

A Multimodal Pedagogical Experience to Teach a Foreign Language to Young Learners

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The notion of multimodality highlights the idea that communication takes place in multiple modes, linguistic and non-linguistic. Much of the information produced in our contemporary society is a combination of both, verbal text and image. It is fairly clear, then, that students should develop a set of skills to access and process information in various modes. In consonance with this idea, this paper argues that the inclusion of visual literacy to the teaching of Foreign Languages (FLs) to young learners can enhance communicative abilities, favor language understanding and engagement, and promote critical thinking. Drawing on the theoretical framework proposed by Kress and van Leeuwen (2006) who developed a grammar of visual design based on Systemic Functional Linguistics (henceforth SFL), this study concentrates on three aspects of multimodally construed interpersonal/interactive meanings: contact, social distance and subjectivity. Using three classroom interventions, learners' interpretations and productions of images and language were examined within an EFL context at primary level. The findings confirm that young learners were able to assign meaning to images that could be communicated in the foreign language both at the level of comprehension and production. Students showed sustained interest and participated actively in the tasks provided. The paper concludes by emphasizing the need to adopt multimodal pedagogical practices in teaching FLs to young learners.

KEYWORDS young learners, interactive meanings, visual literacy

1. Introduction

In modern societies, texts have become predominantly multimodal inside and outside school, and being literate entails having a wide range of abilities and competencies to make

meaning from these multimodal texts. The basic assumption of multimodal perspectives is that meanings are created through various modes, such as image, gesture, movement, music and sound with images being particularly omnipresent in our world. With this in mind, it seems reasonable to think that students should learn to construe meaning from images as part of their literacy practices, and that such process should, in turn, help them develop critical thinking skills.

Based on the assumption that the visual component plays a very important role in communications, Kress and van Leeuwen (2006) offer a semiotic model to make explicit what is often implicit in images. They state that the visual conventions that apply to images can be interpreted in ways analogous to verbal text. In order to explore this correlation from a pedagogical perspective, we put forward the following research question: How does explicit instruction on the interpretation of images help foreign language learning? Our argument is that the inclusion of visual literacy to the teaching of EFL to young learners can enhance communicative abilities, favor language understanding and students' engagement while encouraging critical thinking. In fact, for EFL young learners, who are still in the process of achieving literacy in their first language, contact with pictures is extremely natural as pictures are used as visual stimuli for a multiplicity of interactions from a very early age. In pedagogical materials for young learners meaning is made through multimodal texts that include verbal language, images, numbers, color, and size, among many other resources. Besides, the importance of understanding and interpreting images has been recognized for many years now. Pictures are part of EFL lessons, with teachers very often resorting to images as a resource to get students to understand meaning or produce language. Many scholars have pointed out the relevance of visual elements in the foreign language lesson (Corder 1966; Maley 1980; Birdsell 2017). In our own practice teaching young learners (five to eleven years old) we noticed that they usually focus on pictures, with special attention on certain characteristics, and then share their reactions with peers, many times using their mother tongue. Based on this observation, we decided to embark on an exploration of visuals and to use the results of our investigation to promote the use of the foreign language (spoken and written) in our students.

In the next section, we begin by anchoring our pedagogical experience in a multimodal framework. The importance of visual literacy and critical thinking are also highlighted, while the three categories of interactive meaning are explained and exemplified with pictures. The third section, presents the research design including subsections with detailed descriptions of the three classroom interventions and their corresponding findings. The paper ends with a discussion on how multimodal approaches integrated in the teaching and learning of EFL helped young learners to better understand the process of meaning-making.

2. Theoretical Framework

2.1 Visual literacy

A great number of research studies on changes in literacy practices (Walsh 2017), initially developed by The New London Group (1996) and furthered by Jewitt (2008) and other scholars, emphasize the importance of different literacy pedagogies (Cope and Kalantzis 2009; Rajendram 2015). The concept of literacy has expanded to mean the ability to use multiple modes of communication, or ‘multiliteracies’. This paper puts forth the framework of a multimodal approach underlying multiliteracies practices. One important component of multiliteracies is visual literacy, which was first defined by Debes in 1969 as a literacy that refers to

... a group of vision-competencies a human being can develop by seeing and at the same time having and integrating other sensory experiences. The development of these competencies is fundamental to normal human learning. When developed, they enable a visually literate person to discriminate and interpret the visible actions, objects, symbols, natural or man-made, that he encounters in his environment. Through the creative use of these competencies, he is able to communicate with others. (Debes 1969: 27)

More recent definitions (Felten 2008; Blummer 2015) have added various aspects of the processing of pictorial meaning, such as creativity, understanding, manipulation, production among many others, as being essential steps to becoming visually literate. In this evolution of the concept of visual literacy, the relevance of two essential notions stands out: the interpretation of meaning and the construction of meaning from images.

