Co-creating Multimodal texts with Young Children

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Acknowledgements

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Introduction

ESETA TUALAULELEI

MAKING MEANING

In today's digital world, children have access to more technologies than ever to make meaning from and for their worlds. Young children see meaning everywhere in the world around them, and from a young age, children encounter and enjoy multimodal texts – texts that combine multiple modes of communication. These include storybooks made of words and pictures, or videos with animated characters and music, or online apps with colourful, responsive interfaces and interesting sounds.

Immersed in a multimodal world, children are also motivated to create texts for sharing. Early multimodal texts might be pictures drawn with various coloured crayons, with colours representing different ideas. It might be a fingerplay with the child imitating a rhyme they have heard repeatedly before. It might be a story that the child tells with a clay character that is formed and reformed as the story progresses. As the meanings children want to express become more complex, the opportunities for adults to guide them also grow. It is here, at the nexus of a child's imagination and human creativity, that this book is positioned.

In this collection, pre-service teachers present their forays into co-constructing multimodal texts with young children. As part of their assessment for a post-graduate literacy education course, the fourteen authors here worked with children aged up to 8 years of age to bring their ideas to life through multiple modes of representation. The instructions for the assessment can be found in the Appendix but here are few key theories and ideas that the task relied upon.

MULTILITERACIES

Multiliteracies theory was first advanced by the New London Group (1996) in response to rapid technological developments offering new modes for communication and the increasing cultural and linguistic diversity of contemporary society. Multiliteracies went beyond traditional notions of literacy which emphasised reading and writing in standard forms of English, and it opened the way for literacy to be reconceptualised to encompass meaning-making modes that went beyond written text. Meanings conveyed by sound, space, gesture, colour and other modes enhance traditional textual meanings and combine with written or spoken text to form new and exciting ways of looking at the world.

SEMIOTIC SYSTEMS

Educators can help children learn five semiotic systems to understand meaning from multimodal texts and to create their own. These are Linguistic, Gestural, Audio, Visual and Spatial (New London Group, 1996). *Linguistic* refers to all aspects of written and oral language including features of delivery such as intonation and stress, coherence, cohesion and other elements. The *Gestural* system includes body positioning, facial expressions, proxemics, gestures and similar elements. *Audio* includes sound effects, music, silence and

associated features. *Visual* refers to symbols, images, colour, perspective and other elements. *Spatial* elements are those conveying geographic and directional meaning. The multimodal texts in this book combine linguistic elements and one or more other systems to make meaning.

SOCIOCULTURAL THEORY

According to sociocultural theory, social interaction is central, not ancillary to learning (Lemke, 2001; Vygotsky, 1978). Children can be motivated to create multimodal texts when they see people engaging in multiliterate behaviours around them or when they have positive experiences of multimodality themselves. When educators promote the social aspects of education and participate in learning with their students, this promotes situated learning whereby children become part of a community that engages in multiliteracies (Lave and Wenger, 1991; Wenger, 1998). In co-creating multimodal texts with an adult, children develop linguistic and cultural-historic repertoires that make them part of the wider meaning-making community (Rogoff, 2014; Rogoff et al., 2010; Rogoff et al., 2012). The chapters that follow exemplify how children learn by observation and social interaction.

CHAPTERS BY AGE AND TEXT TYPE

While this book can be read from cover to cover, readers may wish to locate specific texts by age or text type.

This table shows the chapters by the age of the child co-author. Click on the chapter links to go directly to that chapter:

AGE OF THE CHILD	Chapter	Text type
11 months	14. Dear Zoo, Naomi Alberti	Literary, narrative
19 months	9. My Easter Adventure, Kerry Chant	Personal, recount
3 years	7. It's Time to Mow the Yard, Kylie Saunders	Personal, recount
5 years	1. Tiddler's Late (Again)! Sophie Woodward	Literary, narrative
5 years	3. Humpback Whales, Rhiannon Davis	Expository, informative
6 years	4. Friends, Novi Ong	Personal, recount
6 years	5. Our Day at the Beach, Melissa Meyer	Personal, recount
7 years	12. Ellie's Experience, Jayson Mullins	Personal, recount
7 years	6. The Sleep Over Party, Louise Olsen	Personal, recount
8 years	2. Saving Water, Sheridan Hill	Expository, informative
8 years	8. How to Groom a Horse, Kylie Taylor	Expository, informative
8 years	10. Trevor the Fibber, Kara Tew	Literary, narrative
8 years	13. Why we Eat Anzac Biscuits on Anzac Day, Jamie Howell	Expository, informative
11 years old working at Foundation/Prep level	11. Going to the Park and the Library, Julie Turner	Personal, recount

This table shows the chapters grouped by the three types of text that were co-constructed – personal, literary and expository. Click on the chapter links to go directly to that chapter:

PERSONAL	**Expressive writing**	**About experiences, events and people in one's own life and about issues and topics that are of personal interest and concern. Eg diaries, journals, letters & learning journals**
	Chapters	4. Friends, Novi Ong
		5. Our Day at the Beach, Melissa Meyer
		6. The Sleep Over Party, Louise Olsen
		7. It's Time to Mow the Yard, Kylie Saunders
		11. Going to the Park and the Library, Julie Turner
		9. My Easter Adventure, Kerry Chant
		12. Ellie's Experience, Jayson Mullins
LITERARY	**Imaginative/creative writing**	**Purpose of entertaining. Eg. narratives, fairy tales, poems & play scripts**
	Chapters	1. Tiddler's Late (Again)! Sophie Woodward
		10. Trevor the Fibber, Kara Tew
		14. Dear Zoo, Naomi Alberti
EXPOSITORY	**Informative/factual writing**	**Presenting facts, ideas, or opinions about non-fiction subjects. Eg. reports, explanations & procedures**
	Chapters	2. Saving Water, Sheridan Hill
		3. Humpback Whales, Rhiannon Davis
		8. How to Groom a Horse, Kylie Taylor
		13. Why we Eat Anzac Biscuits on Anzac Day, Jamie Howell

The multimodal texts that children co-created with pre-service teachers for this book are inspired by creativity and wonder that can only be found in a child's imagination. The pre-service teachers did a fair amount of planning and preparation, but more often than not, children took the co-construction to unexpected and unplanned-for places. We hope you enjoy reading about each pre-service teacher and their child co-author's journey in learning with and from each other about multimodal literacy.

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CHAPTER 1

Tiddler's Late (Again)!

SOPHIE WOODWARD

While collaborating with my 5-year-old niece, Clara (who is in Prep), we co-constructed a multimodal story that gives an alternate reason for why Tiddler was late to class in *Tiddler: The story-telling fish* (Tiddler) by Julia Donaldson (2016). For this activity, I chose Holdaway's (1979) Shared Reading strategy, while also drawing on the Shared Writing strategy and Tompkin's (2016) Elements of Shared Reading (Fellowes & Oakley, 2019). I also decided to use one of Fellowes and Oakley's (2019) suggested stimuli for writing activities: children's literature. This stimulus category was chosen because it is a motivating and engaging way to inspire writing, and children enjoy sharing their thoughts about books with others (Fellowes & Oakley, 2019).

Before creating with Clara, I determined, based on her previously observed skills, that she was in the emergent phase of writing development (able to write most letters and sound out some words) and phase 2 of reading development (enjoys being read to and retelling/creating texts) (Fellowes & Oakley, 2019).

CONNECTIONS TO THE AUSTRLALIAN CURRICULUM

There are several Content Descriptors from all three strands of the Australian Curriculum: English Foundation year level being assessed in this learning experience (Australian Curriculum, Assessment and Reporting Authority [ACARA], n.d.). These include:

Language:

- ACELA1817 – know how to read and write some high-frequency words and other familiar words

- ACELA1433 – understand concepts about print and screen, including how books, film and simple digital texts work, and know some features of print, for example, directionality

- ACELA1435 – recognise that sentences are key units for expressing ideas

- ACELA1437– understand the use of vocabulary in familiar contexts related to everyday experiences, personal interests and topics taught at school

- ACELA1438 – understand how to use knowledge of letters and sounds including onset and rime to spell words

Literacy:

- ACELY1651 – create short texts to explore, record and report ideas and events using familiar words and beginning writing knowledge
  ACELY1654 – construct texts using software including word processing programs

> ACELY1650 – use comprehension strategies to understand and discuss texts listened to, viewed or read independently
>
> **Literature:**
>
> - ACELT1783 – Share feelings and thoughts about the events and characters in texts.
> - ACELT1580 – Retell familiar literary texts through performance, use of illustrations and images

An Outline of Student Learning criteria sheet was created based on these Content Descriptors for completion at the end of the task.

INTRODUCTION TO ACTIVITY

Choosing and reading the story

Watching the story

Picture walk

The five elements of literacy motivation are success, choice, challenge, interest, and purpose (Fellowes & Oakley, 2019). With these in mind, I decided that I would give Clara a choice of stimulus books based on her interests. The options provided to Clara included *The Gruffalo* by Julia Donaldson, which is a book I knew Clara loved and had read repeatedly. On the other hand, *The Very Super Bear* by Nick Bland was chosen as an option because I knew Clara had enjoyed other books by the same author but had not read this one. Ultimately, though, Clara made her choice when she was drawn to the colourful illustrations and the interestingly unfamiliar creatures in *Tiddler* by Julia Donaldson (2016). Clara remembered that Julia Donaldson had also written *The Gruffalo*, so she was eager to read another of her books.

We started with a Picture Walk of *Tiddler* (Ness, 2017). During the picture walk, I pointed out and defined vocabulary that I thought may be unfamiliar to Clara, such as 'shoal', 'register', and 'tallest story' (Fellowes & Oakley, 2019). This activity aligns with ACELA1437, specifically the elaboration: discussing new vocabulary in texts (ACARA, n.d.). We also discussed the sea creatures we saw that were both familiar and unfamiliar. While looking through the book, I observed Clara getting curious about what would happen. Once we had read the book together, we watched an interactive re-telling on YouTube. Multiple exposures to new information or resources encourages deep learning and engagement (State of Victoria, 2017) and this particular video was chosen as I found it to be a dramatic and fun retelling that is engaging and entertaining.

While I had decided on the general outcome of the experience, it was important to me that Clara felt that it was her work and that her decisions had shaped the final product. Before our session, I had decided that I wanted to use a storybook as the inspiration for our multimodal text. I had also loosely decided that we should create an alternate ending for the chosen story as suggested in Fellowes and Oakley (2020) but was open to changing this if Clara felt strongly about doing something else that would also satisfy the assessment criteria. Ultimately, Clara decided that she wanted to create another reason why Tiddler could be late for school which, although different to my original idea, still fit the task perfectly.

GATHERING IDEAS USING YOUTUBE

'That one looks like a fish we saw in the book!'

'Let's watch that one!'

After reading and watching Tiddler, Clara was very eager to look at more of the interesting sea creatures depicted in the book, so we decided to find some clips on YouTube. This was not part of my original plan, but I could see that it was something Clara really wanted to do. While watching the videos, we flipped through the book to find the same creature in its illustrated form. Although this activity may need to be modified during a whole class experience, depending on time restraints or access to resources, I found this to be a very worthwhile experience. Clara was able to recognise similarities and differences in the creatures between the videos and illustrations and shared with me a story about a time that she went fishing and crabbing with her dad, thereby relating the stimulus text to her own life (Fellowes & Oakley, 2019). Although this was not part of the assessable criterion, making links between a text and students' own experiences does align with ACELY1650 (ACARA, n.d.). Clara was very taken with the seahorses we watched, so we used them (combined with her love of unicorns) as inspiration for one of the characters in her story – the sea-unicorn.

DRAWING THE CHARACTERS

Drawing her version of Tiddler

Referencing book to draw a stingray

Very proud of her 'sea-unicorn'

I let Clara choose if she wanted to draw the characters or write the story first. She was very excited about the sea-unicorn idea, and couldn't wait to draw her, so she chose the first option. By continuing to provide the opportunity for Clara to make choices about the task, mutual respect and trust was built between the learner and facilitator (Peel & McLennan, 2019). Clara illustrated her version of some characters in the book, using the stimulus text as a direct reference for her stingray, while other characters were created from her imagination. She also gave the characters names and wrote them down. These skills fall under ACELT1580 (drawing representations of characters), ACELT1783 (using art to express personal responses to literature), and ACELY1651 (creating short texts) from the Australian Curriculum. Clara decided that one of Tiddler's friends would be called Mya. She then wanted the teacher to be called Miss Nya. After thinking for a second, Clara said that she did not know how to spell 'Nya', but that it rhymed with Mya, so it must be spelt N-Y-A. While not falling under the scope of assessment for this task, "breaking words into onset and rime to learn how to spell words that share the same pattern" is part of content descriptor ACELA1438 (ACARA, n.d.).
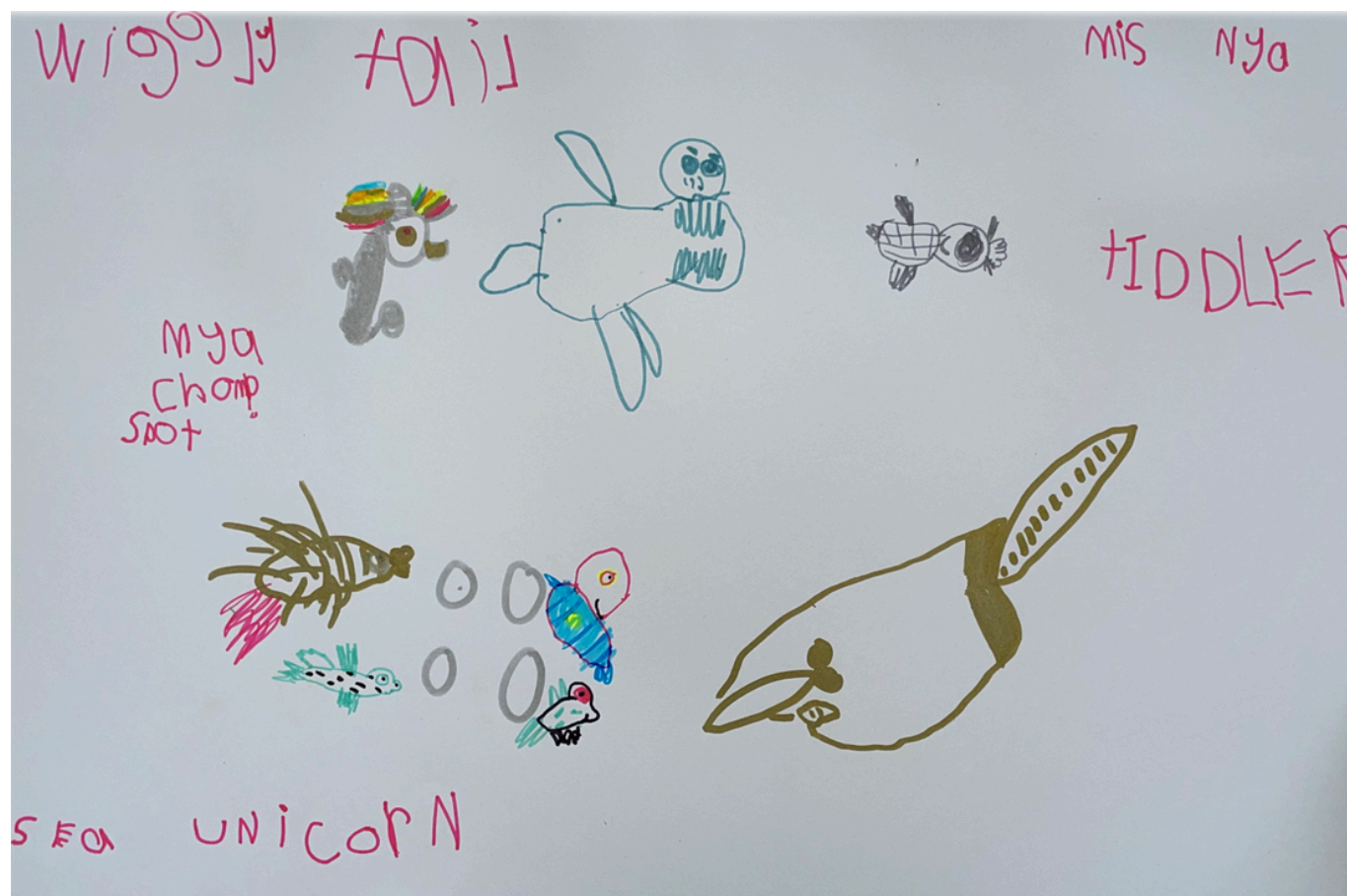
The completed illustrations and character names

WRITING THE STORY

Once her characters had been created, it was time for Clara to develop the story. Throughout this discussion, I continuously asked open ended questions to encourage Clara to think more deeply about her choices (Walsh & Sattes, 2015). Once she was happy with her narrative, Clara dictated it for me to scribe, though she wanted to write her name and 'The End', asking me to help her spell 'the' (ACELA1817 – know how to write some familiar words) (ACARA, n.d.-a). She was then very excited to share her story with her mum (ACELA1435 – reading own texts aloud) (ACARA, n.d.).
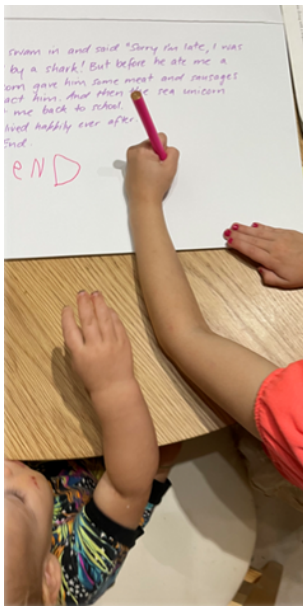
Clara writing her name

More writing

'How do you spell...?'

Scribing Clara's story

Very excited to share her story with mum!

ADDING IN DIGITAL COMPONENTS

We used my iPhone to voice record Clara telling the story, then, while Clara had a snack and play break, I took photos of her illustrations, uploaded them to the computer, and used Photoshop to cut them out. When Clara came back, she was very excited to see her drawings on the computer. She had fun asking me to move her characters around the screen, eventually asking if she could have a go. After a quick lesson on how to use the mouse (something that she had never done before), Clara experimented with mouse movements to rotate, move, and change the size of her illustrations. This aligns with ACELA1433; ACELY1654, which both include using simple functions of the mouse and keyboard (ACARA, n.d.). As the New London Group suggested in their multiliteracies theory (1994), literacy pedagogy must now also include information and communication technologies (ICTs) (Cazden, et al., 1996). This will ensure that modern students, dubbed digital natives (Churchill et. al., 2021), are being prepared for the nature of contemporary everyday life (Cope & Kalantzis, 2009).

Clara was responsible for choosing all digital images used in the multimodal text. Although she did not use the search tool herself, she asked me to search for a particular image (such as jellyfish, sausages, etc) and then chose the one she wanted. Clara also chose the music used. Giving students these choices throughout learning experiences provokes feelings of empowerment, ownership, and positive feelings towards their work (Marshall, 2005). As we were looking through the images and music, we talked about how there were different ways to communicate the meaning of a story. These methods, called semiotic systems (Chandler, 2022), include the written and spoken language, images, and music that were chosen by Clara. We specifically discussed how music could be used to convey the ideas and emotions of a text and experimented with a few different compositions with different 'feelings' (sad, happy, silly, epic, etc.), and decided on one that gave the feeling of 'fun' (Taylor & Leung, 2019).

Recording the story

Looking at her illustrations on the computer

Directing where to move the characters

Teaching Clara how to use the mouse
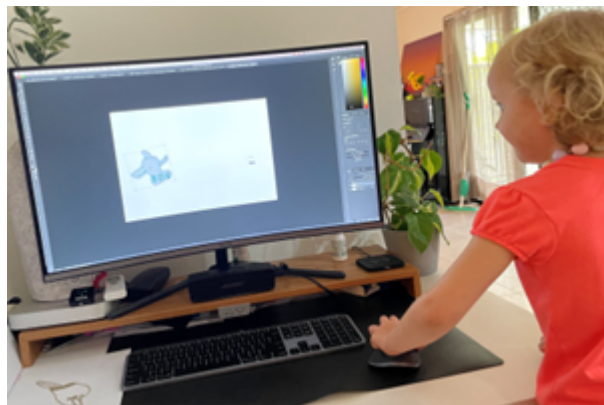
Using the mouse by herself

Choosing background images

PUTTING IT ALL TOGETHER

Once the images and illustrations were finalised, it was time to construct our multimodal text in PowerPoint. With Clara's direction and help, we placed her characters and chosen images in the scenes. Clara had chosen specific sea backgrounds for each of the scenes and was very particular about where each of them should go. It was wonderful watching her sense of pride and accomplishment grow as the choices she had made brought her story together (Marshall, 2005).

Concentrating hard
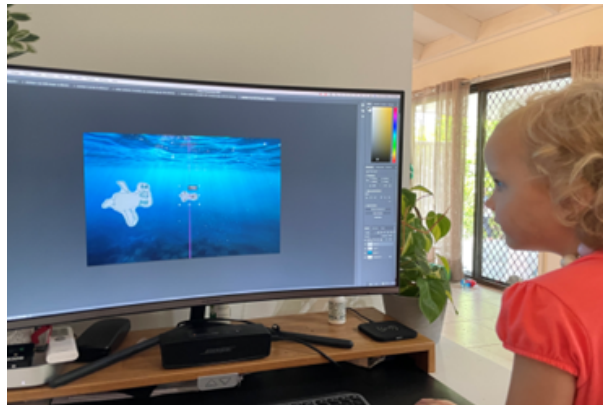
Positioning characters

Enjoying Clara's sense of pride and accomplishment at her work

OUTLINE OF THE CHILD'S LEARNING

The Australian Curriculum outlines the following relevant Achievement Criteria for Foundation level students:

Receptive modes (listening, reading and viewing)

By the end of the Foundation year, students recall one or two events from texts with familiar topics. They recognise the letters of the English alphabet, in upper and lower case and know and use the most common sounds represented by most letters. They read high-frequency words and blend sounds orally to read consonant-vowel-consonant words. They use appropriate interaction skills to listen and respond to others in a familiar environment. They listen for rhyme, letter patterns and sounds in words.

Productive modes (speaking, writing and creating)

They retell events and experiences with peers and known adults. They identify and use rhyme, and orally blend and segment sounds in words. When writing, students use familiar words and phrases and images to convey ideas. Their writing shows evidence of letter and sound knowledge, beginning writing behaviours and experimentation with capital letters and full stops. They correctly form known upper- and lower-case letters.

To capture student learning from this experience, I created a criteria sheet based on the Australian Curriculum content descriptors chosen for this learning experience (ACARA, n.d.). I chose to assess this particular activity with a simple 'yes' and 'no' framework rather than using the official 5-point Prep Reporting Scale (Queensland Government, 2022).

Criteria	Yes	No
LANGUAGE		
Does the student know how to read and write some high-frequency words **(ACELA1817 - Scootle)**?	✓	
Does the student know some concepts about print and screen (specifically digital texts and digital literacies) **(ACELA1433 - Scootle)**?	✓	
Does the student recognise that sentences are key units for expressing ideas **(ACELA1435 - Scootle)**?	✓	
Does the student understand the use of vocabulary in familiar contexts **(ACELA1437 - Scootle)**?	✓	
LITERACY		
Does the student create short texts to explore events using image-making, beginning writing, and multimodality **(ACELY1651 - Scootle)**?	✓	
Can the student construct texts using simple functions of a keyboard and mouse **(ACELY1654 - Scootle)**?	✓	
LITERATURE		
Does the student share feelings and thoughts about the events and characters in texts **(ACELT1783 - Scootle)**?	✓	
Does the student retell events or draw representations of characters from literary texts **(ACELT1580 - Scootle)**	✓	

Criteria sheet based on the Australian Curriculum content descriptors

What worked well for you in co-creating the multimodal text or working with the child?

Giving Clara as many choices as possible, and then actually honoring those choices, made this process very easy for us. Clara felt so much pride over the final product (even playing it for her class at school three times) because it was her work that was merely guided and scaffolded by me.

What should readers avoid in co-creating multimodal texts or working with children?

I would recommend not going into the experience with a set idea of what you want to achieve. By being flexible and able to adapt the plan on the spot, I believe Clara and I produced a much better final product than we would have if I had been stuck on my original plan.

Overall, how did you find the activity of co-creating a multimodal text?

I thoroughly enjoyed this process. Seeing the joy on Clara's face as she watched the characters she had created 'come to life' on the computer was extremely rewarding.

Key Takeaways

- Give the children as many choices as possible throughout the process
- Follow the child's lead on what and how they would like to explore the text/characters/topic
- Provide multiple modes of exposure to the stimulus text or topic
  Above all – Make it fun!

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=5#oembed-1

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Saving Water

SHERIDAN HILL

Today's world faces numerous sustainability challenges and therefore sustainability is becoming a prevalent topic across all aspects of the Australian Curriculum. Education can be seen as a vehicle in helping to "'reorient' society to a more sustainable future" (Dyment et al., 2014, p. 1105). Students in Year 2 investigate the earth's resources, in particular the use of water, and identify how humans can care for water supplies (Australian Curriculum, Assessment and Reporting Authority [ACARA], 2022). To further promote the need for a sustainable future, standards from the English curriculum can be used to create an expository text (ACARA, 2022). Expository writing enables a child to research and present facts or ideas about non-fiction subjects, such as water conservation (Fellowes & Oakley, 2019).

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

The Australian English Curriculum for Year 2 highlights the importance of using multimodal texts to engage students for enjoyment, as well as, to "inform and persuade" (ACARA, 2022).

Language (variation and change):

- ACELA1460 – Understand that spoken, visual and written forms of language are different modes of communication with different features and their use varies according to the audience, purpose, context and cultural background

Literature (response to literature):

- ACELT1590 – Identify aspects of different types of literary texts that entertain, and give reasons for personal preferences

Literacy (creating text)

- ACELY1671 – Create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose

- ACELY1674 – Construct texts featuring print, visual and audio elements using software, including word processing programs

Throughout this expository text, several General Capabilities were also used including Intercultural understanding: Recognising culture and developing respect; Information and Communication Technology and; Critical and Creative Thinking. Due to the nature of this type of text there were cross-curriculum references as well including Science, Art, Technologies and Humanities and Social Sciences.

PLANNING AND EXPLAINING THE TASK

Snapshot of Plan	Watch Video
	Listen to a picture book
	Complete relative work sheets
	Outdoor education
	Explicit Teaching
	Complete Report planning sheets
	Lego Construction
	Scribe Report
	Create PowerPoint
	Present Report
	Reflect

Snapshot of plan

Fletcher's consent was given by me (parent) and he willingly participated in this activity. Knowing my son, I implemented strategies that would enhance his learning, for example, the use of outdoor education and Lego.

The captivating imagery and narration of David Attenborough's (2020) *Our Planet: How to Save Fresh Water Flow* was used to motivate and peak Fletcher's interest about water. This type of activity can be used for the emergent phase of multimodal text development (Fellowes & Oakley, 2019).

