
Invited Teaching Issues

Multiliteracies in EL Curriculum Implementation and Pedagogy in Multilingual Classrooms of Southeast Asia

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In keeping up with the current push for multiliteracies in ELT, the secondary school EL curriculum of Singapore has placed an emphasis on multiliteracies. Students are encouraged to engage with 'rich language' through a range of semiotic resources, including the use of multimodal texts. Drawing on the framework of multiliteracies pedagogy that integrates the four components of situated practice, overt instruction, critical framing and transformed practice (New London Group, 1996), this article examines multimodal meaning-making in the enacted EL curriculum in Singapore's multilingual classrooms. By looking at how visual literacy is taught and how multimodal texts are used in curriculum implementation and pedagogy, I hope to demonstrate that the framework of multiliteracies pedagogy adopted or adapted, has provided a rich environment for students to create engaging and interactive learning opportunities for themselves. I also hope to showcase how visualization training to develop the mind's eye through carefully designed language learning tasks can enhance students' visual literacy in an increasingly multi-modal, multi-dimensional world where they are surrounded by an array of semiotic resources across language and culture.

Key words: curriculum implementation, multiliteracies pedagogy, visual literacy, multimodal texts

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1. INTRODUCTION

In an increasingly multi-modal world, with globalization and networking technologies changing the contexts, modes and uses of English language teaching (ELT), there exists an urgency to innovate and adopt a pedagogy that focuses on how multimodality can interface and interact with language use. Unlike traditional literacy practices at school, which are based largely on print material, a pedagogy of multiliteracies introduces and exposes students to a wider range of semiotic resources through which they decode, make meaning and critically analyse multimodal texts for different purposes in various contexts (Luke & Freebody, 1999; Kern, 2014). The concept of multiliteracies “attends to the diversity of language and culture and the multiple dimensions of visual, aural, and media in multimodal texts, largely enabled by technology” (Cimbricz & Ruth, 2015, p. 92).

While students go through and experience the traditional literacy practices at school, they are also likely to encounter the multimodal forms of communication that surround them in their out-of-school lives. This was noted by scholars, including Unsworth who pointed out as early as 2001 that “while many fundamentals of established, language-based literacy pedagogy will remain necessary, they are by no means sufficient for the development of the kinds of literacy practices that already characterize the continuously evolving information age of the new millennium” (p. 7). Street, Pahl, and Rowsell (2014) also noted that not incorporating multimodality in teaching literacy would be ignoring the array of converged semiotic resources that students already use in meaning-making outside of classroom.

Information communication technology has spawned a plurality of literacies, otherwise known as multiliteracies, which require students to understand how language is deployed to construct and convey multiple meanings in multimodal texts that incorporate images, voice, motion and animation. Students would need to develop knowledge not only about the language but also about the visual and digital meaning-making systems. To do so, it is pertinent to teach and provide students the meta-language, i.e., the language to talk about language, images and meaning-making intermodal interactions (Unsworth, 2001). Different forms of meta-language used to describe technical aspects of images, voice, motion and animation are neither new nor newly developed; they were just not incorporated into traditional literacy school practices. Students will need to acquire the meta-language and be trained in reading and viewing multimodal texts to understand how different modalities interactively construct multi-layered meanings in such texts. Unless schools keep up with new curricular focuses and embrace innovative pedagogies to help them navigate and negotiate for meaning a variety of multimodal texts, students will be disengaged in their classroom learning or at worse, be ill-equipped with the skills and dispositions to thrive in a world of multiliteracies and multimodal communication. It is important to help them learn

how to be cognitively, socially and critically literate with multimodal texts, and strategically adopt literacy strategies relevant to the situation for which they are needed.

This paper reports a practitioner researcher's study of the English language curriculum of Singapore that has a strand of multiliteracies, which emphasizes the importance of developing knowledge about linguistic, visual and digital meaning-making systems, made possible by the advent and affordances of information technology communication. It examines, in particular, how visual literacy is taught and how multimodal texts are used in curriculum implementation and pedagogy. The ideas shared are not based on empirical research but rather the result of curricular and pedagogical theorizing, alongside the framework of multiliteracies pedagogy that drew on sociocultural principles of literacy learning.

