Multimodal Communicative Competence in Second Language Contexts

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Recent discussions on multiliteracies have focused on the future of literacy teaching in the wider "global village," with little concentration on multiliteracy in second and foreign language contexts. Notable exceptions to this are discussions by Lo Bianco (2000), Stenglin and Iedema (2001), and Royce (2002). Lo Bianco (2000), as part of the Multiliteracies Project by the New London Group, discusses the role of multiliteracies and personal–societal multilingualism, and considers the effects of globalization on multiliteracy practices in multicultural contexts, suggesting a need to "create a metalanguage to unite disparate areas of communication and representation, multimodally as well as multiculturally, into a new pedagogy" (p. 99). Stenglin and Iedema (2001) address the necessity for TESOL (Teaching English to Speakers of Other Languages) teachers to understand and systematically use visual analysis "tools" in their classrooms to help students to read visuals and to develop in-class teaching materials/techniques to facilitate that process (p. 195). They propose three sets of tools which can be used to analyze images, and make the point that the knowledge of how to analyze visuals is "crucial to students' understanding of how meanings are made in multi-modal texts" (p. 207). Royce (2002), via an analysis of a multimodal text extracted from an introductory environmental science textbook, examines some of the ways that TESOL professionals can explore with their students the copresence of visual and linguistic modes in their textbooks, and suggests that teachers should be increasingly concerned with developing their students' multi-

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modal communicative competence as a result of the technologizing of modes of communication (p. 192).

As the New London Group (2000) suggests, one of the central missions of education is to equip students with the tools to participate fully in public, communal, and commercial life, and for literacy pedagogy specifically this "has traditionally meant teaching and learning to read and write in page-bound, official, standard forms of the national language"—in other words a restriction to "formalized, monolingual, monocultural, and rule-governed forms of language" (p. 9). The New London Group argues for a broadening of this understanding of literacy to one which focuses on a 'multiplicity of discourses,' with two central aspects of concern: The first concern is to "extend the idea and scope of literacy pedagogy to account for the context of our culturally and linguistically diverse and increasingly globalized societies, [and] to account for the multifarious cultures that interrelate and the plurality of the texts that circulate" (p. 9). The second is the need for literacy pedagogy to "account for the burgeoning variety of text forms associated with information and multimedia technologies," as well as the "proliferation of communication channels and media [which] supports and extends cultural and subcultural diversity" (p. 9). This applies to all educational spheres where appropriate multiliteracy pedagogies need to be developed, whether they are largely monolingual, or multilingual.

The second-language classroom is no less a source of multimodal meanings than the first language classroom, particularly, with the increase in attention to and provision of computer-assisted language learning and media-based teaching–learning materials and methodologies. Although visuals have often been used as a basis for various teaching techniques to stimulate discussion or build vocabulary, or to 'encourage students to use their social knowledge to generate predictions about the [often accompanying] written text' (Stenglin & Iedema, 2001, p. 195), little attention has been paid to visuals as "socially and culturally constructed products which have a culturally specific grammar of their own" (p. 194). Furthermore, competence in the second language, being the target, has naturally taken primacy in the second-language classroom, but this has been at the expense of any real attention being paid to the interrelationship between language and other semiotic systems. Rather, competence in a second language, or 'communicative competence' as it has come to be called, has been the primary focus, often to the exclusion of other modes of meaning (Royce, 2002). In this chapter I argue for an extension of communicative competence beyond its traditional (and narrow) linguistic view, to one which incorporates a recognition of the need to focus on multimodal literacy.

THE BACKGROUND: COMMUNICATIVE
COMPETENCE AND L2 CONTEXTS

Communicative competence (hereafter CC), as proposed by Dell Hymes (1972) in his seminal article, "On Communicative Competence," asserts that speakers of a language need to have more than just grammatical knowledge to be able to communicate effectively in a language; they also need to have knowledge of how language is used by the members of a speech community to enact social purposes. They need the ability to use speech appropriately in varying social contexts—they should know what to say, to whom they should say it, and the way to say it. Hymes referred to 'rules of use' which enable actual speakers to use language effectively for communication, and proposed four criteria for this knowledge of use. The first of these is whether and the degree to which something is formally (grammatically) possible. Most view this in linguistic terms, but Hymes widened this to include nonverbal and cultural 'grammaticality,' which incorporates meaningful rules of behavior (pp. 284–285). The second criterion refers to whether and the degree to which a language instance can be feasibly implemented. This refers to psycholinguistic factors to do with "memory limitation, perceptual device(s), effects of properties such as nesting, embedding, branching and the like," and relates to the feasibility of processing, which declines the greater and longer the input produced becomes (p. 285). For example, a long sentence with multiple embedded clauses may well be grammatical, but it may be too long to be successfully processed by a listener or reader. The third criterion relates to whether and the degree to which something is appropriate in terms of its context, both in terms of the immediate context of the communication event, and in terms of the wider culture (with the implication that the appropriateness is not a binary choice of appropriate/not appropriate, but is a question of position along a continuum of appropriacy). The fourth criterion is whether and the degree to which something is in fact done, and what its performance involves. As Hymes (1972) suggests, "something may be possible, feasible, appropriate and not occur" (p. 286). Hymes also assumed that language users have knowledge of which language forms occur most commonly, as well as some sense of the probability of occurrence.

Since Hymes' article there has been much discussion and refinement of this concept of CC, and it has been applied in many educational spheres. An important and influential reformulation and critique of CC by Canale and Swain (1980, pp. 29–31), presents a three-part model consisting of grammatical competence [knowledge of the language code], strategic competence [knowledge of linguistic and nonlinguistic ways to deal with communication breakdowns etc.], and sociolinguistic competence, which is fur-

ther classified into two sets of rules: sociocultural rules of use [knowledge of the relation of language use to its nonlinguistic context] and rules of discourse [knowledge of the ways that combinations of utterances and communicative functions are organized to create coherent communication]. Subsequent reformulations of CC have addressed possible confusion with the competence [knowledge]/performance aspect of this notion—the question of whether one is referring to "static intrapersonal knowledge or dynamic interpersonal skill" when discussing for example the knowledge involved in strategic competence, which implies some ability for use (Johnson & Johnson, 1998, pp. 66–67).

The application of CC to the teaching of English as a second or foreign language can be traced to Savignon (1972), who initially defined CC as the "ability to function in a truly communicative setting—that is, in a dynamic exchange in which *linguistic competence* must adapt itself to the total informational input, both linguistic and paralinguistic, of one or more interlocutors" (p. 8). The literature on developing CC in L2 contexts focuses on areas that are commonly categorized under the generic headings of *linguistic* and *pragmatic* competencies. These are summarized in Table 12.1 (Richards & Schmidt, 2002, pp. 90–91; Savignon, 1983, pp. 35–48).

These CCs are typically interpreted as being both productive and receptive in nature, and are focused around listening, reading, speaking and writing skills and how these are used to send and receive messages in interaction. In L2 contexts the competencies are often discussed in terms of 'communicative language teaching' and 'communicative methodology.' Communicative language teaching is basically viewed as an APPROACH to teaching a second or foreign language (Richards & Rodgers, 2001, pp. 153–177), while communicative methodology is concerned with the classroom techniques developed by teachers who adopt a communicative language teaching approach.