After watching the 7 minute clip, Fletcher was informed about the task he needed to complete. Providing the student with an overview of the task enables them to grasp the idea for what is expected and helps them formulate independence in their learning journey.

This expository text was to be written in a report format. A report encourages students to collect facts and convey information about the topic of water (Fellowes & Oakley, 2019). Fletcher was required to write a list of facts about water, how we use it and how we can save it (Fellowes & Oakley, 2019). Fletcher was given a fact file work sheet from Twinkl (2022) to aid with his report examples.

TEACHING STRATEGIES

FOUR RESOURCES MODEL

Several teaching strategies were used in this learning experience to enhance and deepen the student's literacy learning. First, Freebody and Luke's (1992, as cited in Fellowes & Oakley, 2019) sociocultural approach was incorporated using a Powerpoint presentation on Report writing. To help with Code Breaking, we used pictures and discussed text conventions. To develop his skills as a Text participant, we discussed how he uses water. To help him as a Text User, we talked about how to educate others about water usage and how to write these points in a report format. The PowerPoint, picture book and video clip were used to teach critical literacy to help Fletcher become a Text Analyst (Fellowes & Oakley, 2019). Using these three means, Fletcher learnt about how the authors positioned the audience to feel about the topic (Fellowes & Oakley, 2019). This technique assisted the student with presenting their expository report. Scaffolding with Fletcher, we were able to analyse all these media, fulfilling the design, deconstruction, and reconstruction aspects of Janks Design cycle (Fellowes & Oakley, 2019).

LANGUAGE EXPERIENCE APPROACH (LEA)

We used the Reciprocal Teaching strategy by using the PowerPoint, book, worksheets, and explicit teaching focussed on "comprehension processes: summarising, questioning, clarifying and predicting" (Fellowes & Oakley, 2019, p. 309).

Another technique was Guided Writing, where Fletcher was scaffolded and supported to write the report using the correct format. Worksheets were used to start the writing process.

In terms of oral language development, Fletcher was exposed to exploratory activities which included many opportunities for discussion and conversation, and I engaged in explicit teaching for complex vocabulary (Fellowes & Oakley, 2019). He was shown the appropriate language for an expository report on water conservation, such as reservoir, groundwater, minerals, drained, precipitate and so on. This is encouraged by Joan Tough's seven language functions (1977, as cited in Fellowes & Oakley, 2019), particularly Logical Reasoning . Fletcher was taught to use respectful language through explicit teaching (Fellowes & Oakley, 2019) with the activities around How Aboriginal People managed their water and the PowerPoint presentations.

MULTISENSORY ACTIVITIES

Daily we receive knowledge through a continuous stream of information – audio, visual, kinesthetics and tactile (Quak et al., 2015). It is, therefore, important to implement these modes into literacy learning. Throughout this process, the teaching strategies incorporated all these modes.

Visual

Watching David Attenborough's video
Watching a PowerPoint slide show – Water Usage and Report Writing

Audio

Listening to David Attenborough's video
Listening to All the Water in the World by George Lyon & Katerine Tilloston
Listening to an explicit teaching resource – How did Aboriginal people manage their water resources (Waterwise Queensland, 2022) and Report Writing

Kinesthetics

This activity involved Fletcher walking around the school drawing and labelling ways in which the school uses water. This activity was chosen, based on the findings of Munden (2017) which note that kinaesthetic movement activities "do affect student learning" and helped improve boys' "engagement and decreases the amount of time they are off task" (p. 15). This was incorporated as an educational brain break, to encourage outdoor education.

Tactile

We used Lego to create a bathroom and recreated water-wise activities. This dramatic play was to encourage speaking and practice speaking for the final report task.

ELECTRONIC LANGUAGE EXPERIENCE APPROACH

The PowerPoint presentation and picture book are both examples of the Electronic Language Experience (e-LEA) (Fellowes, & Oakley, 2019).

1. Multisensory Approach

2. Elaboration of the experience – conversation about the media that we watched, listened to as well as the walk around school. The Lego creation is an elaboration of all media.

3. Detailed discussion and retelling – recreating what Fletcher learnt using a conversation between student and educator.

4. Producing the illustration: the process of creating a PowerPoint for the expository report (heavily scaffolded)

5. Eliciting the oral story: creating the presentation on PowerPoint and sequencing the ideas – Why we need water, Who or What uses water, how water is wasted, how we can save water

6. Scribing the story: (Scaffolding) I scribed for Fletcher using a word document. Fletcher was interested in typing the title and he practiced using the Word software.

7. Rereading the story: Fletcher narrated the report and I embedded it into the PowerPoint Presentation

8. Lastly, we watched the presentation, discussing how we could implement changes at home. Comments of improvement were given here.
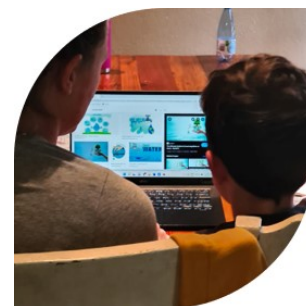
The *I do, We do, You do* of Gradual Release of Responsibility model helped the student feel ownership of their learning (Fisher & Frey, 2014).

CREATING A MULTILITERATE STUDENT

Intertwining through both traditional and modern teaching technologies are the semiotic systems – linguistic, visual, audio, gestural and spatial (Buchholz & Pyles, 2018)

- **Linguistic:** Worksheets, Explicit teaching moments
- **Visual**: PowerPoint, drawing, video clip
- **Audio**: Listening to *All the Water in the World*; conversations
- **Gestural:** Watching for non verbal clues – eg. frustration
- **Spatial**: Indoor/Outdoor education, Lego building on the floor

Together these create a multimodal learning environment.

Using writing and drawing Fletcher was able to represent his emerging scientific literacy knowledge using appropriate terminology (Buchholz & Pyles, 2018). Reading and viewing as an embodied experience occurred through the student listening to the information then walking around both his school and home finding ways in which water was being used. Through identifying water sources, Fletcher was able to demonstrate their understanding of the text.

Writing the expository report provided the student with the opportunity to record their knowledge and write an information report.

Scaffolding with Fletcher, we were able to fashion a PowerPoint presentation, incorporating pictures, sounds and text as per the Functional dimension of the Multiliteracies Map from Fellowes and Oakley (2019).

When presenting the expository report, Fletcher was encouraged to use various voice annotations to express different points.

INCORPORATING ICTS

The following ICTS were used to enhance learning

- Smart TV – Watching *Our Planet: How to Save Fresh Water Flow*
- Android Tablet – Listening to All the Water in World (independently)
- Laptop – PowerPoint presentation and Word processing
- Internet – Teacher/Student collaboration to retrieve photos for presentation

Hyperlinks were used so that Fletcher had direct access to the websites that were required, for example, a direct link to the YouTube clip "All the Water in the World".

Collaboration with helping Fletcher choose images created a safe environment, and it provided an opportunity to teach cyber safety and online navigation.

UTILISING A VARIETY OF RESOURCES

The resources collated for use in this activity included:

- David Attenborough's *Our Planet: How to Save Fresh Water Flow*
- *All the Water in the World* by George Lyon & Katerine Tilloston
- Water Usage information PowerPoint (Twinkl, 2022)
- Planning a non-chronological report using a spidergram (Twinkl, 2022)
- Information sheet about *How did Aboriginal peoples manage their water resources* (Waterwise Queensland, 2022)
- Lego
- Worksheets (Twinkl, 2022).

- Who or what uses water
- Think of ways to save water
- Water works crossword
- How does water get to us?
- Water around your school
- My informative prewriting template
- Report checklist
- Rubric

OUTLINE OF THE CHILD'S LEARNING

Achievement standards are written in the Year 2 English curriculum to help ensure a child is reaching their full potential. These are:

Receptive modes (listening, reading and viewing)

By the end of Year 2, students understand how similar texts share characteristics by identifying text structures and language features used to describe characters and events, or to communicate factual information.

They read texts that contain varied sentence structures, some unfamiliar vocabulary, a significant number of high-frequency sight words and images that provide extra information. They monitor meaning and self-correct using knowledge of phonics, syntax, punctuation, semantics and context. They use knowledge of a wide variety of letter-sound relationships to read words of one or more syllables with fluency. They identify literal and implied meaning, main ideas and supporting detail. Students make connections between texts by comparing content. They listen for particular purposes. They listen for and manipulate sound combinations and rhythmic sound patterns.

Productive modes (speaking, writing and creating)

When discussing their ideas and experiences, students use everyday language features and topic-specific vocabulary. They explain their preferences for aspects of texts using other texts as comparisons. They create texts that show how images support the meaning of the text.

Students create texts, drawing on their own experiences, their imagination and information they have learnt. They use a variety of strategies to engage in group and class discussions and make presentations. They accurately spell words with regular spelling patterns and spell words with less common long vowel patterns. They use punctuation accurately, and write words and sentences legibly using unjointed upper- and lower-case letters.

Using a multimodal text to create an expository text enabled Fletcher to have a whole approach to learning where he used all his senses to create a literacy text. Incorporating a link between English and the Science curriculum enabled for a richer learning outcome, and working with a variety of mediums such as PowerPoint, picture books, worksheets, Lego, documentaries and explicitly teaching all semiotic systems helped ensure an in-depth learning experience.

This report task ensured Fletcher developed his ability to create texts on information he had learnt (ACARA,

2022). Throughout this task, points were made to ensure he could use "punctuation accurately, and write words and sentences legibly using unjoined upper- and lower-case letters" (ACARA, 2022).

The overall learning outcome for this task was to educate Fletcher on water conservation so that he could use the information he researched and write a Report to help educate his peers. Through engagement and enjoyment on an interesting topic, Fletcher subconsciously and knowingly used the English curriculum to present his report.

Using a rubric, it was evident that Fletcher needed to work towards improving his speaking pace. Furthermore, to extend his learning, Fletcher could research other water saving techniques and implement a more in-depth scientific vocabulary.

Overall, how did you find the activity of co-creating a multimodal text with a child?

Creating a multimedia text was a fun and interesting activity when my son. I think he could have benefitted from a plan, for example, 4-5 slides where he wrote and drew what he wanted. This could have saved time.

In reflection on my teaching, I over-planned, preparing too many work sheets and too many activities. Simplifying the task and focusing on a few main points would have had the same effect with less pressure.

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=49#oembed-1

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CHAPTER 3

Humpback Whales

RHIANNON DAVIS

Magnus is aged 5 and he was in the first year of school, Foundation year level, when he created this text. He chose to create an informative text, illustrated with images he drew and those sourced from online creative commons. He narrated the text and we co-constructed it in Microsoft PowerPoint.

CONNECTIONS TO THE AUSTRLALIAN CURRICULUM

The learning intentions for the co-constructed text match select content descriptors of the Australian Curriculum: English Literacy and Language Strands for Foundation Year, and are informed by literacy as a general capability (ACARA, 2018a). The Early Years Learning Framework (EYLF) (DEEWR, 2009), was also referred to; specifically Outcome 5: Children are Effective Communicators.

Language:

- ACELA1430 – Understand that texts can take many forms, can be very short (for example an exit sign) or quite long (for example an information book or a film) and that stories and informative texts have different purposes

- ACELA1431 – Understand that some language in written texts is unlike everyday spoken language

- ACELA1432 – Understand that punctuation is a feature of written text different from letters; recognise how capital letters are used for names, and that capital letters and full stops signal the beginning and end of sentences

- ACELA1433 – Understand concepts about print and screen, including how books, film and simple digital

texts work, and know some features of print, for example directionality

- ACELA1786 – Explore the different contribution of words and images to meaning in stories and informative texts

Literacy:

- ACELY1651 – Create short texts to explore, record and report ideas and events using familiar words and beginning writing knowledge.
ACELY1652 – Participate in shared editing of students' own texts for meaning, spelling, capital letters and full stops
ACELY1653 – Produce some lower case and upper case letters using learned letter formations
ACELY1654 – Construct texts using software including word processing programs

CONNECTIONS TO THE EARLY YEARS LEARNING FRAMEWORK

The Early Years Learning Framework (EYLF) (Department of Education, Employment and Workplace Relations [DEEWR], 2009), was also referred to; specifically Outcome 5: Children are Effective Communicators.

- Children interact verbally and non-verbally with others for a range of purposes

- Children engage with a range of texts and gain meaning from these texts

- Children express ideas and make meaning using a range of media

- Children begin to understand how symbols and pattern systems work

- Children use information and communication technologies to access information, investigate ideas and represent their thinking

PLANNING

EARLY READING AND WRITING DEVELOPMENT

Considering early reading and writing development, the whole language approach, a component of emergent theory, was implemented. This was achieved by engaging with the mentor texts for the authentic purpose of finding facts to include in the report and demonstrating the language features of an informative text. The mentor texts we used included 1000 questions and answers about Australian wildlife (Parish, 2002), Question and answer encyclopedia (1998), First field guide to Australian mammals (Slater, 1997), The snail and the whale (Donaldson & Scheffler, 2003), and The whales' song (Sheldon, 1993). Reading knowledge was supported throughout by pausing to consider letter-sound relationships, punctuation, and text directionality (Fellowes & Oakley, 2019) as per ACELA1432 and ACELA1433 (ACARA, 2018). In alignment with ACELA1430 and ACELA1431 (ACARA, 2018) Magnus and I discussed the present tense, descriptive subject-specific language, and language features such as verbs, nouns and pronouns as typical of report writing (Department of Education and Training Victoria, 2019; Fellowes & Oakley, 2019).

Discussing language

SELECTION AND USE OF OTHER RESOURCES

After Magnus had decided the multimodal text would be centred on humpback whales, both informative and narrative stimuli were engaged with to allow for comparison between varying text forms, as per ACELA1430 (ACARA, 2018). Magnus was then given the opportunity to choose the type of multimodal text to be co-constructed, to increase his motivation for engagement with the project (Fellowes & Oakley, 2019; Pappamihiel & Knight, 2016), while contextualising the learning to a topic that was of interest to him (Peel & McLennan, 2019).

SELECTION OF ICT

I chose to use Microsoft PowerPoint to co-construct the text, and explained to Magnus that we would be presenting the multimodal text as a slide show which he would narrate. In preparation, I took note of the ICT General Capability and ACELY1654 (ACARA, 2018) to ensure the appropriateness of teaching processes.

TEACHING STRATEGIES AND PROCESSES

READING STRATEGIES

- Scaffolding through GRR
- Modelled reading
- Shared reading
- Vygotsky's ZPD (Fellowes & Oakley, 2019)
- Supporting the development of the five pillars of effective reading (Phillips et al., 2018)

WRITING STRATEGIES

- Scaffolding through GRR
- Modelled writing
- Interactive writing
- Vygotsky's ZPD (Fellowes & Oakley, 2019)

During the co-construction, scaffolding was used through the gradual release of responsibility (GRR) (Fellowes & Oakley, 2019). This process was initially achieved through modelled reading as I read the stimulus texts to Magnus. Some shared reading was also conducted as I paused to allow him to read familiar words, or sound out simple, three letter words.

Similarly, during the writing process, GRR was once again implemented through modelled writing, followed by interactive writing (Fellowes & Oakley, 2019) where we scribed the facts that Magnus wished to include in the multimodal text. We then worked collaboratively to reread the developed text to ensure it communicated what Magnus wanted to say, contained language features of informative texts and was factually accurate, in alignment with ACELY1651, ACELY1652, ACELY1653 (ACARA, 2018).

Modelled reading

Modelled writing

The above modelled reading progressing to shared reading, in an environment scaffolded through the use of GRR, aligns with socio-cultural theory, specifically Vygotsky's notion of increasing a child's zone of proximal development (ZPD) (Fellowes & Oakley, 2019) to support and develop the five pillars of effective reading (Phillips et al., 2018). Similarly, modelled, interactive, then shared writing, can gradually progress to guided then independent writing through the implementation of GRR where the more knowledgeable adult supports the child to increase their ZPD (Fellowes & Oakley, 2019).

LEARNING THROUGH PLAY

- Making connections between past experiences and new learning;
- Child-initiated play to enhance learning (DEEWR, 2009).

The EYLF (DEEWR, 2009) notes that learning through play enables children to make connections between past experiences and new learning. Similarly, Parker and Thomsen (2019) note that there is strong evidence that learning through play has a positive impact on learning. During a break in co-constructing the text, Magnus initiated a Lego play session in which he created an underwater scene depicting one whale singing to another, imitating what he had learnt from the mentor text. This demonstrated how child-initiated play can enhance and promote learning (DEEWR, 2009).

Magnus proudly displaying an underwater scene depicting one humpback whale singing to another, inspired by the co-construction of the multimodal text.

USE OF ICT FOR ENHANCING CURRICULUM LEARNING

ICT

- Further investigation of topic;
- Communicate ideas (DEEWR, 2009);
- Word processing capabilities;
- ICT as a General Capability (ACARA, 2018a).

E-LEA

- Multisensory experience;
- Elaboration, discussion and retelling;
- Producing the illustrations;
- Recording the oral story;
- Scribing the story;
- Rereading the story (Fellowes & Oakley, 2019).

To meet ACELY1654 and ACELA1433 (ACARA, 2018) and EYLF Outcome 5 (DEEWR, 2009), ICT was utilised by allowing Magnus to type some text for the co-construction. Further exposure to ICT was achieved by recording Magnus's narration and listening to the recorded audio for accuracy.

As per the EYLF (DEEWR, 2009), the use of ICT was implemented to further investigate the topic of humpback whales and used to communicate Magnus's ideas. This was achieved through utilising elements of the electronic language experience approach (e-LEA) (Fellowes & Oakley, 2019).

Initially, Magnus engaged in the multisensory experience (Fellowes & Oakley, 2019) of listening to recorded humpback whale songs and watching videos of humpback whales in their natural habitat. This experience was verbally elaborated upon and inspired Magnus to create illustrations that would later be photographed and added digitally into the multimodal text. An 'oral story' (Fellowes & Oakley, 2019, p. 551) was recorded, then scribed into the co-construction. The e-LEA, which was heavily scaffolded (Fellowes & Oakley, 2019), integrated reading, writing, listening and speaking to build upon Magnus's existing knowledge and vocabulary surrounding humpback whales (Nessel & Dixon, 2008; Pappamihiel & Knight, 2016). It also provided an opportunity for Magnus to build ICT competency and critical thinking skills while meeting curriculum requirements through authentic interactions with meaning, essential to language development (Pappamihiel & Knight, 2016).

Scaffolded word processing: Magnus typing text for the co-construction

MULTILITERACY THEORY

- The changing nature of communication requires a change in teaching approaches (Cope & Kalantzis, 2000 as cited in Baguley et al., 2010).
- The digitisation of the multimodal text adheres to multiliteracies theory.
- Multimodal layers of the environment used to build upon prior knowledge (Baguley et al., 2010).
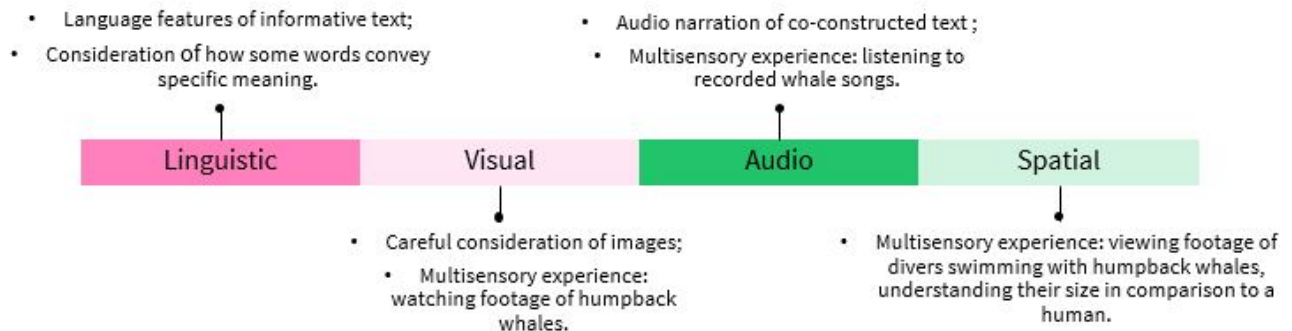
Given the complex nature of multimodal texts, children need to be explicitly taught how to comprehend and compose them in order to become multiliterate (Fellowes & Oakley, 2019).

When considering the implementation of multiliteracies theory, Cope and Kalantzis (2000, as cited in Baguley et al., 2010) note that the changing nature of communication requires adaptations in the ways literacies are taught and defined. The digitisation of the co-created text adheres to multiliteracy theory by enabling the text to be presented in a multimodal format, incorporating aural and oral elements in addition to the literary text (Baguley et al., 2010).

In alignment with multiliteracy theory, various media were combined to present information to Magnus to assist in the co-creation of the multimodal text. This assisted him in comprehending and contextualising the information that he was exposed to by utilising the multimodal layers of his environment to build upon prior knowledge (Baguley et al., 2010).

During the co-construction, the four dimensions of the Multiliteracies Map (DECS, 2010, as cited in Fellowes & Oakley, 2019) were considered. The functional dimension considered Magnus's knowledge of ICT such as competently using the mouse and recognising computer icons. The meaning-making dimension was implemented when discussing the informative text language features witnessed in the mentor texts. The critical dimension was employed when Magnus came across conflicting information within the mentor texts and was required to seek clarification through further research. Finally, the transformative dimension was demonstrated when Magnus initiated a Lego play session in which he transferred new knowledge into a Lego construction.

SEMIOTIC SYSTEMS

- Language features of informative text;
- Consideration of how some words convey specific meaning.

- Audio narration of co-constructed text ;
- Multisensory experience: listening to recorded whale songs.

| Linguistic | Visual | Audio | Spatial |

- Careful consideration of images;
- Multisensory experience: watching footage of humpback whales.

- Multisensory experience: viewing footage of divers swimming with humpback whales, understanding their size in comparison to a human.

The proliferation of ICT in classrooms has facilitated a shift to a multimodal semiotic literacy system, incorporating linguistic, visual, audio, spatial and gestural systems (Bull & Anstey, 2018; Iyer & Luke, 2010). Bull and Anstey (2018) posit that multimodal texts convey meaning by drawing on several semiotic systems. The co-constructed text encompassed all the semiotic systems, excepting gestural elements.

The linguistic system was implemented through the language features of informative writing in the scribed text, considering the impact of specific words as per ACELA1786 (ACARA, 2018). The visual semiotic system was utilised through the careful consideration of images to be included in the co-construction and how they would scaffold the interpretation of the message (Pappamihiel & Knight, 2016). The audio semiotic system was employed during the multisensory experience, implementing audio narration into the multimodal text and including recorded whale song within the co-construction. Finally, the spatial semiotic system was adhered to during the multisensory experience when Magnus saw a video of scuba divers swimming among whales, demonstrating and contextualising to him the enormousness of a whale in comparison to a human. This process aligned with ACELA1786 (ACARA, 2018), considering how words and images contribute meaning to informative texts.

OUTLINE OF THE CHILD'S LEARNING

Throughout the co-construction, Magnus learnt to create a short, informative multimodal text using ICT. He gained an understanding of language features typical to informative texts and the importance of multiliteracy theory and the semiotic systems when making meaning through the inclusion of visual and aural aids. He also learnt the importance of rereading text and relistening to audio for editing purposes.

FORMATIVE ASSESSMENT

The EYLF (DEEWR, 2009) states that including children in the assessment process allows them to better understand themselves as learners and how they learn best. Therefore, as a method of formative assessment, Magnus was asked to complete a self-assessment checklist (Fellowes & Oakley, 2019) to determine which areas he had a firm understanding of, and which learning intentions needed further focus. The checklist, based on the abovementioned content descriptors (ACARA, 2018) that informed the learning intentions, posed a series of simple questions, delivered through a writing conference (Fellowes & Oakley, 2019). Given the text was co-constructed through shared and interactive writing, the checklist questions were posed in first person plural.

SUMMATIVE ASSESSMENT

As with the formative assessment, a checklist (Fellowes & Oakley, 2019) was once again used for summative assessment, however, it was completed without input from Magnus. The checklist itself referred to the learning

intentions and recorded whether these were competently achieved by Magnus. Additionally, the co-created text was moderated against the Australian Curriculum: English Foundation year satisfactory work sample portfolio (ACARA, 2014).

What worked well for you in co-creating the multimodal text or working with the child?

Allowing Magnus the freedom to choose both the topic of the multimodal text and the text style (factual report) really engaged him with the process. I believe he felt very invested in the project given that it was centred on his own interests.

Outlining the entire process and explaining the learning intentions of creating the multimodal text before we began gave Magnus a better understanding of why we were completing each stage of the process. Although he was eager to begin creating the text, he seemed to understand why we were engaging in activities such as reading stimulus texts and collating facts for our report.

What should readers avoid in co-creating multimodal texts or working with children?

Prior to beginning the co-construction, I had a very rigid plan of what the text was going to be, a pre-determined topic and a stringent process through which it would be created. However, once we began investigating this topic, it became very apparent that it was of little interest to Magnus. As a result, I simply asked Magnus "What would you like to make our text about?" To which he immediately responded with "humpback whales." From here, I was able to transfer the learning intentions to the new topic and we began again. From this point on, he showed greater interest and enthusiasm. In future, I would determine the type of text (informative, persuasive, narrative, etc.) but I would allow the child to determine the topic from the outset.

Overall, how did you find the activity of co-creating a multimodal text?

I thoroughly enjoyed the process of co-creating the text. It was enjoyable to watch Magnus's enthusiasm and his eagerness to learn. Having an artefact on completion, which he could share with family and friends, was an additional bonus. He was proud to show others what he had created and eager to discuss the process we followed to produce the video.

I found the activity very educational. I learnt a lot about the effectiveness of incorporating semiotic systems and applying multiliteracy theory to engage students and build on their existing knowledge. It was enjoyable to put these theories into practice and see how they enhanced the co-creation process.

> **Key Takeaways**
>
> - Allowing children freedom of choice in determining the topic of the multimodal text engages them by appealing to their interests.
> - Utilising semiotic systems and multiliteracy theory can contextualise the learning by building upon prior knowledge.

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=64#oembed-1

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CHAPTER 4

Friends

NOVI ONG

This chapter will describe reflections on teaching and learning experience in planning, co-constructing and creating a multimodal text with a 6 year old child, who is currently in Year 1. Student's early reading and writing development will be reviewed and the use of ICT for enhancing curriculum learning opportunities and other resources will be discussed.

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

The Australian Curriculum English outlines the following goals for Year 1 students:
Literature (creating literature):

- ACELT1586 – Recreate texts imaginatively using drawing, writing, performance and digital forms of communication

Literacy (creating texts):

- ACELY1661 – Create short imaginative and informative texts that show emerging use of appropriate text structure, sentence-level grammar, word choice, spelling, punctuation and appropriate multimodal elements, for example illustrations and diagrams

Language (text structure and organisation):

- ACELA1450 – learning about how books and digital texts are organised including page numbers, table of contents, headings, images with captions and the use of scrolling to access digital texts

These content descriptors were used together with an understanding of semiotic systems from multiliteracies theory to establish the following learning objectives:

By the end of the learning experience, the student will be able to plan, co-construct and create text using drawing, writing, oral rereading and exploring digital forms of communication (iMovie).The student will use appropriate text structure, sentence-level grammar, word choice, spelling, punctuation and appropriate multimodal element, including drawings, text, music and storytelling. The student will learn how books and digital text are organised, labelling images and use of scrolling to access digital texts.