2. PEDAGOGY OF MULTILITERACIES

The pedagogy of multiliteracies was designed by the New London Group (New London Group, 1996). Underlying the multiliteracies pedagogy is the concept of design, which is “the process of representing meanings to oneself in sense-making processes such as listening, reading or viewing, or to the world in communicative processes such as writing, speaking or making pictures” (Cope & Kalantzis, 2009, p.175). There are three aspects of design, namely, available designs (existing semiotic resources that can be used to produce meaning), designing (the work performed/created to produce meanings), and the redesigned (the outcome of the process of meaning making that involves some kinds of transformation (New London Group, 1996; Kalantzis, Cope, Chan & Dalley-Trim, 2016). Table 1 maps the five dimensions of design framework based on the work of Kalantzis et.al. (2016) and the knowledge processes with the four essential components of multiliteracies pedagogy (Ganapathy, 2014). It is noted that there is neither a sequential order nor a linear hierarchy in terms of the four inter-related components encapsulated in the multiliteracies pedagogy.

3. SINGAPORE SECONDARY SCHOOL EL CURRICULUM WITH A STRAND OF MULTILITERACIES

The scope of this paper is limited to examining the EL Syllabus 2020 for secondary schools in Singapore that has a focus on or a strand of multiliteracies. The new EL Syllabus 2020 builds on the strengths of the EL Syllabus 2010 which, among other things, promotes the use of a variety of print and non-print resources that provide authentic contexts for

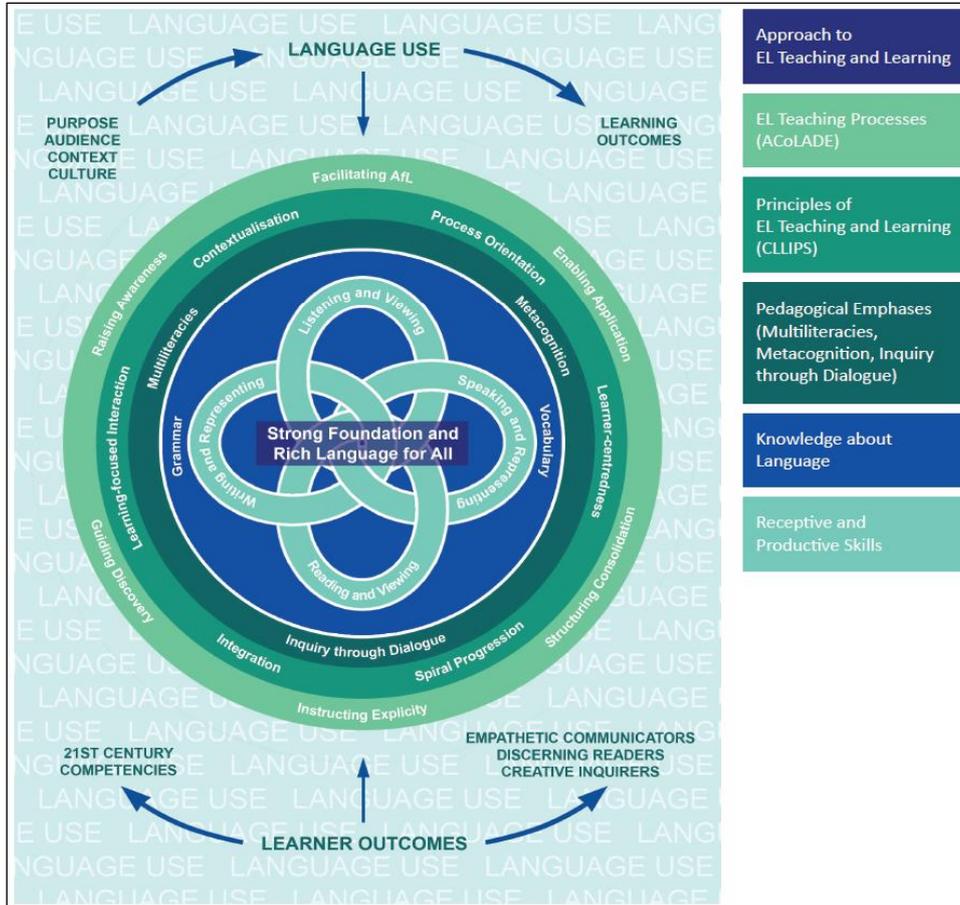
TABLE 1**Mapping Multiliteracies with the Five Dimensions of Design Framework and Knowledge Processes**

