the teacher. In that way, the teacher does not need to establish own assessment

methods and evaluation criteria but is given the freedom to adjust them if he or she feels that they do not support his or her teaching.

The aspect of accessibility has been noted in both the tasks themselves and in the material package's form. The tasks have been prepared with instructions for both the teacher and the students. Additionally, it is stated prior each theme lesson if the teacher needs to prepare something before class, such as a Padlet or an Instagram account for the final task. As to the used applications and websites in the material package, costless and practical ones were chosen for the tasks. There is also a list of applications and websites in the end of the material package. That is why, the teacher does not need to find suitable websites and applications himself or herself. He or she can also decide to stick to one application or try new websites and applications during the theme lessons.

Moreover, as the material package itself is a PDF file, it is easy to share with students in classroom or send to students by email. The PDF file includes hyperlinks to the referred articles and websites so that a teacher does not need to worry about opening the referred sites prior teaching. Furthermore, all tasks can be utilized in distance teaching.

Finally, the choices regarding visual layout and user-friendliness have resulted in an accessible material package. One can download the material for free from the internet and utilize the tasks which only use free and simple websites and applications. Tasks, instructions, assessment criteria, and evaluation have all been prepared for a teacher with flexibility to them. Hence, the teacher can decide not to use a certain aspect in his or her teaching or utilize a task according to an additional tip. Furthermore, the four teaching profiles provide differing perspectives through which the user can explore the material. With these aspects in mind, I state that this material package is successful in terms of user-friendliness.

As mentioned earlier, one of my starting points and a reappearing notion in my task designing process has been the material's usability. One can note that the material is user-friendly for several reasons. First, consistent and visually appealing fonts, symbols, and colors make it easier for the user to navigate in the material. Thus, the material incorporates task principles *Attractiveness* and *Reliability*, as well as *task guidelines 8 and 7* in it. Moreover, the material package provides aims for each theme lesson and a clear task presentation for students to look at. In-debt instructions and a teacher view have too been prepared for the teacher. This indicates task principle of *Transparency* and *task guideline 9*.

The material is free to download, and websites and applications suggested in the material are too either free to use or have free user versions. The material has been prepared to a greater extent for the teachers, which supports task principle *Efficiency*. Finally, everything in the material package is flexible from assessment to task implementations and teacher profiles, which equalizes task principle *Flexibility* and *task guideline 10*.

I am satisfied with both the design process and the final product. Considering that the material package is user-friendly and approachable, as well as consists of relevant and diverse tasks that deepen both module targets and multiliteracies' themes, I am satisfied with this material package. Additionally, the material package considers all the starting points and succeeds in the function that it has been given. The creative process, in turn, took a while, but it was necessary as my ideas, too, took time to develop. The most significant obstacles in the design process also hindered my speed, but those difficulties were inevitable for my own development. Furthermore, considering that I conducted this thesis during a global pandemic, I think that I did exceptionally well.

There often are "could haves" in one's self-evaluation, so it must be natural that there are some in mine as well. The task types could have been even more varied, or the tasks could have incorporated even more multiliteracies topics or skills, for instance.

The material package could have considered all task principles and task guidelines. Some module target or module topic could also have gained more attention. However, as elaborated above, the material package is a coherent and cohesive unity, which applies well to the given context and the term of multiliteracies. Therefore, there is nothing that I would have done otherwise.

Hopefully this Master's thesis can inspire other teachers to immerse themselves in multiliteracies, teaching material designing, or both. Multiliteracies does deserve more emphasis in foreign language education in Finnish upper secondary education, and this material package provides one way to introduce the topic into it. Creating teaching material, then, can develop the teachers' pedagogical expertise and introduce them to their obstacles in creative work.

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APPENDIX 1 - NOTE THE MODES!



Teacher's guide

NOTE THE MODES!

Ella Pitkäranta



Dear fellow teacher,

One time during an English lesson at school I found myself sinking in a mental spiral of frustration instead of following my teacher, who was presenting the targets of a new course. Feeling the colored copy of the course targets in my hands, I was wondering, why we still had to make notes by hand and keep a respectable number of printed papers in folders as if it was 1990's instead of 2010's. Why did we not utilize computers, media, or other types of texts in teaching? After all, the texts that I came across on media and social media were nothing like the ones I had to study at school.

It was then when I decided that if I was to become a teacher of English, I would consider not only written texts but also other types of texts in teaching and utilize technology and address students' interests in my teaching. And you, dear fellow teacher, are about to see what I have produced.

This material package has been designed for the fourth English module in upper secondary school, *English as an instrument for exerting influence*. The main purpose of this material package is to provide a teacher a logical and user-friendly entity that provides means to deepen students' multiliteracies skills and develop the module targets. Additionally, the material package integrates the transversal competence area of *Multidisciplinary and creative competence* in teaching.