Before constructing and creating multimodal text, the 6 year old (Year 1) child was shown some photographs from the recent holiday to the beach. Discussions of strategies for making a new friend were brought up and we talked about some feelings associated with meeting a new person. Some relevant words on the main events of the child's experiences were listed and together we were sounding out and chunking words to make meaning for her to type.

Before creating a multimodal text, the student experienced a stimulating, authentic, multisensory experience by going to the beach and making a new friend. This is in alignment with Language Experience Approach (LEA) as suggested by Stauffer (1970, as cited by Fellowes and Oakley (2019) in their book *Language, literacy and early childhood education*.

Planning included choosing the topic to write about a recent holiday to the beach to meet Mum's old friend and her daughter. This topic has a strong connection and relevancy as the child has an introverted personality and was developing her social and emotional skills.

Feelings associated with making a new friend was familiar for her as she recounted her recent holiday experiences. This helped her make connections with the world around her when learning literacy.

Before writing, photographs from the recent holiday to the beach were viewed and event sequences are recounted. Some new vocabulary was identified and the child learned how to write/ type them.

Some digital platforms were also explored, for example, PowerPoint presentation, Book Creator and iMovie.
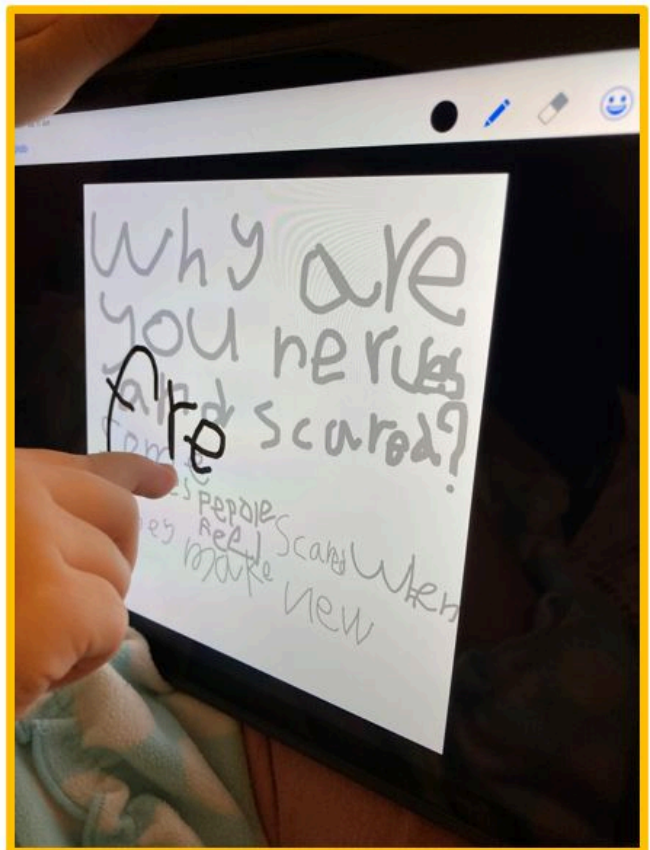
Some options of digital platform were discussed and the child showed interest in operating some of the ICT she had been using at school, for example, Book Creator. The child was able to write using her finger on the iPad and she made some illustrations for the story.
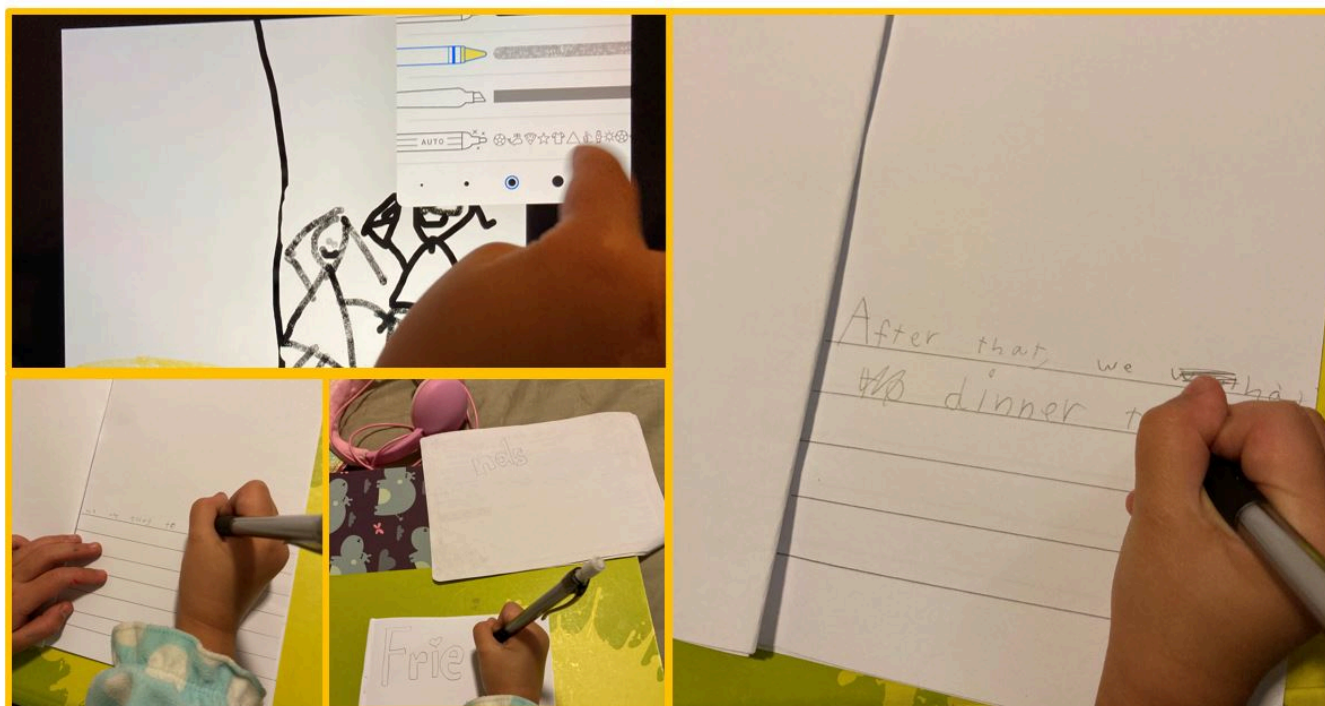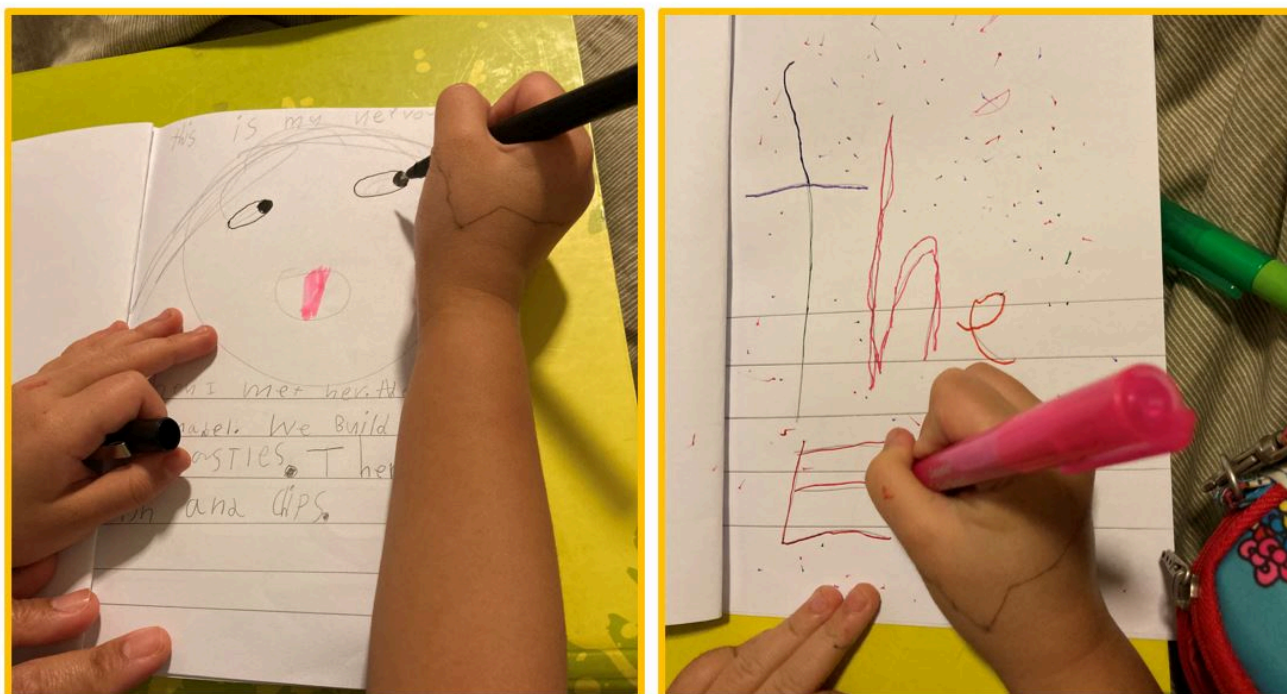
After experimenting on the use of Book Creator, we decided to write it on paper because the child struggled to control the size of the letters when writing her sentences on Book Creator, she did not speak clear enough for voice-to-text recognition and the task started to consume too much time.

The child was more confident and found enjoyment when working with paper and pens, generating ideas, writing text, editing, creating illustrations and adding colours and decorations on the book. These seemed to give her a greater sense of achievement.

One of the disadvantages of e-LEA, when a young child's speech is not clear enough to be recognised by voice to text tool, may make it more time consuming than traditional LEA (Fellowes & Oakley, 2019). The child took pride in creating the book. While working, some observations such as correct pencil grip and writing postures

were made. The child also did some self-assessment by crossing out her spelling mistakes, making sure that capitals and full stop were also used. However, consistencies were not always evident.

An interactive H5P element has been excluded from this version of the text. You can view it online here:

https://usq.pressbooks.pub/multiliteracies/?p=76#h5p-1

While working with iMovie, the student learned to read with a suitable pace to match with the music and text video. She also learned scrolling to control the digital text, especially when choosing the music to match it. Some ideas and discussion on which music would suit the emotion of the text were also brought up, for example, more dramatic music as she expressed a nervous feeling, happy tunes for going to dinner and to eat ice cream, and sad/ melancholy melodies as she said goodbye to her new friend.

OUTLINE OF THE CHILD'S LEARNING

The student was assessed against the learning objectives, and assessment included:

1. Creation of texts that show understanding of the connection between writing, speech and images using digital forms of communication

2. Making a short presentation on familiar topics, providing details of ideas or events, and participants in those events

3. Use of accurate spelling of high frequency words or Consonant-Vowel-Consonant words

4. Use capital letters and full stops, and correct forms of all upper- and lower-case letters

5. Interaction in pair discussions, taking turns when responding

		considered demonstration of understanding of how characters in texts are developed giving reasons for personal preferences	effective demonstration of understanding of how characters in texts are developed giving reasons for personal preferences	understanding of how characters in texts are developed giving reasons for personal preferences	partial understanding of how characters in texts are developed giving reasons for personal preferences	fragmented understanding of how characters in texts are developed giving reasons for personal preferences
Productive mode	Understanding	creation of texts that show clear and informed understanding of the connection between writing, speech and images	creation of texts that show informed understanding of the connection between writing, speech and images	creation of texts that show understanding of the connection between writing, speech and images	creation of texts that show developing understanding of the connection between writing, speech and images	creation of texts that show emerging understanding of the connection between writing, speech and images
	Skills	clear and effective creation of short texts for a small range of purposes	effective creation of short texts for a small range of purposes	creation of short texts for a small range of purposes	partial creation of short texts for a small range of purposes	fragmented creation of short texts for a small range of purposes
Productive mode	Skills	purposeful interaction in pair, group and class discussions and taking turns when responding	effective interaction in pair, group and class discussions and taking turns when responding	interaction in pair, group and class discussions and taking turns when responding	guided interaction in pair, group and class discussions and taking turns when responding	directed interaction in pair, group and class discussions and taking turns when responding
		making of purposeful short presentations on familiar topics	making of effective short presentations on familiar topics	making of short presentations on familiar topics	guided making of short presentations on familiar topics	directed making of short presentations on familiar topics
		when writing, provides clear and effective details about: • ideas or events • participants in those events	when writing, provides effective details about: • ideas or events • participants in those events	when writing, provides details about: • ideas or events • participants in those events	when writing, provides partial details about: • ideas or events • participants in those events	when writing, provides fragmented details about: • ideas or events • participants in those events
		consistent use of accurate spelling of: • high frequency words • words with regular spelling patterns	use of self-correction for accurate spelling of: • high frequency words • words with regular spelling patterns	use of accurate spelling of: • high frequency words • words with regular spelling patterns	guided use of accurate spelling of: • high frequency words • words with regular spelling patterns	directed use of accurate spelling of: • high frequency words • words with regular spelling patterns
		purposeful use of capital letters and full stops	consistent use of capital letters and full stops	use of capital letters and full stops	guided use of capital letters and full stops	directed use of capital letters and full stops
		purposeful use of correct forms of all upper- and lower-case letters	consistent use of correct forms of all upper- and lower-case letters	use of correct forms of all upper- and lower-case letters	partial use of correct forms of all upper- and lower-case letters	fragmented use of correct forms of all upper- and lower-case letters

Source: Queensland Curriculum and Assessment Authority, (2022), licensed under a CC BY 4.0 licence.

SOME DO'S and DON'TS WHEN CREATING A MULTMODAL TEXT WITH A CHILD

Do:

• Talk with your child of the topic that interest them, it is beneficial if it is about a recent experience, so they can write about what they see, hear, feel, smell, taste (multisensory experience).

• List down some words that maybe useful in writing and if it may be useful to organise thoughts in certain sequence

• Let the child explore some potential digital platforms you might want to use and the functions available

Don't:

• Don't rush the child, allow enough time depending the child age, engagement and interests (This is where planning ahead becomes handy!)

• Don't be afraid to try different platforms

- Don't be afraid to be flexible with your planning!

What worked well for you in co-creating the multimodal text or working with the child?

In co-creating a multimodal text with a child, choosing a relevant topic with what the child is experiencing worked well for me. By doing this, the child just needed to write about their experiences. Allowing more time and giving small breaks in between would also let the child work with enjoyment, without being pressured. For me, this was the most important aspect to avoid rushing and stressing the child. The process of co-creating multimodal text needs to be an enjoyable experience for both the adult and the child. This is where creativity flowed and gave enjoyment.

What should readers avoid in co-creating multimodal texts or working with children?

Make sure the platform is suitable for the age group and not too complicated as this will make the child lose their confidence. Always make the experience a positive, pleasant one when creating.

Overall, how did you find the activity of co-creating a multimodal text with a child?

Overall, I found the experience enjoyable and pleasant. It is interesting to see what the child can achieve, both with or without help during the process. This also give the child a sense of achievement, when she participated and did her best in each part that she was able to take part in.

Key Takeaways

- Choose a relevant topic together

- Plan the topic, content, sequence and useful words

- Explore different platforms and their functions

- Allow time and breaks

- Have fun and enjoy co-creating!

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=76#oembed-1

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Our Day at the Beach

MELISSA MEYER

Working with a 6 year old child who was in Year 1, I was guided by the Australian Curriculum English Year 1 content descriptors.

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

Literacy (creating texts):

- ACELY1661- Create short imaginative and informative texts that show emerging use of appropriate text structure, sentence-level grammar, word choice, spelling, punctuation and appropriate multimodal elements, for example, illustrations and diagrams

  ◦ Learning how to plan spoken and written communications so that listeners and readers might follow the sequence of ideas and events.

Literature Strand – creating literature

- ACELT1586- Recreate texts imaginatively using drawing, writing, performance and digital forms of communication.

  ◦ Retelling key events in stories using oral language, arts, digital technologies and performance media.

Language Strand – text structure and organisation

- ACELA1449 – Recognise that different types of punctuation, including full stops, question marks and exclamation marks, signal sentences that make statements, ask question, express emotion or give commands ()

  ◦ Using intonation and pauses in response to punctuation when reading.

These content descriptors tie in with what I had hoped to achieve from constructing a multimodal text: planning the text in a logical sequence, using drawings to support the story and the use of punctuation when telling the story. The student knew full stops, question and exclamation marks and what they mean and I let her decide where to use each within the story.

OUR DAY AT THE BEACH

We looked at the Year 1 Level Description for English (ACARA, n.d.-a) and discussed what we could create. As we had just been to the beach, the student chose a recount of the trip.

Year 1

Year 1 Level Description

The English curriculum is built around the three interrelated strands of language, literature and literacy. Teaching and learning programs should balance and integrate all three strands. Together, the strands focus on developing students' knowledge, understanding and skills in listening, reading, viewing, speaking, writing and creating. Learning in English builds on concepts, skills and processes developed in earlier years, and teachers will revisit and strengthen these as needed.

In Year 1, students communicate with peers, teachers, known adults and students from other classes.

Students engage with a variety of texts for enjoyment. They listen to, read, view and interpret spoken, written and multimodal texts designed to entertain and inform. These encompass traditional oral texts including Aboriginal stories, picture books, various types of stories, rhyming verse, poetry, non-fiction, film, dramatic performances and texts used by students as models for constructing their own texts.

The range of literary texts for Foundation to Year 10 comprises Australian literature, including the oral narrative traditions of Aboriginal and Torres Strait Islander Peoples, as well as the contemporary literature of these two cultural groups, and classic and contemporary world literature, including texts from and about Asia. Literary texts that support and extend Year 1 students as independent readers involve straightforward sequences of events and everyday happenings with recognisably realistic or imaginary characters. Informative texts present a small amount of new content about familiar topics of interest and topics being studied in other areas of the curriculum. These include decodable and predictable texts which present a small range of language features, including simple and compound sentences, some unfamiliar vocabulary, a small number of high-frequency words and words that need to be decoded phonically, as well as illustrations and diagrams that support the printed text.

Students create a variety of imaginative, informative and persuasive texts including recounts, procedures, performances, literary retellings and poetry.

(Australian Curriculum, Assessment and Reporting Authority (ACARA, n.d.-a), licensed under a CC BY 4.0 licence.

Initially, we watched two audio recordings of the books *My Day at the Beach. A Social Story for Young Children* (Beechbrookkids, n.d.) and *Day at the beach* (Booth, 2018) to see other books with similar themes. Dorfman and Cappelli (2017) noted that mentor texts are a great way to show students how to write well and provide examples for students of what they can aspire to achieve, with their own writing. I chose mentor texts that had a similar theme to what we were constructing, but they are different styles of writing. We chose to follow *My Day at the Beach* for our recount as it is factual.

STORYBOARDING

We started the process using a storyboard template (StoryBoardThat, n.d.). The Victoria State Government Department of Education and Training (2022a) recognise three components of creating a multimodal text; Pre-production, production and post-production, and recommend creating a story outline of the who, what, where and when and to use a storyboard to plot the visual component. Reading Rockets (n.d.) note the use of story maps, to organise the ideas of the story and improve the students' comprehension. This also aligns to the elaboration chosen for the creation of the multimodal text; "learning how to plan spoken and written communications so that listeners and readers might follow the sequence of ideas or events" (ACARA, n.d.-a).
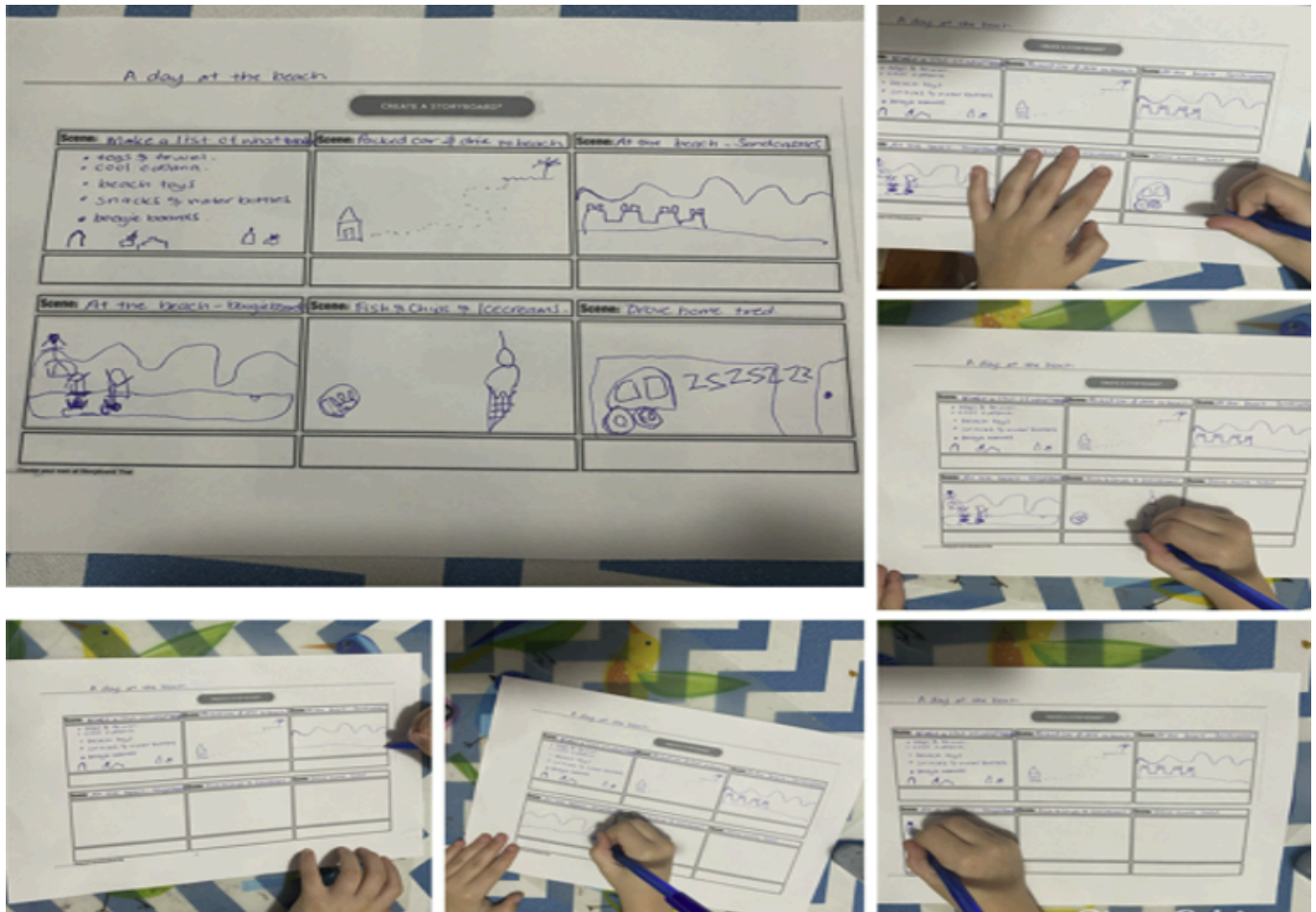
Storyboarding

During the storyboard work, questioning was used to draw the information from the student. The Victoria State Government Department of Education and Training (2022b) recognise questioning as a high impact teaching (HIT) strategy and it was used in this context as a way to expand the ideas of the student on what happened on our day at the beach. Fellowes and Oakley (2019) recognise the work of Freebody and Luke (1992) and the text participant component of learning to read and write. By asking questions about what happened the day we went to the beach, connections were made between the story we were planning and the real life experience of going to the beach.

During the storyboard creation, explicit teaching was used for the first two sections so that the student understood the purpose of the storyboard and could see the level of detail that goes into it. The Victoria State Government Department of Education and Training (2022b) note explicit teaching as another of the HIT strategies. Fellowes and Oakley (2019) identify modelled writing as one of the four teaching strategies to develop children's competency in writing. As the student was in Year 1, she understood how to write, but had not used a storyboard before.

TIPS

Use drawings instead of pictures, so the story is personalised, making connections to prior experience:- The detail in the drawing (driving to the beach, we pass Dreamworld).

– Representing the drive home, and that she fell asleep in the car.

– Connections to the Early Years Learning Framework (EYLF) Learning Outcome 5 (Department of Employment, Education and Workplace Relations [DEEWR], 2009) – children express ideas and make meaning using a range of media.

Use drawings instead of pictures

When deciding what images to include for the multimodal text, I considered the use of photos, images from the internet, or the option of drawing pictures. I made the decision to ask the student to draw the images so I could see how she would visually connect what we had talked about, when completing the storyboard. I asked the student to reflect on the day we went to the beach, and step me through the entire day, rather than talking only about being at the beach.

The *Early Years Learning Framework* (DEEWR, 2009) Learning Outcome 5 discusses children making meaning using a range of media, including drawing. *The Early Years Learning Framework* (DEEWR, 2009) also states that educators can promote learning by providing resources that children can use, to experiment with images. By providing pictures from previous trips to the beach, the student was able to use these to complete the drawings for the multimodal text.

Fellowes and Oakley (2019) discussed the emergent perspective on literacy learning and how the early drawings done by children are a starting point in literacy learning. We decided to only use written words and images in our book and the child author (aged 6) read the story but did not choose to include other semiotic systems such as gestures or sounds.

USE OF INFORMATION COMMUNICATION TECHNOLOGY (ICT)

- For listening/watching the audio mentor texts
- For adding the words to our multimodal text
- For recording the student reading the book

The Literature strand of the curriculum that we are using during the construction of the multimodal text included the use of ICT as a General Capability (ACARA, n.d.-a). The ICT capability learning continuum states that by the end of Year 2, students should be able to use ICT as a tool to generate solutions or modifications for particular audiences (ACARA, n.d.-b). In one of the drawings the student completed, she had listed the items needed to go to the beach. As her writing could have been clearer, we decided to use ICT to type the text, then redraw the pictures. ICT was also used to put the multimodal text together in a slideshow, with the student reading the story in conjunction with the slideshow.

Multiliteracies involving listening, viewing, writing and creating were all demonstrated, framed by the Language Experience Approach to learning.

WRITING CONFERENCE

Fellowes and Oakley (2019) discuss the use of writing conferences as a tool to improve the quality of work produced. As mentioned, one of the drawings (the list of what to bring to the beach) was hard to read. To improve the multimodal text, we made the decision to type the words from the list, add the drawings to the printed copy, then scan the completed page back to add to the PowerPoint. As part of the writing conference, it was decided that colour added to the pictures would make the multimodal text more appealing to the readers.

After the content of the multimodal text had been completed and we had completed our writing conference to determine how we could make it better, we looked back at *My Day at the Beach* to see what we were missing. From here, the student noticed we needed a cover for the book. We then looked at other books that we have in the house, and noticed they all show the author and/or illustrator. We also used other picture books to see for any other information we could add to the multimodal text and the student requested we use page numbers so that if our book was printed, the reader would know what order the pages should go in, we looked at different books and how the pages are numbered and my student decided a beach theme would be suitable.