Dimensions of Design Framework (Kalantzis et.al., 2016)	Knowledge Processes	Multiliteracies Pedagogy (New London Group, 1996)
Reference (attending to the meanings being represented in things, processes, and abstracts)	Experiencing (the known and new)	Situated Practice Provide a rich learning environment in which students can experience a variety of media that they already encounter in their real world.
Dialogue (entailing the roles of the participants in the meaning-making process, i.e., to understand person-to-thing and thing-to-thing relationships that meanings try to establish)		
Structure (understanding how the overall meaning of the text holds together, attending to issues of coherence, cohesion, sequencing, and design creativity)	Conceptualising (by naming and theorising)	Overt Instruction Teacher may scaffold learning activities to allow students to gain explicit information; students learn and use an explicit meta language to describe and understand the designs of meaning
Intention (exploring the interest overtly or covertly conveyed by the meaning-maker in the text, concealments, and dissonance; in line with critical literacy, addressing questions of power relationships, agency, and change)	Analysing (critically)	Critical Framing Analyse and interpret through critical lens the social and cultural context of particular designs of meaning
Situation (understanding how meanings in the text fit into the larger world of meanings or how they can be redesigned, applied, or transformed in other situations or cultural contexts)	Applying (aptly and appropriately)	Transformed Practice Make connections of particular designs of meaning to other cultural contexts; apply transformed meaning to work in other contexts. Transformed practice occurs when students transform existing meanings to design new meanings.

incorporating the development of information, media and visual literacy skills in the teaching of listening, reading, viewing, speaking, writing, and representing, all of which aim to help students achieve 21st century competencies. (MOE, Singapore, 2010, 2020). The EL Syllabus 2020 continues to provide opportunities for students to engage in reading and viewing, and producing a variety of multimodal texts to represent ideas effectively and with impact.

The key features of the Singapore EL Syllabus 2020 are summarized diagrammatically in Figure 1. The core of the concentric circles shows integration of skills and emphases in six areas of language learning (listening and viewing; reading and viewing; speaking and representing; writing and representing; grammar; and vocabulary), to provide a strong foundation and rich language for all learners. A strong foundation of language learning is

FIGURE 1
Key Features of the Singapore EL Syllabus 2020



Source: MOE, Singapore (2020)

laid through various foci, including accuracy and fluency in oral communication, enjoyment of language even as students formally learn the metalanguage and grammatical items associated with texts through systematic and explicit instruction, learning-focused instruction at class and group level, greater integration between receptive and productive skills with encouragement of positive dispositions towards the development of metacognitive skills (MOE, Singapore, 2020). The second anchor to the pedagogy of the English language, which is provision of rich language for all, can be achieved through a focus on:

- Encouraging learners' own selection of a wider range of multimodal texts and multicultural contexts for independent listening, reading and viewing;
- Exposing learners to information-rich content from multiple print, non-print and digital networked sources;
- Developing critical literacy skills in making connections beyond the multimodal texts, co-constructing knowledge and creating new understandings;
- Engaging learners in the authentic and creative production of various multimodal texts for different purposes through speaking, writing and representing.

Undergirding the EL Syllabus 2020 are six principles of EL teaching and learning (**C**ontextualisation, **L**earner-centredness, **L**earning-focused interaction, **I**ntegration, **P**rocess orientation, and **S**piral progression, with the mnemonic acronym, **CLLIPS**). These principles draw from the beliefs about teaching and learning described in the Singapore Curriculum Planning and the Knowledge Bases which underpin the Singapore Teaching Practice (MOE, Singapore, 2020).

Guiding the design of instruction and enactment of learning experiences in the EL classroom are the following six teaching processes, with an acronym called **ACoLADE**:

- raising **A**wareness (through arousing interest in the EL skills and with the themes/topics to be learned, activating prior knowledge and focusing);
- structuring **C**onsolidation (through revisiting and reinforcing what has been learnt);
- facilitating assessment for **L**earning (through providing feedback, self-assessment and supporting self-directed learning)
- enabling **A**pplication (through teaching language in authentic contexts of use and through collaborative learning by encouraging students to co-construct responses to a task or a learning activity)
- guiding **D**iscovery (through using questions to deepen learning and empowering learners)
- instructing **E**xplicitly (through providing clear explanations to facilitate comprehension)

(MOE, Singapore, 2020)

Guiding teachers in the implementation of the Singapore EL Syllabus 2020 and their pedagogical practices are these six principles of EL teaching and learning (**CLLIPS**) and the EL teaching processes (**ACoLADE**). There is no fixed sequence of the six EL teaching processes, and teachers are encouraged to exercise discretion and flexibility in the planning and delivering of their lessons based on their learners' profiles, interests and readiness to learn.