The material package has four theme lessons to it. One theme lesson lasts for one 75-minute lesson, so it takes four 75-minute lessons to implement the contents of the entire material package. All theme lessons consider different aspects of the notion of multiliteracies and approach the topic first from a generic level towards more in-depth and critical perspectives. The material package culminates finally in a social media project where students conduct multimodal Instagram posts on the module topics. The material package can be presented at any point of the module, but I recommend that a teacher would utilize this material in the early stages of the module.

You will find further instructions on how to use this material package on the following page.

Wishing a plenty of insightful moments with your students,

Ella Pitkäranta

How to use the material in your teaching

I acknowledge that every teacher and every class have different needs for approaching the topic of multiliteracies. That is why, in the process of making, I considered different possibilities in presenting the topics for students. As a result, I planned this material fit *four teaching profiles* that I like to call in-depth teaching, topic-related teaching, versatile teaching, and the project class. I suggest that, before starting with the material, you would read through the profiles and pick the teaching profile that describes your needs the most.

In-depth teaching: This is the most extensive way of using the material package. In-depth teaching is most suitable for those teachers, who would like to present all the themes of this material package during lessons and have a stronger emphasis on multiliteracies in the fourth English module. The teacher would go through all the theme lessons in the order they are presented during next four classes.

Topic-related teaching: If a teacher wants to expose his or her students to just one specific theme, he or she could teach the contents of just one theme lesson. This way, students could develop their knowledge and skills in a certain multiliteracies area.

Versatility teaching: This option is for those teachers, who would like to include multiliteracies-related topics in their lessons, but do not want to use entire lessons for working with the package. The teacher can incorporate one or more tasks from the material package to motivate his or her students and bring variety to lessons.

Project class: A teacher can also decide to include just the Instagram project in class if the other essential aspects of multiliteracies have been or are about to be covered during classes. In this option, the teacher spends approximately two lessons on the project and utilizes the materials of the theme lesson 4 and the latter half of theme lesson 3.

How to read the material

For every theme lesson there is a cover page that presents the possibly needed preparations for the theme lesson, for instance a pre-created Padlet. Everything else has been prepared in the material.

Every theme lesson begins with **a brief introduction to the theme**. It introduces the topic of the theme lesson and demonstrates for both students and the teacher the targets of the theme lesson and what students should know or be capable of by the end of the theme lesson. After the introduction, there is **the student view**, a presentable look at the tasks and task descriptions that can be shown to students during class. Alongside the tasks, there are certain **symbols** that indicate the nature of the task and ease skimming the material. The symbols are the followings:



individually



in pairs or
groups



using the internet



homework

Like the symbols suggest, there are both group/pair tasks and tasks that are planned to be completed individually. All theme lessons begin with a warm-up exercise that presents the theme of the class to students and is followed by tasks that go deeper into the topic of the theme lesson. Many of the tasks require internet access, which is marked with its own symbol. The last part of the student view is homework, which is always the same: a modal composition that reflects students' learning and expertise in the multiliteracies topics. The last piece of homework also serves as a self-assessment for students.

Below the student view, there is **the teacher view**. One can detect it from the blue background and the headline. The teacher view shows answers to tasks and suggested time for each task, as well as proposes how the teacher could go through the tasks with his or her students. Additionally, there are **tips** for teachers to consider. The tips can indicate alternative ways to implement certain tasks, important notions, or apps that can be used in tasks, for example. The symbol is the following:

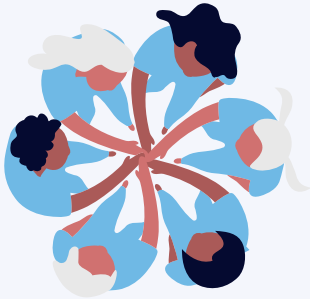


tip

One can find **credits** and **a list of relevant websites and applications** on the very last pages of this material package.

Assessment and evaluation

Like the ways of using the material, assessment is flexible, too. The material package includes a suggestion for assessment that can be used as it is, or modified according to each individual context. The suggested assessment consists of the following evaluative aspects:



participation

Most of the exercises in the material package are pair and/or group tasks, which is why students' active participation is vital for learning. Students' participation in class does not need to be graded, but the suggestion is that the teacher at least emphasizes the importance of active participation to students.



learning journal / homework

If the teacher decides to use the material package as one or more 75-minute theme lessons, he or she can decide to use the material's homework: learning journal. The idea is that students answer to the pre-planned journal questions, which you can find in this material, in any one-mode or multimodal way that students desire.

If the teacher implements the Instagram project, the last theme lesson's learning journal entry acts as self assessment.

The suggestion is that the first three learning journal entries are not to be graded, but noted by teacher: from learning journal entries, the teacher can observe students' development and internalization of multiliteracies. The last journal entry is planned to be graded and can have an impact on the grade of the Instagram project.