Writing conference: After completing the drawings for our multimodal text, we reviewed the images and decided how we could improve our work. This included colouring in, refining the drawings and using ICT to produce part of the image rather than writing.

OUTLINE OF THE CHILD'S LEARNING

Reviewing the content descriptors and elaborations chosen at the beginning of the activity, I believe my student demonstrated some knowledge in all areas. She was able to :

- Create a short informative text
- Learn how to plan for the reader (storyboard)
- Use different punctuation during her story
- Use drawing and writing to retell key events in her story

The next steps of teaching that I would take would be to concentrate on finessing the story. Discussing simple and compound sentences and discussing the potential for noun groups to be added may make the story more interesting. If we were to concentrate further on the delivery of the audio component, I would work more on the intonation to match the punctuation used.

IN SUMMARY

Different teaching strategies were used during the co-construction of the multimodal text, depending on what was required of the student, for example, questioning when I needed to 'tease' more information out of the student and explicit teaching when it came to a new concept (storyboards).

   The Language Experience Approach (LEA) as described by Fellowes and Oakley (2019) was also used in constructing the text by looking at mentor texts, discussing our day and planning out the storyboard,

completing the drawings then adding the words. The final component, reading back was completed in the writing conference where we made improvements to the book.

The emergent theory most closely aligns with the learning experience with my student. We worked with what she already knew and was comfortable with and added a few new elements (using a storyboard, using the computer to type rather than write and writing a book) rather than trying to do too much in a short space of time.

The semiotic systems of written and spoken language, gestures, images and sounds (Fellowes & Oakley, 2019) were discussed with my student and it was decided we would concentrate on written and images in her book. Although I recorded her reading the book, this was not a major part of the creation; it was more about getting the outline of the day in the correct order and using images to enhance the story for the reader.

The aim of the Australian Curriculum: English is to ensure learners experience the multiliteracies of listening, speaking, reading, viewing, writing and creating. In the creation of this multimodal text we have used all of the literacies, but concentrated on writing and creating in the final product.

What worked well?

Retelling a recent story allowed the student to reflect on the activities from the day at the beach, with it still being fresh in her mind. I think if we had tried to retell a story from too long ago, the memories may not have been so clear. The use of the storyboard reflecting on a different component of the day meant we could work on the complete book in smaller chunks. While the book is not particularly large, for a six year old, it was a lot of work to complete. We used the storyboard as a way to brainstorm the main parts of the day that should be in the book, and work on our ideas from there.

What would I avoid?

Keep the book simple. Don't try to fit too much into the book or it is hard to motivate the student to keep going. I also tried to avoid attempting to make the book perfect, as it was written by a 6 year old and should reflect her thoughts (through her pictures and words) on her experiences.

Key Takeaways

- I found shorter sessions worked better than trying to do it all in one attempt.

- Introduce things the student liked. If my student didn't enjoy colouring in or drawing, we would have chosen other ways to add images to the text.

- Make it fun for the student – ask them what they would like to write about. Depending on the age, explain what types of writing they could complete and start from there.

- Show examples – use mentor texts and look through books to help you decide what components the text needs.

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=89#oembed-1

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CHAPTER 6

The Sleep Over Party

LOUISE OLSEN

I worked with a 7 year old child who was in Year 2 at the time we made our multimodal text. We decided to create a personal text, a recount using expressive writing. My initial planning involved referring to the relevant Year 2 curriculum for English.

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

English
Literacy (creating texts):

- ACELY1671 – Create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose
- ACELY1672 – Re-read and edit text for spelling, sentence-boundary punctuation and text structure
- ACELY1673 – Write legibly and with growing fluency using unjoined upper case and lower-case letters
- ACELY1674 – Construct texts featuring print, visual and audio elements using software, including word processing programs

General Capabilities:

- Literacy
- Critical and Creative Thinking
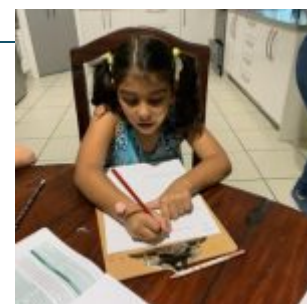- Information and Communication Technology (ICT) Capability

PLANNING

SETTING GOALS AND EXPECTATIONS

Suri's learning goals of the writing task included developing knowledge of the text structure, which was a recount. Suri would develop knowledge of words and word groups (adjectives and nouns) with a clear purpose for the writing task (Fellowes & Oakley, 2019).

Writing process commences. (L. Olsen, personal photograph, 28 May 2022)

Through this writing task, Suri would receive repetition and multiple modes of exposure to literacy, through the use of the semiotic systems in the *Australian Curriculum*, which include listening, speaking, reading, viewing, writing and producing texts to achieve literacy progression (Australian Curriculum, Assessment and Reporting Authority [ACARA], 2018a). A clear purpose was simply articulated with Suri so she could use both her expressive and receptive oral language skills. Suri would be given choice over what to write about in her weekend recount, thereby motivating and engaging her, setting a clear purpose for the writing task and promoting a lifelong passion for reading, writing and creating texts. (Fellowes & Oakley, 2019).

Description recount task; setting goals & expectations (L. Olsen, personal photograph & video, 28 May 2022)

Watch the video below where the goals and expectations were set.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://usq.pressbooks.pub/multiliteracies/?p=99#oembed-1

TEACHING STRATEGIES, LITERACY STRATEGIES AND PROCESSES

The following techniques were used as an explicit guided one-on-one writing instruction lesson with Suri.

Planning framework: A planning framework that I constructed after preparing the lesson plan was given to Suri to scribe and construct her recount. The template consisted of the following headings: introduction; description of events in the sequence in which they occurred; and conclusion that rounds off topic and it included an evaluation.

Discussion of structural and language features: I discussed with Suri what she should write about in each section, and gave her explicit instructions that the description of events should include about three or four sentences. I also discussed with Suri the structural and language features of a recount as outlined in a table adapted from Fellowes & Oakley (2019, p. 399) to set expectations.

Meaning and metalanguage: The meaning and metalanguage was discussed in terms of using 'nouns' and 'adjectives' (Fellowes & Oakley, 2019).

Final script of weekend recount
(L. Olsen, personal photograph, 28 May 2022)

THE LESSON PLAN

Lesson introduction

- Set goals and expectations

- Explain the writing task clearly and simply

Lesson development

- Use techniques identified to write in conjunction with the lesson goals

Lesson conclusion

- Re-read the text from beginning to end

- Editing of text

Assessment

- Give child feedback

- Mark achievements using recount rubric

- Expected receptive and expressive language for age group 6-8 years

The lesson plan was adapted from the modelled writing lesson plan in Fellowes and Oakley (2019, p. 476) and was used as a tool for an explicit one-on-one guided writing lesson with Suri adapted to our goals and writing. The writing task was described clearly and simply, identifying the purpose and audience to Suri.

Suri used techniques identified to write in conjunction with the lesson goals on her template that we had

discussed (Fellowes & Oakley, 2019). Suri edited her text as she went through her writing lesson. She also used the writing checklist to check for grammar, spelling and language conventions.

Finally, Suri re-read her text from beginning to end to me. After she had read her recount, I drew her attention to the text structure and words and word groups identified in the lesson goals, and read her text to her with and without adjectives (Fellowes & Oakley, 2019).

I created a rubric in conjunction with the content descriptors and learning goals to assess Suri's writing . Feedback was provided and I also reviewed her work against expected receptive and expressive language for age group 6-8 years (Fellowes & Oakley, 2019, p. 84).

Recount Rubric used for assessment (L. Olsen, personal photograph, 28 May 2022)

SELECTION AND USE OF OTHER RESOURCES AND ICT

The following was provided to Suri in order for her to co-construct her multimodal texts:

A **recount template** clearly outlining the three parts of the writing. These include the introduction; description of events in the sequence in which they occurred; and conclusion that rounds off topic.

Flash cards to remind Suri of the structural and language features we spoke about in the guided writing lesson.

A **reading & writing checklist** for Suri to be able to edit her writing in line with the lesson goals set-out at the beginning of the writing task, linking them to the Year 2 content descriptors assessed.

Finally, the **iPad with Book Creator installed** was used after the writing lesson had occurred to create a multimodal text using ICT capabilities.

Children benefit from opportunities to explore their world using technologies and to develop confidence in using digital media (Department of Education, Employment and Workplace Relations [DEEWR], 2019). Children should use ICT effectively to access, create and communicate information and ideas across the curriculum (ACARA, n.d.). The English curriculum requires children to be taught how digital texts work, and multimodal texts are part of the Australian Curriculum (Fellowes & Oakley, 2019). The ICT used in this activity aligned with the Early Years Learning Framework (EYLF) and the Australian Curriculum.

Suri was encouraged to create, save, and retrieve multimodal text for a particular purpose using the Book Creator App. The *Book Creator* App was chosen for Suri as it is used in the lower levels of Australian Primary Schools for children to create multimodal
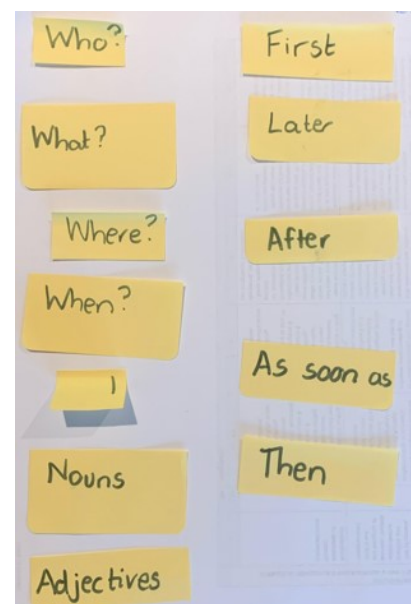
Flash cards of structural & language features
(L. Olsen, personal photograph, 28 May 2022)

texts. It combines text, images, audio, photos and videos to create interactive digital stories. It has word processing capabilities to ensure alignment with Australian Curriculum English Year 2 descriptor ACELY1674 and it has the capability to share the final product as a movie. It creates motivation amongst young learners to ensure active learning and literacy progression (DEEWR, 2019). Educators of children in their early years need to create environments in which children can experience texts (spoken, written and multimodal) and experiment with them with a sense of purpose, agency and enjoyment (Fellowes & Oakley, 2019). Book Creator is also an app that has been assessed in line with the *eSafety Toolkit for Schools (e-Safety Commissioner, 2021)*, which is designed to support schools to create safer online environments so as not to compromise Suri's identity in this lesson.
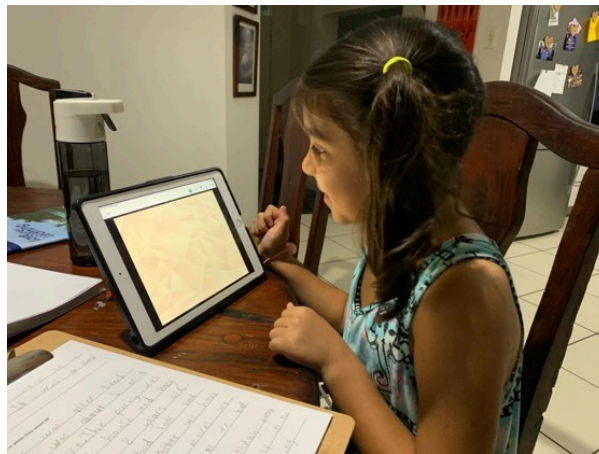
Commencing using the Book Creator App
(L. Olsen, personal photograph, 28 May 2022).

SEMIOTIC SYSTEMS & MULTILITERACIES THEORY

Semiotic theorist de Saussure (1993, as cited in Chandler, 2017) stated that language is one form that can be combined with other systems to support meaning. Semiotic systems form part of the Australian Curriculum's literacy modes of communication and they enhance literacy progression. The literacy modes of communication in the Australian Curriculum achieved through the recount activity were:

- **Listening** to instructions, lesson plan, lesson goals and expectations;
- **Speaking** – Suri repeating what she has heard and acknowledging she understood the instructions;
- **Reading** through the recount template and checklists together;
- **Viewing** the recount template and writing checklist together;
- **Writing** the weekend recount on recount template;
- **Producing** the multimodal text on Book Creator, which incorporated word processing, creating pictures and designs and reading back the text capabilities (ACARA, 2018)

Using a multisensory stimulus aligned with Oakley's 2001 and 2008 electronic Language Experience Approach (e-LEA; as cited in Fellowes & Oakley, 2019) and the recount writing task involved using sound, touch, sight. Multiliteracies (Bull & Anstey, 2018) were incorporated into learning and these aligned with the EYLF, supporting children in developing a strong sense of identity and wellbeing; feeling connected to their world; and becoming confident and involved learners who communicate effectively (Hesterman, 2013).

Co-construction of multimodal text on Book Creator App (L. Olsen, personal photograph, 28 May 2022)

The recount text aligned with Freebody & Luke's (1992) sociocultural theory (as cited in Fellowes & Oakley, 2019). This can be illustrated by using the four practices to become effective readers and writers as described with the learning goals and intentions. It is necessary for educators in their early years to create environments in which children can experience texts (spoken, written and multimodal), and trial with them with agency and enjoyment (Fellowes & Oakley, 2019).

Under the social interactionist perspective, Bruner (1983) proposed that a language acquisition support system (LASS) assisted in the development of language by scaffolding more competent language users to achieve something that is not achievable independently (Fellowes & Oakley, 2019). We achieved this with Suri in completing the guided explicit one-on-one learning.

OUTLINE OF THE CHILD'S LEARNING

The specific Year 2 Australian Curriculum content descriptors linked to the writing goals identified earlier were assessed using the recount rubric developed for this writing learning experience.

Year 2 Achievement Standards evident are in **bold** from the weekend recount literacy activity

Receptive modes (listening, reading and viewing)

By the end of Year 2, **students understand how similar texts share characteristics by identifying text structures and language features used to describe characters and events, or to communicate factual information**.

They read texts that contain varied sentence structures, some unfamiliar vocabulary, a significant number of high-frequency sight words and images that provide extra information. They monitor meaning and self-correct using knowledge of phonics, syntax, punctuation, semantics and context. They use knowledge of a wide variety of letter-sound relationships to read words of one or more syllables with fluency. They identify literal and implied meaning, main ideas and supporting detail. Students make connections between texts by comparing content. They listen for particular purposes. They listen for and manipulate sound combinations and rhythmic sound patterns.

Productive modes (speaking, writing and creating)

When discussing their ideas and experiences, students use everyday language features and topic-specific vocabulary. They explain their preferences for aspects of texts using other texts as comparisons. They create texts that show how images support the meaning of the text.

Students create texts, drawing on their own experiences, their imagination and information they have learnt. They use a variety of strategies to engage in group and class discussions and make presentations. They accurately spell words with regular spelling patterns and spell words with less common long vowel patterns. They use punctuation accurately, and write words and sentences legibly using unjoined upper- and lower-case letters.

(ACARA, 2018b)

What worked well for you in co-creating the multimodal text or working with the child?

I found that in creating the weekend recount with Suri, I needed to be organised and have everything readily available and ready to go. On reflection of my latest practical experience with a Year 1 class, the need for

organisation and creating a supportive learning environment was paramount. Children need to have the sense of organisation and clear expectations set out.

I found that setting clear expectations with Suri from the outset provided her with writing goals. Following and researching the writing requirements and using a planning framework, which cross-referenced to the Australian Curriculum, made the expectations clear. In addition, creating a template for Suri to work on with clearly identified goals helped make the writing a success. I also found that at the end of the explicit lesson, I asked Suri what she understood from my instructions, and she told me what she understood. Where there were a few gaps in details, I told her again.

In being familiar with the *Book Creator* app, and having it installed and ready to go motivated Suri to get the written part of her work done.

What should readers avoid in co-creating multimodal texts or working with children?

I think readers should avoid cumbersome tasks. The writing goals should always be specific, measurable, attainable, realistic, and timely for the age of the child. The writing should also align to the child's strengths and interests to motivate the child to write. Writing should always be done in a quiet, organised space for the child.

Overall, how did you find the activity of co-creating a multimodal text with a child?

I really enjoyed the experience of co-creating a multimodal text with Suri.

Key Takeaways

Make the writing process enjoyable, relatable, and aligned to the child's interests and ideas for a smooth writing process.

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=99#oembed-2

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CHAPTER 7

It's Time to Mow the Yard

KYLIE SAUNDERS

The child involved in this co-construction was 3 years of age and was in Phase 1 of their early reading development (Fellowes & Oakley, 2019). A child within this stage usually enjoys listening to, viewing, and discussing texts as well as engaging in reading and writing attempts through pretend play and role-playing scenarios (Fellowes & Oakley, 2019). Children of this age typically view drawing and writing as the same thing and will draw when asked to write something (Fellowes & Oakley, 2019).

To create the multimodal text, it was planned that a discussion would be used, along with pretend/role-playing activities, to encourage the children involved with creating the language and text for the story. As children relate writing to images at this stage of development, the child would be encouraged to recount the conversation into their own text and thereby create the images for the text that were meaningful to them.

CONNECTIONS TO THE EARLY YEARS LEARNING FRAMEWORK

- Specific emphasis on **play-based learning**
- Recognises the importance of communication and language (including literacy)
- **Literacy** in the Early Years Learning Framework:

    ◦ Incorporates a range of modes of communication i.e. movement, story telling, visual arts, drama, talking, listening, viewing etc.

    ◦ Children benefit from opportunities to explore their world using technology

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The aim of the *Early Learning Years Framework* is to extend and enrich children's learning from birth to five years and it was developed to provide young children with opportunities to maximise their potential and develop a strong foundation for future learning (DEEWR, 2009). The framework holds a strong emphasis on play-based learning that incorporates early literacy through its recognition of the importance of communication and language (DEEWR, 2009). The framework states "literacy incorporates a range of modes of communication including music, movement, dance, storytelling, visual arts, media and drama, as well as talking, listening, viewing, reading and writing" (DEEWR, 2009, p. 41). This co-construction was developed with this statement in mind as it included play-based literacy experiences in the form of role-playing activities as well as the skills of talking, listening and viewing integrated together to engage the child in a literacy experience. The use of technology further coincided with the framework, allowing the child to develop confidence using digital media and to explore their world using technology.

USE OF ICT

It has been embedded into both the *Australian Curriculum* and the *Early Years Learning Framework* (EYLF, Department of Education, Employment and Work Relations [DEEWR], 2009) that it is the role the educator to assist children to learn about Information and Communication Technologies (ICT) and learn through ICT (Fellowes & Oakley, 2019). The EYLF acknowledges that for children to become confident and involved learners they must be able to resource their own learning through connecting with people, place, technologies, and natural and processed materials (DEEWR, 2009). This is done by allowing them the opportunity to experiment, investigate and problem solve using ICT and different technologies (DEEWR, 2009). The EYLF also outlines the benefits of using technologies for children to explore their own world and develop confidence using digital media (DEEWR, 2009).

The technology used in an early childhood setting needs to be age appropriate and integrated with play-based learning (Department of Education, 2022). Developmentally appropriate technology for the child involved in this co-construct can be used to encourage role-play (Fellowes & Oakley, 2019). ICT in an early childhood setting, for literacy, should encourage the child to be interactive with the digital media, reading aloud to the child as they read stories (Churchill et al., 2013).

The importance of integration between ICT and play-based learning for a 3-year-old child is important. It was the aim of this multimodal text to incorporate the way in which the child plays. As previously mentioned, the child would engage in reading and writing through pretend/role-playing activities therefore these moments were captured as digital images/videos to assist the children in recounting their experience and creating meaningful texts.

PLANNED TEACHING STRATEGIES

Electronic Learning Experience Approach (e-LEA) :
Educator scribes using the computer/tablet and the illustrations accompanying the text are digitally produced.

1. Educator or child takes digital photographs or video during the experience

2. Educator and child talk about the experience, dramatize it

3. Educator helps child to create an oral retelling of the experience

4. Illustration accompanying the text is produced digitally

5. Educator eliciting a story or recount from the child

6. Educator and child listen to recorded sentences and the educator types them

7. Child rereads the story

(Fellowes & Oakley, 2019)

The EYLF identifies that "literacy is the capacity, confidence and disposition to use language in all its forms" (DEEWR, 2009, p. 41). A child's oral language development can be assisted with the use of digital technologies. To achieve this the Electronic Language Experience Approach (e-LEA) was utilised for this co-construction

experience. There are 7 steps involved in e-LEA as outlined above. The steps within e-LEA reflect an integration of technology and play-based learning, and I planned to implement the steps in the following ways:

1. The child had displayed a strong and frequent interest in assisting his Dad in mowing the yard. Digital photographs would be taken during this experience.

2. These photographs would be used to prompt a discussion about the experience, dramatizing it to assist the child in remembering the experience, sequencing it and visualising it (Fellowes & Oakley, 2019).

3. Using prompting questions, the child would be encouraged to create an oral retelling of the experience that would be digitally recorded for playback purposes.

4. The child would be encouraged to draw parts of the experience that would later be digitally added to the multimodal text and used as context for scaffolded talk.

5. Using digital images/video recorded during the experience in sequence of events, I aimed to build upon this and prompt the child to talk, eliciting a recount that was recorded.

6. While the child would not be doing the scribing, the recording would be used with the sentences repeated and text added to the multimodal text.

7. Once the child's drawings and text were added together, both individuals would reread the story.

ROLE-PLAYING OF EXPERIENCE
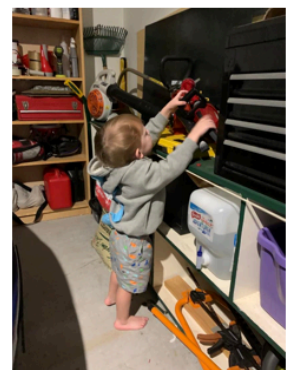
Digital images of the child engaged in the experience of mowing the yard with his Dad were used to prompt a conversation. This conversation used a role-playing activity to assist the child to remember the experience, sequence of events and to visualise it. Prompting questions encouraged the oral retelling of these events that would be used for playback purposes when creating drawings.

Unfortunately, the child would not engage in a drawing activity to create the illustrations for the text and wanted to continue in the role-playing activity. Due to this, digital images were taken of this activity instead. The child would also not engage in a recount, using these images, that would be used to scribe the text and as the story's narrative. The recording taken during role-playing was used instead to assist with scribing the text however the child's verbal language was not clear enough to use as the narrative.

ADJUSTED TEACHING STRATEGIES

The child was very engaged during steps 1-3 of the co-construction plan using the e-LEA steps however became

disinterested and would not be involved in steps 4-7 therefore changes had to be made to this strategy. Recordings and images already taken were utilised to complete the steps. As the child refused to draw, the digital images during the role-playing activity were used. At this early age, some children are not proficient or confident about drawing their experiences and as a result they may draw something unrelated or nothing at all (Fellowes & Oakley, 2019). The child also did not want to view these images to provide a recount to be used for text scribing or the narrative. Instead, the child's verbal answers to the earlier prompting questions were used to create and produce the text. A possible disadvantage of e-LEA is that children's speech may not be clear or loud enough to record (Fellowes & Oakley, 2019). Unfortunately, the child's speech was limited and not always loud or clear, therefore the narrative was rerecorded on the child's behalf and played back for the child.

In future, a less time-consuming approach would be beneficial to ensure the child remains engaged and involved in the full co-construction process. The e-LEA appeared to be more of a direct teaching strategy that is conducted step by step and scripted for a pre-determined outcome (Queensland Government, 2022). I believe a more blended approach would be beneficial as it would still allow for direct teaching moments but also allow the child to be actively and imaginatively engaged (Queensland Government, 2022). A blended approach would also allow opportunities for the children to further develop narrative and oral language skills through recreated experiences and new play possibilities (Queensland Government, 2022).

LINKS TO CONSTRUCTIVISM AND PLAY-BASED LEARNING

Constructivism is an approach to teaching that identifies an individual's prior knowledge and understanding as essential in shaping how a person learns as they continue to construct their understanding rather than absorb new information (Churchill et al., 2013). A key element of constructivism is that the child plays an active role in the learning process and has a focus on what the child can bring to the learning process (Rowe, 2006). This theory describes the role of the teacher/educator as a facilitator in the learning process by providing the child with opportunities to acquire knowledge and understanding through their own activities, discussions, reflections, and ideas (Rowe, 2006). There is an identifiable connection between the constructivism theory and play-based learning as outlined in the EYLF. Both focus on the importance of the child creating meaningful learning experiences by organising and making sense of their world, actively engaging with others, objects, and representations (DEEWR, 2009). By designing this co-construction around a child-centred approach, both constructivism and play-based learning were evident within the learning practice.

OUTLINE OF THE CHILD'S LEARNING

The EYLF describes literacy in the early years as including "a range of modes of communication including music, movement, dance, storytelling, visual arts, media and drama, as well as talking, reading and writing" (DEEWR, 2009, p. 44). Learning Outcome 5 of the framework relates to children as effective communicators. It centres around children using literacy with confidence and dispositions to use language in all its forms (DEEWR, 2009). There are clear descriptions of how these outcomes are evident in the child's learning as outlined by the related evident links below:

Children interact verbally and non-verbally with others for a range of purposes:

- Use language and representation from play, music, and art to share and project meaning
- Exchange ideas, feelings and understandings using language and representations in play

Children engage with a range of texts and gain meaning from these texts:

- Take on roles of literacy and numeracy users in their play
- Begin to understand key literacy and numeracy concepts and processes, such as the sounds of

language, letter-sound relations, concepts of print and the ways that texts are structured

Children express ideas and make meaning using a range of media:

- Use language and engage in play to imagine and create roles, scripts, and ideas
- Use the creative arts such as drawing, painting, sculpture, drama, dance, movement, music, and storytelling to express ideas and make meaning

Children use information and communication technologies to access information, investigate ideas and represent their thinking:

- Use information and communication technologies to access images and information, explore diverse perspectives and make sense of their world
- Engage with technology for fun and to make meaning

(DEEWR, 2009, p. 47)

> **What worked well?**

Understanding the child's development level is vital in successfully creating a co-construct multimodal text. The child who participated in in this activity was within Phase 1 of their early reading development. Children within this stage enjoy listening to, viewing, and discussing texts however they become engaged in reading and writing through pretend/role-play. The use of pretend/role-play was a successful strategy to encourage the child to share their ideas and provide the narrative for the text.

> **What should readers avoid?**

When working with children to co-create a multimodal text, readers should avoid influencing the child's narrative and having them tell this narrative in a specific order that is not meaningful for the child. Children relate writing to images during this stage of development, therefore the child should be encouraged to recount the conversation into their own text and create an image or depiction that is meaningful to them.

> **Overall, how was the activity of creating a multimodal text with a child?**

Creating a multimodal text with a child with a play-based approach was very rewarding. The use of pretend/

role-play allowed firsthand observation within this activity that children become confident and involved learners when they can resource their own learning through connecting with people, places, and materials. Flexibility for strategies used was important although the child did not want to engage in illustration for text and a final recount and narrative recording. Recording the pretend/role-play experience was sufficient to scribe the story's narrative. A blended approach would be more beneficial than direct teaching to ensure the child remains actively and imaginatively engaged.