4. THE STUDY

The data presented here are part of a study based on a language curriculum design and implementation course that I taught to a group of in-service English teachers from Southeast Asia. As part of the course assignment, the teacher participants were tasked to plan a series of lessons based on a particular focus or a strand of their school EL curriculum and demonstrate how these lessons are enacted through pedagogies that they consider to be effective and relevant for their teaching. The teacher participants received input sessions on the framework of multiliteracies pedagogy (as described in an earlier section). The teacher participants from the Philippines and Singapore on the course chose the strand of multiliteracies that is prominently featured in their school EL curriculum, and planned a series of lessons that demonstrate how a pedagogy of multiliteracies is used to translate the curriculum into classroom practice. Due to space constraint of the paper, I only focus my discussion on how two Singapore teachers have enacted the strand of multiliteracies embedded in the Singapore EL Syllabus 2020, in particular, the teaching of visual literacy through multimodal texts that use words, layout, colour and visual images to convey multiple ideational, interpersonal and textual meanings that students are trained to read and view.

4.1. Visual Literacy for the Secondary School EL Classroom in Singapore

Visual literacy for the Singapore EL classroom refers to developing student ability in reading and viewing as they make meaning out of visual resources, in addition to those that are text-based. Students are trained to analyse advertisements, posters, and other kinds of visual texts through examining how the visual aspects of a message shape and impact what is communicated and how it is interpreted. For the discussion on how visual literacy is taught in the secondary school EL classroom in Singapore, extracted in Table 2 are the relevant learning outcomes, skills, strategies, attitudes, and behaviour that students are expected to attain for the particular strand of multiliteracies in the EL Syllabus 2020.

Like the three types of meaning, ideational, interpersonal and textual that are expressed or realized simultaneously in printed words (Halliday, 1994), visual images also embody these three types of meanings but their realization occurs through colour, line, framing, placement, layout, and many other visual elements (Kress & Van Leeuwen, 1996). The ideational function served by visual images is to represent participants, actions and settings involved in a particular situation while the interpersonal meanings of visual images are realized through the construction of social distance and attitude, both between the image creator and the viewer, and between the represented participants (Torr, 2008). The compositional elements of visual texts, the equivalent textual function of language in printed texts, integrate the ideational and interpersonal meanings to form a coherent whole.

TABLE 2
Selective Extraction of Skills, Strategies, Attitudes, and Behaviour
for Reading and Viewing of Multimodal Texts

Reading and Viewing		
Focus Areas	Learning Outcomes	Skills, Strategies, Attitudes, and Behaviour
Reading and viewing closely	LO2: Process and comprehend age/year level-appropriate texts by focusing on literal and inferential meaning	<p>Close reading and viewing of multimodal texts</p> <p>Construction of meaning using prior knowledge and contextual clues such as:</p> <ul style="list-style-type: none"> • visual cues: still/moving images, shapes, variation in fonts • spatial cues: organisation and layout of image and text on screen or page, placement of text and objects • gestural cues: facial expression, posture, body language <p>Information and media literacy</p> <ul style="list-style-type: none"> • navigate and gather information from a range of print, non-print and digital networked sources • identify and analyse techniques (e.g., music/sound, image/visual effects) used in written and visual texts to communicate information
Reading and viewing critically	LO3: Analyse, evaluate and appreciate age-/level year-appropriate texts by fostering on implied meaning, higher-order thinking and judgement	<p>Critical reading, viewing and appreciation</p> <p>Analytical response</p> <ul style="list-style-type: none"> • make interpretations from multimodal texts • compare and contrast ideas, e.g., meaning conveyed by the interplay between semiotic modes (i.e., linguistic, visual, gestural, audio and spatial) • make generalisations from, e.g., connections within/across texts (such as conflicting information on the same topic), and transference of understanding to new contexts <p>Making connections</p> <ul style="list-style-type: none"> • interpret and integrate information from a variety of print and non-print sources and digital networked sources • make text-to-self connections by linking, e.g., personal experiences to events/ideas represented in the text • make text-to-world connections by linking, e.g., real-world events to events represented in the text; and the cultural context of Singapore to different social and cultural contexts of the text • abstract ideas/themes from a text and apply them to a new situation <p>Elements of Style in a Variety of Texts</p> <ul style="list-style-type: none"> • demonstrate understanding of how a writer's style can impact how meaning is represented or interpreted to enhance the appeal of a text or its organisational structure, e.g., use of emotive words in advertisements or writing techniques (such as wit, symbols, images) • analyse how a writer's choice of semiotic modes can shape or enhance meaning and the appeal of the text according to purpose, audience, context and culture