The importance of becoming visually literate is linked to the idea that each mode –verbal and visual- contains different affordances for meaning making (Kress 2010) and familiarity with such affordances can strengthen young learners’ social and communication skills and help them become communicatively competent. Pantaleo (2017) describes the “visually saturated world” (ibid. 153) in which our students live, a world that demands multimodal skills for effective communication and problem solving.

Our work draws on the theoretical framework proposed by Kress and van Leeuwen (2006) who developed a grammar of visual design based on SFL. This framework is based on the co-existence of three metafunctions, ideational/representational, interpersonal/interactive and textual/compositional present in any instance of communication. For the purpose of this work, we will concentrate on interpersonal/interactive meaning, which can be described as the metafunction that enables people “to interact with others in the world” (Derewianka and Jones 2010: 9) and which in visual texts may be identified through the representation of relations between viewer and image. Interactive meaning was chosen on the grounds that

children connect with the world through emotions and affect, which are precisely addressed by this metafunction. According to Walsh (2006), when reading print-based texts interpersonal meaning is “...developed through verbal ‘voice’ - through use of dialogue, 1st, 2nd, 3rd person narrator” (ibid: 35). In turn, when reading multimodal texts, interpersonal meaning is “...developed through visual ‘voice’: positioning, angle, perspective – ‘offers’ and ‘demands’” (ibid: 35). These aspects of interactive meaning, which are inherent to the description of viewer-image interaction, are at the center of our multimodal pedagogical experience and research: contact, social distance and subjectivity (Kress and van Leeuwen 2006).

Contact is related to the gaze direction of the represented participant(s), whether the participant depicted in the image is looking at the viewers as if demanding something from them (Figure 1) or offering the viewers something to just look at (Figure 2). Demands are considered to establish an imaginary relation with the viewers since they address them in a direct way, as if inviting the viewers to enter in some kind of social relation. Offers, on the other hand, address the viewers indirectly, depicting the represented participants impersonally as pieces of information or objects for observation (Kress and van Leeuwen 2006).



Figure 1. Demand ¹



Figure 2. Offer ²

The second category, social distance, relates to size of frame, whether an image is presented close to or far from the viewers. Different sizes, namely long shot (Figure 3), medium shot (Figure 4) and close-up shot (Figure 5) can lead to different relations between represented participants and viewers (Kress & van Leeuwen 2006) and can apply not only to animate figures but also to objects or landscapes.

According to Kress and van Leeuwen (2006), the long shot presents the full length of a character from feet to top of the head. It is used to show a character in relation to their surroundings, giving the contextual clues of public distance. The medium size shot shows a subject captured from around the waist to the top of the head. The complete body is not in full sight, but it is close enough to establish a primary connection with the person. Aspects of the background that appear in the frame showing close social distance can be viewed. The third point of distance, the close-up shot, is used to show a character from the top of the shoulders to the top of the head. A close-up image can capture facial expressions, magnify emotions and create tension. It depicts close personal distance.



Figure 3. Long shot ³



Figure 4. Medium shot ³



Figure 5. Close up shot ³

Finally, subjectivity has to do with the choice of angle, that is, point of view. The point of view determined by the vertical angle has been related to power. If the represented participant is seen from a high angle (Figure 6), the viewer appears to be in a position of power with respect to the person depicted in the image, and vice versa, if the person in the image looks down on the viewer, the latter would seem to be in a less powerful position in relation to the image (Figure 7). By contrast, presenting an image at eye level creates a sense of equality between the subject and the viewer (Figure 8).

2.2 Interface between language and image

Our experiences in primary education taught us that young learners have a tendency to talk about their experiences. They are eager to recreate their experiences in words. This insight agrees with the assertion put forward by scholars such as Cameron (2001) and Pinter (2006) that children are always attempting to do things with language. Children develop the language for narrative at a very young age, despite certain complexities of the genre, such as the use of relative clauses, verb tenses, connectives and pronominal reference (Cameron, 2001), a process which takes considerably longer in a foreign language than in the first

language. Many years ago, Paivio's (1986) dual coding theory introduced the idea that the cognitive process of the human brain processes information derived through interplay of both verbal and visual elements. Being able to speak or write incorporating images can, therefore, support communication. What cannot be said can be showed.