Since the mid-1970s there have been many discussions of what constitutes communicative methodology, but overall there seems to be one 'standard' view which is characterized by a view of language rather than a view of language learning (although some argue for a more cognitive idea of the methodology, a view which incorporates an information-processing approach—for more discussion of this see Richards & Rodgers, 2001, pp. 153–177). The view of language adopted in communicative methodology can of course be traced to Hymes' seminal discussions of CC, but perhaps the most influence has been the functional view of language taken by British applied linguists since the 1970s. From this perspective, language is viewed as an instrument for enacting or realizing social activity—or language as social semiotic (Halliday, 1978). In communicative methodology much emphasis is placed upon achieving MESSAGE-FOCUS in teaching methods as opposed to the more traditional FORM-FOCUS. In message-focus emphasis is placed on using lan-

TABLE 12.1
Linguistic and Pragmatic Competencies in CC

Linguistic Competency		
Competency	*Definition*	*Examples*
Phonological	The ability to recognize and produce the sounds of a language.	Consonants/vowels, intonation, rhythm, and stress patterns etc.
Orthographic	The ability to decipher and use the writing system.	Graphological script and formatting uses such as bolding, italics, CAPS etc.
Grammatical	The ability to effectively recognize, produce and use the grammatical structures of a language. The ability to recognize and use vocabulary in a language appropriately, as well as have an understanding of word families and collocational relationships.	Tense and aspect, Mood, word classes etc. Morphology, spelling, topic-based vocabulary etc.
Discourse	*Textual*: at the level of generic structure, the ability to comprehend and compose texts which realize different genres. *Coherence*: the ability to use the various textual features which operate to make the text coherent, and others which can be used to emphasize certain points in the genre.	Genres such as descriptions, narratives, expositions, reports, etc. Reference, substitution, ellipsis, discourse markers, etc.

Pragmatic Competency		
Competency	*Definition*	*Examples*
Functional	The ability to use a language to perform some task or action.	Ask directions, make greetings etc.
Sociolinguistic	The ability to interpret what is happening in social terms through the linguistic varieties being selected by the interlocutors and to respond to and produce appropriate language for that situation.	The appropriate use of formal/informal registers.
Interactional	The knowledge of and ability to use the interactional rules assumed for various communication situations by a specified speech community and culture.	Conversational management skills (e.g. turn-taking rules, repair, fillers etc.), non-verbal cues (gestures, eye contact, interpersonal space).
Cultural	The ability to comprehend how the members of a particular culture behave with each other, and to interact with them in acceptable (and recognizable) ways.	A general appreciation of a culture's social structure, the way of life espoused, and the typical rules which govern how society is organized.

guage skills to produce and receive what Widdowson (1978) refers to as *use* (language units as carriers of messages or meanings to someone for some purpose in some context), and not the form-focus of *usage* (reproducible and correct sounds and grammatical structures).

Probably the most well-known classroom exercise derived from this functional view is the 'information-gap' exercise, where students are given two separate and different pieces of information which together provide a complete whole; for example, two incomplete maps where the students must interact with each other to complete the missing information on their respective maps. The language learners in that situation must both use and receive language to find the needed information—they are also placed in a situation where a need to use language for problem solving is created, rather than using language in the traditional presentation-practice-production sequence of structural teaching methods. In addition to this message-focus, communicative methodology also emphasizes the appropriateness of usage, the simulation of the psychological processes involved in problem solving and risk taking, and opportunities for free-practice of the language (Johnson & Johnson, 1998, pp. 69–72).

THE LINGUISTIC AND THE VISUAL: TWO VIEWS

Most language teaching professionals would of course maintain that they are concerned with developing their students' communicative abilities, and that those abilities would be primarily linguistic in nature. Language teacher education programs world-wide reflect this emphasis. However, given the changes in communication modes and conventions in recent years, language teaching professionals need to be increasingly concerned with developing students' 'multimodal communicative competence.' It is not enough, to meet students' needs, to focus only on language; teachers should begin to focus on and develop students' abilities in visual literacy, and to develop a pedagogical metalanguage to facilitate these abilities when images co-occur with spoken and written modes. Furthermore, as the discussion by Ferreira (chap. 10, this volume) demonstrates, and as Stenglin and Iedema (2001) have suggested, visuals should be interpreted as "socially and culturally constructed products which have a culturally specific grammar of their own" (p. 194). This view has implications for the second-language classroom in that it recognizes that images (and in fact any kind of semiotic coding used within a cultural sphere) are 'culturally bound' in the sense that what makes sense in one culture may not in another, or it may be differently framed. Additionally, the way in which language interrelates with other semiotic systems differs across cultures, and can be a rich source of detail for language teaching. This means that an approach to communication

which takes these points into account ultimately provides the 'doorway' to the target culture; thus the ways in which multiple modes pattern in combination would seem to be fertile ground for even understanding the social practices and ideologies of the target culture. This would indeed be a new direction for the TESOL profession to explore, and could open up more effective ways to meet students' emerging needs.

I would like to suggest therefore that language teaching professionals move away from a primary focus on CC as it relates to linguistic communication, to a more developed view which focuses on multimodal CC. As already mentioned, CC has been characterized by a view of language that has been derived from Hymes' insights and by a social semiotic view of language. I propose that in the same ways that a social semiotic view of language has been extended to develop a 'grammar' of the visual (Kress & van Leeuwen, 1996; O'Toole, 1994), a systemic functional (hereafter SFL) view of language can also be extended to explain the multimodal competencies needed for second-language contexts, and can be used to develop a meta-language for multimodality which language teachers can use in designing pedagogical programs for their students.

In an SFL view of language, the term *social* suggests two things simultaneously: first it refers to the social system, which is synonymous with culture as a system of social meanings, and second, it refers to the dialectical relationship between communication (language) and social structure. The SFL perspective therefore involves an "attempt to relate language primarily to one particular aspect of human experience, namely that of social structure" (Halliday & Hasan, 1985, p. 4). This relationship between language and social situation implies that language is viewed as a system of choices or options made against a background of other potential options, and against other ways of communication which human beings have developed over time and in various cultural contexts.

Halliday (1978, pp. 16, 21, 27–29, 109) makes four central claims about language:

1. Language is *functional* in terms of what it can do or what can be done with it.
2. Language is *semantic* in that it is used to make meanings.
3. Language is *semiotic* in that it is a process of making meanings by selecting "from the total set of options that constitute what can be meant" (p. 53).
4. The meanings generated and exchanged are motivated by their social and cultural *contexts*.

These claims about language are represented in the tri-stratal model in Fig. 12.1. Here, language is interpreted as a "complex semiotic system com-
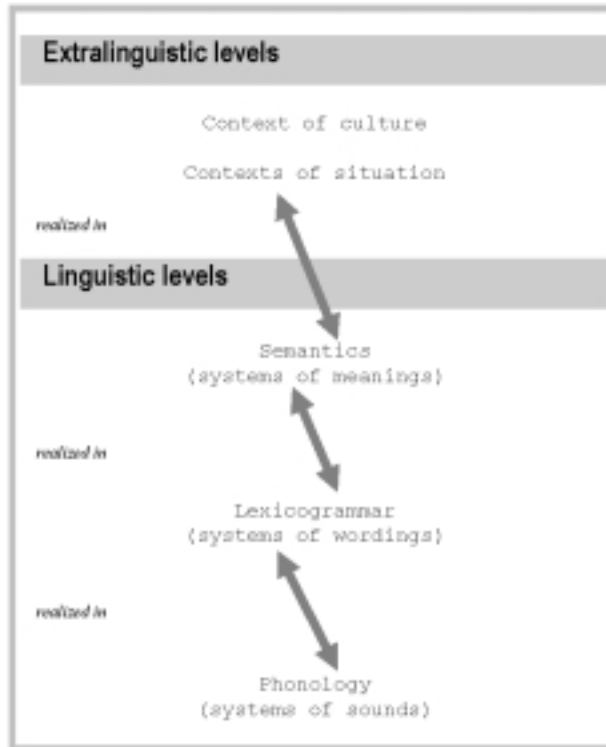
FIG. 12.1.   Levels of language and realization in a tri-stratal model. Adapted
from Butt, Fahey, Spinks, and Yallon (1995).