Instagram project

It is suggested that the final project would be evaluated on a scale from 4 to 10. The teacher can also consider the final grade of the Instagram project in the grade of the module.

Suggested details in evaluation:

- The approach to the chosen topic
- Appropriateness Genre-wise
- Use of text modes
- Grammar
- Visuality
- Self assessment
- Peer assessment

Contents

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Theme lesson 1

MULTIMODALITY

Preparations prior class:
a Padlet link

Theme lesson 1: Multimodality

- After this theme lesson, a student should be familiar with the definition of multimodality and different text modes. The student knows that a text is not only written, but also spoken, visual, gestural, and any combination of them. Moreover, the student acknowledges that texts reflect our society and can change as the society changes.



Discussion task

Discuss the following questions with your group:

- What text can you notice in the classroom?
- What text have you seen today?
- Where do you see text?
- What do you think is text?

Write down your answers on Padlet.

10 min

Teacher view

- examples of text in the classroom: posters, photos, classmates speaking, facial expressions and gestures of fellow students
- examples of text students have seen: a news article, a TikTok video, an Instagram picture, a listening comprehension task, a thumbs up
- examples of places to see text: on social media, at the bus stop, in the classroom
- Text is something that has a meaning. Text is not only written, but also spoken, visual, gestural, and auditive. Text can also be a combination of those (a video, for example), which is called **a multimodal text**.

The teacher shows the Padlet for the class to see and goes through the answers briefly, finding similarities and differences with the answers. When going through the answers, the teacher can utilize the example answers above. **The conclusion of this task should be that text is everything that has a meaning in it: written text, spoken text, visual, gestural, or a combination of several text modes: multimodal.**



A comparison task

A. Have a laptop or a paper and a pen ready for this task. **Watch this ad with the class.** Then watch it again and **write down how many text modes (written text, spoken text, gestures, visual) you can notice in the ad.**

B. Watch another ad by the same company. While you watch, **focus on finding similarities and differences between the two ads.** Then watch it again and **write down the text modes that you can notice.**

C. **With your pair or group, compare how many text modes you both found. Then, discuss the ads.**

- What was advertised in the ads? By whom?
- How did they differ from each other by...?
 - text modes
 - visuality
 - language use
- How do you think that these ads reflect society, considering that one of the ads was released in 1961 whereas the other one was released in 2019?
- Which one was your favorite and why?

20 min

Teacher view

The first link takes you to an old [Gillette razor ad \(1961\)](#), and the other link belongs to a more recent [Gillette razor ad \(2019\)](#).

Gillette razor ad (1961): **written** (words in the water drops, the razor's brand's name, the razor package), **spoken** (the narrator), **visual** (product placement), **gestural** (the man feeling his freshly shaved face); **multimodal**

Gillette razor ad (2019): **written** (text messages, the razor's brand's name, the slogan), **spoken** (the narrator, the man chanting "boys will be boys", the anchorwoman- and men), **visual** (the visual storyline), **gestural** (the chanting men have their arms crossed, the boss who taps the woman's shoulder); **multimodal**

The ads are different for many reasons:

	1961	2019
Color	Black and white	In color
Duration	1 min 15 seconds	1min 48 seconds
Text modes	<p>Written text is used throughout the ad.</p> <p>Visual text is mainly product placement (the shaver and a man shaving)</p> <p>Spoken text describes the product</p>	<p>Written text is only used in branding and text messages.</p> <p>Visuality is a big part of this ad because the ad bases on a story that is conveyed in the ad . Spoken text tells a story and doesn't mention the product</p>
Approach	Very functional and mainly product placement	Product placement is almost non-existent, and the whole ad bases on a story and states things about our society
Language use	The ad repeats words that relate to a shaver, such as a razor and shave. There are also lots of adjectives like smooth, clean, and close. There are also more slogans and rhymes in this ad than in the other ad.	Words associated with a razor are not even mentioned in the ad. Only repetition in this ad is "boys will be boys" and the slogan "the best man can be". The narrator's voice carries the story, not product advertisement.

After the students have had time to ponder and discuss, the teacher asks the groups to tell their answers. The conclusion should be that society changes the ways we use texts.

The teacher can collect answers with a gestural way so that students close their eyes and show with fingers how many modes they saw in the ads.





Writing task

Read the paragraph first. Then choose two text modes (written, spoken, visual, gestural) according to which you want to modify this paragraph. Then modify the text.

"At the usually busy market in Kote Sangi neighbourhood in the city's west, I saw people screaming and running in different directions. Shopkeepers were rushing to close their shops; women were running to their homes. The transport system had ground to a halt. The city was in absolute chaos. But by early afternoon, all shops, schools, universities, and banks had closed, and it seemed as if life had stopped in the city. It took me an hour and a half to get home. By 4pm, I saw some Taliban gunmen on the streets. The Taliban had taken Kabul."