Figure 6. High Angle ³



Figure 7. Low Angle ³



Figure 8. Eye level ³

Verbal language involves the use of two sensory channels: visual and auditory while images pertain to the visual channel. Both, language –in its written variant- and images share meaning making features. Typography, the same as pictures, is basically realized through color, size and layout. Helping students understand the strategic use of these different visual meaning making signs is relevant, since young learners encounter multimodal texts in textbooks, stories and magazines. Through the application of this visual knowledge they can acquire a better understanding of how the verbal and the visual modes integrate to convey a message (Liruso et al. 2012).

Children are natural decoders of images and are attracted to illustrations which spark their imaginations and transport them to imaginary worlds. Picturebooks are, therefore, an ideal resource to exploit in the EFL class. Several investigations have explored primary children's reactions to picturebooks (Sipe 2008; Serafini 2014). One such study is the work by Arizpe and Styles (2002), which found that even children who were very young or not fluent in English could show ability to make sense of visual cues, infer information of fairly complex images and communicate ideas. Kaminsky (2019), describing a study in which young learners were involved in the presentation of a story through various semiotic resources, reports that "these elements served as access points and helped learners to decode parts of a message in the FL" (ibid: 182).

These studies call for changes in literacy programs. In the same way as young learners are guided at school to apply conventions for underlining and using color, they could be guided in

the interpretation of images to enhance communication. In this way, they could access meaning through pictures when their foreign language skill is still limited and they could express meaning through pictures when they cannot yet express it through words. For example, a description from a hypothetical story that reads *the striking visitor looked down upon poor Doris...* becomes clearer if it is accompanied by the picture of a character, the striking visitor, looking at another character, Doris, from a high angle. The position of power enforces the idea of *look down upon* and can additionally provide some other type of information, such as the visitor being angry, serious, young, old, tall, or displaying some other relevant feature. The different semiotic properties of the modes therefore add potential meanings to the communication.

2.3 Critical Thinking

The promotion of critical thinking in FL classes has gained relevance, as it is now clear that language development and thinking are closely related. The hierarchy of Bloom's (1956) taxonomy and its revised version (Anderson & Krathwohl 2000) is a widely accepted framework used to guide students through the cognitive learning process. The framework comprises three lower thinking abilities –remembering, understanding and applying, and three higher order abilities –analyzing, evaluating and creating. This taxonomy can be used to plan learning in an increasingly challenging manner, advancing from basic levels towards more complex levels.

Construing meaning paying attention to visual resources demands moving from lower order thinking to higher order thinking, as it is essential to make connections between images, emotions and ideas (Grushka 2009; Duncum 2010). When reading images, young learners assume an active role in which they need to focus, organize, analyze, evaluate and present information by transforming it into knowledge in the process. Thus, it is necessary to design steps to guide them into deeper thinking. The combination of visual literacy and critical thinking skills development can offer new ways to facilitate and motivate communication in a foreign language.

In the next section, we outline the research design and describe three classroom experiences applying the three dimensions of interactive meaning to teach EFL.

3. Research and pedagogical experience: pictures tell and encourage telling

3.1 Setting and subjects

The study involved three groups of seven to ten year old EFL learners, who are native speakers of Spanish residing in Cordoba, Argentina. Each of the groups participated in a different classroom experience involving one of the aspects under examination, namely contact,

social distance, and subjectivity, respectively. The first group (Contact Group) was made up of six girls and four boys, all aged eight. They attended a language school and received four hours of English per week. The level of English was pre intermediate (B1) according to the Common European Framework of Reference for Languages (CEFR) (2001). The second experience (Social Distance Group) involved a group of twenty-five ten-year-old boys, who had four hours of English a week at a semi-private primary school. The level of English was intermediate (B1+) according to the Common European Framework of Reference for Languages (CEFR) (2001). Finally, the last group (Subjectivity Group) consisted of twenty-seven year-old boys, attending a program of four hours of English a week at a semi-private primary school. The level of English was elementary (A2) according to the Common European Framework of Reference for Languages (CEFR) (2001).