posed of multiple LEVELS or STRATA" in which "the central stratum, the inner core of language, is that of grammar" (Halliday, 1994, p. 15). This central stratum is referred to as the LEXICOGRAMMAR, because it incorporates both grammar and vocabulary (p. 15). The key concept used to describe the ways that these strata are related in the overall model is the concept of 'realization.' As Fig. 12.1 shows, the linguistic levels are related to each other in that the level of phonology and graphology realizes the level of the lexicogrammar, and this lexicogrammar itself realizes the level of semantics or meanings, which also realizes the extralinguistic features of the context. Looking at this from the opposite perspective, the extralinguistic features of the context are realized in the choices made in the semantic level, these meanings are realized in choices made in the lexicogrammar, and the lexicogrammar is realized by choices that are made in the soundings and graphology (p. 15).

A major strength of the SFL model is that the concept of a text in terms of metafunctional meaning also permits an analysis of semiosis from three

different metafunctional perspectives, the IDEATIONAL, INTERPERSONAL, and TEXTUAL, with the assumption that an analytical focus on any one necessarily implies that the other two are and should be considered as operating simultaneously. Furthermore, communication involves "systems of meanings" and the act of communication involves making simultaneous selections from those systems in terms of what is going on (the field of discourse), who is taking part (the tenor of discourse), and the role assigned to language (the mode of discourse), and this suggests that it is a paradigm which can perhaps be usefully applied to other systems of meaning besides language. This applicability has been demonstrated clearly by the work of O'Toole (1994, 1995) and Kress and van Leeuwen (1996), in which they show that the SFL model can be utilized not only for the sociolinguistic analysis of natural language, but can also "offer a powerful and flexible model for the study of other semiotic codes" (O'Toole, 1995, p. 159).

An adaptation and application of the SFL model to the visual semiotic is presented in Fig. 12.2. In line with the focus of this discussion on CC in L2
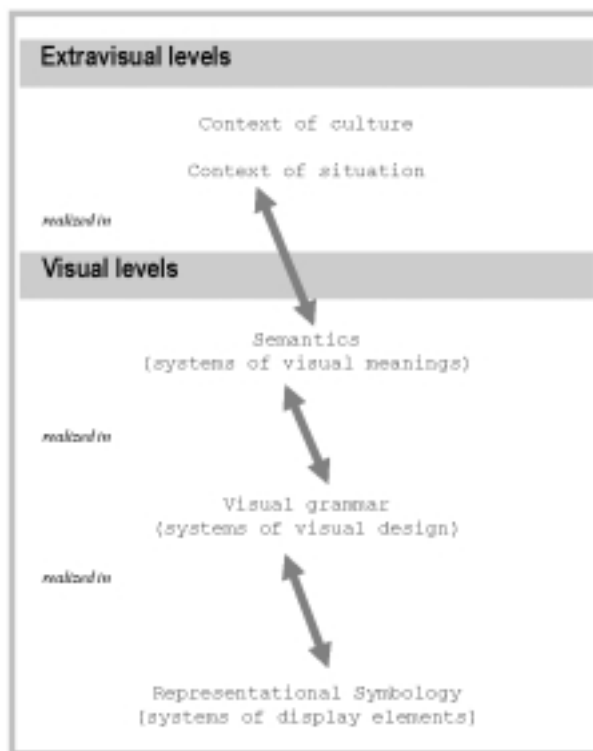

FIG. 12.2.   Levels of visual expression and realization in the SFL model.
From Royce (1989b, p. 118).

contexts, this adaptation and extension is extended to the kinds of visual meanings that students in an L2 educational context will most likely encounter: page and screen-based visual meanings. These meanings typically are realized via commercially produced textbooks, CALL (Computer-assisted language learning) materials, and in-house page-based teaching resources. Of course an important aspect of learning to communicate is the use of other nonlinguistic modalities such as gesture, but these can be represented in another way as their visual affordances are different to page or screen-based modalities.

At the lowest level of this model of visual expression and realization (which in the SFL or linguistic model is the level of phonology), the term Representational Symbology is used. The assumption here is that each visual instance consists of choices that have been made from the systems of fundamental display elements which are available to the producers of a visual. The term *Representational* is derived from a common classification used in communication and media studies research. Generally, this research identifies a communication 'medium' as the "physical or technical means of converting a MESSAGE into a signal capable of being transmitted along a given CHANNEL" (Watson & Hill, 1997, p. 139). It also typically identifies a communication medium as being Presentational, Representational, or Mechanical. Presentational media refers to linguistic features (the voice or the spoken word) and gestural features (the face and body) which are involved in acts of communication, with the person doing the communicating viewed as the medium. Representational media however is concerned with works of communication, where the medium is a book, painting, photograph, or drawing which creates some kind of 'text' that is independent of its author or designer, and it is in this sense that it is directly relevant to an examination of page- or screen-based communication. Mechanical media refers to the physical channel that is used, such as radio, television, film, telephone, and computer media which act as transmitters for the presentational and representational media (Fiske, 1982, p. 18).

The visual expression level of Representational Symbology in Fig. 12.2 specifically refers to the various display elements of which a work of visual communication, at its most basic level, is constructed. These are the visual elements which in a sense are "the compositional source for all kinds of visual materials and messages and objects and experiences" (Dondis, 1973, p. 15). Representational Symbology is therefore concerned with the ways that visual signs and symbols (or works) are produced through the use of various primary display elements, which Dondis (1973, pp. 15–16) summarizes as:

> the **dot**; which is the minimal visual unit, pointer or marker of space on the page.

the **line**; this can be a fluid "restless articulator of form" in sketches, or a rigid line which is used to tightly control visual space (as in a technical drawing).

shape; this includes the basic geometrical shapes of the circle, square, triangle and their various combinations and dimensional versions.

direction; this is the "thrust of movement" (vectors) which arise from the nature of the various circular, diagonal and perpendicular shapes.

tone; the presence or absence of light.

color; allied with tone, this element is important for its chromaticity (purity and intensity of hue).

texture; the surface characteristics, which can be optical or tactile.

scale or **proportion**; is concerned with salience, or relative size and measurement.

dimension and **motion**; the use of perspective to give a sense of depth, and the use of depth of field in still and moving film.

The artist, craftsperson or graphic designer is thus the 'visualizer' who, through the choices he or she makes, manipulates these basic visual elements to create an intended effect or to project any number of specific messages. In both the visual and linguistic systems, there is plenty of opportunity for creating meaning, for reiterating existing meanings, for generating original meanings; the meaning potential is thus limitless. Like the linguistic system, the visual system relies on a set of intersubjective conventions constrained by a specific relevant context. Like language, any number of existing or new visual messages can be created, and in the same ways that each spoken or written text is an instance of the language system, so too is each visual an instance of the visual system. To paraphrase Halliday (1991, p. 7), the context for this meaning potential—for visual language as a system—is the context of culture, and the context for the particular instances—for visual language as processes of text—is a context of use. Just as a sketch or a diagram is an instance of visual language, so is a situation of visual representation an instance of culture. Thus, the context for an instance of visual language is an instantiation of choices made constrained by a specific situation, and the context for the system that lies behind each visual is the system which lies behind each situation—namely, the culture.