Source: Najibah Zartosht - The life I built as an Afghan woman went in the blink of an eye.

35 min

Teacher view

The link takes the reader to [Najibah Zartosht's](#) article [The life I built as an Afghan woman went in the blink of an eye.](#)

The students are given a paragraph of a text that they modify into a text in two text modes of their choice. After the students have read the paragraph, the teacher should ensure that the students have understood the paragraph. The possibly unfamiliar words, for example, must be explained. If a student finishes the task earlier than the others, he or she can do the next task in the meantime.

The compositions can be shared to the teacher so that the teacher can present the different compositions to the class. However, the teacher should ask students if they wish the compositions to be presented anonymously or not.

Useful apps:

Audacity, Puheentallennus (for recording audio)

Powerpoint, Canva (for connecting the audial, the textual, and the visual)

Canva, Pixlr (for editing photos)





Source search task

Scroll down the internet and find at least one example of each text mode:

- written text
- visual text
- spoken text
- text that has a movement integrated into it

Also find one example of:

- an interesting text
- a confusing text
- a boring text
- an academic text

Remember to explain your choices for the four last texts. Collect the text links and share them with your teacher.

10 min

Teacher view

Some useful websites:



aljazeera.com

apnews.com

bbc.com

wsj.com

yle.fi/news



Homework

Answer to the journal questions below before next class. The length is around half a page (if written), three minutes of video or speech (if audio), or one visual composition with a description.

- Mention **three new facts that you learnt about text** today.
- Knowing what text are, **what kinds of texts do you now think you encounter every day? How did your answer change since the first task?**
- Would you like to create **multimodal compositions**, for example video essays, instead of written essays at school? **Why or why not?**
- Where do you come across ads **normally?** What **text modes** do they usually have? What do you think that tells about our **society?**

Teacher view



Teacher can challenge his or her students' multiliteracies skills by providing two options:

Option 1: Student picks one text mode (for example written text) and uses the same text mode throughout the journal entries.

Option 2: Student switches modes for every journal entry and can even utilize multimodal text mode, for example a video.

This way, a student familiar with multimodality can challenge himself or herself, whereas an uncertain student can focus on one text mode.



A teacher can evaluate the answers based on their language (grammar, vocabulary, variety of structures) and how in-depth the students' answers are.

However, the main point is that a student has pondered his or her learning process and new information that he or she has acquired during each theme lesson.

Theme lesson 2

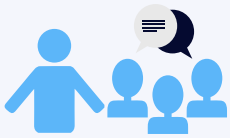
CRITICAL READING

Preparations prior class:
a Flinga

Theme lesson 2: Critical reading

- After this theme lesson, a student should be familiar with the crucial notion of critical reading. He or she acknowledges that texts rarely are objective and that there are ways to detect false information. He or she reflects the ways he or she reads online and has developed some strategies to distinguish fake information.

True or false information task part 1



Read this text. Then, discuss with your partner:

- Do you trust this source? Why? Why not?
- Can you come up with websites that you trust? Why do you trust them?
- Are there websites that you don't trust? Why don't you think that they are trustworthy?
- What do you think is critical reading?



Write your thoughts anonymously on a Flinga.

15 min

Teacher view

The link leads to an article "Bluetooth Vaccine? Does the Injected COVID "Non-Vaccine" Connect with Devices?" in GlobalReserach.ca.

The teacher shares the text digitally in the class, or by sharing prints. After the students have written their views on Flinga, the teacher shows the anonymous answers to everyone. If some more discussion evokes, the teacher leads the discussion.

The answer is that the source is not credible. Globalreserach.ca / globalresearch.org is a well-known conspiracy theory website operated by professor emeritus of economics Michael Chossufovsky.

True or false information task part 2



Take a good look at the website number 1 and then the website number 2. Then discuss with your partner which website seems to be a real news site and which one seems to be a fake news site. Come up with reasons.



Write down on a paper or on laptop strategies to distinguish reliable sources from unreliable sources.

15 min

Teacher view

Link one: AP NEWS (apnews.com).

Link two: 21st century wire (21stcenturywire.com).

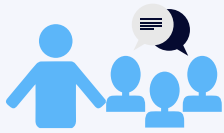
The teacher provides the students either the links to the two websites or screenshots of the two websites. As the students have listed their strategies, the teacher collects them, for example on a Word file on a Google Docs file. The teacher fills in the possibly missing strategies there.

Website number two is the fake one. Possible strategies to detect that are:

- Googling the website or the journalist. For example, when one googles AP News, one notices that the magazine is highly respected, and it has won several prizes during the years.
- Analyzing the tone of the headlines and texts of the articles. If a headline is clickbait and the tone of the text is informal, the article might not be credible.
- Observing possible tags and categories. For example, there are tags such as totalitarianism in the second website.
- + If the website is a blog, it is not credible unless the writer is professional in the field he or she writes about.