3.2 General Implementation

As already noted, three categories that construe interpersonal/interactive meaning were selected for this study, namely contact, social distance and subjectivity. Both social distance and subjectivity do in fact encompass more subtleties of meanings than the ones reported here; however, they were not contemplated as they exceed the scope of the study. The classes were taught by participant researchers, while an external researcher took notes, photographs, and audio-taped the interaction. Video recording proved intrusive in a trial run and was therefore dismissed as a potential research tool. Still images were used in all the pedagogical interventions.

3.3.1 Contact: procedure

The contact dimension was introduced to children through the following questions: *Are the people looking at you? Are they looking at each other? What does this suggest?* Children were exposed to several pictures, both from their English language textbook and from picture-books, to identify demand and offer meanings during two class periods of forty-five minutes. During this initial stage, the teacher guided the responses provided by the students and reformulated the questions if necessary. When it became evident that the students had gained confidence in the interpretation of the images and had started to work more independently, we decided that they were ready to apply this newly acquired knowledge in an activity. Students were shown a picture (Figure 1) and asked to explore demand meanings. They were invited to produce speech bubbles to give a voice to the characters represented and thought bubbles to express the potential thinking of the characters. Working in pairs, they looked at the pictures, discussed people's facial expressions, and possible feelings. From an observation of concrete features –a boy smiling, a boy covering his face with his arms– students were able to infer interpersonal meanings such as happiness or shyness.

To explore offer, students were shown Figure 2 and asked to write sentences about it.

3.3.2 Contact: Outcomes

Table 1 reproduces some statements produced by students when presented with the picture in Figure 1.

Image	Students	Speech bubble	Thought bubble
Boy n° 1 	Student A	Hi! I´m Tom	I´m very happy
	Student B	Hello! Take me a picture!	I like pictures
	Student C	I want to be a photographer	I want to be in Youtube
	Student D	Hi! Look at me!	For my Instagram! ♥
Boy n° 2 	Student E	My name´s Nico	
	Student F	Hello people!	I want a nice picture!
Boy n° 3 	Student G	No picture! No!	I don´t like pictures
	Student H	Not me!	I hate pictures
	Student I	Please no!	I never well in photos (sic)

Table 1. Students´ reactions to a demand image

The learners´ use of speech and thought bubbles seems to provide evidence of their development of critical thinking, which entails the use of many skills, such as understanding, making

hypotheses and suggesting alternatives. Careful observation of pictorial information seems to help young learners infer what is not said. They perceive the visual stimulus first, then process and filter the stimulus, and finally perceive with their minds. We believe that the use of speech bubbles, which convey what a person is saying, and thought bubbles, which reveal an inner voice and/or wishes aids young learners to engage in reflection and peer collaboration. When they put together the concrete experience of looking with their eyes and perceiving with their minds they have the big picture in terms of critical thinking and constructing knowledge.

In Figure 2, an example of an offer image, the participants are represented as an item of information. In response to this image, the learners produced language which corresponds to the categories of description or explanation, including some subjective reactions and some factual data. The answers in Table 1 show subjective reactions to what was depicted, while responses in Table 2 show statements of facts.

	Students' language productions
1	A group of boys are playing football.
2	It's a nice day. The friends are playing football in the square.
3	It's hot. Lucas and his friends are playing football.
4	The boys are happy playing football.

Table 2. Students' reactions to an offer image

3.4.1 Social Distance: procedure

The second intervention involved social distance. This dimension of visual representation was addressed with questions like: *Can you see the character's full body? Where is he/she/ it? What does this tell you? Look at this face, what can you notice? What is the effect?* After receiving instruction for two forty-five minute class periods and being given opportunities for practice on different meanings enacted by close, mid and long shots, young learners were thought to be ready to work with social distance. They were asked to take photographs to be used in a story telling session. Children watched a drama activity performed at school and were asked to take pictures with their mobile phones. These photographs were then used to make a summary of the

play. They watched a short play called *The Golden Boy*² in which a boy who could sing very well went to a talent show and got so anxious that could not perform. Finally, after several incidents, he could get over stage fright thanks to his friends that stood by him. Here follows the analysis of Figure 9, just one of the many photo sequences taken and selected by the children.