The level of visual grammar, which is characterized as the system of visual design in Fig. 12.2, relates to the ways that the various systems of display elements in Representational Symbology are combined to realize visual message 'syntagms,' or the ways in which visual elements are organized into recognizable structures (Dondis, 1973, pp. 20–38). In the same ways that a linguistic grammar combines sounds into words which then combines these into clauses, sentences, and whole texts, a visual-grammar looks at the

ways that people, creatures, mythological beings, inanimate objects, and spatial representations (places, scenes, landscapes) have been created by the basic visual elements combining in meaningful ways to produce coherent visual phenomena of varying degrees of complexity. Both language and visual phenomena rely on specific intersubjective sign systems (their respective semiotic systems), and the choices available in these systems are organized in specific ways that make sense to members of a culture.

My earlier use of the term *meaningful* is important in that it is the primary focus of this chapter's approach to visual interpretation and its application to the notion of multimodal CC. The aim here is to view instances of visual communication, in line with the SFL view of language, as instances of meaning which are structured according to function, not, as analysts in various structuralist schools of semiotics have generally done, to examine visuals in terms of their isolated elements (and not in the same ways as structural approaches to teaching language have done, to view language as a collection of rules to be learned, usually in isolation from social contexts).

As much work on multimodal meaning demonstrates, verbal and visual modes utilize the meaning-making features peculiar to their respective semiotic systems, in the sense that there are some individual meanings which can be expressed only visually, and some which can be expressed only through language. It also recognizes that there are areas where they both share meanings. Like the lexicogrammar however, visual-grammar operates as "a means of representing patterns of experience" which "enables human beings to build a mental picture of reality, to make sense of their experience of what goes on around them and inside them" (Halliday, 1994, p. 106). Visual-grammar also works as a means of projecting and exchanging messages, to generate forms of address to potential viewers, and to 'color' those forms of address in modal and attitudinal terms. Additionally, visual-grammar works as a means to project a unified, coherent visual message, to organize the elements of its composition in such a way that the viewers will be able to see how one part of the visual 'fits' with every other part, leading to a sense of visual coherence. In the lexicogrammar of the SFL model, the clause plays a central role in embodying experience, organizing the nature of the exchange, and in sequencing the message. In visual-grammar, meanings are organized into what could be viewed as visual 'syntagms,' which are realized by various arrangements of the core visual display elements outlined before. Thus, in visual-grammar, as there is in lexicogrammar, there are various ways of relating the participants portrayed (through visual Transitivity systems), of relating the viewer and the viewed (through visual Mood and Modality systems), and of relating the elements on a page to each other (through visual composition systems).

At the level of the semantics in Fig. 12.2, the metafunctions will be interpreted in similar ways to those used by Kress and van Leeuwen (1996), and

O'Toole (1994), and subsequently by Royce (1999a, 1999b, 2002). The IDEATIONAL metafunction is seen as the function of language to represent the 'goings on' in the world. In analyzing visuals the starting point is to identify the represented participants, or all the elements or entities that are actually present in the visual (animate or inanimate), as well as the processes in which they are engaged and the circumstances in which they are found. The INTERPERSONAL metafunction is the function of language to represent the roles and statuses that participants hold in any form of interaction, and here the *interactive participants* are the foci—this includes the participants who are interacting with each other in the act of reading a visual, one being the graphic designer or drawer, and the other the viewer, and the social relations between the viewer and the visual. The TEXTUAL metafunction is that function of language through which a text can be recognized as having coherence and as making sense. The focal point in a consideration of page-based multimodal text is the coherent structural elements or *composition*. This relates to aspects of layout and design which combine and integrate the elements on the page in a way in which the graphic designers or drawers wish to present at a particular point in time (Kress & van Leeuwen, 1996, p. 183).

Reading (or viewing) a visual therefore involves the simultaneous interplay of three elements that correlate with Halliday's (1985) three metafunctions: the ideational, the interpersonal, and the textual. For the visual mode these relate to the 'represented participants,' the 'interactive participants,' and the visual's 'coherent structural elements' (Kress & van Leeuwen, 1990, pp. 16–21).

This social semiotic view of communication implies that whether a text contains only verbal, or both verbal and visual modes, it can and should now be viewed as embodying the pattern of purposeful choices made by its constructors in order to make meanings for others to receive and respond to in some way. It is multimodal communication, and as such it is addressed to a viewer/reader. In the context of an L2 classroom or in noneducational contexts, the student who has to view/read it must have the necessary competencies to be able to use its meanings for effective communication, either receptively or productively.

A MULTIMODAL VIEW OF COMMUNICATIVE COMPETENCE

A multimodal view of CC makes a number of important assumptions that are derived directly from the SFL model. First, it assumes that multimodal communication is constructed with a view to exchanging, projecting, or sending meanings within a social context. As we are dealing with multi-

modal meaning here, and not only linguistic meaning, projecting or sending meanings within a social context to some other person, whether that person be a listener, a reader, or a viewer, the channel used for the transmission of these meanings can be a combination of two or more modalities, and each channel will communicate the socially based meanings in a form that is appropriate to the medium.

Second, it assumes that these social meaning selections are *activated* by the cultural context in which they are situated. The resultant multimodal text is an instantiation of these choices, and can as a result be viewed as a realization of the contexts of situation and culture-bound choices made by its constructors. At the same time, and in line with the dialectical relationship between text and culture in the SFL model, a multimodal text also construes the context of situation and culture in which it occurs. Thus, one can say that visual and verbal language is in culture, and culture is in visual and verbal language (cf. Hasan, 1981, 1995, 1996).

Third, it assumes that the ways people communicate in various visual and verbal modes are the result of the choices they have made or the options they have taken up from each particular semiotic system. If the orthographic mode of writing is chosen, then the person making the choice will have made a range of choices from a variety of meaningful options available in that orthographic system. In the same way, someone who designs, draws, or develops a visual has made a range of choices from a visual social semiotic system, choices which, like those from the written mode, are situated in the social, cultural, and ideological contexts in which they have been made and which they share with others. They are intersubjective sign systems, by virtue of the fact that in "a community [they] serve to define the nature of the 'world' for its members" and have "a role in the mediation of meanings" between the members (Hasan, 1981, p. 107).

These meanings and choices, realized in differing modes, will necessarily have a message and interactional-focus, and will draw on the textual or compositional conventions appropriate to the mode. Clearly, students in second-language contexts need to be able to develop visual communicative competence. As Stenglin and Iedema (2001) suggest, however, multimodal communicative competence is not simply concerned with the need for students to deal with the ways that the respective modes individually realize their contextualized meanings. Rather, it has to do with how students can become competent in interpreting and constructing appropriate meanings multimodally. A multimodal text (e.g., page or screen-based) is a text where the modes utilized 'work together' in various ways to produce comprehensible meanings—there is a synergy in their combined meanings, which, it has been suggested, is realized by the intersemiotic complementarity between the modes.

As the previous section demonstrates, the SFL paradigm has been successfully and usefully applied to systems of meaning other than language, and one of these is the visual semiotic. If we can assume that the verbal and visual modes in combination are social, purposeful, and contextualized, we can begin to talk about the ways we can clarify just what is meant when we refer to multimodal communicative competence, and what this means in terms of students' multimodal CC needs.