The teacher can share the document with the students so that they can utilize the strategies later in the future.



Listening comprehension task

Watch [this video](#) about fake content in the media together with class. Then, with your partner, decide which one is A and which one is B. **During second time of watching the video, pay attention to the key words that you have been given. Then during small pauses, write notes on what was said about the specific words.** Check the answers with your partner:

A

B

green screen (00:19)

has been around for decades /
allows to give convincing backdrops /

it is soon possible to recreate
famous people such as politicians and
have them say anything

politicians (00:44)

manipulate (01:03)

in few years we are going to be able to
manipulate voices and facial expressions
in real time

the hugely damaging image of John
Kerry and Jane Fonda was a composite
of two images

John Kerry (2:07)

watermark (2:43)

Adobe says that the altered audio in voco
have watermarks so that
fakes are easy to spot

people believe what they want to believe

believe (3:12)

distrust (3:56)

if one has high level of distrust in stories or
institutions, a term like fake
becomes meaningless

we have grown more sophisticated in our
ability to discern what and who is real

sophisticated (04:12)



Discuss with your partner:

1. Have you ever manipulated...?

- voice
- photos
- videos

If yes, what apps have you used? If no, would you like to try that out?

2. How do you feel about what was said on the video about future manipulation possibilities?

3. Have you ever encountered something on the internet that was clearly manipulated? If yes, how did you know that it was manipulated? If no, how do you think one could notice that something has been manipulated?

4. Was it easy for you to focus on listening to the video and find the answers? What made it easy or hard?

20 min

Teacher view

The link leads to a YouTube video called [The rise of 'fake news', manipulation and 'alternative facts' – BBC Newsnight](#).

The teacher should ensure that the students are familiar with the words before beginning with the task. He or she presents the video once to the students and then another time with pauses in the following timestamps: **0:34, 0:49, 1:13, 2:15, 2:50, 3:15, 4:11, 4:27**.



The teacher can turn on the subtitles if there are students, who find listening comprehension tasks hard.



The teacher can also present the transcription of the YouTube video when going through the answers. Just click the three dots next to the like and dislike panel and then proceed to "avaa litteraatti".



Manipulation task

Now it is time to get creative! **With a partner or by yourself, pick one of the manipulation task options and create a multimodal composition according to the instructions.** Try to be as **detailed** as you can by considering such small details as a tweet's visual layout or a person's way of writing or speaking. Remember to share your work with your teacher. If you finish early, make another manipulation task, or even come up with your own manipulation exercise.

Target	Background	Medium
Britney Spears	Britney Spears updates on her Instagram account that she is going to start a new career as a florist.	written piece of text (for example using Word and screenshot tools) and a photo (which you can edit)
Sanna Marin	Sanna Marin tweets that from now on, Finnish people are allowed to dress in black color on Wednesdays only.	written piece of text, for example, using Word and screenshot tools
An alien	An alien announcing that aliens are approaching earth and they demand lunch by 1 PM	audio or video, for example using Best Voice Changer or a Snapchat filter.
Donald Trump	Announces on video that he is running for the Russian presidential elections	video, for example, using a filter on Snapchat, TikTok, or Instagram, or other face swap apps such as B612 or Face Swap by Microsoft.
(Add name)	Has been sent to space in the company of Elon Musk.	a photo that can be edited, for example, with a Canva or Pixlr .

25 min

Teacher view

The teacher's role in this task is to introduce the task and assist the students. If the students feel comfortable with presenting their compositions, their compositions could be showed in the end of the class.



The teacher can make the task more exciting by drawing students the targets, backgrounds, and mediums randomly from a hat, for example.



The students might have used other similar apps earlier. That's why, the teacher ought to remember to encourage them to bring their own experiences in the classroom, too!



The task can be continued so that the students turn the manipulation compositions into scoops with clickbatey headlines. In that case, the teacher can remind the students of the common fake news features and strategies to detect false information.



Homework

Answer the journal questions before next class. The length is around half a page (if written), three minutes of video or speech (if audio), or one visual composition with a description.

- After this lecture, **what do you think is critical reading?**
- **Where do you normally seek information from?** Do you think that your information source(s) provide(s) **reliable information?**
- What are your **strategies to distinguish true and false information** in the future?
- What kind of **manipulation task** did you compose during the lesson? **How was the process and are you satisfied with the result?**

Theme lesson 3

THE IMPACTS OF SOCIAL MEDIA

Preparations prior class:
papers with A to C in them
a Padlet link

Theme lesson 3: The impacts of social media

After this theme lesson, a student becomes familiar with norms on social media. He or she can critically observe texts on social media and comprehends the power of social media in the context of influence and social setting. He or she has familiarized himself or herself with the social media text genre of social justice slideshow.