Figure 9. The Golden Boy

Scene 1 is a long shot which presents the stage with the boy in central position photographed from head to toes, a desk with the panels of judges looking at the contestant and the audience looking at the show. It clearly sets the scene and the character in it. Scene 2 is a close-up where the face of the boy, worried, anxious, tongue-tied (he is not singing) can be seen. This shot reveals details of the character and highlights his emotions. Scene 3 is a medium shot showing the boy singing into a microphone and all his friends standing in a semi-circle around him. The friends' full bodies cannot be seen but enough detail is revealed to create an image of happiness in the group. This shot puts emphasis on the subjects while still showing some of the surrounding environment.

3.4.2 Social Distance: Outcomes

This group involved participants cognitively more mature than the previous group (ten years old). They were not only readers but also producers of the images. They could take their own photographs and strategically selected the three pictures that depicted the different shots so that the basic line of the story could be retold. They could tell the story using the two semiotic modes. Here follows an example of an oral retelling by a pupil.

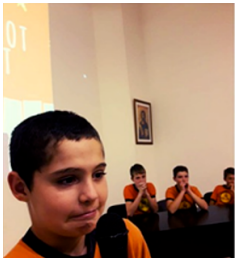
Students´ language productions	
Scene 1 	A boy, Juanjo, who can sing very well go (sic) to a talent show but had a problem. He is shy. There are a lot of people in the room. They are watching.
Scene 2 	He got nervous. Look! Poor Juanjo!
Scene 3 	The friends had an idea: to go with Juanjo. He gets the mic and sings beautiful song (sic).

Table 3. A student´s oral retelling – social distance

In scene 2, the student retelling the story said “look” pointing at the boy´s face. The close up photograph the student was pointing at showed the boy being tongue-tied and unable to sing. Even though the speaker was unable to express these ideas in English, he was able to convey the meaning and continue with the story. In scene 3, it is clear that the children put their arms around each other in a friendly way while the boy, now self-confident, sings in the center. The student was capable to retell the story weaving words and pictures.

3.5.1 Subjectivity: procedure

Point of view implies subjectivity. As noted above, looking from a high angle suggests power, while a low angle suggests just the opposite. In order to interrogate subjectivity, the

following questions were used: *Are you looking up at the people? Are you looking down at the people? What does this suggest?* The intervention was designed around a listening activity. After listening to a short story about a mean-looking monster who terrified people and animals but was afraid of storms, pupils were asked to work in groups to recreate the story using play dough. Then, the teacher took pictures of all the scenes, and showed them to the students on a computer screen. Using these computer screen images, the children were then asked to retell the story orally.

If the monster is photographed at eye level (Figure 8) you can only perceive the monster's color and the fact that it has got three eyes, a silver tongue, a long body and four arms. Without any object or creature next to its body, it is difficult to tell how big it is. In this shot it is possible to appreciate the physical traits with which the students have provided their monster in order to trigger unpleasant feelings; however, at this point, the monster does not look as scary as students wished. When the picture is taken from a bottom-up angle, the monster can be compared against other elements of the environment that make it look really big and more threatening (Figure 6). With its arms up and its tongue out, it seems even scarier. The monster's weakness – his fear of storms – is revealed one day when a big storm hit the area causing him to become frightened and weakening his power. Figure 7 shows a much bigger setting where the monster is shown from a top-down position. The big rock in the enlarged scene makes the monster look less tall. This, added to the fact that its arms are down, creates an entirely different effect in terms of power. The activity led children to pay attention to detail. They were able to see that a protruding tongue and arms up showed a threatening and dominant monster, while a drooping mouth and arms down the body trunk signaled a more vulnerable creature.

The classroom task involving a hands-on activity, with children modelling the characters using play dough as part of a simple tactile practice, played a key role in sharpening students' focus and increasing their concentration. It also helped young learners to pay attention to body characteristics as representations of abstract concepts such as menace, fear, strength, among others.

3.5.2 Subjectivity: Outcomes

Young learners produced dough figures to represent certain meanings. Then, after watching the shots taken by the teacher, they were able to explore how these meanings could be reinforced or altered through the selection of various angles. We found evidence that shots of the monster at eye level triggered objective descriptions from the children, who referred to the monster's color, size and number of body parts; i.e., they restricted their description to what they saw. Conversely, the bottom-up image triggered a projection of the mind. Almost all the children's descriptions included the idea of fear and menace. Concerning the last image, from a top-down perspective, many children focused first on details of the general setting, rather

than on the monster. Again, this observation reinforces the idea that there are different paths or access points to read images.