Clearly, both modes represent meaning in Ideational terms; they both realize meanings related to experience, meanings which can be construed as being concerned with the identification of participants (who or what is involved in any activity), the activity (the processes in terms of what action is taking place, events, states, types of behavior), the circumstances (where, who with, by what means the activities are taking place), and the attributes (the qualities and characteristics of the participants). Students faced with having to read (or produce) a text which includes both verbally and visually realized meanings will not of course produce two totally unrelated visual and verbal instances of meaning, but will attempt to ensure that the resultant multimodal text is coherent for any potential viewer/reader in terms of the subject matter represented. It is here that the teacher needs to be especially concerned with multimodal CC. Students need to have the knowledge and skills to be able to interpret or produce a text which coherently construes Ideational meanings that are culturally and contextually meaningful. In order to do this students should be aware that they need to draw on an understanding of what makes a multimodal text informationally coherent. Ideationally, this involves the various lexico-semantic ways of relating the experiential and logical content or subject matter represented or projected in both visual and verbal modes through experiential meaning that is repeated and synonymized, the ways that experiential oppositions are developed, as well as the ways that part–whole and class–subclass relationships are set up between the information in the modes (see Royce, chap. 2, this volume). Allied to this are the ways that the respective meanings form collocational relations across the modes. So in Ideational terms, an important aspect of multimodal CC is the ability to both process and produce these kinds of intersemiotic relationships.

Both verbal and visual modes can also represent meaning in concert in Interpersonal terms; they both address their viewers/readers, express degrees of involvement, and realize various power relations. They also articulate degrees of social distance between the participants in the interaction, and express meanings related to modality: degrees of possibility, probability, and certainty. Students faced with having to read (or produce) a text which includes these interpersonal aspects need to be able to identify and use the various ways of intersemiotically relating the reader/viewers and the

text through various forms of Address (offers, commands, statements, questions), and Attitude (modality, where ideas are real or unreal, true or false, possible or impossible, necessary or unnecessary). Students also should be able to draw on an understanding of how both modes, within the boundaries of a single text, may maintain the same forms of address to viewers/readers (reinforcement of address), or realize both similar and opposite [or even ironic] attitudes (attitudinal congruence and dissonance relations). In certain contexts they may even need to produce their own multimodal texts (e.g., in some EAP/ESP (English for Academic Purposes/English for Specific Purposes) courses, such as geography, or business courses students are asked produce texts with accompanying diagrams (see also Ferreira, chap. 10, this volume).

Finally, students will need skills in compositional meanings in multimodal texts, and need to know the ways that both the visual and verbal modes can combine to produce coherent meanings on the page or screen. They need to be aware of the various ways that multimodal texts map the modes to realize a coherent layout or composition and indicate degrees of information valuation. Allied to this is the use of salience principles, degrees of framing of elements, and intervisual synonymy to help the reader move around the page. There is also the important culturally based issue of potential reading paths, and the need to develop skills for moving from the most important information to the least important (see Ferreira, chap. 10, this volume). Additionally, there is a discourse dimension to this where intersemiotic complementarity may be realized via multimodal discourse patterning, as in a text where chronological (past-present-future) and Given–New complementarity may be realized between a multimodal text's verbal discourse stages and any narrativization stages displayed in the visual. A quick example would be the ways that a grade reader in schools would verbally present a narrative which is complemented intersemiotically by the series of images used at various stages of the plot—these images can be placed at the point in the verbal text where the focus of the image can be read, and their sequence approximates the plot as it unfolds.

Multimodal CC is therefore concerned directly with the ways that the two modes interact semantically on the page or screen, the skills and awareness that students and teachers need to be able to address the fact that the two modes co-occur, that they project their meaning in concert, and that these combined meanings often realize a visual–verbal synergy which provides in many ways a richer and fuller expression of meaning than would be extant if a single mode were used. Allied to this is the fact that students will come to their classes with their own culturally situated understandings of multimodality; this dimension can and should be drawn upon as a rich source of detail that can be used for comparison and contrast of English

multimodal texts, and it suggests an important future direction for discussions of multimodal CC in the TESOL classroom.

MULTIMODAL CC—SOME CLASSROOM APPLICATIONS

What then does this multimodal view of CC mean for teaching practice in a language learning context? As suggested in this chapter, almost every image can be analyzed in terms of what it presents, who it is presenting to, and how it is presenting, and that the concept of metafunctions can be suggestive for the language teacher in developing pedagogical resources targeted to help students extract just what the visuals are trying to 'say,' to relate these messages to the verbal aspect, and then use them to contribute to developing students' multimodal communicative skills. Some methodological suggestions arising from this approach follow, centered around a page-based extract adapted from a textbook approved by the *Monbukagakusho* (Education Ministry) for High Schools in Japan.

The text of the story's first pages is presented in Fig. 12.3, and Fig. 12.4 shows some adapted story images in the same sequence as they appear in the text. The text is basically an abridged short story by Kurt Vonnegut Jr. about a new super-computer '*EPICAC*,' which falls in love with a beautiful computer technician and starts to write love poems to her. A male computer technician is also attracted to the woman and uses the computer-generated love poems to form a relationship with her—the woman of course thinks that the love poems are from the young man and they both fall in love and leave together, all of which the computer observes. The computer experiences unrequited love, blows its fuses, and in the end 'dies' of a broken 'heart.' The students in Japanese high schools are asked to read this kind of narrative text in government-approved textbooks (which only recently started to include color pictures) in order to learn the required vocabulary and structural/grammatical points (via grammar-translation methods) for English language entrance exams, and as the *Monbukagakusho* has recently mandated, to develop their communicative language skills. Now, at first glance this kind of page-based text, produced basically for learning about the English language for testing purposes, would seem to be a rather deficient source for teachers to use to focus on developing students' multimodal literacy skills. However, I would argue that this text is in fact a rich source of multimodal meanings which can be approached in terms of multimodal CC. To demonstrate this, some multimodal classroom activities, focusing on specific receptive and productive skills follow.

Lesson 11

Extensive Reading

EPICAC

by Kurt Vonnegut, Jr.

コンピューターは人間と同じように感情を持ち、人を愛することもできる——とは、ひと昔前までは SF の中でしか考えられなかったことだった。ところが、科学技術は日進月歩に進歩を遂げ、今ではコンピューター社会の中枢の神経を担当するまでになってきた。ところが人を愛した機械 "EPICAC" を通して、「科学技術と人間の心」といった重大なテーマを考えてみよう。

1 It's about time somebody told about my friend EPICAC. After all, he cost 776 million dollars. True, he didn't do what the Government people wanted him to do, but that doesn't mean he wasn't able and great and brilliant. In fact, he was all of those things. The best friend I ever had, God rest his soul.

EPICAC covered the fourth floor of the physics building at Wyandotte College. He was seven tons of electronic tubes, wires, and switches, housed in a bank of steel cabinets and plugged into a 110-volt line. Dr. Ormand Kleigstadt designed him, and the Government people wanted him to be a super-computer. I won't go into details about how EPICAC worked, except to say that it took him a split second to solve problems fifty Einsteins couldn't handle in a lifetime.

There were a lot of problems the Government people wanted solved in a hurry, so the minute EPICAC's last tube was in place, he was put to work sixteen hours a day with two eight-hour shifts of operators. My wife, the former Pat Kilgallen, and I worked with him on the night shift. Pat wasn't my wife then. Far from it.