Source: Adapted from MOE, Singapore (2020)

I now focus my discussion by referring to two sample lessons out of a series of lessons that two Singapore teachers had planned for their EL classes. They both applied the integrated knowledge processes of multiliteracies with the alignment of the recommended processes of EL teaching that guide the implementation of the EL Syllabus 2020 Secondary, to meet the expected learning outcomes of their students.

4.2. Sample Lesson 1 by Singapore Teacher A: Reading and Viewing Visual Texts

In sample lesson 1, Singapore teacher A planned and delivered a lesson for her secondary three class of 40 students in reading and viewing a visual text as part of the curriculum implementation using the framework of multiliteracies pedagogy. The lesson was based on reading and viewing a poster shown in Figure 2.

FIGURE 2

Sample Lesson 1: Reading and Viewing a Visual Text



Source: <https://www.police.gov.sg/Advisories/Crime/Unlicensed-Moneylending>

Table 3 maps the lesson with the four components in multiliteracies pedagogy, in alignment with the six teaching processes that guide the implementation of a particular strand of the EL Syllabus 2020 Secondary. In the lesson, students engaged in interpreting visual meaning through activation of their schemata and prior knowledge, and were guided through

TABLE 3
Sample Lesson 1: Reading and Viewing a Visual Text

Multiliteracies Pedagogy	Lesson on Reading and Viewing of a Visual Text	EL Syllabus 2020 Secondary and ACoLADE (Six Teaching Processes)
<p>Situated Practice</p> <p>Experiencing:</p> <ul style="list-style-type: none"> • Attending to the meanings being represented in the poster • Working in pairs/small group to talk about the roles of the participants in the meaning-making process 	<p>In the lesson, students were guided by the following questions to read and view the poster:</p> <p><u>Purpose</u> What is the main objective of the poster? Is it meant to inform or persuade, or both?</p> <p><u>Audience</u> Who is the poster targeting? Is there more than one target audience, e.g. is there a primary and secondary audience?</p> <p><u>Context</u> What is the specific circumstance(s) in which the poster is created?</p> <p><u>Culture</u> Is the visual text culturally specific? What are the images or words that relate to specific culture, if any?</p>	<p>Raising Awareness, and structuring</p> <p>Consolidation through: Construction of meaning using prior knowledge and contextual clues such as:</p> <ul style="list-style-type: none"> • visual cues: still/moving images, shapes, variation in fonts • spatial cues: organisation and layout of image and text on screen or page, placement of text and objects
<p>Overt Instruction</p> <p>Conceptualising:</p>	<p>Teacher facilitated the class discussion on the text features, placement and effect of visual texts:</p> <ul style="list-style-type: none"> • Examining the structural arrangement of text features (e.g., captions, logos, headings, sub-headings) and typographical features (e.g., font type and font size) • Understanding size and placement of visuals (e.g., photographs, illustrations, diagrams, charts) • Looking at effect: how the written text and visuals work together to convey the message (i.e., connotations and denotations of the words used) 	<p>Instructing Explicitly (teaching /guiding students in using explicit meta language to describe the salient features and elements of visual texts)</p>
<p>Critical Framing</p> <p>Analysing and evaluating various pieces of information in a visual text before arriving at an informed answer or interpretation</p> <p>Appreciating the effect of the visuals and the text on the</p>	<p>Students analysed and evaluated various pieces of information in the visual text before arriving at an informed answer or interpretation:</p> <ul style="list-style-type: none"> • The underlying message of the poster is to alert Singaporeans to the dangers of borrowing money from illegal money-lenders (shown in the red-bold headline: “Stay away from <i>Ah Longs</i>” and the white-bold headline that highlights the consequence of borrowing money illegally: “Or you’ll have a hell of a life”). • The use of the term ‘<i>Ah Longs</i>’, which is a commonly-used colloquial term in 	<p>Guiding through Discovery, and facilitating assessment for Learning</p>