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=117#oembed-1

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CHAPTER 8

How to Groom a Horse

KYLIE TAYLOR

This chapter describes a multimodal text created with a child in Year 2.

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

Year 2 English
Literacy:

- ACELY1665 – Discuss different texts on a similar topic, identifying similarities and differences between the texts.

- ACELY1666 – Listen for specific purposes and information, including instructions, and extend students' own and others' ideas in discussions

- ACELY1667 – Rehearse and deliver short presentations on familiar and new topics

- ACELY1668- Identify the audience of imaginative, informative and persuasive texts

- ACELY1669 – Read less predictable texts with phrasing and fluency by combining contextual, semantic, grammatical and phonic knowledge using text processing strategies, for example monitoring meaning, predicting, rereading and self-correcting

- ACELY1671 – Create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose

- ACELY1672 – Re-read and edit text for spelling, sentence-boundary punctuation and text structure

- ACELY1673 – Write legibly and with growing fluency using unjoined upper case and lower case letters

- ACELY1674 – Construct texts featuring print, visual and audio elements using software, including word processing programs (Australian Curriculum, Assessment and Reporting Authority [ACARA], n. d.).

TEACHING STRATEGIES AND THEORIES

The teaching strategies I used were based on Multiliteracy Pedagogy as described in Fellowes & Oakley (2019), Freebody & Luke's (1990) Socio-cultural Literacy perspective and Vygotsky's Sociocultural Theory and scaffolding (Fellowes & Oakley, 2019).

I followed the Gradual Release of Responsibility approach including modelled, guided and independent reading (Fellowes & Oakley, 2019). The child led the choice of text topic and type, a strategy I used to help motivate her and create engagement with the activity.

K. Taylor, Personal photograph, April 5, 2022.

THE ELECTRONIC LANGUAGE EXPERIENCE APPROACH (E-LEA)

I used the e-LEA approach as described in Fellowes & Oakley (2019). I initially gained permission to work with the child and use her first name, Xanthe, in this activity. Xanthe completed a reading interest survey to choose the topic of her informative text. We chose several non-fiction titles on the topic and compared similarities and differences. We then put what we had learned into practice with a multisensory experience.

ELABORATION, DISCUSSION AND RETELLING

Xanthe and I reviewed the photos and talked about what she could feel, see and hear during the experience. In this process, we used relevant vocabulary and used the pictures and a template to sequence the experience. We used a voice recorder to retell the experience in sequence. Xanthe listened to each recording, then decided if it sounded correct or needed to be recorded again.

K. Taylor, Personal photograph, April 5, 2022.

ILLUSTRATION AND ELICITING THE ORAL STORY

Xanthe drew a picture to accompany the text, however, she preferred to select images found on the internet and use the photos taken of the experience.

Whilst searching for online photos, we discussed how to be safe while online. Using the template and oral recordings created earlier, Xanthe ordered the pictures and voice recordings in Windows Video Editor while I described and modelled the search and guided her with the use of Video Editor.

Child's drawings

SCRIBING AND REREADING

I modeled and described the process for the scribing of the first slide. Xanthe expressed that she wanted to type so after listening to the voice recording, I repeated the words slowly while Xanthe typed. I prompted her to check spelling and punctuation and I reminded her to use strategies for spelling accuracy. After completing the text, we listened and read along with the text.

Xanthe decided on any final changes to be made.

Overall, how did you find the activity of co-creating a multimodal text with a child?

K. Taylor, Personal photograph, April 5, 2022.

The creation of this multimodal text was an informative experience. It was thoroughly enjoyed by both the educator and the child and created a sense of connection and teamwork. This was especially so as the educator had not used the software before, so this was a learning journey for the educator also.

The child responded well to the GRR method and was able to gain the confidence and skills to not only develop and narrate the text, but to accurately scribe the text onto the slides.

The author holds the belief that to encourage engagement from the child/ren in this activity, it is critical to let the child's interests guide the topic. The reading interest survey is a logical place to start for this. Younger children may need more support to complete the survey and it could be completed orally.

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=129#oembed-1

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My Easter Adventure

KERRY CHANT

For young children, learning experiences should be through a play -based approach and should connect to the Early Years Learning framework (EYLF, Department of Education, Employment and Work Relations [DEEWR], 2009) and working towards the Australian Curriculum: English foundation level (Australian Curriculum and Assessment Relations Authority [ACARA], 2018a).

CONNECTIONS TO THE EARLY YEARS LEARNING FRAMEWORK

Learning Outcome 1: Children have a strong sense of identity (DEEWR, 2009, p. 23)
Learning Outcome 4: Children are confident and involved learners" (DEEWR, 2009, p. 36)
Learning Outcome 5: Children are effective communicators

- Children interact verbally and non-verbally with others for a range of purposes (DEEWR, 2009, p. 42).

- Children engage with a range of texts and gain meaning from these texts

  ◦ begin to understand key literacy . . . concepts and processes, such as the sounds of language, letter-sound relationships, concepts of print and the ways that texts are structured (DEEWR, 2009, p. 44)

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

Foundation English
Literacy:

- ACELY1651 – Create short texts to explore, record and report ideas and events using familiar words and beginning writing knowledge

- ACELY1654 – Construct texts using software including word processing programs

Language:

- ACELA1433 – Understand concepts about print and screen, including how books, film and simple digital texts work, and know some features of print

- ACELA1437 – Understand the use of vocabulary in familiar contexts related to everyday experiences, personal interests and topics taught at school

Literature:

According to Cope and Kalantzis (2018) all learning needs to be through design, so when planning the co-construction of the multimodal text there were four main considerations. The first was to ensure that the learning experience would be fun and engaging for the child (Lalu) because according to both the DEEWR (2009) and Fellowes and Oakley (2019), children learn through play. When play activities are incorporated into the learning experience, it harnesses a child's natural disposition to explore which allows for expression of personality, builds curiosity, creativity, make connections between prior experiences and new learning and concepts and stimulates a sense of wellbeing (DEEWR, 2009, p. 10).
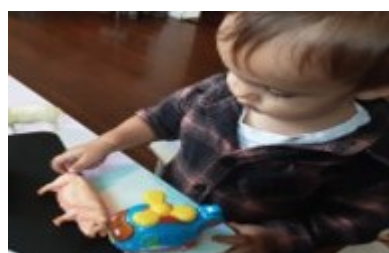
Playing with toys

Play also helps create relationships with an educator through a shared enjoyment and this aligns with the social interactionist theory that suggest that learning happens through the interaction of others as well as the environment (Fellowes & Oakley, 2019) so if the environment is happy and stimulating, this will maximise the learning potential and make a positive association with education (O'Connor, 2017) and develop a positive attitude towards literacy (Cartwright et al., 2016).

The second consideration is that the learning experience should incorporate Lalu's interests because building on interest is more likely to engage the child into the learning (Oakley, 2006; Queensland Department of Education, 2016; DEEWR, 2009). It is known that Lalu likes animals, transport and being outdoors so this was incorporated into the learning experience. This aligns with Freebody and Luke's (1992) "text participant practice" which is one of the roles that children need to fulfil to become an effective reader and writer (Fellowes & Oakley, 2019).

The third consideration was that the learning experience should be developmentally appropriate. This aligns to the cognitive developmental perspective which suggests that a child's learning happens when a child is cognitively ready (Fellowes & Oakley, 2019). Lalu is 19 months old, and the developmental chart created by Jalongo (2014, as cited in Fellowes & Oakley, 2019, p. 82) suggests that Lalu's language would be at stage two of linguistic speech. This is characterised by 'one-word utterances' and a receptive vocabulary greater than an expressive vocabulary. Comprehension and syntactic knowledge is also increasing dramatically in this stage (Jalongo, 2014, as cited in Fellowes & Oakley, 2019). Fellowes and Oakley (2019) and Head Zauche et al. (2017) attest that oral language experiences and social interactions are essential for developing language which contribute to literacy outcomes. Therefore, one of the goals of the learning experience was to increase Lalu's vocabulary by introducing him to new words and encouraging him to develop his expressive and receptive vocabulary which, in turn, will support his future writing and reading development (ACARA, 2018a; DEEWR, 2009; Fellowes & Oakley, 2019; Queensland Department of Education, 2019; Victoria State Government Department of Education, 2019).

Another goal was to encourage him to gain an understanding about print and knowledge about text purposes (Fellowes & Oakley, 2019). Scaffolding was implemented throughout the learning experience, using the gradual release of responsibility (GRR) model (Fisher & Frey, 2014) which aligns to the sociocultural perspective of literacy learning. The focussed/modelled and guided instruction stages of the model were mostly used due to Lalu's capabilities in literacy and cognitive/physical development (Fisher & Frey, 2014).

Another factor to bear in mind is that according to Piaget's cognitive developmental perspective (Fellowes & Oakley, 2019), Lalu is in the sensorimotor stage, moving towards the pre-operational stage of development where he is using his senses to interact with the environment (McCormick & Scherer, 2018) and not yet able to think at an abstract level (Fellowes & Oakley, 2019). Subsequently, the learning experience focussed on

building vocabulary of concrete nouns rather than abstract nouns with the aim for him to have a partial knowledge of the words (Nagy & Scott, 2000, as cited in Fellowes & Oakley, 2019)

In addition, at this developmental stage he has not developed the theory of mind (ToM) (Fellowes & Oakley, 2019) so he may struggle to see other viewpoints which Piaget calls "egocentrism" (McCormick & Scherer, 2018). Considering this, a personal text of a recount (Fellowes & Oakley, 2019, p. 396) was created with Lalu since it would connect directly to him and his experience, making it more meaningful to him. Creating a text for authentic purposes is supported by the emergent theory of literacy learning (Fellowes & Oakley, 2019, p.7).

The final consideration, related to the previous one, is that Lalu is using his senses to interact with the environment at this developmental stage (Fellowes & Oakley, 2019), so he was given the opportunity to use several ways to create meaning. This idea came from the term 'multiliteracies' created by New London Group (1996) who argued there are many ways to do literacy including critical literacy and computer literacy (Fellowes & Oakley, 2019). This is evident in Learning Outcome 5 of the EYLF (DEEWR, 2009, p.41) which has a broad definition of literacy. Literacy is also one of the General Capabilities in the Australian Curriculum so it should be incorporated in all areas of learning where possible (ACARA, 2018b).

There are various ways that meaning is communicated, known as semiotic systems (Chandler, 2017), and these systems, according to Bull and Anstey (2010), are linguistic, audio, visual, gestural, and spatial. Within each system there are signs within them which add another depth to the meaning (refer to slide). Cope and Kalantzis (2009, p. 363) suggest that children have natural "synaesthetic capacities" which means they are creating the same meaning across the semiotic systems. However, some learners may be more comfortable in one mode of meaning-making than another (Cope & Kalantzis, 2009; Kalantzis & Cope, 2018) so children should be given opportunities to make their own meaning in various modes using multiple semiotic systems. This aligns to the sociocultural perspective of literacy learning (Fellowes & Oakley, 2019) and it is also reflected in the EYLF's (DEEWR, 2009) broad definition of literacy.

USING THE E-LEA APPROACH

From reflecting on the four considerations as previously discussed, an e-LEA Approach (Oakley, 2008) was considered to be the best option as it could incorporate play, Lalu's interests, it could be tailored to Lalu's age and capabilities and, most importantly, it could incorporate multiliteracy theory (New London Group, 1996) and the semiotic systems. The e- LEA Approach (Oakley, 2008) would also help build Lalu's semantic knowledge and increase his vocabulary repertoire because it would expose him to words of different forms (nouns, adjectives, verbs and adverbs) (Queensland Department of Education, 2019). Additionally, pragmatic knowledge would be built on as he would be interacting with people and being exposed to different situations (Fellowes & Oakley, 2019).

PRIOR TO THE E-LEA

Prior to the multisensory experience, a modelled text was used to build his vocabulary and help Lalu connect to prior knowledge (Fellowes & Oakley, 2019) and to set the scene or "field" for the experience" (Victoria State Government Department of Education, 2019). The book was *Spot & Say Farm* (Pat-a-Cake, 2019) which uses the game 'eye spy'. This was chosen not only to help him with semantic and phonological awareness but primarily as it would help him to make meaning as a 'text participant' (Luke & Freebody, 1999) using multiple semiotic systems including the visual and linguistic systems, which Landes (1987, as cited in Taylor and Leung, 2020, p. 3) stated give picture books a "high semiotic capacity". The book (Pat-a-Cake, 2019) also has flaps providing a tactile element to meaning-making as suggested by Cope and Kalantzis (2009).

In addition, Lalu held the book and turned the pages utlising another tactile element. A "hands-on approach" in book reading helps build a knowledge of print to promote a good literacy foundation ready for pre-school and school literacy practices (Fellowes & Oakley, 2019, p. 208). This represents the 'Code breaker' element in Luke and Freebody's (1999) Four resource model.

The book was read in a dialogic way which is reading led by the child's interest (DEEWR, 2009; Fellowes & Oakley, 2019; Head Zauche et al., 2017). It was read using the "interactive read-aloud" approach where questions were asked during the reading (Fisher et al., 2004, as cited in Fellowes & Oakley, 2019, p. 292) to further increase vocabulary. Furthermore, Churchill et al. (2019) note that questioning is also useful for stimulating a child's interest.

Taylor and Leung (2020) suggested that by reading the book out loud it provides another dimension to the meaning-making, not only just as a linguistic mode, but using auditory

Dialogic reading

cues such as prosody (Fellowes & Oakley, 2019). Additionally, Cope and Kalantzis (2009, p. 422) note that there is a spatial element to reading out loud as well because meaning can be influenced by the proximity of the speaker. For instance, Lalu was read to by lap reading (close proximity). If I were to read further away, he may have inferred a lower importance of reading (Cope & Kalantzis, 2009). This learning experience aligned to both the sociocultural literacy theory as an educator scaffolded the learning (Fellowes & Oakley, 2019 p. 8) as well as the emergent theory as a whole text was used in the context of learning (Fellowes & Oakley, 2019, p.7). Cambourne (1988, as cited in Fellowes & Oakley, 2019, p. 7) suggested that being immersed in and being shown demonstrations of literacy is important in literacy and language acquisition, as demonstrated in this step.

STEP 1: THE MULTISENSORY EXPERIENCE
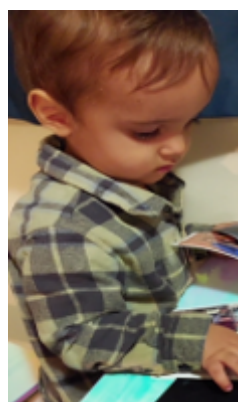
The e-LEA Approach (Oakley, 2008) aligns to the sociocultural perspective of literacy as the learner is immersed into a social and cultural environment (Fellowes & Oakley, 2019). Seven steps are involved in the e-LEA approach (Oakley, 2008), the first of which is a multisensory experience. Lalu's experience was meeting his family overseas and engaging with them in various activities aligned to his interests.

Photographs and videos were taken to capture the experience. This experience connects to the Australian Curriculum content descriptor for foundation level ACELA 1437, "Understanding the use of vocabulary in familiar contexts related to everyday experiences" (ACARA, 2018a). Lalu chose the pictures that he wanted for creating the multimodal text.

STEP 2: ELABORATION OF THE EXPERIENCE

Choosing photos

The second step was elaboration of the experience where the photographs and videos taken on the multisensory experience were viewed and discussed to help him with his recall of the experience. Level one, selecting questions (Blank et al., 1978) were used such as, "Where was this taken?", "Who is that in the photo?", "What comes next" etc. to help elicit responses. Answers were given using the modelling phase in the GRR (Fisher & Frey, 2014).

Toys were given to Lalu to help him recreate the experience in his own way using socio-dramatic play and music from his experience (song played from the toy car) was used to help him in recalling the experience (Fellowes & Oakley, 2019; Jäncke, 2008). These were used to help him make his own meaning using the five semiotic systems (visual, linguistic, gestural, audio and spatial) (Bull & Anstey, 2010; Taylor & Leung, 2019).

STEP 3: DETAILED DISCUSSION AND RETELLING

In step three of the e- LEA (Oakley, 2008), Lalu was helped to create an oral retell of the experience by using scaffolding. This is when help is given to extend a child's learning in what Vygotsky called the 'zone of proximal

development' (Fellowes & Oakley, 2019). Scaffolding was done using questioning to elicit expressive vocabulary from Lalu. Questioning used Blank et al.'s (1978) questioning framework. I started with a level one matching question, "what is in this photograph?" and when he produced a response, a level two selective analysis question was asked such as, "what colour is the canoe?" Fellowes and Oakley (2019) refer to these questions as literal visual comprehension questions which they state are the first steps to critical literacy.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://usq.pressbooks.pub/multiliteracies/?p=138#video-138-1

Transcript: "Picture." "Hat." "A hat."

Higher cognitive questioning was used in Blank's framework with modelled answers where necessary. The "thinking aloud technique" (Fellowes & Oakley, 2019) was used whereby I explained my reasoning for the answer given and the thinking processes behind it saying, for example, "I think in this picture we are at the farm because I can see lots of animals". This type of questioning helps to develop critical literacy, and sustained shared conversations extend thinking (Fellowes & Oakley, 2019; Sraj-Blatchford et al., 2002).

Juxtaposition was used to compare photographs (Fellowes & Oakley, 2019), for example, comparing the clothes Lalu wore in England to those worn in Australia. This encouraged him to notice elements in the photograph. Pointing out clothing and other details in photographs helps build critical literacy which develops the 'text analyst' component of the Four resource model (Luke & Freebody, 1999).

STEP 4: PRODUCING THE ILLUSTRATIONS

In step four, Lalu chose his favourite photograph from the experience, and a model of the experience was co-constructed using the GRR model (Fisher & Frey, 2014) first through modelling and then by guided instruction. In making the model, there were parts where Lalu could work up to the independence step in the GRR model (Fisher & Frey, 2014), for example, colouring in. The emergent literacy theory suggests that early scribbles with writing materials, like colouring pencils, is seen as emerging writing and reading skills (Fellowes & Oakley, 2019).

Model of the experience

When co-creating the model with Lalu, there were opportunities to use more vocabulary with the use of adjectives for colours, shapes, and textures, as well as prepositions like "on" "over" etc, increasing Lalu's semantic knowledge. This is supported by Fellowes and Oakley (2019, p. 97) who suggest that "hands-on" interaction with a variety of materials should be encouraged to increase expressive and receptive language use. Christ and Chiu (2018, as cited in Fellowes and Oakley, 2019) wrote that vocabulary learning will be incidental if there is a chance to use language in authentic contexts. This aligns to the emergent theory of language and literacy learning (Fellowes & Oakley, 2019). Furthermore, according to the National Association for the Education of Young Children (1998, as cited in Fellowes and Oakley (2019, pp. 384-385), Lalu is moving towards the beginning phase of writing development where a good hand-eye coordination is needed, and co-constructing the model assists with this development.

When creating the model, meaning-making was extended further by using the nursery rhyme "row row row your boat" with the gestures. Education at Illinois (2019) suggested that different modes of learning should be harnessed in producing meaning (multimodality). In addition, Fellowes & Oakley (2019) suggested that toddlers should be involved in song. In addition, gestures are thought to be the first signs of language according to Vygotsky (1978, as cited in Taylor and Leung, 2020). Lalu used his own previous knowledge to make connections of the model canoe to the song. I reinforced this by joining in with the song which aligns to the behaviourist theory of literacy development (Fellowes & Oakley, 2019).

STEP 5: ELICITING THE ORAL STORY

Labelling pictures

Outline of Key Strategies

- Modelled e-text

- Think aloud strategy (Fellowes & Oakley, 2019)

- Developing concept of print (Fellowes & Oakley, 2019)

- Purpose and audience of the text made explicit (Fellowes & Oakley, 2019)

- Structural features of a personal recount identified (Fellowes & Oakley, 2019)

- Use of questioning (Churchill et al., 2019; Fellowes & Oakley, 2019)

- Positive reinforcement

- Connections made to oral and written language (Fellowes & Oakley, 2019)

In step five, a modelled text was used to intentionally teach Lalu the structural features of a personal recount (DEEWR, 2009; Fellowes & Oakley, 2019) so that he could be exposed to relating them to his own text. This aligns to the text user aspect of the Four resource model (Freebody & Luke, 1999). Modelling was done using the "think aloud strategy" (Fellowes & Oakley, 2019) and using questioning (Churchill et al., 2019; Victoria State Government Department of Education, 2019). This helped him tell me what was in the pictures or use gestures to show me where he could see certain images referred to e.g., Which person in the picture do you think is the daddy?". Attention was drawn to pronouns and past tense verbs and words to show time order used in the modelled text and who we think the audience might be. Following this, it was explained to Lalu that we were going to write his story like the modelled text, and that we are going to share the story with his dad and other family members. Fellowes & Oakley (2019) noted the importance of teaching a child the audience for a text and the purpose for the text.

The recount of the story was elicited from Lalu verbally with the aid of sequencing the photos from the experience to help him remember the story and labels that were used on the pictures. Questioning was used in the same manner as in Step 3 to help elicit responses and verbal praise was given when he used expressive vocabulary or gestures such as pointing. Praising and reinforcing behaviour is concurrent with the behaviourist theory of literacy learning, and Hattie and Timperley (2007) say feedback is critical for developing literacy.

Lalu's words were recorded using the computer which consisted of one words or two words. I modelled some sentences using the words he spoke and recorded those as well. The reason for this was twofold, the first reason was to help him connect to the fact that oral language could be written down and the second reason was that he could hear the sentences with correct form (phonology, morphology and syntax) (Fellowes & Oakley, 2019).

STEP 6: SCRIBING THE STORY

Outline of Key Strategies

- Modelling handwriting
- Use of handwriting line guide (West, 2022)
- "Think aloud strategy "when writing (Fellowes & Oakley, 2019)
- Writing materials for Lalu
- Labels on photographs
- Concept of typing
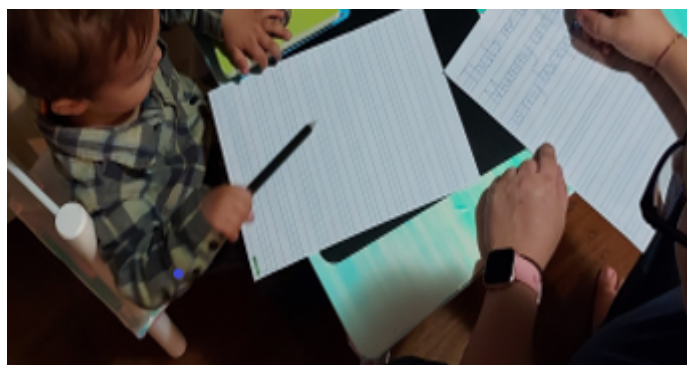
Scribing the story together

In step 6 of the e-LEA strategy, the recordings were listened to, and I wrote them down on a paper that contained handwriting guidelines (West, 2022). Modelling of handwriting was done through "thinking out loud" (Fellowes & Oakley, 2019), explaining each part of the letter formation, such as touching the top line (West, 2008). Care was taken to follow the correct hold for writing as suggested by Speech & Language Development Australia [SALDA] (n.d) and posture as recommended by Qualia (n.d). Lalu had a selection of writing implements and type of paper as suggested by Fellowes and Oakley (2019) so he could make his own writing attempts and develop his fine motor skills (SALDA, n.d). Thinking was verbalised for leaving a space between each word and for concepts of print such as writing from left to right (Fellowes & Oakley, 2019; CECE Early Childhood Videos at Eastern CT State U, 2009). The labelled pictures were used to reinforce the idea that the words related to the photographs from the experience (Fellowes & Oakley, 2019). Only one sentence was modelled in the handwriting due to Lalu's short attention span and the aim was only to introduce him to the concept of handwriting.

Following the handwriting modelling, the sentence and the other recorded words and sentences were typed on the computer.

STEP 7: RE-READING THE STORY

Lalu read chorally as the slides of the PowerPoint presentation were moved. Time was given for him to respond. Churchill et al. (2019) noted the importance of waiting response time in eliciting responses.

In the final step the recount was re-read and shared with Lalu's dad.

USING INFORMATION COMMUNICATION TECHNOLOGY (ICT)

Information Communication Technology (ICT) was used in many ways during the teaching episodes. This was to prepare Lalu for the twenty-first century as we live in a digital world (Taylor & Leung, 2019) and it also built on his prior experiences with ICT and to help him understand the different modes of meaning involved in a multimodal text. As Cope & Kalantzis (2009) wrote, the modes of meaning used to be separate but in the modern world they are now combined so it is important to teach these meanings. In the created multimodal text, the words and pictures showed symmetrical meaning (Nikolajeva & Scott, 2006, as cited in Fellowes & Oakley, 2019). This was so that Lalu could connect the pictures to the words and help promote what Cope and Kalantzis (2009) refer to as synaesthesia.

There are connections to ICT in both the EYLF (DEEWR, 2009) and in the Australian curriculum where ICT is considered a General Capability (ACARA, 2018c).

In teaching visual literacy, "verbal mapping" (Otto, 2017) was used whereby I would verbally explain moving images and cropping. Through modelling, I would draw Lalu's attention to comparing images (juxtaposition), by saying "Look! There's you. Let's make your picture bigger", or when moving images, " Let's put this here because we can see the image clearer". This relates to both visual and spatial semiotic systems in meaning-making (Bull & Anstey, 2010) and connects to the "text analyst" role (Luke & Freebody, 1999).

Audio clips and video were added to the multimodal text to add more dimensions of meaning-making. Lalu particularly liked hearing his voice in the presentation so it was repeated many times. It was reinforced that it was "his book for sharing his story of what we did over Easter when we met Nanna and Grandad".

Lalu was given a separate keyboard to play on during the modelling of typing and he used the mouse in the guided instruction phase of the GRR (Fisher & Frey 2014) when viewing the e-book model (Unite for Literacy, 2014) and for creating components of the multimodal text.

Lalu using the keyboard

OTHER RESOURCES

- Word wall
- Paint
- Tactile art materials
- Pens/ pencils
- Playdough
- Recycled materials
- Natural materials

A range of materials were used in learning experience. A word wall was created with concrete nouns which were classified under three headings: family, transport and animals. This was to expose Lalu to the fact that words can be classified into groups and introduce some metalanguage (Fellowes & Oakley, 2019, p.420).

Some of the materials used were recycled items such as an egg box which connects with the "sustainability" cross-curriculum priority in the Australian curriculum (ACARA, 2018d). Different tactile art materials were used to add another dimension of meaning-making and there were a range of writing implements available for Lalu to use. Fellowes and Oakley (2019, p. 402) suggest that there should be a range of materials provided for literacy practices.

Playdough was used to help build on Lalu's fine and gross motor skills and was made from a recipe. This provided a teachable moment to show Lalu the purpose of a recipe or procedural text in creating the playdough. Lalu was involved in the mixing process of the flour, salt and water.