EPICAC [épikæk] 架空のコンピューター。 Kurt Vonnegut [kɜ́ːrt vánigət/vɔ́n-], Jr. (1922–) 米国の小説家。 in fact 実際に。 God rest his soul. = May God rest his soul. 彼の冥福を祈る。 Wyandotte [wáiəndɑt/-dɔt] College 架空の大学。 electronic [ilèktránik/-trɔ́n-] tubes 真空管。

1. cabinet [kǽbinit] = a piece of furniture used for storing things Ormand Kleigstadt [klaid] 架空の人名 Einsteins [áinstainz] アインシュタインなど split second = a very short time skilful [skílfəl] 「技能的な」 11. Pat Kilgallen [kilgælən] Pat はここでは女子の名。Patricia の愛称。 Q1 : EPICAC はどのくらいの値段のコンピューターだったのですか。

FIG. 12.3. "Epicac," copyright 1950 By Kurt Vonnegut Jr., from Welcome to the Monkey House by Kurt Vonnegut Jr. Used with permission of Dell Publishing, a division of Random House Inc.
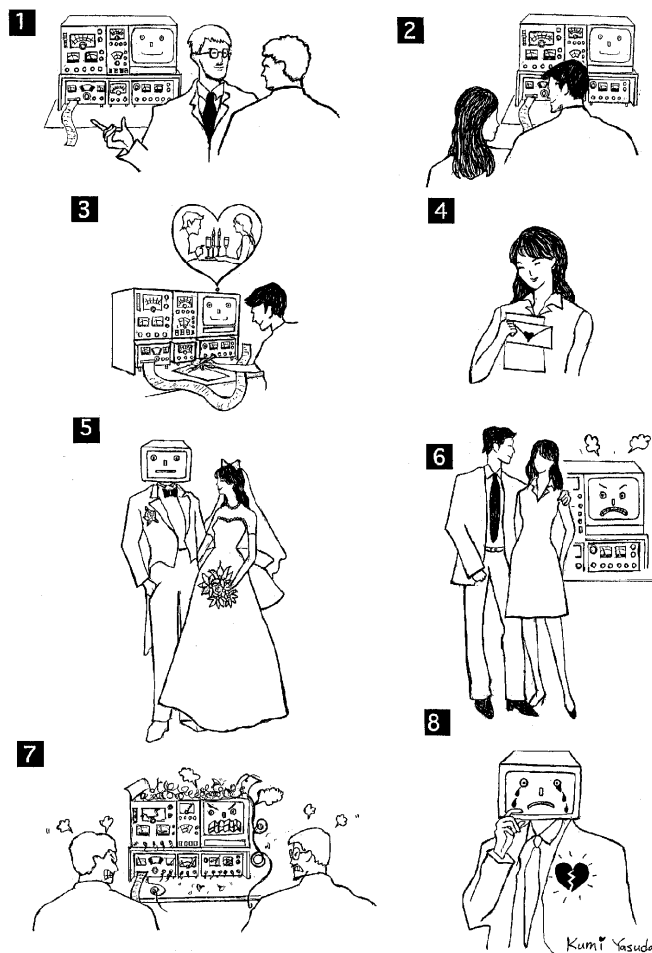
378

FIG. 12.4.   © Kumi Yasuda. Story images [adapted] from *Mainstream IIB: The new English reading course* (2nd ed., pp. 114–126). Osaka: Zoshindo, 1992.

Pre-Reading Skills

Activities could be organized which involve the students asking questions of the visuals, and then using their answers to assist in their reading development. The richest source of information can obviously be derived from those questions that focus on the message-focus (or Ideational) aspects of a visual (who or what do you see in the visual frame; what are they doing; who/what are they doing it with etc.), and since many school subjects are concerned with information, its organization, and its relationship to other information, many classroom activities could be centered around extract-

ing just what the visuals are trying to say to the viewers in terms of their informational content. The information derived from extracting these visual meanings could then become the focus of further reading, writing, and speaking activities (and indirectly listening). In the *EPICAC* story, we can see that in the sequence of images in Fig. 12.4 there are various characters/roles portrayed (genders; bosses; computer technicians; computer hardware), actions, reactions and interactions (discussing; reading; processing; showing affection; showing displeasure; etc.), and projecting other associated representational meanings (attributes—lab coats; business suits; long hair; etc.). Aspects of the visuals are picked up in the verbal aspect of the text shown in Fig. 12.3 through the intersemiotic complementarity relations of Repetition (*EPICAC, super-computer*), Synonymy (*Government people*), Meronymy (*Tubes, wires, switches*) etc. These and other relations are consistently realized in the following pages of the story with Repetition of portrayed processes such as *ask, crying, decoding, get married*, and so forth. In the classroom, questions can be addressed concerning whether all the students in the class agree with what the visuals represent and what the verbal actually says; they are therefore being asked to look for the kinds of relations mentioned earlier and to compare their interpretations.

For developing reading readiness, asking these kinds of message-focus questions of visuals can activate the students' existing background knowledge in the L2, and working with what is familiar can thus reduce 'text-shock' with new and unfamiliar texts. The students can ease themselves into a reading and get some idea of what to expect in terms of the who, what, where, why, how, and with whom in the image. The effect is that expectancies are being set up in the students' minds, and the process of reading the text will then either give them a confirmation of their interpretation of the information (or story), or in rare cases introduce ambiguities, which the class can then explore in more depth through discussion and follow-up written activities. In doing these kinds of activities students are not just focusing on the language, but are looking at the text multimodally. They are drawing meanings for the visual individually, they are drawing meanings for the verbal, and they are drawing meanings in combination, or meanings that have been formed by the interaction of the modes on the page (such as the ways that Intersemiotic Repetition is realized). They are therefore interacting with the text multimodally, as a text which coherently uses visual and verbal modes to project its meanings.

Vocabulary Development

Associated with this latter point on activating background knowledge is vocabulary development. The interpretation of a visual in relation to any associated verbal text will necessarily involve encounters with new words, which

the students can immediately associate with a visual representation. This allows for cognitive associations to be set up, facilitating vocabulary learning. Reading skills such as skimming and vocabulary sight-recognition development can also be engendered. Skimming through a reading and identifying words that relate to the visual in terms of whether they be participants, processes, and circumstances can also stimulate students' prereading vocabulary development. Supporting this of course is the possibility of pronunciation practice, both in terms of single words and fluency development. In Fig. 12.3, which presents the first page of the *EPICAC* text, we see that in the first few paragraphs the following lexical items occur, which relate in some way to the first two visuals: *EPICAC; computer; electronic tubes; wires; switches; plugged into; 110-volt line; super-computer*, etc. Again, the focus has been shifted from a singular concentration on either the visual or the verbal, to a view of the text as an *interaction* between them. Students can now be trained to use both modes as meaning-making resources in combination; this means that they are developing the skills needed to improve their multimodal CC.