Social media quiz

Build a group of three to four students. The teacher hands the group three pieces of paper that have letters A, B, and C on them. The teacher proceeds in showing quiz questions that have three possible answers. **Negotiate with your group which one is the right answer before giving your answer by raising the correct answer paper. Remember to write down your answer, too.**

1. Which type of hate speech do you think was encountered most often by American teenagers in a research in 2018?

- A. Sexist hate speech
- B. Racist hate speech
- C. Homophobic hate speech

2. What is the most popular social media platform in the world (as for 2022)?

- A. TikTok
- B. Facebook
- C. WeChat

3. What percentage of people around the world uses social media (as for 2020)?

- A. 31%
- B. 48%
- C. 61%

4. What does Clickbait mean?

- A. A post that has spread all around the world
- B. Fake news
- C. Content that uses manipulation to receive more clicks

5. When was YouTube founded?

- A. In 2005
- B. In 2006
- C. In 2007

6. How big percentage of social media users do you think let an influencer's opinion affect on their spending habits (in a research in 2018)?

- A. 49%
- B. 58%
- C. 73%

7. According to a piece of research, how big percent of teenagers do you think felt self-conscious because of social media (in a research in 2018)?

- A. 26%
- B. 46%
- C. 66%

8. How much time does an average person spend on social media (as for 2021)?

- A. 2 hours 45 minutes
- B. 4 hours 15 minutes
- C. 6 hours

9. How many of the Facebook profiles are actually fake or duplicates (in 2019)?

- A. 16%
- B. 26%
- C. 36%

10 min

Teacher view

The answers are to be discussed after each question.



The quiz can be organized so that the teacher holds three pieces of paper with letters A, B, and C on them to three walls. The students need to then move to the wall of correct answer for each question.



To create more excitement in the classroom, the teacher can play, for example, game music during the answer time. However, the sound needs to be low enough for students to discuss their answers.

The answers:

1. **ABC.** The three types of hate speech were encountered to the same amount (52% of participants).
2. **B.** 63% of 24,000 respondents used Facebook during the week
3. **B.** 3,78 billion, which is 48% of the world population. Every 6 out of 10 people in the world owns at least one social media account.
4. **C.**
5. **A**
6. **A.** In 2022, 83% of Instagram users used the application to discover new products.
7. **A.** No wonder for, according to a survey by Pew Research Center, the most common topic for teenagers to post on social media was their accomplishments.
8. **A.**
9. **A.**

statista.com

<https://www.oberlo.com/blog/social-media-marketing-statistics>

<https://www.pewresearch.org/internet/2018/11/28/teens-and-their-experiences-on-social-media/>

<https://statusbrew.com/insights/social-media-statistics/#instagram-statistics>

25 min

Undercovering task



Go to **three self-selected social media sites**. Scroll down them and see what the algorithm shows you. If you don't have a social media account, pair with someone who does. Remember also to pay attention to the adds! **Write down on a laptop or a paper what you see or take screenshots**. Possible sites for this task are for example:

Instagram Facebook Jodel Twitter TikTok YouTube

You can come up with other social media sites, too!



Write on a Padlet wall themes and topics that you noticed were popular in your algorithm. If you took screenshots, you can also paste them on the padlet wall. Can you notice any reoccurring topics?

Compare your findings with a partner. Discuss:



- What did each one of you notice on the social media?
- Are there similarities or differences?
- How much social media do you use daily? You can even check the correct number of time you spend on social media from your phone settings.
- Do you publish anything on social media? If yes, is there anything you would not post on social media? If no, do you feel pressure to be involved in social media?
- Do you feel safe on social media? Why/why not?

The art of influencing



Check these two Instagram influencers: [mattxiv](#) and [carolinejsumlin](#). If you do not have Instagram, pair with someone who does.

Prepare to answer to these questions:

- Who are behind these accounts?
- What kinds of topics and themes do the accounts cover?
- Which similarities and differences do the posts of these accounts have? You can consider **the structure of the post, text modes, the visual look, topics, language, and the account itself.**



In pairs or groups, pick one of the following themes: equality, human rights questions, one's responsibilities, or freedom of speech. Then, plan an Instagram campaign around a topic that relates to the theme. In planning, you can consider:

- What are the relevant topics that would fit the theme of your choice?
- Which text modes would the campaign have?
- What kind of aesthetic would suit the topic?
- Who is the target audience?



Homework

Answer the journal questions before next class. The length is around half a page (if written), three minutes of video or speech (if audio), or one visual composition with a description.