Another teachable moment (DEEWR, 2009) was when his cousin gave him a personal card. It enabled me to teach him that it was for him and its purpose was to welcome him to their home. Fisher and Frey (2018, p. 89) suggested that there should opportunities for print exposure as reading volume is associated with better literacy outcomes.

Lalu collected rocks that he used for his model. This connected to his interest in the outdoors and in rock collecting. The EYLF (DEEWR, 2009) encourages outdoor activities.
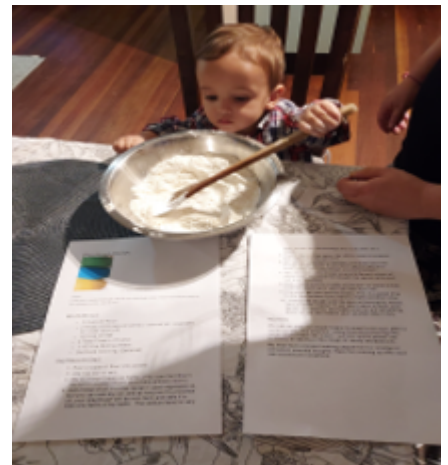
Following on from the previous nursery rhyme 'Row row row your boat' as previously discussed, an additional song was incorporated. The decision was made because Lalu had shown interest in using a song with actions and nursery rhymes help build phonological awareness (Fellowes & Oakley, 2019). The second song was '5 little ducks'. Finger puppets were co-created using the remaining half of the egg carton. The song was sung with the duck puppets and each one was removed in sync with the lyrics of the song. This gave multiple modes for meaning-making as well as connecting to numeracy which is another cross-curriculum priority.

OUTLINE OF THE CHILD'S LEARNING

Using playdough

Affective factors observed during the learning experience:

- ◦ Lalu showed an interest in the learning experience.

- ◦ Lalu showed a happy and relaxed disposition whilst engaging in the activities (Cunningham & Moore, 2004, as cited in Fellowes & Oakley).

- ◦ Lalu chose to engage in another book (independently) after using modelled text (pictured below). Text was a book about farms reaffirming his interest.

- ◦ He appeared to be excited in showing his dad the multimodal text.

Lalu's learning connected to the EYLF (DEEWR, 2009) in the following ways:

- • "Children interact verbally and non-verbally for a range of purposes" (DEEWR, 2009, p. 42). This was developed when gestures and oral responses were encouraged with Lalu.

- • "Children engage with a range of texts and gain meaning from these texts" (DEEWR, 2009, p. 42). This

was met through engaging with a recipe, a personal card and through nursery rhyme and song.

- "Children express ideas and make meaning using a range of media" (DEEWR, 2009, p. 42). This was met when Lalu used various materials to create a model of a canoe from the photograph and in performing the nursery rhyme 'Row row row your boat'.

- "Children begin to understand how symbols and pattern systems work" (DEEWR, 2009, p. 42). This was met when Australian English language was modelled in the teaching experience both in reading aloud and in handwriting and typing modelling. Also when viewing a recipe and editing photographs through cropping etc.

- "Children use information and communication technologies to access information, investigate ideas and represent thinking" (DEEWR, 2009, p. 42). This was met through recording Lalu's voice, creating the multimodal powerpoint using the computer, taking photographs and videos with a smartphone.

Lalu's learning also connected with content in the Australian Curriculum Foundation year (ACARA, 2018) and the highlighting shows where this was working towards meeting the achievement standard for the end of Foundation year (ACARA, 2018a). I had only aimed to connect to a few content descriptors, but I kept finding teachable moments as the EYLF (DEEWR, 2009) suggests.

The assessment of Lalu's learning was formative. I observed Lalu and tailored the experience towards his interests, gathering data over a short period of time. Learning may not occur in the same way for all children and children's linguistic development may seem to go backwards when they are experimenting with language. Therefore, one sample of work would probably not be a true reflection of Lalu's abilities.

Furthermore, the EYLF (DEEWR, 2009) noted that a child's interest may change so it is important to keep reflecting on teaching practices through child observations, and families should be engaged with regularly to help plan effective teaching programs (DEEWR, 2009). As noted by Churchill et al. (2019) effective teachers are always trying to improve their practice and they never arrive at being the perfect teacher as there is always something that can be improved or needs adjusting to suit the various needs of the learner.

Another consideration was that Lalu could not fully verbally articulate how he felt. It was my own assumptions based on the fact that he seemed happy and engaged in the activities. This is one of the affective factors of literacy as described by Cunningham and Moore (2004, as cited by Fellowes & Oakley, 2019).

> **What worked well for you in co-creating the multimodal text or working with the child?**

Connecting to the child's prior knowledge in nursery rhymes promoted interest and motivation in the learning. Providing multiple means for engagement such as using songs and art materials and also connecting to family and a recent experience seemed particularly useful in engaging the child. Knowing that they have helped to make the multimodal text was also rewarding for the child.

> **What should readers avoid in co-creating multimodal texts or working with children?**

Readers should avoid trying to cover too much in a session, especially when working with younger children as they tend to have short attention spans. Readers should be open to trying multiple ways to engage the child and should monitor the child to see if they are still engaged and should consider allowing the child to lead the learning.

Overall, how did you find the activity of co-creating a multimodal text with a child?

Co-creating a multimodal text was stimulating for the child and I really enjoyed the project. I found that there were many teachable moments that could be utilised in the process of creating the multimodal text. After the planning process, it was relatively simple to co-create the multimodal text with the child.

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=138#oembed-1

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CHAPTER 10

Trevor the Fibber

KARA TEW

This chapter describes the creation of *Trevor the Fibber,* a re-imagining of Aaron Blabey's (2017) popular childrens' book *Pig the Fibber*.

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

Year 2 English
Language:

- ACELA1460 – Understand that spoken, visual and written forms of language are different modes of communication with different features and their use varies according to the audience, purpose, context and cultural background

Literature:

- ACELT1589 – Compare opinions about characters, events and settings in and between texts
- ACELT1590 – Discuss the characters and settings of different texts and explore how language is used to present these features in different ways
- ACELT1593 – Create events and characters using different media that develop key events and characters from literary texts
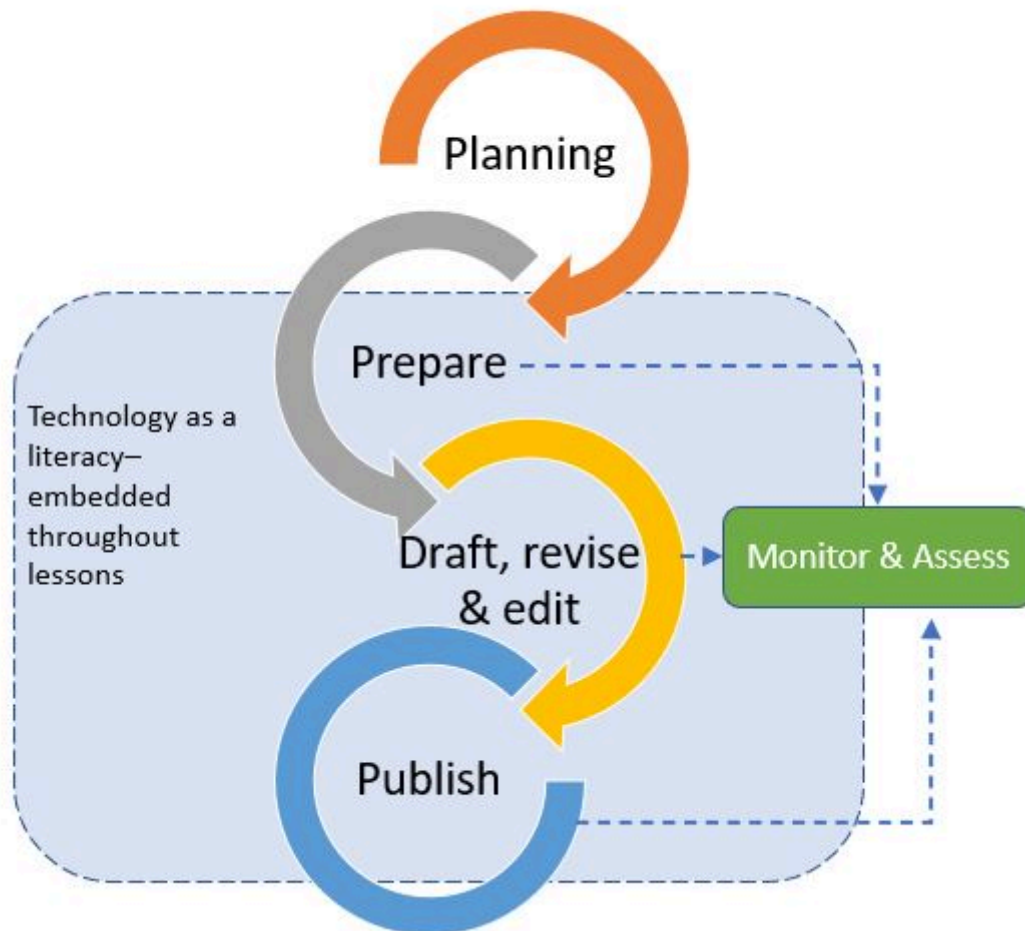- ACELT1833 – Innovate on familiar texts by experimenting with character, setting or plot

Literacy:

- ACELY1670 – Use comprehension strategies to build literal and inferred meaning and begin to analyse texts by drawing on growing knowledge of context, language and visual features and print and multimodal text structures
- ACELY1672 – Re-read and edit text for spelling, sentence-boundary punctuation and text structure

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Acknowledging technology literacy as one of the many literacies relevant in educational settings (Fellowes & Oakley, 2019; New London Group, 1996; Siraj-Blatchford & Siraj-Blatchford, 2006), I used the Substitution, Augmentation, Modification, and Redefinition (SAMR) framework to consider how to meaningfully embed developmentally appropriate technology into the process of co-constructing the multimodal text *Trevor the Fibber* with my 8-year-old son (O.R.T). As a result, I decided to use kidspiration by Inspiration Software Inc. as a way of augmenting various scribing, mind-mapping and planning components as it not only offered a direct replacement for the traditional method, but it also enhanced the experience by allowing users to easily add
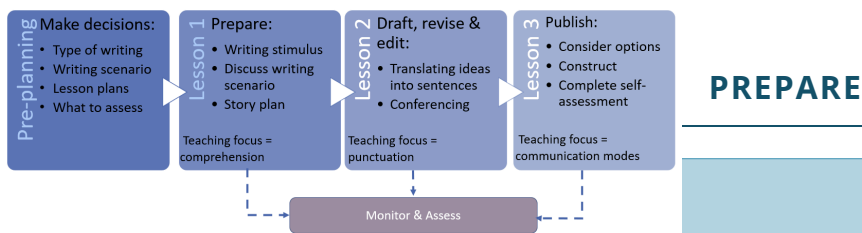
supporting visual elements (Fellowes & Oakley, 2019; Puentedura, 2011). This tool also offered opportunities for significant task redesign (modification), by allowing O.R.T to take control of text entry more readily through voice-to text and predictive text prompts (Puentedura, 2011).

This image outlines the process that I followed:

Planning

Technology as a literacy—embedded throughout lessons

Prepare

Draft, revise & edit

Monitor & Assess

Publish

PLANNING

A pre-planning stage provided overarching direction for lesson and assessment planning, and it was during this stage I decided we would create a multimodal text that was literary in nature and in a short, narrative format (Fellowes & Oakley, 2019). As children are most engaged with learning when it is challenging but not frustrational, and when it appeals to their interests, I selected *Pig the Fibber* by Aaron Blabey (2017) as a stimulus because O.R.T had recently shown interest in discussing ethical concepts relating to friendship and he prefers humourous texts. I then reviewed *Australian Curriculum Year 2 English* and shaped three 40 to 50 minute heavily scaffolded lessons around the 'prepare, draft, revise, edit, publish' writing process, each incorporating a specific teaching focus with corresponding assessment and monitoring.

Pre-planning	Lesson 1	Lesson 2	Lesson 3
Make decisions: • Type of writing • Writing scenario • Lesson plans • What to assess	Prepare: • Writing stimulus • Discuss writing scenario • Story plan	Draft, revise & edit: • Translating ideas into sentences • Conferencing	Publish: • Consider options • Construct • Complete self-assessment
	Teaching focus = comprehension	Teaching focus = punctuation	Teaching focus = communication modes

Monitor & Assess

PREPARE

Planning outline

Lesson 1 – Introduction

- What are we doing and why?

- Independent reading + 'think aloud' (ACELY1670)

- Mind map: What is friendship?

The aim of the first lesson was to prepare for writing and this involved establishing the writing context, discussing the selected text form and starting the process of generating and organising ideas (Fellowes & Oakley, 2019). As children engage with learning better when they have a clear understanding of the process and output expectations (Ashman, 2018; Fellowes & Oakley, 2019), at the outset, I clearly articulated what we would be doing and why (and we frequently revisited this through all lessons).

As O.R.T had recently read other *Pig the Pug* books with high levels of fluency (i.e., pace, accuracy and automaticity, smoothness, and expressiveness), I gauged the stimulus text as appropriate for him to read aloud independently while incorporating a 'think aloud' strategy at designated points to show the comprehension strategies he was using to make meaning of the story (Fellowes & Oakley, 2019; Tompkins et al., 2018). I first demonstrated this explicit form of thinking using a different text (Tompkins et al., 2018). Post-reading we also discussed how the two semiotic systems of language and images are used to emphasise the relationship between Pig and Trevor, and building off this, we created a mind-map of friendship. Together, these activities were designed to enhance comprehension and stimulate thinking for the next activity while assessing all aspects of ACELY1670 (ACARA, n.d.; Chandler, 2017; Tompkins et al., 2018).

Lesson 1 – Body and Conclusion
Body

- Create the writing scenario

- Topic: friendship/lying

- Purpose: entertain

- Audience: children of similar age

- Text type: short narrative

- Planning the story

- Story web/plan
- Orientation – complication – resolution

Conclusion

- Review of story outline
- Discuss next steps

To help establish the writing scenario and plan the story, I described the writing activity (rewrite the story to show what would happen if Trevor was not a good friend) and discussed the structural features (orientation, complication and resolution) of a narrative text (Fellowes & Oakley, 2019). Following this we were able to decide on a topic, purpose and audience and building off our friendship mindmap, we worked together to complete a story planning framework (Fellowes & Oakley, 2019). Creating this web helped consolidate our thoughts within the structure of a narrative and provided a clear outline from which we could develop text (Fellowes & Oakley, 2019).

DRAFT, REVISE AND EDIT

Lesson 2
Introduction

- Review outline:
  - Verbal and visual walk through

Body

- Write draft text
- Revise text with conferencing

Conclusion

- Edit
- Discuss next steps

The aim of the second lesson was to draft, revise and edit our text, while considering a variety of different writing processes and observing writing conventions (Fellowes & Oakley, 2019). Given his age and skill level,

O.R.T was first given the opportunity to write a first draft independently using our story plan as a guide (Fellowes & Oakley, 2019). To encourage him to write freely and get as many thoughts as possible down, I did not interrupt to provide correction and only aided him as necessary for progressing the text (Fellowes & Oakley, 2019; Tompkins et al., 2018). Drafting with pencil and paper was not intended to be a handwriting lesson, but this mode of recording ideas was selected as it was the method which O.R.T was most easily able to produce free-flowing text (Ashman, 2018).

Once O.R.T had completed his handwritten draft, we collaboratively worked to revise the text, predominantly focussing on structural changes, additions/deletions to improve text clarity and vocabulary choices to enhance descriptions and rhyming (Fellowes & Oakley, 2019). To maintain interest and ownership of the work, I used a conferencing-style method including demonstration and question prompts, which was facilitated by me having transferred text into an electronic format (Fellowes & Oakley, 2019; Tompkins et al., 2018).
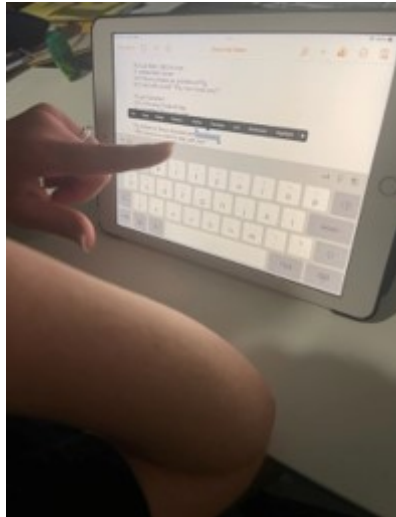
The conclusion of this lesson was focussed on editing the final text, during which I assessed O.R.T's ability to use punctuation in line with ACELY1672 (ACARA, n.d.).
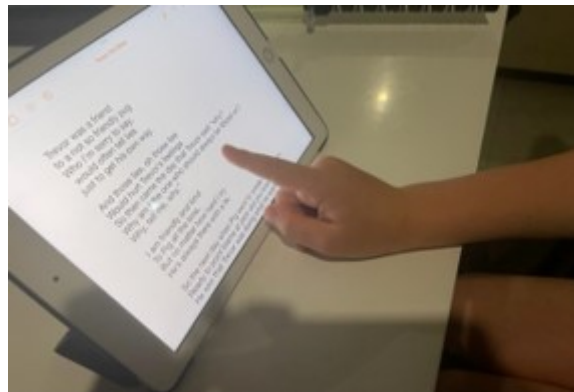

Drafting the text
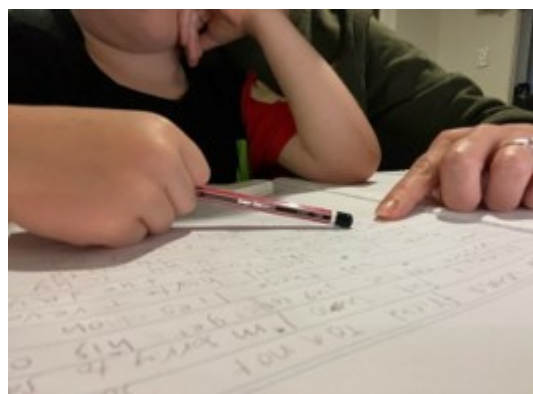
Providing guidance when O.R.T. was stuck

Collaborating to revise text

O.R.T. adding in capital letters and punctuation

PUBLISH

Lesson 3 – Introduction

- Review the text
- Discuss multiliteracies & modes of communication
- Consider options for presentation
- Select tool for creating multimodal text

Rather than using a specific e-LEA approach to develop the text, a more traditional writing process was used, supported by technology (Fellowes & Oakley, 2019). It was, therefore, not until the publishing stage that text was transformed into a multimodal format. Aligning with multiliteracies theory, O.R.T and I discussed how there are many ways that we make sense of the world and importance may vary depending on our

social, cultural and technological surrounds, but that we can use different modes of communication to help support productive and receptive meaning-making (New London Group, 1996; Taylor & Leung, 2019). Further we discussed how technology can help bring together several modes to enhance semiosis/meaning-making (Mills & Unsworth, 2017; Fellowes & Oakley, 2019).

What is multiliteracies theory?

- Literacy goes beyond a traditional definition and that we can be literate in many ways (e.g. computer, cultural, health).

- Literacies practiced or deemed important can be influenced by social, cultural and technological change.

- There are many modes of communication and technology can support delivery of these.

(Fellowes & Oakley, 2019)

Lesson 3 – Body and Conclusion
Body

- Construct the multimodal story

  ◦ Import the text

  ◦ Select visuals

  ◦ Add details

  ◦ Record the audio

Conclusion

- Listen to the story

- Complete self-assessment

- Share the story

Providing O.R.T with this important background knowledge allowed us to have a two-way conversation about the modes of communication that we wanted to incorporate to support the message we would like to convey. Once we established this, we selected an appropriate tool (from a pre-curated list) suited to O.R.T's level of technological literacy, thus allowing him to take control of operating the application and encourage personal pride in work (Fellowes & Oakley, 2019; Mills & Unsworth, 2017). Using My Story by Bright Bot Inc., O.R.T and I worked collaboratively to create our multimodal text which incorporated our final text, backgrounds, stock images, direct-to-screen drawing/writing and voice over.

OUTLINE OF THE CHILD'S LEARNING

While the development of the multimodal text touched on a broad range of aspects from the curriculum, each of the three lessons had a specific teaching and subsequent monitoring and assessment focus: reading

comprehension strategies in lesson 1 (ACELY1670); punctuation in lesson 2 (ACELY1672); and understanding modes of communication in lesson 3 (ACELA1460) (ACARA, n.d.). I also collected data (completed activities and texts) which could be added to a portfolio and used as evidence of his understanding of text structures and language features of narrative texts, and ability to create short imaginative texts.

Noting that O.R.T had recently learnt about various comprehension strategies and that his classroom teacher regularly uses 'think alouds', I chose to incorporate an assessment of reading strategies using a student 'think-aloud' strategy in the first lesson (Fellowes & Oakley, 2019). At various points during his reading, I asked O.R.T to 'think-aloud' while I recorded notes and later summarised on a rating scale. My notes and summary indicated that he understood how to use these strategies but could think a little more critically about his responses (Fellowes & Oakley, 2019).

Pig the Fibber: ORT 'Think-alouds' notes (2/05/22)

Page number	Strategy used	O.R.T. response
Front cover	Predicting and inferring	Predicted that "Pig would make up lies so he could get what he wanted" and was able to point out how it looked like Pig was responsible for defacing part of the cover.
2	Text-to-self connection	Described how he would feel hurt if he was Trevor and Pig always blamed him.
6	Inferring	Stated that Pig emphasised the words "crazy" and "hours" because these are written differently to the other words.
7	Text-to-self connection	Described how he was thinking of mummy's wedding dress and how he would "feel sad if someone ripped it up" because he knows how special it is.
8	Inferring andText-to-self connection	Stated that based on what Trevor said and the look on his face, he believed that Trevor was wondering whether they should be friends. He also described how he thought Pig's actions were not the kind of things he would do to his friends because friends should look after each other.
12	Predicting	Predicted that Pig would "make up a lie to distract the owners" because Pig looked devious and he likes lying.
16	Predicting	Predicted that the "pink ball was going to fall on to his head before he gets to enjoy his treats".
20	Inferring	Stated that Trevor was happy because he was smiling and hugging Pig.

Rating scale summary of O.R.T 'Think alouds

Skill or behaviour	Always	Mostly	Sometimes
Selected strategy was appropriate	▓		
Expresses thinking clearly	▓		
Draws on both language and visual features		▓	
Justifies response		▓	

> **Receptive modes (listening, reading and viewing)**
> O.R.T was able to demonstrate understanding for the text structures of a narrative. He monitors meaning and identifies literal and implied meaning, main ideas and supporting detail. He can make connections between texts by comparing content.
> **Productive modes (speaking, writing and creating)**
> O.R.T creates texts that show how images support the meaning of the text by drawing on his own experiences and imagination. O.R.T uses some punctuation accurately.

During the second lesson, O.R.T added punctuation and capital letters into the electronic version of the narrative text. I chose to do this electronically so he wasn't encumbered by letter formation or spelling mistakes, and similar to the educator-led strategy described by Fellowes and Oakley (2019), I encouraged him to read the story aloud to help identify places where punctuation was required. Once he completed this

activity, I talked him through the punctuation he had missed and I transferred information to a rating scale which indicated that there were some gaps in his knowledge which we could work on.

Punctuation rating scale

Name: O.R.T. (8/5/22)

Skill or behaviour	Always	Mostly	Sometimes	Never
Capital letter for names	▓			
Capital letter for start of sentence		▓		
Full stops		▓		
Comma			▓	
Question mark	▓			
Exclamation mark	▓			
Speech marks			▓	

To assess understanding of different modes of communication, I used both self-assessment and anecdotal notes which I converted to a checklist. Notes captured how building on our discussion of multiliteracies, O.R.T engaged in two-way discussion regarding all aspects of presentation, including how we might incorporate different elements to enhance meaning. For example, we tried to select the dogs which showed the most appropriate facial expression for each page (Mills & Unsworth, 2017). Further, when recording the voiceover, I noted that O.R.T not only drew on his linguistic semiotic system, but he also employed hand gestures and sounds which he created by clapping his hands together and banging down his fists to emphasise the message he was delivering (Chandler, 2017; Mills & Unsworth, 2017).

Observation

Has a clear understanding of communication modes (including but not limited to spoken, visual and written)	√
Can identify suitable modes of communication for use.	√
Can justify choice of communication mode.	
Verbal recording supported text though use of expression to convey meaning.	√
Verbal recording included additional elements (sound effects) to enhance meaning.	√
Visual elements support text and enhance meaning making.	√

In an effort to provide feedback and closure, O.R.T and I talked through our final product, the steps we had taken to get there, and the assessment conducted (Fellowes & Oakley, 2019). To instil further pride, we had a special viewing of the story with his Nanna who he identified on the self-assessment as someone he would like to share the story with (Fellowes & Oakley, 2019).

> **Overall, how did you find the activity of co-creating a multimodal text with a child?**

My lasting impression of this exercise was the importance of pre-planning. Prior to beginning this exercise and before each 'lesson' I spent time planning and researching suitable tools. There are so many different tools out

there to support the development of a co-created multimodal text that pre-planning and research are needed to find the tool that is right for you and the child.

> **Key Takeaways**
>
> • Co-creating multimodal texts can be educational and FUN for everyone involved if you have the right attitude and create the right environment for your child/children.
>
> • Watch for signs that the child has had enough for the day and come back to it later if need be to help keep the activity positive.

THE CO-CREATED MULTIMODAL TEXT

https://youtu.be/_xPnJApGmwI

The co-constructed text includes words and inspiration from Pig the Fibber by Aaron Blabey

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CHAPTER 11

Going to the Park and the Library

JULIE TURNER

This learner is chronologically 11 years old but is verified for visual impairment, physical impairment and intellectual impairment and has autism spectrum disorder and attention deficit hyperactivity disorder. She is working at Foundation year level.

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

I initially consulted the Australian Curriculum (AC) English for Foundation year achievement standards (Australian Curriculum, Assessment and Reporting Authority [ACARA], n.d.) and then focused particularly on:

Literacy (creating texts):

- ACELY1651 – Create short texts to explore, record and report ideas and events using familiar words and beginning writing knowledge

- ACELY1652 – Participate in shared editing of students own texts for meaning, spelling, capital letters and full stops

- ACELY1653 – Compose spoken, written, visual and multimodal learning area texts

- ACELY1654 – Construct texts using software including word processing programs

General capabilities:

- Literacy

- ICT

Erin and I discussed text types and we decided upon using a recount for the multimodal text. Talking further about audience types, I asked, "Who is this text going to be for?" and we decided upon family.

I used a planning framework for a recount which allowed for the explicit teaching of text structure (Introduction, description of events, the order in which they occurred and a conclusion) and use of language features (Fellowes & Oakley, 2020).

I used the Electronic Language Experience Approach (e-LEA) to encompass use of digital technologies and multisensory experiences (Fellowes & Oakley, 2020). With this approach, semiotic systems and multiliteracies theory were the overarching frameworks.