Comprehension and Genre Knowledge Skills

The *EPICAC* reading is clearly of the narrative genre, and follows the generally recognizable schematic stages of the narrative genre: orientation—complication—resolution—coda (Martin & Rothery, 1981, p. 11). For supporting reading comprehension of narrative genres, students' understanding of a specific plot or of plot structure in general could be developed by looking for visual sequencing. For example, if there is a sequence of visuals in a short story, as is common in many graded readers and abridged versions of novels used in schools, the students could be asked to start their reading of the novel by looking at the visuals only in their story sequence, and then to interpret them by figuring out who the actors are, what they are doing, and why, before they start to actually read the story. This would work well with those readers who use images in this way—the sequence of images could be related at a discourse level in terms of Intersemiotic Repetition in the verbal aspect of the text, however, the teacher would need to be careful as some publishers may (though rarely) include image sequences which do not approximate the story as it unfolds. This is clearly not the case with the sequence of visuals in the *EPICAC* story, which obviously approximates the unfolding the stages of the narrative of the computer love affair. Students could even be presented with the visuals out of order so the students can create their own sequences, and they could then write what they think the actual story is and explain or discuss why. As an English teacher in the Japanese educational context suggests,

For the presentation of new material, I think multimodal analysis is very effective to let students know the content of the text. Using multimodality, or showing the relationship between the text and the pictures or drawings in the textbook, students can cultivate the ability of reading or even listening by guessing the context. Sometimes I draw pictures which are related to the content and ask the students put them in order along with the textbook's listening tape. Their reaction to these activities is very good. They say they can understand the content of the text if they have these activities before the grammar explanation. I also give them other information sheets such as quizzes, historical stories, maps, biographies, pictures and so on. (Yokoyama, personal communication, May 2004)

Although this kind of activity has been used by teachers for various purposes for many years, it can be useful and relevant for developing in students a multimodal understanding of story/narrative structures: The image sequences and the writing activities which arise from them could be used to introduce the students to other genres (description for example), based on the ways that visuals are organized, and the ways they relate to the verbal aspect of the text.

In terms of expository writing development, an expository visual like *The Water Cycle* (see chapter 6 by Mohan et al. in this volume) can be used to explicate the way that the cycle actually operates, since it does in a sense 'tell a story.' The students could start at some point and tell the process sequence of the water cycle, with the sun (solar energy) as a starting point, for example. This kind of 'story' could then perhaps be a basis for changing the writing to a more 'acceptable' scientific form of writing, thus showing the students the differences between narrative and expository writing. Another multimodal activity would be for the students to see what stages of the story have been represented in the visuals provided, to see which stages may have been left out or included and why, and what details were included in the visuals that were/were not included in the written text (and the reasons why).

Writing Development

Closely related to the development and understanding of genres is the students' writing development, especially in the area of creative narrative writing. The same sequence of pictures could be extracted from the reading that the students are required to cover, and using these decontextualized images they could construct their own story individually or in groups, then write the story in class or as a journal or as the basis for a class story magazine. They could even draw their own visuals to go with their stories. This story-writing or class magazine production could be used as a writing process activity where drafting and re-drafting is carried out in consultation with teachers, or in peer-editing groups. This kind of activity is relevant to students developing an understanding of story/narrative structures: The im-

age sequences and the writing activities that arise from them could be used to introduce the students to various genres (narrative, description), based on the ways that visuals are organized. What is very important here is the *choice* of which visuals are relevant to the story being created—this activity would be the focus on the *relations* between the two modes, with the students asking themselves questions about how the two relate at both the lexical and discourse levels. The sequence of this kind of classroom activity could be to start with visuals which can readily tell a story, either one story only or a number of possible plots. Then the teacher could work with the students to answer the visual questions showing who are the main characters, what are they doing and with whom, why are they doing it, and how, etc. Following on from this, the students could try to place the pictures in some order, which could be organized into their own spoken and then written story—this is an area where students' creativity can be allowed full reign. Some interesting questions may arise here also; for example, what governs their choice of visuals that fit with a story, and is there a rank scale to the choices (note the role of insets, which usually highlight small details or bring to the foreground small details). Questions can be raised here about what small details in the insets would be interesting to highlight and why, as well as a consideration of whether the details brought to the foreground through insets are culturally determined or bound in some way.

Speaking and Listening Skills

The students' speaking and listening skills could also be developed through all the preceding activities, which provide ample opportunities for students to converse with the teacher and with their peers. The reading-readiness activities for example could also be used for reporting back to the class, for giving short speeches, explaining, describing, etc. where the students refer directly to the verbal and visual aspects of the presentation, and the students of course have to listen to them, so the development of listening skills is another positive result (especially if the listening is task focused and perhaps evaluated through follow-up worksheets which focus on the ways that the presenters used images and language together). Images can also be used for evaluating speaking skills in a testing format—this could involve showing a student a picture from a story already read and asking him or her to talk about it in an allotted time. This will test both production and understanding of the reading's content, and could also be used in a class-wide evaluation to see which group understands a story's content and sequence best, and if required, the allocation of various grades.

Space prohibits extensive examples of the ways that multimodal CC can be facilitated in L2 environments, especially since many of the activities presented are isolated and generalized activity examples divorced from spe-

cific L2 educational contexts. One of the best ways to demonstrate how multimodal classroom activities can be carried out is by providing examples of actual teaching practice, so two specific examples of these follow.

Specific Classroom Examples

To illustrate the ways that a focus on multimodality can be incorporated into lesson planning and classroom activities, two classroom applications that have been either used or developed for use in schools in the Japanese EFL context follow. Both applications have been developed by professional English teachers who designed them as part of their coursework in the Teachers College, Columbia University MA in TESOL Program in Japan. The activities are either based on or are extensions from the required textbooks to be used in the Japanese school system, and both have the underlying aim of developing the students' multimodal CC. The first example contains a multimodal activity which is embedded in a series of reading [language] skills classes, whereas the second is designed to focus specifically on developing multimodal CC over two class sessions.

CLASSROOM APPLICATION ONE—MULTIMODAL READING

"My school is a public school located in a rural area, and is one of 12 academically-oriented schools in the prefecture. Many students want to pursue higher education after they graduate. Parents' expectations are that the school will improve their academic ability and prepare them with the skills necessary for the entrance exams, especially the national college entrance exams. The teachers in the school are expected to make every effort possible to motivate the students and improve his/her academic performance throughout the 3 years of high school education. English is a required subject for any future exams for college or employment, so English is considered to be key for success. The class where this activity was attempted is a General English Class consisting of 25 first year high schools students (11 boys and 14 girls). The class is one of three advanced courses and each class is taught by a different teacher. A Monbukagakusho textbook is used and 5 common exams are given to all students."

The specific class where this activity was carried out is the fifth of a sequence of six classes: the first and second classes dealt with activating background knowledge via prereading activities and group research on the topics in the WWW and library, along with presentations in L1 on what they found; the third and fourth classes dealt with metacognitive awareness raising and fast reading practice through two multimodal readings from the assigned textbooks; the fifth class was aimed at extensive reading and involved a multimodal text from an alternative non-textbook source on the Nazca Lines in Peru; the sixth class involved intensive reading of the same text.

The Aim of the Class and the Activity

The specific aims were to:

have the students' appreciate their classmates' interpretation of the text
have the students learn about discourse patterns

The general specific aims were to help the students become interested in reading further in the topics given in the textbook; to develop the students' metacognitive and metalinguistic awareness so they can approach new readings with confidence and appropriate approach skills; to increase the students' motivation towards reading in a foreign language; to increase students' reading skills and their knowledge of discourse and grammar structures; and to develop the skills to be able to draw upon the visual and verbal information given in the reading text.

The Preactivity Setup.   to connect to the previous classes' work the students are asked to review the ideas presented in the multimodal text they have already read. The discourse patterns by paragraph in that text are reviewed diagrammatically on the blackboard, with the aim to show that the readings they have in their classes have larger patterns and fit together in coherent ways which they can use to help them read and decipher.

The Classroom Activity.   the class is divided into small groups and told that the title of the day's class is "Let's become textbook editors," and that they are going to make their own textbook passage using the ideas they have been looking at in the previous four classes. The topic of the text is related to the text read in the previous class, which is: "Mysteries of the World."