- Did you learn something new about **social media** today? You can consider, for example, the social media quiz or the undercovering task in your journal.
- What kinds of **social media content** do you consume? For example, which influencers, which social medias, and what kinds of posts or tweets.
- After this lesson, what do you think is **a social justice slideshow?**
- **What did your partner and you plan for the Instagram project? What made you choose your topic? How do you feel about your campaign so far?**

Teacher view


This task begins with students exploring two Instagram accounts that belong to **Matt Bernstein (@mattxiv)** and **Caroline J. Sumlin (@carolinejsumlin)**. The students have max. ten minutes to take a look at the two accounts and prepare their answers to the questions.

The teacher then asks then the students to answers to the questions. The answers:

1. Matt Bernstein, who is a lgbtq+ activist, and Caroline J. Sumlin, who is a POC activist.
2. They cover topics that regard **equality and human rights**. Matt's content covers, amongst many, heteronormativity, toxic masculinity, and the gender spectrum. Caroline's content, in turn, focuses more on privilege and anti-racist education.
3. The accounts are similar in regards their **text modes** (multimodal), **structure** (a set of photos), **the posts' layout** (often text on top of a picture), and **human rights related topics**.

➔ The common features of social justice slideshows

However, there are differences in Matt's and Caroline's ways of delivery because Caroline's posts go more in detail and have a neutral color palette, whereas Matt's posts are colorful and he prefers to show his personality in his posts. This can also be seen in their story highlights: Caroline has many highlights that are named according to specific issues, whereas Matt has just few highlights of which one is about his acrylic nails.

 [This article](#) (Terry Nguyen - How social justice slideshows took over Instagram) brings depth to Instagram activism

After finding answers to the questions, the students are free to form groups and brainstorm for their own social justice slideshows. The rest of the class is used for mapping out the concept so that next class can almost solely be used for conducting the composition.

Recommended tools:

- **big paper sheets and markers** or online word processors such as **Word** and **GoogleDocs** (for planning)
- **Instagram** (for looking for inspiration) and **news sites** (for finding a relevant human rights and/or equality related topic)
- **Canva** (for the project)

Theme lesson 4

INFLUENCE IN SOCIAL MEDIA

Preparations prior class:
post-it notes
a private Instagram account
appointment of peers for peer
feedback

Theme lesson 4: Impact in social media

By the end of this theme lesson, the student has conducted a multimodal Instagram post on one of the course's themes on the classroom's common Instagram site. Hence, the student has learnt to use English as an instrument for exerting influence and to comprehend the significance of multiliteracies skills in the modern world.

Warm up

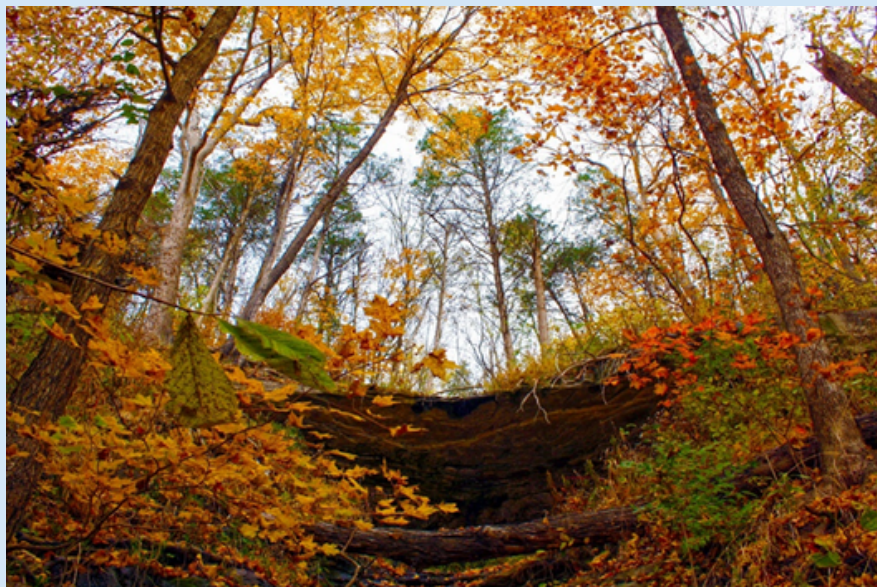
Look at and listen to what your teacher shows you. For each image or sound, write on a note what comes to your mind when seeing or hearing it. It can be a word, a memory, a story, or something that could happen at that moment. **Let your creativity rage!**

10 min

Teacher view

The teacher gives each student six post-it notes (preferably of different colors) and then presents the following pictures, videos, and audios in provided order. The teacher needs to remember to provide the students enough time to write to the notes. After gathering the notes, the teacher present the pictures, audios, and videos in the same order and reads aloud some of the notes. **The conclusion should be that everything, including photos and sounds, convey meanings to us.**

1. Autumny_picture



2. Rebel - Songs that make you feel badass

Bryce Fox – Horns at 0:00-0:30

NOTE! DON'T SHOW THE SCREEN, JUST MUSIC

3. AcousticTrench – la vie en rose on a kalimba

4. Christmassy picture



5. IOuser - Gymnopédie No. 1 but your depressed neighbor don't stop playing that song for an hour in a row

NOTE! WITHOUT THE SCREEN

6. Johnny Weir- Poker Face

NOTE! JUST SCREEN, NO MUSIC



This task can also be made in a multimodal way by presenting pictures, audio, numbers, and gestures as a mix, or by presenting two text modes simultaneously. For example, presenting both a picture of a family and heavy metal music at the same time.