USING ICT

The use of digital technologies, according to the SAMR Framework (Puentedura, 2012, as cited by Fellowes &

Oakley, 2020) identifies Substitution and Augmentation as enhancing the learning tasks or experiences, and it identifies Modification and Redefinition as transformative for learning. The iPAC framework (Kearney et al., 2012, as cited by Fellowes & Oakley, 2020) is the theoretical underpinning for the mobile learning toolkit and has the three signature constructs of Personalisation, Authenticity and Collaboration which was utilised to frame pedagogical soundness for the creation of the co-constructed multimodal text.

Developmentally Appropriate Technology should:

- Encourage collaboration, e.g., pair with co-constructor.
- Support integration, in a range of curriculum areas – in this case A.C. English.
- Support play, e.g., role play – we can act out the animals we see.
- Give control – the child is in control of the software not the other way round.
- Be transparent and intuitive.
- Support development of health and safety issues.
- Support involvement of parents. (Fellowes & Oakley, 2019)

COMPOSING THE MULTIMODAL TEXT

The composition of Multimodal texts is a requirement of the AC and recommended by the Early Years Learning Framework (EYLF, Department of Education, Employment and Workplace Relations [DEEWR], 2009). Drawing upon **multiliteracy theory**, we explored multimodality and the interplay between different representational modes, in this case visual, linguistic and audio for learning and communicating. The teaching strategies I used were a) Setting Goals, b) Structuring Lessons, c) Explicit Teaching, d) Worked Examples, e) Multiple Exposures, f) Feedback, g) Metacognitive Strategies, and h) Differentiated Teaching (Victoria State Department of Education and Training [DET], 2020). We used the structural and language aspects of the planning framework for the recount, and I aimed to develop the child's comprehension by using activation and the use of prior knowledge (Victoria State DET, 2019).

   These photos show Erin being a Text encoder (Luke & Freebody,1992, as cited in Fellowes & Oakley, 2019) and using e-LEA as a framework.

Erin as a text encoder

Using e-LEA

Elaboration of the multisensory experience

Producing the illustrations: Erin cannot draw therefore the photographs of the multisensory experience were used in sequence and her sequencing was scaffolded by the teacher.

Eliciting the oral story involved discussing what happened and when. Multiliteracy Theory espouses variability of meaning-making in relation to language use. We discussed the story in multi-contexts, for example, while we engaged in the multisensory experience, while we planned the lesson, while we sequenced the photos and while working with the PowerPoint and with Erin's words, thus creating meaning from language in relation to the learning in many contexts.

I assisted Erin in bringing together the words for her recount and the visual aspect using the sequenced photos. Erin spoke the words (which were recorded and embedded in the powerpoint) and I transcribed them.

Erin engaged with the technology 'owning the learning'. Owning the learning is a feature of developmentally appropriate technology. When we give control, the child is in control of the software not the other way round.

I expanded Erin's vocabulary through her choice of books from the library after our park and duck pond walk. Her comprehension developed through activation and using prior knowledge to make connections, visualising, and asking and answering questions (Victoria State DET, 2020). We used two dimensions of multimodal literacy: Text Participant and Text User roles (Luke & Freebody, 1999, as cited by Fellowes & Oakley, 2019.) Multiliteracies Theory (New London Group, 1996) states that multiliteracies relate to using multimodalities to learn and communicate, encouraging engagement with multiple literacy methods such as linguistic, visual, audio, spatial and multimodal. These modalities were engaged with during the e-LEA learning and co-creation of the multimodal text.

The *Australian Curriculum English* requires Foundation level students to start learning about the use of word processors (Fellowes & Oakley, 2019) with research showing that their use can lead to better writing processes and products in young children, and this may improve motivation. Zevenburgen and Logan (2007, as cited in Fellowes & Oakley, 2019) show that for children with different abilities, it may be easier to use a tablet or computer to write rather than a pencil and paper.

We used modelled and shared reading. For example, together we found our birds in additional resources from the library, ensuring multiple modes of exposure (Victoria State DET, 2019). Erin learned concepts of print with semiotic systems both written and linguistic in use, as well as metacognitive strategies (Victoria State DET, 2020). She also demonstrated being a Text Participant through reading different parts of the library books about birds.

Erin as a text participant

LITERATURE

One of the key ideas of Australian Curriculum English is for children to learn to appreciate literature. It acknowledges a variety of approaches to literature emphasising enjoyable encounters with a wide variety of texts. The Literature strand of the English curriculum aims "to ensure students convey information, form ideas, facilitate interaction with others and entertain" (ACARA, n.d.). The purpose to "develop confident communicators and imaginative thinkers becoming informed citizens" (ACARA, n.d.).

Comprehension was encouraged by building on making connections using three of the "the super six " comprehension strategies: Questioning, modelling and inferring (Oczkuz, 2004). We created meaning from different modes, written and visual, using semiotic systems and categorising groups of birds and developing the child's knowledge of semantics. Comprehension was facilitated using discussions with the teacher who modelled questioning and inferring. The child also questioned and inferred, hence making connections and building comprehension.

Content from the Australian curriculum was addressed by exposure to multiple texts relevant to the multisensory experience building an enjoyable appreciation of literature, the conveyance of information and ideas from the child to the teacher and target audience.

SCRIBING

I modelled shared writing to Erin whilst scribing the story (e-LEA). Erin had thought about and then orally recounted her multisensory experience.

I listened to the recorded sentences and repeated them back whilst 'thinking aloud', describing how to do the writing using upper-, and lower-case letters, spaces and full stops (ACARA, n.d.).


Social semiotic theory holds that literacy is a social process of creating and making meaning from multimodal signs (Fellowes & Oakley, 2019, p. 5). Our walk was a social experience which is considered an essential aspect of literacy learning, serving as both a context and mode of learning. Together we co-constructed the text describing our walk.


COMPLETION OF THE E-LEA

We re-read the story to complete the story. This was completed on a different day to the multisensory experience, which is a feature of the iPAC framework.
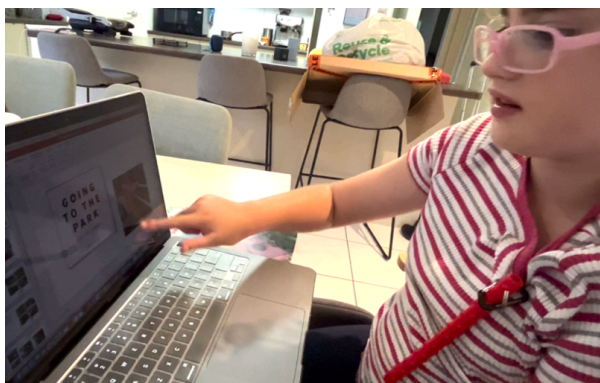
The co-constructed text included the Multisensory experience, elaboration of the experience, a detailed discussion and retelling. It further included production of the illustrations, eliciting the oral story, scribing the story and re-reading the story.
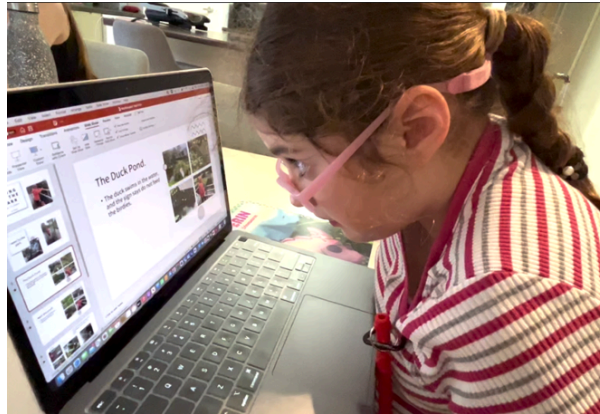
Throughout this activity, we practiced fluency by modelling, recording and listening back to the text. Erin developed her knowledge about the relationship between spoken and written language, the relationship between written language and images plus she gained knowledge of graphic symbols, concepts of print, conventions of writing and visual resources and their contexts of use. This model emphasises the influence of context (Fellowes & Oakley, 2019). Throughout the activity, the educator also gave feedback about the child's learning relative to the lesson goals.

Multiliteracy theory proposes that a definition of literacy should be broad to reflect cultural and linguistic diversity and have a multitude of communications channels through which people choose conveyance of meaning. This has been an effective and engaging way to work on the co-construction with Erin who utilises a multitude of communication channels.

OUTLINE OF THE CHILD'S LEARNING

Erin's lesson and learning covered the Creating Text's sub-strand of the *Australian Curriculum English* Literacy strand with modelling of ACELY's 1652, 1653 and 1654 which she is working towards. Achievement of ACELY 1651 was evidenced, as well as ACELY's 1645, 1646, 1648,1649,1650 and 1784 and ACTDIK001.

What worked well for you in co-creating the multimodal text or working with the child?

What worked well was breaking it down into a series of events using a Language Experience approach via a lived experience and scaffolding the learning from there using multiple learning strategies, with a Multisensory experience, elaboration of the experience, detailed discussion and retelling, production of the illustrations, eliciting the oral story, scribing the story and re-reading the story. This helped in creating a deep and meaningful learning experience.

What should readers avoid in co-creating multimodal texts or working with children?

I would suggest avoiding using technology you are not familiar with as this will likely distract from the process.

Overall, how did you find the activity of co-creating a multimodal text with a child?

It was an immersive process which was enjoyable to both child and teacher, producing a tangible and enduring piece of work. This was particularly inspiring for the child who doesn't handwrite and struggles with more traditional literacy expectations.

> **Key Takeaways**
>
> Multimodal texts are accessible, motivating, and immersive opportunities for students to engage with literature and literacy.

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=161#oembed-1

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CHAPTER 12

Ellie's Experience

JAYSON MULLINS

The multimodal text was created with my niece Charlotte, in Year 3, who lives some 9 hours away. I had planned to make the trip down to work on this over a few days, but unfortunately the pandemic got in the way. Fortunately, New South Wales had been in lockdown for a full term and Charlotte was already accustomed to working online or digitally, which was our plan B for the assessment. As covered in this chapter, there were advantages and disadvantages of working online. Charlotte was of interest due to a perceived low level of confidence in English and literacy coming into this activity.

GETTING STARTED

Interest inventory

- Opened dialogue
- Identified key interests in literacy (and other topics of interest)
- Created the concept and theme for the multimodal text

Lottie Interest Inventory
Friday, 15 April 2022   1:09 PM

Child's name: Charlotte (Lottie) ♥
Age: 8
Date: 15/04/22
Interviewer: J. Mullins

① what do you enjoy doing on weekends?
Netflix, swimming, sleeping, chilling

② Favourite book this year and forever?
'Allergic' (comic book) about a girl who wants a pet but is allergic to dog hair...

'Smile' :) (comic book)

③ Favourite movie and TV show?
'The Cruise'; 'The Middle'

④ what games and sports do you like?
Swimming, netball, tennis, NRL (rabbitohs :-))

⑤ who are your BFF's?
Haddie, Jasmine, Sophie

⑥ what is something you don't like?
Snakes and spiders

⑦ what is something you are curious about at the moment?
Cooking and baking

⑧ what is the most exciting thing you have done these holidays?
Yabbying

Lottie interest inventory
Child's name: Charlotte (Lottie)
Age: 8
Date: 15/04/22
Interviewer: J Mullins
Q1: What do you enjoy doing on weekends?
A1: Netflix, swimming, sleeping, chilling
Q2: Favourite book this year, and forever?
A2: "Allergic" (comic book) about a girl who wants a pet but is allergic to dog hair... "Smile" (comic book)
Q3: Favourite movie and TV Show
A3: "The Cruise"; "The Middle"
Q4: What games and sports do you like?
A4: Swimming, netball, tennis, NRL (Rabbitohs)
Q5: Who are your BFFs?
A5: Haddie, Jasmine, Sophie
Q6: What is something you don't like?
A6: Snakes and spiders
Q7: What is something you are curious about at the moment?
A7: Cooking and baking

Q8: What is the most exciting thing you have done these holidays?
A8: Yabbying

🎵 One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://usq.pressbooks.pub/multiliteracies/?p=174#audio-174-1

Transcript: Before we started the formal part of the assessment, I spent time with Charlotte on her interests, by applying an interest inventory approach (Fellowes & Oakley, 2019). This approach really opened up dialogue and I was able to determine from this that she had an affinity for graphic novels, which interestingly she was slightly embarrassed about, and I was able to turn this to a positive and became one of our focal points in our multimodal creation which you will see from the emojis on each slide.

Discuss favourite text/novel

- Identify a crisis/complication from novel
- Seek real-life context

🎵 One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://usq.pressbooks.pub/multiliteracies/?p=174#audio-174-2

Transcript: From the interest inventory, I saw that she was reading a text called Smile by Raina Telgemeier (2013). The major complication or crisis in the novel is when the main character (Raina – this is a true story based on the author's experience) trips and knocks out her front two teeth. I asked Charlotte if she ever had an injury such as in netball where she was running fast, and this conversation led to her recalling her sister's major break of her arm last year, which you can see formed the major topic of the multimodal text. It was fairly traumatic for a young 7-year old to experience this so I seized on this opportunity, both as Charlotte was able to provide a vivid retell of the story, and I also sensed there was a need to openly discuss her own feelings and emotions on the topic.

BUILDING THE STORY

Learning map (Mind map)

- Plot concepts and idea
- Link to emotions
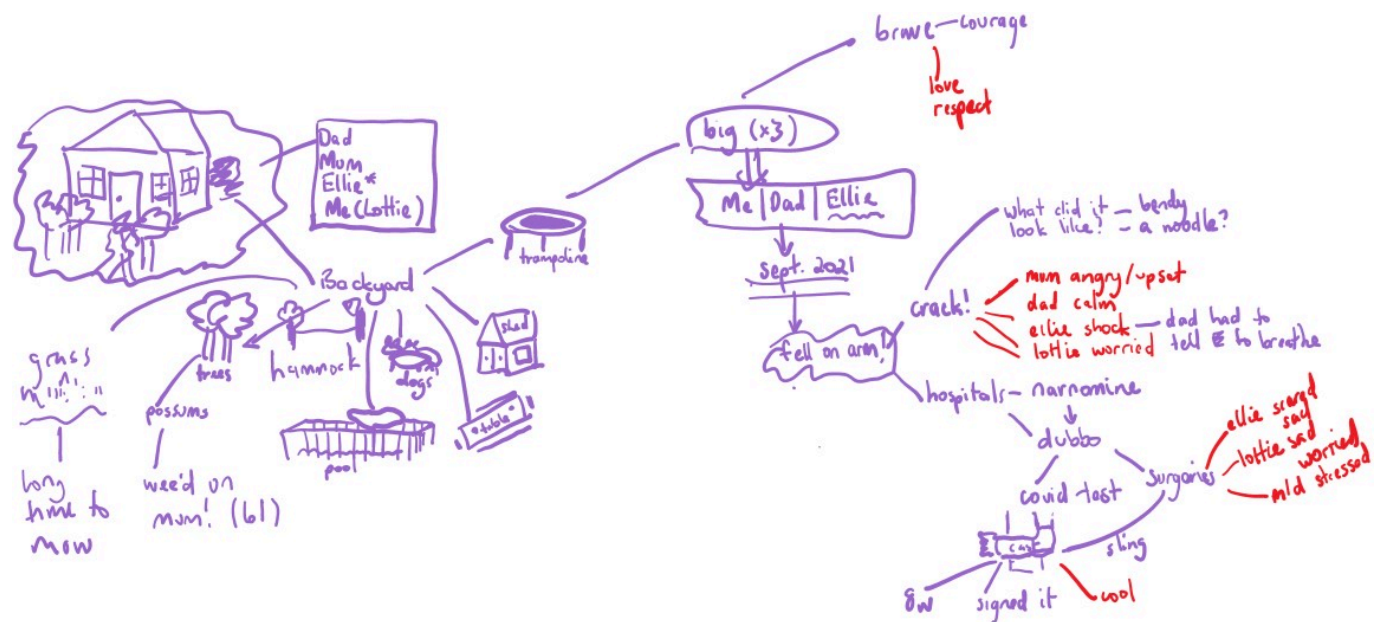
Mind map

Key Concepts	Layer 1	Layer 2	Layer 3	Layer 4
Graphic of house with trees	"Dad Mum Ellie & Me (Lottie)"	"Backyard"		
"Backyard"	"trees" (graphic)	"Possums"	"Wee'd on mum! (lol)"	
	"hammock" (graphic)			
	"dogs" (graphic)			
	"shed" (graphic)			
	"pool" (graphic)			
	"table" (graphic)			
	"grass" (graphic)	"long time to mow"		
	"trampoline" (graphic)			
"trampoline"	"big (x3)"	"brave"	"courage"	"love re
		"Me | Dad | Ellie"	"Sept 2021"	"Fell or
"crack!"	"What did it look like?"	"bendy a noodle?"		
	"mum angry/upset dad calm ellie shock lottie worried"	"dad had to tell to breathe"		
	"hospitals"	"narromine"		
		"dubbo"	"covid-test"	
			"surgeries"	
"surgeries"	**"ellie scared sad lottie sad worried m | d worried stressed"**			
	"sling"	"cast" (graphic)	**"cool"**	
			"signed it"	
			"8w"	

One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://usq.pressbooks.pub/multiliteracies/?p=174#audio-174-3

Transcript: Now we had the concept of an idea, I took Charlotte through a mind-map, which is equivalent to a learning map element applying the 8-Ways of Learning Pedagogy framework (n.d.). From the map, we spoke of key themes or ideas, and at each point, we applied some emotions to this as well– how Charlotte perceived herself and those of her family. You can see an example of how this started on the slide. The map was quite comprehensive by the time we were finished, and being online, I used Microsoft OneNote as my tool to draw on the screen given I had a writeable screen, and I found using graphics kept Charlotte interested, and is also part of the 8 Ways framework (n.d.) in using symbols and imagery to accompany story-sharing. This was very interactive and collaborative, and we both found it a lot of fun.

Link map to sections

- Orientation

- Crisis

- Climax
- Resolution

> One or more interactive elements has been excluded from this version of the text. You can view them online here: https://usq.pressbooks.pub/multiliteracies/?p=174#audio-174-4

Transcript: Once we had built the learning map, we then shaped this into the key segments of the multimodal text. Although beyond the curriculum requirements at her age, I took the time to explain key terms such as orientation or the beginning, crisis and complications, the climax and resolution or conclusion. Charlotte picked up these concepts quickly, understood their purpose and was able to apply them at certain points when we began the creation of the text. I used the analogy of boiling water as Charlotte likes to help mum cook to help explain these concepts. One of my reflections was that it is sometimes acceptable to introduce concepts 1-2 years ahead of the curriculum if the circumstances suit.

Because of our mapping, aligning the story was incredibly efficient and effective. I was very keen for this text to be Charlotte's work, referring back to her lack of confidence at the start, and also looking ahead, in that she would be the narrator for this. As you can see, she did an excellent job, with very little editing or proofing applied by me, and only occasionally prompts on seeking alternative words or sentences.

The emoji concept on each slide originated from Charlotte's mum who stated she would be highly engaged if there was opportunity to apply emojis based on her previous online experiences. To apply this, I provided Charlotte with the same faces on each slide, and she had to select which ones to put on each face. You can see that as an example on the slide here. We took advantage of the collaborative aspects of PowerPoint to do this. A word of caution: this took a long time per slide to include the emotions, but upon reflection, this kept Charlotte heavily engaged, and she was able to draw upon emotions and apply these into the text and young readers can interpret the text through an alternate means of representation, using symbols and imagery.

Pointers:

- Terms are optional at this age
- Guide, but allow draft to be their own
- Help with editing and proofing but keep content the child's own
- Find an interest to keep their attention – emojis in this instance
- The activity may be time consuming but fun, and draws emotions into the text for purpose

It should be noted that amazingly, Charlotte did her narration in a single take. This was predominantly because the text was hers from the start. I also took the opportunity to publish her work with the wider family (uncles, cousins, grandparents etc.) who complimented the excellent work she did and certainly ticked that higher objective of raising Charlotte's confidence in literacy.

USING ICT

ICT is handy for immediacy or where distance is a factor. Charlotte and I used Microsoft Teams, OneNote and PowerPoint (collaboration and sharing screens). This applies the ICT general capability and allows both the

teacher and the student to learn new skills. Working online is not the same as being face-to-face so keep it engaging. Use the interest inventory to find out what excites your student and apply this. Try to make it fun, not a chore.

> 🎵 One or more interactive elements has been excluded from this version of the text. You can view them online here:
>
> https://usq.pressbooks.pub/multiliteracies/?p=174#audio-174-5

Transcript: Since the pandemic, most students have been exposed to online learning, and certainly most educators have this in their toolkit of skills. From my experience, benefits included avoiding the need to travel a significant distance, in my case, it saved me 9 hours, and we were also, in any instance, restricted with COVID. So we used Microsoft Teams with cameras on both ends for our online interactions, and other Microsoft applications including OneNote and PowerPoint. This is another significant advantage because we were able to apply ICT general capabilities as per the Australian Curriculum (n.d.).

As most educators during the online experience would support, being digital is very different from being face-to-face. We miss the body language from both ends, other than our faces, and oftentimes when we have an application on the screen, we could not see each other. I saw this as a major drawback. It also took some time to upskill Charlotte on using the collaborative elements of PowerPoint, but once mastered, she was highly proficient and now has some new ICT skills for the future. Being a one-on-one situation, this was relatively straightforward to keep momentum going and know when to break, or end the session. Doing this across an entire class would have been very different, and I imagine, quite difficult to implement.

For those in similar situations where an online session is the only viable solution, the key advice I would offer is to provide preparation, and begin with an interest inventory. From this, you can find what is of interest and apply this to the sessions, which in my scenario was the use of emojis within Teams and within the presentation. Yes, it took extra time, but we had a lot of fun doing it, and I'm sure from Charlotte's perspective she did not see this as a chore or piece of assessment.

What worked well?

- Collaboration inside applications
- Interview parents ahead of meeting with child
- Interest inventory
- Learning map
- Real-world contexts

> One or more interactive elements has been excluded from this version of the text. You can view them online here:
>
> https://usq.pressbooks.pub/multiliteracies/?p=174#audio-174-6

Transcript: Upon reflection, what worked well?
Using collaborative features with technology was enjoyable and productive.
Interviewing parents (if the child is not your own) to establish any interests or concerns pre-meeting with the child found important facts I was not aware of.
Performing an interest inventory to establish the child's interest.
If possible, applying a learning map helps plot the story and generates interest and is also a fun-filled activity.
Finding real-world contexts allowed a vivid retell and ownership of the story.

What to avoid?

- Face-to-face contact is ideal
- Limit time and apply interesting options identified in interest inventory to keep lesson exciting
- Avoid over-complicating the text. Keep it simple.

> One or more interactive elements has been excluded from this version of the text. You can view them online here:
>
> https://usq.pressbooks.pub/multiliteracies/?p=174#audio-174-7

Transcript: What to avoid? Where possible, face-to-face is ideal. If engaging online as in my case, limit the time and apply interesting options such as using emojis to express emotions. For instance, when I saw Charlotte use the tired emoji, I knew this was time to end the session and reconnect another time.
Avoid overcomplicating the multimodal text. In my example, using emojis kept Charlotte engaged but was heavily time-consuming and detracted slightly from the progress of the text.

How did I find the activity of co-creating a multimodal text?

- It was fun-filled
- We both came with enthusiasm and energy per session

🎵 One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://usq.pressbooks.pub/multiliteracies/?p=174#audio-174-8

Transcript: How did I find the activity of co-creating a multimodal text?
This was a fun-filled activity, largely due to the strategies we applied such as the interest inventory and learning map, where we had lots of laughs.
Most importantly for me, I've created a special bond with Charlotte and she's gained confidence from the activity

Key Takeaways

- Be prepared and plan ahead of the first contact
- Use an interest inventory
- Use mapping where possible
- Have fun!

🎵 One or more interactive elements has been excluded from this version of the text. You can view them online here:
https://usq.pressbooks.pub/multiliteracies/?p=174#audio-174-9

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=174#oembed-1

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CHAPTER 13

Why we Eat Anzac Biscuits on Anzac Day

JAMIE HOWELL

The rapidly changing, globalised world and development of new technologies has reinforced the need for a variety of literacies (Bull & Anstey, 2018; Cope & Kalantzis, 2009; Drewry et al., 2019). It is becoming increasingly important for students to learn and develop a variety of skills that enable them to understand, negotiate, analyse, and navigate the breadth of communication, information, media, and text options that they are presented with today (Drewry et al., 2019). The ability to create multimodal texts is an important part of becoming multiliterate (Bull & Anstey, 2018; Drewry et al., 2019). For this task I worked with a Year 2 student, Evelyn. Together we co-constructed an informative multimodal text *Why we eat Anzac biscuits on Anzac Day*. This was a digital story created on iMovie with the use of semiotic systems including written text, images, and voice narration (Bull & Anstey, 2018). The target audience that Evelyn selected was her Mum (Australian Curriculum Assessment and Reporting Authority [ACARA], 2018).
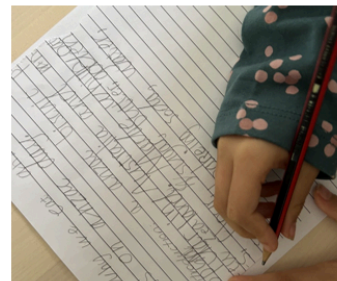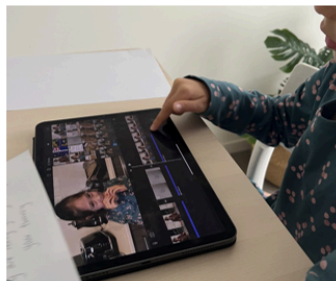
Co-constructing the multimodal text with Evelyn

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

Year 2 English
Literacy:

- ACELY1671 – Create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose

- ACELY1672 – Re-read and edit text for spelling, sentence-boundary punctuation and text structure

- ACELY1673 – Write legibly and with growing fluency using unjoined upper case and lower case letters

- ACELY1674 – Construct texts featuring print, visual and audio elements using software, including word processing programs

General Capability:

- ICT

The Australian Curriculum English (AC: English) plays an important role in the development of reading and literacy skills that allow young people to become confident communicators, imaginative thinkers, and informed citizens (ACARA, 2018). The main learning intention was to create a short digital story using informative text structures and language features, as well as selecting multimodal elements appropriate for the purpose and target audience ACEYL1671 (ACARA, 2018). This learning experience also incorporated handwriting, editing, and use of digital software which aligns with curriculum links ACELY1673, ACELY1672 and ACEYL1674 (ACARA, 2018).

PLANNING

Before I started planning for the learning experience, it was important that I developed an understanding of what to expect when working with a Year 2 student (AITSL, 2011; Ashcraft, 2014). I connected with Evelyn and her Mum on FaceTime prior to meeting up in person. This allowed me to get permission from both Evelyn and her Mum to participate in the learning experience. I also used this opportunity to get to know Evelyn and ask about her interests which I learnt was cooking. The plan was to meet with her face-to-face on Anzac Day, so taking into consideration the context and her interests, I asked if she'd like to make Anzac biscuits (Ashcraft, 2014).