reader (reader-response)	<p>Chinese for unlicensed money-lenders or “loan-sharks”, is specific to the Singaporean context. Most readers, including Malay and Indian students in Singapore’s multilingual classrooms, will understand what the term refers to.</p> <ul style="list-style-type: none"> • The image of a worried and helpless-looking mother holding her child, standing behind the partly-opened front door of a typical public housing apartment that Singaporeans are familiar with. It also suggests unequal power relations: borrowers are at the mercy of illegal money-lenders who often use threats and high-handed tactics to victimise them. • The graffiti and paint-splash across the front door suggests the harassment techniques of illegal money-lenders. • The use of “<i>Ah Long</i> hotline” makes it recognizable as call service to provide information on illegal money-lenders. 	
<p>Transformed Practice</p> <p>Applying or making connections of the underlying message or key ideas to a different context or students’ real-world situations.</p>	<p>Teacher engaged her students in making connections of ideas and information within and beyond the visual text:</p> <ul style="list-style-type: none"> • The primary target audience of the poster are ordinary Singaporeans who live in public housing flats and they are cautioned/advised: “Don’t borrow from <i>Ah Longs</i>” • The secondary target audience are illegal money-lenders who are warned not to engage in loansharking activities or else they will face stiff penalty with mandatory imprisonment, caning, and a fine up to \$300,000. • The action line implied in the poster: “Report loansharking activities anonymously” may prompt readers or students in this case to take action should they come across such a scene in their neighbourhood where a family is under harassment from loan sharks. • Students were invited to share, if any, either based on their real -life experience or what they knew about cases of families or neighbours who were subject to harassment by loan sharks. 	<p>Enabling Application through:</p> <p>Making Connections</p> <ul style="list-style-type: none"> • make text-to-self connections by linking, e.g., personal experiences to events/ideas represented in the text • make text-to-world connections by linking, e.g., real-world events to events represented in the text; and the cultural context of Singapore to different social and cultural contexts of the text

explicit instruction on structural arrangement, placement, contextual clues, and effect of visual texts to discover, analyse and evaluate salient ideas and implied meaning represented in the text. Singapore teacher A finally engaged the students in making connections of ideas

and information within and beyond the visual text, including making text-to-self connections by linking personal experiences to what is represented in the text, as well as making text-to-world connections by linking real-world events to events represented in the text.

4.3. Sample Lesson 2 by Singapore Teacher B: Reading and Viewing Photographs

In sample lesson 2 designed by Singapore teacher B, students were asked to read and view three photographs shown in Appendix A to:

- (i) identify the meaning conveyed by the interplay of what is written and the visuals in the text;
- (ii) compare and contrast ideas;
- (iii) recognise how the image-maker/writer's use of persuasive language (e.g., appeal to 'visual' emotions) varies according to the purpose and audience for the writing to achieve impact.

Drawing on the framework of multiliteracies pedagogy, Singapore teacher B took her students through a series of stages in reading and viewing the three photographs by responding to four layers of questions, namely, reference (related to the visuals: what they see in the photographs); cognition (what they think is going on in the images shown); critical framing (how they may relate what they see and think to what they have heard, seen, felt, or done before; and how they analyse the power relations represented in the visual text) ;and, making connections (what they wonder as they ponder over the bigger issues or problems arising from what they see in the photographs and how they think critically about what they see; or transfer in meaning-making practice by putting the transformed meaning into another cultural context).

Using the see-think-wonder strategy with the extension of critical framing and making connections of what they see-think-wonder to their own cultural context, students in Singapore teacher B's class were tasked to work in pairs to discover, interpret, analyse, and discuss their responses to the questions asked of the visual texts represented in Photos A, B, and C. Students were asked to describe what they see in each photograph and then conceptualize what they think are the ideas and meaning conveyed in each photograph. They were then asked to analyse critically before making text-to-self connections by linking personal experiences to what is represented in the text, as well as making text-to-world connections by linking real-world events to events represented in the text. Students had learned in previous lessons how to read, view, describe, interpret, and analyse visual texts by using the salience-vector-contact-power framework (Appendix B).