If a teacher utilizes this task in distance teaching, he or she can still use it by pre-creating padlet or flinga pages for each photo, video, and sound.



Instagram project

Continue with your Instagram project. After you finish it, publish it on the classroom's Instagram account.



Peer feedback

Go through all the posts and leave each one a like. Leave a comment in the posts that your teacher has assigned you. Comment on:

- The visual look. Is it aesthetic? Does it appeal you?
- Multimodality. Are you happy with the text modes used? Do the text modes flatter the post?
- The topic. Does it interest you? How is it presented?
- Overall: is it a good social justice slideshow?

Remember to comment in a supporting manner!

1 hour

Teacher view

Note that the teacher needs to create an Instagram account before this theme lesson! The teacher needs to remember to make the account private so that other people cannot see the compositions.

Evaluation: on a grade from 4 to 10. Matters to be considered: **the visual look, grammar, the use of modes, the approach to the chosen topic, and the post's appropriateness genre-wise.**



It is recommended that the teacher assigns beforehand, who comments on whose post. This way, everyone receives comments.



Homework

Answer the journal questions before next class. The length is around half a page (if written), three minutes of video or speech (if audio), or one visual composition with a description.

- How did you like the four lessons on multiliteracies? If this project was to be repeated next year, **is there anything that could be done differently?**
 - *

- **How would you grade your participation during these four lessons in the grade range 4-10?** You can consider the following details:
 - the final conduct
 - homework
 - participation during class.

- Are you **satisfied with your Instagram post?** If yes, why/ if no, what would you have done differently?
 - In your view, how big was your partner's or group's effort in the social media campaign project?

APPLICATION AND WEBSITE LIST

APPLICATION AND WEBSITE LIST

APPLICATIONS TO RECORD AND EDIT

Voice

Audacity (free)
Puheentalennus (free)
Snapchat (free)
Best voice change (free)

Photos and video

Snapchat (free)
B612 (free)
Face Swap (free)

WEBSITES

for collecting answers

Answergarden.ch (free)
Padlet.com (free)
Flinga.fi (free)

for providing reliable news

aljazeera.com
apnews.com
bbc.com
economist.com
reuters.com
wsj.com
yle.fi/news

for students' compositions

canva.com (for editing pictures and adding together various text modes, has a free version)

flickr.com (royalty-free pictures, free)

freepd.com (royalty-free music and sound effects, free)

pixabay.com (royalty-free photos and video clips, free)

pixlr.com (photo editor with a free version)

Youtube audio library (royalty-free music and sound effects, free)

CREDITS

Canva Credits

Assessment symbols

sketchify (participation)
sketchify (learning journal/homework)
sketchify (Instagram project)

Task symbols

Canva (individually)
iconsy (group)
iconsy (using the internet)
iconsy (homework)
iconsy (tip)

Template

Marketplace Designers

Resources used in tasks

Articles

Makia Freeman - [Bluetooth Vaccine? Does the Injected COVID "Non-Vaccine" Connect with Decives?](#)

Terry Nguyen - [How social justice slideshows took over Instagram.](#)

Najibah Zartosht - [The life I built as an Afghan woman went in the blink of an eye.](#)

Instagram accounts

[mattxiv](#)

[carolinejsumlin](#)

Pictures

[6bladegun1](#)

[6979608](#)

Statistics

[Maryam Mohsin - 10 social media statistics you need to know in 2021 \[Infographic\]](#)

[Monica Anderson and Jingjing Jiang - Teen's social media habits and experiences](#)

[statista.com](#)

[statusbrew.com - 100 Social Media Statistics You Must Know In 2022 \(+Infographic\)](#)

Websites

[21stcenturywire](#)

[AP News](#)

YouTube Videos

[AcousticTrench - La Vie En Rose on a Kalimba](#)

[BBC Newsnight - The rise of 'fake news', manipulation and 'alternative facts' - BBC Newsnight](#)

[Boris Sbarufatti - Johnny Weir - Poker Face](#)

[Gillette - We Believe: The Best Men Can Be | Gillette \(Short Film\)](#)

[10user - Gymnopédie No. 1 but your depressed neighbor don't stop playing that song for an hour in a row](#)

[Rebel - Songs that make you feel badass](#)

[Tubechive - Gillette adjustable razor 1961 TV commercial](#)