Each group is given two packets of materials which deal with the topic: The Nazca Lines of Peru. Packet one contains a number of separated color and monochrome pictures pasted onto cardboard. Packet two contains the written part of the text, which has been cut up into five paragraphs. Four of the paragraphs are intact and have been pasted onto cardboard, while one of the paragraphs has been cut up by sentence into seven separate strips of paper (seven sentences). The students are then told that they are going to design their own textbook reading using their understanding of the language and the pictures in the packets.

The Activity Instructions

1. Jigsaw reading—one person from each group takes one of the four reading cards and reads it for understanding (leave the seven sentence paragraph for later).

2. Reading and reporting to the group—each person reads aloud the paragraph he or she has and gives an interpretation of its topic and content to the group in L1. Once each group has completed this the groups then try to put the four paragraphs in an order that makes sense to them. Once this is done, the groups try to organize into a

coherent paragraph the jumbled seven-sentence strips, and then try to fit that into the whole text.

3. Once the groups have used their understanding of discourse structure to organize all the paragraphs, they are then asked to open the packet with the pictures and as a group select the pictures which seem to 'go with' the ideas in the language. The paragraphs and the pictures chosen should then be spread out on the desk to make a page-design space, and the paragraphs and pictures are arranged in the form of a textbook 'page.' The students then go through a lengthy negotiation about which pictures should go with the paragraphs and why, and decisions are made about ordering and which pictures should be omitted. The end result is a range of multimodal (text and image) presentations which students can then present to the rest of the class as a completed textbook passage.

The Review and Conclusion Activity. *"once all the groups are ready, the students are asked to walk around the room and check others' textbook pages and ask questions about the reasons why particular configurations were used"* (Muto, personal communication, May 2003)

CLASSROOM APPLICATION TWO—MULTIMODAL INFORMATION GAP ACTIVITY

"In my school all teachers are required to keep pace with each other using the same textbook for the same examinations at the end of each trimester. So it is difficult to introduce activities such as this one on a long-term basis. The activity is aimed at a class of 42 third grade high school boys in two 50 minute periods. These students were selected for the activity as they have more background lexical and grammatical knowledge as a result of their earlier studies, so it was felt that they would be better prepared for the introduction of this kind of multimodal activity. A further reason is motivational—they were quite tired of the use of traditional textbooks and drills, and this would be a 'fresh' approach for them."

The Aim of the Activity. *to develop in the students a basic understanding of the fact that when a combination of visual and verbal elements are included in a textbook, they can use both modes to develop their understandings about what is going on in the multimodal text they have to study. They could hopefully transfer these skills to their textbooks. It was also felt that in this activity it is important to not introduce specialist linguistic or visual terms, as the students are not specialists in that sense. The need is for them to get the overall and specific message of the text, as presented by both the visual and verbal modes. In this EFL context also, it was felt that the students should be allowed to use, at various stages, their L1 in group discussions. There were also motivational reasons for this, as well as the fact that their language abilities were not so advanced that they could do all the work in the L2.*

The Preclass Activity.   *before the class, the 42 students are told to break up into 7 groups of 6 members each. Each group is then divided into further groups labeled Group A and Group B. Then all Group A students will be asked to move to the next room so they cannot see Group B students' activities. There will be 7 three-member 'A' Groups in one room, and 7 three-member 'B' Groups in another room.*

The Classroom Activity.   *Groups A and B will have 20 minutes to discuss and complete their exercises. Both groups will have an activity sheet which has been derived from a magazine advertisement. Group A will have a sheet with the language removed, and are asked, based on the visual elements, to predict or guess the product advertised, and to try to brainstorm as many words as possible which could be expected to appear in the language which was removed*

Each three-member Group B has a sheet with the visual removed and the language intact, and is asked to predict what kind of visual would be most likely placed in the space where the visual should be. They will be asked to consider the following listed features (which will be explained in their L1), as well as who would be the most likely people who would read/view the advertisement (the customers).

The features to consider are:

1. *the represented participants (human or not; gender; age etc.);*
2. *the actions portrayed;*
3. *the circumstances (background and other things used by people etc.);*
4. *the attributes of the participants (clothes, physical features etc.);*
5. *the colors used and why.*

The Presentation Activity.   *All students in Groups A and B are then asked to go back to the main home room and to re-join their counterparts from the original groups. They are to discuss the findings of each of their members and to present them to each other and compare. They are then asked to prepare as a group a short presentation in English about what they discussed and found, to present that as a group in English, and then show the whole class their completed multimodal advertisement texts. These are then put up on the classroom walls.*

The Conclusion Activity.   *after the groups' presentations, the teacher can then interact with the whole class with questions about the groups' findings and presentations. This could be done in terms of the following focus questions:*

1. *What is the purpose of this text?*
2. *Why did the text creator make the text with both images and language?*
3. *Why did the text creator make the images as they are (use color etc.)?*
4. *What are the important words in the language part of the text? Why?*

5. *How are the image and the language similar or different in the meanings they send? How do you know this?*

An Alternative Conclusion Activity. *after the groups presentations, the teacher could assign the above focus questions for homework as a written assignment, or could ask them to bring in their own versions of the same kinds of text and discuss and compare them"* (Sakai, personal communication, May 2004).

The two classroom applications presented above are effective examples of the ways that lesson activities can focus on aspects of multimodality for developing multimodal CC in EFL contexts. There is a clear focus on multi-modal ideational, interpersonal, and compositional features, and students work with these features in specific and general ways. For example, in the first application, the students use their general understandings of salience and reading paths when they work to place the images of the Nazca Lines on their desks (representing the page space) in certain positions. These placements indicate that they understand discourse organization and read-ing paths, and the ways that the various stages of the writing should relate to the images they chose. In both applications they use specific knowledge of multimodal relations by placing images in close proximity to the words that relate to them intersemiotically (in Repetition, Synonymy, Meronymy, Hy-ponymy, etc.), or in a reversal of the process, by predicting which words go with a certain advertising image. They also focus on forms of address, which in application one both visually and verbally takes the form of statements about the Nazca Lines to the readers and viewers. The sequencing of the images organized by the students in this application also approximated the discourse stages of the expository verbal text, and mirrored the generaliza-tion—detail relations organization (see comments on clause relations in Hoey, 1983).

CONCLUSION

Gunther Kress (2000) suggested that given the changes in the modes and affordances of communication systems in today's world, it is "now impossi-ble to make sense of texts, even of their linguistic parts alone, without hav-ing a clear idea of what these other features might be contributing to the meaning of a text" (p. 337). To focus on one mode, without interpreting the other, could mean that the full message is not being received. Many lan-guage teachers would suggest that they are concerned with 'communica-tion,' with language central of course, but combined with awareness that other modes of communication are important too. However, this can tend to be incidental, and is often related to teacher training or previous studies

in another discipline. As one graduate TESOL student who has a background in art studies put it,

> *I never realized it but I have used the idea of multimodal literacy in my classes before. In my adult classes, I would frequently have discussions about the picture of a text, before reading the text. This is a great way to get the students to focus on the topic and imagine what the text is about. For lower level students, a vocabulary list might be a good idea. Have the students make a list of all related words they can think of, to a related picture or a series of pictures. This is also a good way for students to review related vocabulary, before reading a story* (Jones, personal communication, 2004)

Teachers are becoming increasingly aware that they should be more concerned with developing students' multimodal communicative competence, and that there is a need for specific and systematic approaches which can help them to raise students' consciousness of the fact that not only are there alternative ways of communicating meanings, but that those alternatives can be interpreted in concert with language. Teacher education should play its part here, and TESOL graduate schools are increasingly offering courses which focus on the ways that various visual media enrich the language learning experience and work in concert with other modes, in both ESL and EFL contexts.

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