During the planning stage, I revised language development tables to gain an understanding of the expressive and receptive language displayed by children aged 6 – 8 years (Fellowes & Oakley, 2019). I also referred to the AC English: Year 2 content descriptors, achievement standards and exemplars of student work (ACARA, 2018). This revision and exploring the curriculum allowed me to gain better understanding of what to expect when working with Evelyn and plan the learning experience accordingly (Australian Institute for Teaching and School Leadership [AITSL], 2011; Ashcraft, 2014). An example of this is printing out a simple recipe of Anzac biscuits knowing Evelyn would be capable of decoding the text with some guidance (ACELY1669) (ACARA, 2018). I also included a writing element that provides an opportunity for Evelyn to write, re-read and edit her work which aligns with the Year 2 curriculum (ACELY1672) (ACARA, 2018).

Evelyn making Anzac biscuits

MULTI-SENSORY EXPERIENCES AS A WRITING STIMULUS

For this learning experience I wanted to provide opportunities for multiple modes of communication which aligns with the multiliteracies theory (Bull & Anstey, 2018). Hence, the main strategy that I implemented was the electronic Language Experience Approach (e-LEA) which allows for the development of a range of literacy skills from oral language through to reading, writing, and viewing whilst using digital platforms (Fellowes & Oakley, 2019). The first step of the e-LEA is to engage the child in a multisensory experience (Fellowes & Oakley, 2019). As it was Anzac Day and Evelyn's interest was cooking, we decided to make Anzac biscuits.

The strategies implemented within this step were guided reading and questioning (Blank et al., 1978; Fellowes & Oakley, 2019). The recipe provided an opportunity for guided reading whereby Evelyn was able to apply reading strategies, including contextual and phonic knowledge, with guidance to read the recipe (ACELY1669) (ACARA, 2018; Fellowes & Oakley, 2019). Throughout the cooking experience I asked questions such as, "How much flour do we need?" and "Why do we need

Reading the Anzac biscuit recipe together

to be careful when taking the biscuits out of the oven?" (Blank et al., 1978). These questions were asked to encourage recall processes, explain possibilities and reasoning (Fellowes & Oakley, 2019).

The resources used in this step were cooking ingredients, and a printed recipe that was carefully selected within Evelyn's zone of proximal development to allow for guided reading (Fellowes & Oakley, 2019; Vygotsky, 1978). In accordance with the e-LEA approach, videos and photos were taken throughout the cooking experience to be referred to later (Fellowes & Oakley, 2019).

DISCUSSION AND RETELL OF THE EXPERIENCE

After the cooking experience, we sat down for a detailed discussion and oral retell of the experience (Fellowes & Oakley, 2019). Photos and videos from the cooking experience were used to facilitate this step and prompted Evelyn to recall and sequence the cooking process (Fellowes & Oakley, 2019). Evelyn was able to provide a full retell of the ingredients and procedure to make Anzac biscuits using appropriate vocabulary and syntax (Fellowes & Oakley, 2019).

During this discussion, Evelyn asked, "Why do we eat Anzac biscuits on Anzac Day?". I had no idea. So, naturally this became the focus for our informative text. Evelyn and I had originally planned to do a procedural text but when Evelyn posed the question, it presented a great opportunity to create an informative text that would build on the multi-sensory experience by increasing new knowledge rather than simply recalling information. Furthermore, creating an informative text would also create an opportunity for the safe and responsible use of ICTs to gather information through search engines which aligns nicely with the Information and Communication Technology (ICT) General Capability (ACARA, 2018).

Discussion and retell of the experience

VISUAL REPRESENTATION

According to Fellowes & Oakley (2019) step four of the e-LEA is to produce an illustration of a significant part of the experience. Evelyn drew her favourite part of the experience which in her own words was, "When we added the baking soda and water to the butter and golden syrup it [the mixture] started frothing".

The main strategy used during this step was questioning (Blank et al., 1978). I asked questions about the experience such as "What was your favourite step when making the Anzac biscuits?" "What did we need to do during this step?" and "Why was this your favourite part?" (Blank et al., 1978; Fellowes & Oakley, 2019). These questions were asked to encourage Evelyn to recall, describe, explain, and reason (Blank et al., 1978). The importance of questioning to extend children's learning is also highlighted in the Early Years Learning Framework (Department of Employment, Education and Workplace Relations, 2009).

Evelyn creating a drawing

Evelyn used a photo taken during the cooking experience to guide her drawing which was then scanned and used as part of the multimodal text. Other resources used were paper and lead pencils. In hindsight, it would have been good to have some coloured pencils.

Evelyn's drawing

SCRIBING THE STORY

In the e-LEA, according to Fellowes & Oakley (2019), the educator usually types the text whilst the child watches. However, Evelyn was capable of producing a hand-written text that would allow her to practice writing legibly and provide an opportunity to re-read and edit her work (ACELY1672 & ACELY1673) (ACARA, 2018). During this step we explored the text structure and language features of an informative text (ACELY1671) (ACARA, 2018).
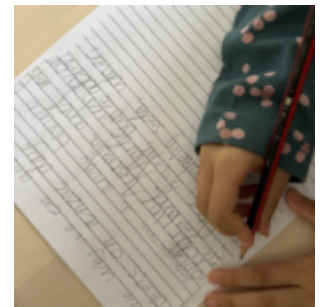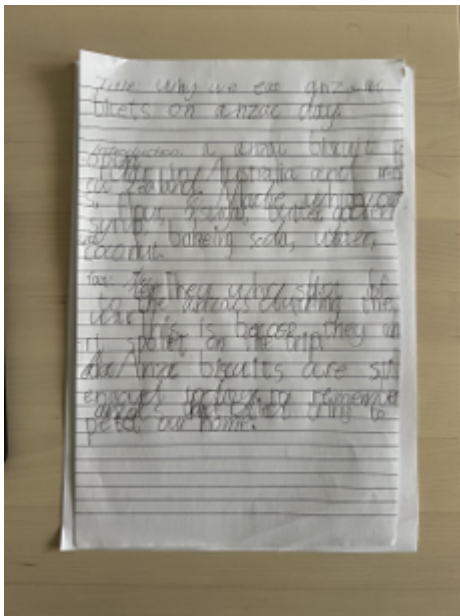
Evelyn scribing

The strategy used during this step was the writing conference (Graves, 1983; Fellowes & Oakley, 2019). Evelyn was able to write most of the text herself, but at times needed a prompt on the structure of an informative text or spelling unfamiliar words (Fellowes & Oakley, 2019). The conference provided opportunities for highlighting what Evelyn was doing well and providing feedback when needed (Fellowes & Oakley, 2019).

During this step we used the iPad, safely and responsibly, to research and gather information on Anzac biscuits (ACARA, 2018). Upon reflection, another resource that would have been beneficial is a graphic organiser to highlight the structure of an informative text and a checklist of the basic structure and language features of an informative text to guide her writing and editing process (Rowlands, 2007).
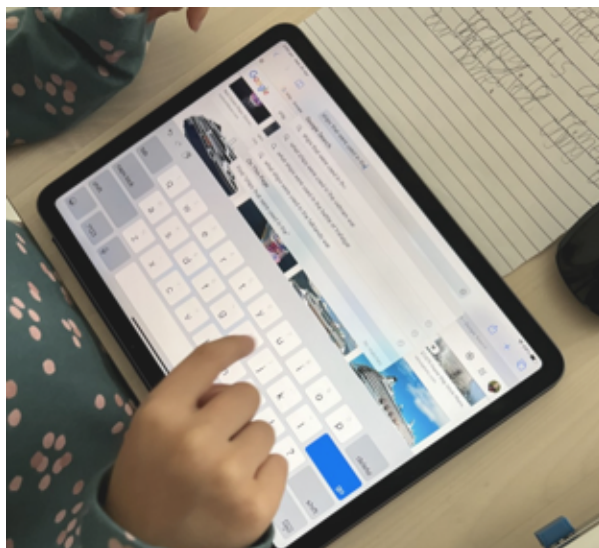

Evelyn's writing

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://usq.pressbooks.pub/

multiliteracies/?p=192#oembed-1

PRODUCING THE DIGITAL FORMAT

According to Bull & Anstey (2018) there are five semiotic systems that a multiliterate individual must have to explore and examine multimodal texts: linguistic, visual, auditory, gestural, and spatial. Before starting the digital format, we discussed the semiotic systems that would be used in our multimodal text; linguistic (written text), visual (images) and audio (voice narration) and how these would be implemented to convey meaning (Bull & Anstey, 2018).

The digital platform used to create the multimodal text was iMovie. Evelyn had never used iMovie before but demonstrated a high level of digital literacy as she picked it up quickly (Hobbs, 2017). The Gradual Release of Responsibility (GRR) strategy was used during this step (Pearson & Gallagher, 1983, as cited in Fellowes & Oakley, 2019). Firstly, I modelled how to use iMovie, showing examples of adding text, images, and audio. Then we worked interactively to create the text and add images. Towards the end of the session, Evelyn was able to independently edit the text, add images and voice-over and move the elements so that they were in time with each other (Fellowes & Oakley, 2019).

Evelyn used the iPad to create the multimodal text, and search Google to look up and select images to support the text (ACELY1671) (ACARA, 2018). The use of iMovie allowed Evelyn to develop her digital literacy and use technology confidently and creatively to meet the demands of living and learning in a digital society (Hobbs, 2017).

Evelyn using Google to search for images

WATCHING THE DIGITAL STORY FROM BEGINNING TO END

In the final step of the e-LEA the child re-reads the story (Fellowes & Oakley, 2019). Evelyn was so proud of her work that she watched and read along to her digital story multiple times.

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https://usq.pressbooks.pub/multiliteracies/?p=192#oembed-2

OUTLINE OF THE CHILD'S LEARNING

Evelyn proudly showing Mum her digital story

The objectives were for Evelyn to develop knowledge and understanding of the structure and language features of an informative text and understand that texts have an audience and purpose. I also wanted to ensure the process was fun and allowed for the development of positive attitudes towards literacy (Cartwright et al., 2016).

Throughout the scribing process we discussed the features of an informative text, through a writing conference, I was able to assess her knowledge of the structure and language features of informative texts (ACARA, 2018; Fellowes & Oakley, 2019; Graves, 1983). Upon completion of the digital story, Evelyn proudly showed Mum her finished product *Why we eat Anzac biscuits on Anzac Day*. Mum commented, "I didn't know that!" which helped reinforce the purpose of informative texts and how multimodal texts can be used to convey meaning (ACARA, 2018). Evelyn's pride when showing Mum her finished product will help increase her motivation to engage in literacy learning (Cartwright et al., 2016). This learning experience provided opportunities for Evelyn to become a confident communicator, imaginative thinker, and informed citizen (ACARA, 2018).

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:

https://usq.pressbooks.pub/multiliteracies/?p=192#oembed-3

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Dear Zoo

NAOMI ALBERTI

The co-construction of this multimodal text is based on the child's phase of development, children's early reading and writing theories, key semiotic systems and multiliteracies theory. The activities draw upon the *Early Years Learning Framework* (EYLF, Department of Education, Employment and Workplace Relations [DEEWR], 2009). Child X is only 11 months old and as such the design aligns with key EYLF Learning Outcomes and recommendations.

This chapter demonstrates a range of teaching strategies such as modelled reading, use of music and movement, open ended play, and imaginative story telling utilising props and noises. These strategies and processes are used to assist the child in the co-construction of the multimodal 'Dear Zoo' literary response.
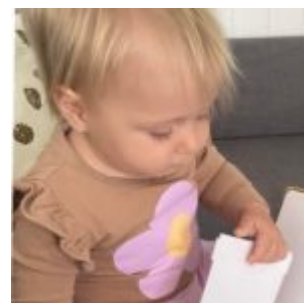
CONNECTIONS TO THE EARLY YEARS LEARNING FRAMEWORK

The activities have been designed in line with the EYLF:
Learning Outcome 5

- Children are effective communicators

  ◦ Children interact verbally and non-verbally with others for a range of purposes

  ◦ Children engage with a range of texts and gain meaning from these texts (DEEWR, 2009)

The **modes of communication** include music, movement, dance, storytelling, visual arts, media, drama, talking, listening, viewing, reading, writing. My activities with the child have a specific focus on the following:

  ◦ Music

  ◦ Movement

  ◦ Storytelling

  ◦ Drama

  ◦ Listening

  ◦ Viewing

  ◦ Reading

(DEEWR, 2009)

Our multimodal text is based on the EYLF, multimodal theories, semiotic systems and the child's phase of development (DEEWR, 2009).

Child X is in the beginning phase of literary writing awareness and as such the activities are mostly playbased and are educator-directed learning experiences. The child is also in stage 1 of their oral development, making pre-linguistic speech-type sounds with regular babbles consonant and vowel sounds. The child can currently say 'Mum', 'Dad' and 'uh-oh' and regularly attempts other words and sounds but lacks clarity. As such the reading aspects of the activities must be educator-directed but allow opportunities for the child to respond with appropriate babbles and noises in response where appropriate.

There are various multimodal/semiotic systems that comprise early literacy learning, such as linguistic, visual, audio, gestural and spatial (Bull & Anstey, 2018). Each of these components has been included in the activities except for spatial.

Activity Design	
The infant activities align with EYLF recommendations to ensure language and literacy development is effectively addressed	**Due to child X closely approaching the toddler phase in their development some toddler focused activities are included**
• One-to-one interactions which involve reading and telling stories, reciting rhymes, talking about experiences and things in the environment • Responding orally to their babbles and sounds (or in this case their animal sound attempts) •Inclusion of animal and postage materials and a durable story book with which they can interact and explore. • Warm and enjoyable interactions in response to their gestures, sounds and language.	• Variety of flexible play experiences that cater for their different interests, abilities and needs. • Reading stories aloud and involving them in simple action rhymes and songs • Play experiences and text forms • Educator-directed learning experiences

All the infant activities and literary responses are based on the fiction storybook *Dear Zoo* by Rod Campbell. The book is an amusing and interactive story that gives opportunities for young children to guess and at times even predict what animal is in the crate/behind the flap. The repetitive phrases help older children read along but, in this case, they were used to help Child X understand order and sequences. The book was selected because it is an easy-to-read story with large text, bright illustrations and interactive features such as the lift-the-flap animal reveal. The story explores a range of wild animals, and this seems to be a special interest for Child X as she enjoys giggling and pointing at various animals during playtimes. The book allows us to explore a range of animal noises and gestures, repetition, rhymes, object permanence (with the lift-the-flap) and using gestures for adjectives. For example, hands up high for 'tall' and hands reached out far for 'wide', 'snap snap' goes the crocodile, monkey goes 'oo oo ah ah'.

ACTIVITY 1: MODELLED READING (LINGUISTIC AND VISUAL)

Modelled reading supports a baby's language and communication development, introducing adjectives in a fun and interactive way. This activity also connects babies to their world and in this case, to animals in their world.

Physical contact such as cuddling and tickling has been utilised as this is an important aspect when reading to babies and we read together in a quiet and calm place (Whitehead, 2007). I endeavoured to use an expressive voice and silly animal sounds to capture Child X's attention and interest while also pointing at key features and pictures within the book. I would allow time for Child X to respond by pointing or making sounds, and to turn the pages so that they were able to actively engage and observe the process of reading. The session was also kept brief due to the limited attention span of the child.

The activity has been designed in alignment with phase 1 of Reading: awareness and exploration (infancy through preschool) which should focus on children exploring their environment and build the foundations for learning to read and write (Fellowes & Oakley, 2019).

Children should:

- Enjoy listening to, viewing and discussing texts

- Understand that print carries a message

- Engage in reading and writing attempts (pretend or role-play reading)

- Identify labels and signs in their environment and label objects in books

- Participate in rhyming games

- Identify some letters and make some letter–sound matches

ACTIVITY 2: DEAR ZOO SONG WITH ACTION RHYMES AND GESTURES (LINGUISTIC, VISUAL, AUDIO AND GESTURAL)

Action rhymes involve children carrying out actions as they recite poems or rhymes. The actions should be performed in a way that highlights the meaning of what is being said through using repetition, rhythm and rhyme.

Action rhymes draw on young children's motivation to play and be active, and the playfulness of the language and the actions should provide all the encouragement children need to become involved (Heald, 2004). Children can participate at some level regardless of their oral language proficiency (Overy, 2009). When reciting action rhymes with children, educators should clearly articulate the words, give emphasis to their natural rhythm and use an interesting and lively voice (Stone, 2009). The actions and words should be recited at a pace that allows children to keep up. I felt that this song was too fast-paced for the infant and a different song will be focused on in the future, such as the action song 'The Elephant'. However, Child X seemed to enjoy dancing along to the upbeat music and the audio lyrics and animal imagery was useful in increasing their awareness of animals and their corresponding names and adjectives.

ACTIVITY 3: LITERARY RESPONSE THROUGH IMAGINATIVE STORYTELLING USING PROPS AND PLAY (VISUAL, LINGUISTIC AND GESTURAL)

This imaginative storytelling activity was based on the book *Dear Zoo* by Rod Campbell. The story is about Child X who wants a pet, so she writes a letter to the zoo to see if they will send her a pet. The pets chosen for the activity are based on animals that Child X has shown interest in before and during the activities. The zoo sends many different animals including a giraffe, monkey, elephant, crocodile, a hippo, a lion, and finally they get it just right with a puppy. The teacher used animal props, gestures and animal sounds to enhance the story and there is a particular focus on repetition, creating animal sounds and the concept of object permanence utilising the mail package box.

Originally the plan for this activity was a puppet show with the child sitting on the mat, however the child would continue to crawl over to the educator or become distracted by other toys or items in the room, so we quickly adjusted this activity bringing the props down to the floor. This allowed the child to explore the props at a closer distance and to be at a closer proximity with the educator which was comforting for them. There were some missed opportunities for further gesturing in the activity, such as for stretching arms high for 'too tall' and stretching arms wide for 'too big'. As such, these extra gestures were included in the next activity when creating the multimodal text. Through imaginative storytelling, children express their own imaginative stories and further, enrich children's socio-emotional and cognitive development (Cremin et al., 2017).

ACTIVITY 4: LITERARY RESPONSE TO 'DEAR ZOO' IMAGINATIVE STORYTELLING WITH ANIMAL SOUNDS AND GESTURES

For our multimodal text we completed an imaginary storytelling with props as a response to the book *Dear Zoo*. This approach is also supported by empirical evidence that storytelling and story acting, a pedagogic approach pioneered by Vivian Gussin Paley (1990), affords rich opportunities to foster learning within a play-based and language-rich curriculum (Cremin et al. 2012). In addition, narrative and imaginary play is a valuable strategy for the development of spoken language and literacy within early years settings.

The activity encouraged Child X to attempt animal sounds and gestures when prompted. It also increased her understanding of animal names and of repeated phrases such as 'so they sent me a...' [open box] 'I sent him back' [put toy back in box].

The child's contribution to the story was through their participation, observations, listening and through their attempts at animal noises and gestures. Observations were made throughout all five of the infant literacy activities and the multimodal text was used as further formative feedback of Child X's language development associated with animals

Some key observations of Child X were made:

• Child X successfully gestured for 'too tall' and 'snap snap'.

- Child X successfully mimicked animal sounds – 'ah ah' for the monkey.

- Child X brought object of interest the 'crocodile' to the educator for her attention and interest while the educator was speaking about the 'crocodile'.

- Child X helped pop the 'crocodile' and 'monkey' back in the box, when the educator said 'I sent him back'. This suggests some further development of child's ability to listen, to follow directions and to understand order and sequence of the activity through the repetition of the activity.

ACTIVITY 5: BOOK HANDLING AND OPEN-ENDED PLAY WITH PROPS

Learning language and literacy through play involves babies in multisensory experiences, and this multisensory approach has been utilised within all five of the literacy activities. Specifically, this final activity focused on open-ended playtime where Child X could explore the lift-the-flap *Dear Zoo* book at their own leisure, along with the 'From the Zoo' delivery package and the various storybook animal props that were used. Open-ended play has no strict rules to follow and no 'correct' solutions or fixed outcomes at the end and allowed Child X to further familiarise themselves with the book and enjoy playing with the animals and practising the animal sounds and gestures.

> 📄 One or more interactive elements has been excluded from this version of the text. You can view them online here:
> https://usq.pressbooks.pub/multiliteracies/?p=203#oembed-1

OUTLINE OF THE CHILD'S LEARNING

The literacy activities allowed Child X to explore a range of animal noises and gestures, object permanence (with the lift-the-flap and mail package box) and using gestures for adjectives. For example, hands up high for 'tall' and hands reached out far for 'wide'. The frequent use of repetition, and rhymes, helped Child X learn more about words, sounds and language formation. Hearing and using the rhyme, rhythm and repetition helps Child X further develop their early literacy skills.

The repetition of words, ideas and skills is important for early brain development, as it creates secure foundations for early learning, including the skills below (Heald, 2004):

- phonological awareness (awareness of the rhythm and rhyme)

- sounds of language and of word articulation

- syntax knowledge (structuring sentences and clauses)

- semantics (associate words and phrases with meaning)

- language fluency (practice gained through repetition)

- supporting the development of children's ability to listen with attention, to follow directions and to understand order and sequence.

Over the five activities, the child was observed:

- exploring a range of animals through words, images, and their corresponding adjectives (through linguistic, visual, audio and gestural semiotic systems)

- using gestures for adjectives and verbs (eg. stretch arms up for 'tall', stretch arms out to sides for 'wide', clapping for 'snap')

- mimicking and making sounds (eg. 'woof woof' for the puppy or dog, 'snap snap' for the crocodile, 'oo oo ah ah' for the monkey)

- book handling (during modelled reading and open-ended play)

- practicing repetition (eg. Dear Zoo book, 'they sent me a... '...so I sent him back.')

- practicing repetition and rhyme (allows for phonological awareness, syntax knowledge, semantics and language fluency)

- developing the ability to listen with attention, to follow directions and to understand order and sequence (eg. Placing 'the crocodile' back in the box after 'I sent him back')

- experimenting with object permanence (lift-the-flap and hiding/revealing the animal props)

What worked well for you in co-creating the multimodal text or working with the child?

I believe utilising a wide variety of teaching styles and methods worked extremely well with Child X, especially being only 11 months old which means they have a very short attention span. In order to keep the activities interesting we kept the activities very hands-on and focused on an area of interest which was exploring a range of animal noises and gestures, object permanence (with the lift-the-flap and mail package box) and using gestures for adjectives. For example, hands up high for 'tall' and hands reached out far for 'wide'. The frequent use of repetition, and rhymes, helped Child X learn more about words, sounds and language formation. Hearing and using the rhyme, rhythm and repetition helps Child X further develop their early literacy skills.

   I was also fortunate enough to work with my own daughter for this project and having this close relationship was very beneficial as it allowed her to feel comfortable with me and we were able to dive straight into the activities. Without this bond, this may have been more difficult as it can take a while for young children to feel comfortable with new people.

What should readers avoid in co-creating multimodal texts or working with children?

Readers should avoid doing work that is very demanding or time consuming for the child, and readers should ensure that they cater the project to the interests of their child where they can. I also believe readers should make sure that their plans are not too concrete or set in stone as young children can be unpredictable in regard to how they are feeling that day, or what they are interested in so it's important to be flexible. As an example, originally the plan for this activity was a puppet show with the child sitting on the mat, however the

child would continue to crawl over to me or become distracted by other toys or items in the room, so I quickly adjusted this activity bringing the props down to the floor. This allowed the child to explore the props at a closer distance and to be at a closer proximity with me which was comforting for them. There were some missed opportunities for further gesturing in the activity, such as for stretching arms high for 'too tall' and stretching arms wide for 'too big'. As such, these extra gestures were included in a later activity when creating the multimodal text.

> **Overall, how did you find the activity of co-creating a multimodal text with a child?**

I truly loved this experience, and it was very eye opening to me as both a parent and as a teacher about how important these formative years really are. Quite often we spend time playing, singing and dancing with our children and for most of us this just comes naturally and we forget that this 'play time' and 'fun' is actually extremely educational. Since doing the project my daughter has continued to be really interested in animals and their sounds and seeing her development, making sounds and saying new animals words such as cow, dog, and cat etc. has been amazing.

Key Takeaways

- Try to use variety of sensory experiences—opportunities to touch, feel, hear, taste and see
- Utilise open-ended playtime (examples, explore the lift-the-flap *Dear Zoo* book at their own leisure, along with the 'From the Zoo' delivery package and the various storybook animal props).
- Open-ended play has no strict rules to follow and no 'correct' solutions or fixed outcomes at the end and allows the child to further familiarise themselves with the book and enjoy themselves

THE CO-CONSTRUCTED MULTIMODAL TEXT

One or more interactive elements has been excluded from this version of the text. You can view them online here:
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Conclusion

This book, authored by pre-service teachers who were developing their understandings and experiences of literacy teaching, gives insights into ways of exploring the digital world with young students. This collection of multimodal texts co-constructed with young children demonstrates the range of educational and sensory experiences possible. It further displays the creativity that can be captured when providing children with a range of expressive opportunities available through digital platforms. The child co-authors are to be commended for their creativity, flexibility and patience in working with the pre-service student authors.

In today's world of technology, children have access to a range of digital platforms with access to storybooks, reading in pictures and text as well as access to apps with attractive visuals, images, sounds, and music. Supporting multimodal literacy is an important aspect of education as it encourages students to understand holistically how media shapes their world. More importantly, creating a sensory experience for young children by combining visual, auditory and tactile activities creates a dynamic learning experience that, as shown in this book, can appeal to all learners.
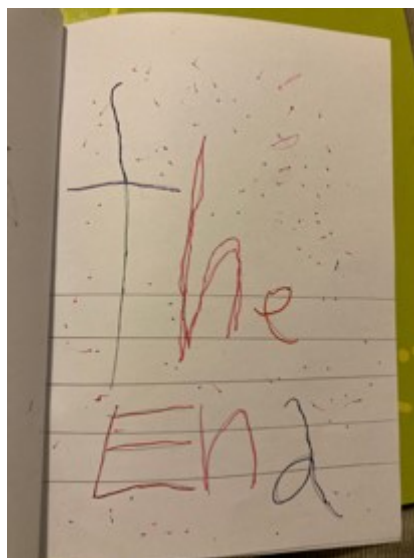
(Ong, N., personal photo, 2021)

Appendix: The assignment

ASSIGNMENT INSTRUCTIONS

Co-construct a multimodal text

1. Plan the co-construction by reviewing student early reading and writing development. Include planning for the use of ICT for enhancing curriculum learning opportunities as well as the selection and use of other resources.

2. Co-construct a multimodal text with a child (birth to 8 years) using a digital format. Draw on the Early Years Learning Framework,
the Australian Curriculum English strands of language, literature and literacy and your knowledge of semiotic systems from multiliteracies theory.

3. Create a presentation using photos/videos that demonstrate a range of teaching strategies and processes you used to assist the child in the co-construction of their text. Accompany the photos/videos with a critical justification and synthesis of the strategies and processes. Include links to curriculum documents and contemporary theoretical perspectives in the teaching and learning of reading and writing with young children. Provide an outline of the child's learning on an additional slide demonstrating your understanding of assessing student learning.