5. INSIGHTS AND IMPLICATIONS

As part of the post-course evaluation and feedback, the teacher participants on the curriculum design and implementation course were asked to submit a journal entry of their written reflections on their learning and the insights they had gained from the course. Singapore teacher A shared her insights into planning multiliteracies lessons:

I was able to map the recommended teaching processes for the school EL syllabus with the four essential components in multiliteracies pedagogy. In the situated practice of the classroom, my students learned to view and interpret ideas and information that are represented in multimodal texts. They were trained in engaging their eyes to discern multiple meanings that are conveyed through both words and images. The insights that I think my students gained were immense, e.g., they became more sensitive to viewing images, more discerning to colours, layout, placement and visual effect that multimodal texts have on meaning-making, and above all, more adept and versatile in interpreting meaning. I believe my students were provided with appropriate learning activities to be more critical in seeing things from different perspectives. They were also challenged to make connections of what they learn to their own cultural context.

Singapore teacher B summed up succinctly her experience:

I extended the see-think-wonder strategy to involve my students in viewing, describing, interpreting, and analysing visual texts through using appropriate meta language and through their critical lens. I further engaged them in transferring the meaning-making practice to their own lived-in world of experience.

Although her sample lesson is not reported in this paper due to space constraint, a teacher from the Philippines on the course shared her multiliteracies lesson planning experience and the insights she gained:

The lesson planning model used in the EL classroom of the Philippines is based on the 4As: Activity, Analysis, Abstraction, and Application. In the planning of multiliteracies lessons for my high school students, I mapped Activity with the knowledge process of experiencing in the situated practice of the classroom; Analysis with conceptualising through my facilitation and guidance;

Abstraction with critical framing; and Application with transformed practice in which my students tried to apply what they learn to other situations, often with added meanings and new insights.

Adopting a pedagogy of multiliteracies is particularly useful and relevant for the EL classrooms in countries such as Singapore and the Philippines, where English is taught as a first language and as a second language respectively. The two Singapore teachers reported in the paper clearly attest the relevance of multiliteracies pedagogy for their classroom practice, albeit with their own ingenuity in adapting the multiliteracies pedagogy to mapping the recommended processes of EL teaching that are to guide the implementation of their school EL curriculum.

6. CONCLUSION

The study reported here shows how the two Singapore teachers engaged their secondary school students in reading and viewing visual texts as part of the implementation of the EL Syllabus 2020 that focuses on the strand of multiliteracies. Some insights are gained into what constitutes literacy teaching and learning, and how the multiliteracies pedagogy can be adapted or appropriated to meet the needs of learners in Singapore's multilingual classrooms. Through the mapping and integration of the four components in multiliteracies pedagogy and the guidance of the six processes of EL teaching (ACoLADE) that underpin the implementation of the EL Syllabus 2020 Secondary, students in the two Singapore teachers' classes learn to experience, conceptualise, analyse critically ideas and information represented in multimodal texts, and apply them in another cultural context. This particular focus of the EL curriculum on visual literacy is powerful for students to reflect on and recreate their multicultural lives and identities of the Singapore society. Noting that it can only provide a snapshot of just two sample lessons, the paper nonetheless provides detailed learning activities and tasks that are aligned with the four components in multiliteracies pedagogy and the six recommended processes of EL teaching (ACoLADE) that guide the implementation of the strand of multiliteracies of the Singapore EL Syllabus 2020.

Applicable levels: Secondary, tertiary

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APPENDIX A
Photographs A, B, and C for Sample Lesson 2

Study Photographs A and B.