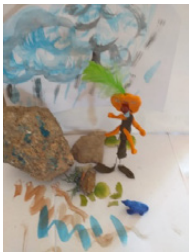
Point of View	Students	Students' productions
Eye level 	Student A	This is Stormy, the monster. It has got three eyes and four arms. It has got green hair. It's bad.
	Student B	This is a terrible monster. It's tall. It's orange and brown. It has got a big head and a silver tongue. The name is Stormy.
Bottom up Level 	Student C	The animals are afraid. The monster is big and very angry. The long tongue is horrible.
	Student D	The monster is very strong. The blue animal is small and sad.
Top- down Level 	Student E	It's raining! Stormy not like (sic) the rain. His arms... down, he's afraid.
	Student G	Look at Stormy! Look at the big rock! Stormy is afraid and the wind is strong.

Table 4. Students' retelling – Subjectivity

The explicit teaching of the way in which visual resources work helped these young learners to understand how physical features can be used to draw attention, create mood and establish empathy or distance with the listener/viewer. Thus, the activity provided not only a structure to keep the fluency necessary to tell the story in a memorable way, but also a structure to guide the analysis of visual cues and their interpretation within the context of the story.

The paper concludes with a discussion of the effects of explicit instruction on the interpretation of images in a foreign language learning primary context, and the implication it may have on communicative abilities, language engagement and critical thinking.

4. Discussion

This study set out to investigate how explicit instruction on the interpretation of images can aid foreign language learning in the primary context. This pedagogical approach on reading images was found to have a positive effect on three areas: a) development of expression skills; b) understanding and engagement and c) critical thinking.

One of the aims of learning a foreign language is to acquire the ability to process understanding and share meaning (Pearson and Nelson 2000), that is, to use communicative strategies in the foreign language at a certain level. Teachers can significantly help students in their development of communicative skills (speaking and writing) by focusing on semiotic resources that cue interpersonal meanings. The combination of different modes of communication creates an image-word continuum -showing and telling- that can help students to express themselves when talking or writing, and to understand others when listening or reading. As stated before, encouraging them to use pictures and words to overcome linguistic limitations typical of the process of learning a foreign language allows for a flow of ideas that otherwise might be lost. Multimodal compositions also favor different entry points. Both text and image can offer different ways of managing information, which in turn can help the flow of ideas.

As young learners are embedded in a visually saturated environment, any task involving visual interpretation is most likely to be welcome (Cox 2005). Inviting children to participate in classroom activities with images, such as the activities proposed in this paper, proved to be highly engaging for the learners. They all wanted to take part and were willing to invest time and effort in the tasks, which involved problem solving skills.

Being able to decode, comprehend and create meaning using different modes means being able to use critical skills. Reflective thinking implies evaluating what they know, what they need to know, and how to bridge that gap during learning situations. Visual literacy in the classroom can take young learners from basic comprehension and understanding to the development of language skills and the encouragement of creativity. Many times, images get students to think beyond what is represented, not simply to describe what they can see but rather to speculate about what the person in the picture might be thinking, or to suggest what could happen next. Quite often, young learners need to linger on an image to examine details in order to further expand their awareness. This reflects a natural progression from lower order to higher order thinking in the classroom (Bloom 1956; Anderson & Krathwohl 2000). When children read a picture and encode that information verbally, they are using at some level criti-

cal skills. Traditional ways of teaching EFL to young learners tend to focus on the use of images for lower order thinking, i.e. showing a picture with a word on a flashcard. Many activities are designed to aid memorization and repetition, that is, reinforcing the cognitive skills of remembering and understanding. Increasing young learners' awareness of the subtleties of visual communication, increases the opportunities for becoming critically oriented using higher order thinking, specially analyzing. When analyzing pictorial information, students are engaged in a number of subskills, such as comparing, attributing, deconstructing and connecting.

It is our belief that classroom activities that foster the analysis and production of images pave the way to an array of interpretive possibilities. Activities, such as the ones suggested in this paper, hold the potential to expand young learners' skills in learning foreign languages. As Mourao (2015) asserts, words, pictures and design "come together to produce a visual verbal narrative that FL teachers sometimes take for granted to be led by the words" (ibid: 203).

Undoubtedly, the classroom experiences presented here are just suggestions, not fixed mandates. The latest tendencies show that images and multimodal ensembles will continue to dominate the literate panorama of the future. In a modest way, this approach might help create multiliterate individuals.

NOTES

1 Images exclusively designed for classroom and research purposes

2 The stories are our own creation.

3 Photographs reproduced with permission

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