Source: <https://hikequotes.wordpress.com/2014/11/27/stop-child-labour/>



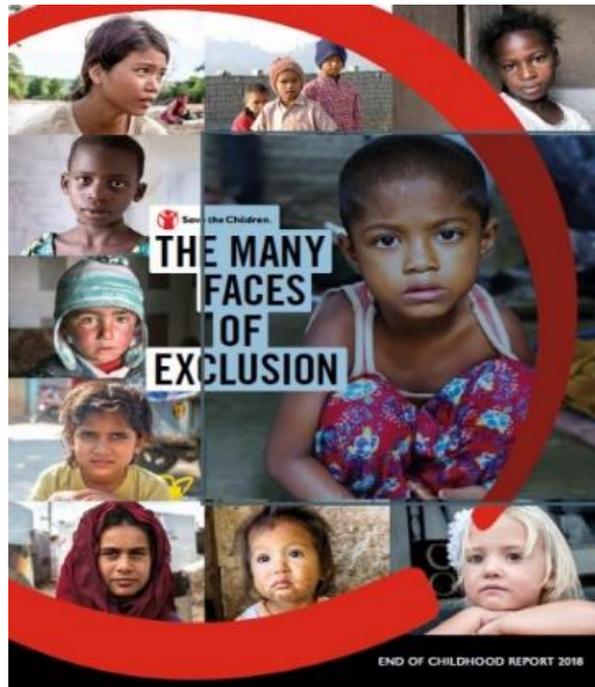
Source: <https://amuletforums.com/threads/6-preschool-activities-to-give-your-child-high-demand-skills-in-future-as-shared-by-early-childhood-teachers.214220/>

Discuss in pairs and answer the following questions:

1. Describe what you see in Photos A and B.
2. Who do you think are the target audience of Photos A and B?
3. What can you infer about Photos A and B from the words, placement, and effect of the visual text?
4. What do you think is going on in Photos A and B?
5. What comparison and contrast do you make of the ideas and meaning conveyed in Photos A and B?
6. How are the images organized to show who has and who has not the power?

7. What does it make you wonder after seeing Photos A and B? How does it connect to your own cultural context or realm of personal experience?

Study Photo C.



Source: <https://ifonllysingaporeans.blogspot.com/2018/06/singapore-best-country-for-children-to.html>

Discuss in pairs and answer the following questions:

1. Describe what you see in Photo C.
2. Describe how the text appeals to our emotion.
3. What does it make you think about Photo C?
4. What can you say about the notion of power as conveyed in the images of Photo C?
5. What does it make you wonder?
6. How might you respond to what you wonder and ponder over the larger issue/s arising from the visual text?

APPENDIX B

The Saliency-Vectors-Contact-Power Framework

Saliency	Vectors	Contact	Power
<p>Saliency refers to the element/s in an image which stand out and attract the reader/viewer's attention. It also refers to the feature in a composition that most grabs the viewer's attention. An image can be made salient through:</p> <ul style="list-style-type: none"> • placement - usually an image becomes heavier if placed towards the top or left of the page • colour and its symbolic meaning • size • focus • Distance • Framing (e.g. layout can be disconnected or marked off from each other or connected) <p>Foreground/middle ground/background: e.g., what is in the foreground is often considered more important than what appears in the background.</p> <p>Why do you think the author or image-maker has chosen these elements to be the saliency?</p> <p>How does it affect how the reader/viewer feels about what's happening?</p>	<p>A vector is a line that leads the reader/viewer's eye from one element to another.</p> <p>A vector may be a visible line or an invisible one. It can be created by such things as against, pointing fingers or extended arms. They may be objects or parts of objects (such as arms, legs, a pole, the side of a house) or invisible lines such as the direction of gaze from a represented person's eyes to another person or object.</p> <p>Connectedness can be achieved by vectors and devices such as overlapping or superimposition of images.</p> <p>How does the reader/viewer's eyes across the picture or visual to understand what is happening?</p> <p>Where does the reader/viewer look first?</p> <p>Does the eyeline of the characters in the picture have an effect on how the reader/viewer sees the picture and what is happening?</p>	<p>Are the characters looking directly at the reader/viewer (demand) or away (offer)?</p> <p>What effect does this have on how the reader/viewer feel about them and the event happening in the text?</p>	<p>SHOTS AND PERSPECTIVES</p> <p>Viewing angles and distance are very similar to film shot. For example, 'low angles' make the subject look more powerful while the reverse is true when a 'high angle' is used. A high angle makes the viewer feel a sense of power and a lower angle makes the viewer feel powerless. A straight on eyelevel view creates no power difference.</p> <p>Who or what has the power in the image? How are the shapes, bodies, objects and perspective organized to give or show who has the power and who has not the power? Why??</p> <p>What is the social and cultural context behind the power relations that are evident or that are alluded to in the visual text?</p>

Source: Adapted from <http://literaturek6.weebly.com/visual-literacy.html> and <https://visual-literacy-skills.weebly.com/visual-techniques.html>