Multimodal ESL Instruction:

Exploring New Teaching in an Adolescent English as a Second Language Classroom

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Abstract

In this qualitative case study, I examined classroom interaction in an adolescent English as a second language classroom to explore the nature of effective teaching practices with emphasis on their influence on English Language Learners' language and identity development. Developmental analyses of prolonged class observations, semi-structured interviews with the teacher and students, and documents led to finding that Transformative Multimodal Practices (TMP) in action in the shared, socioeducational space of intensive learning may play an important role on the development of ELLs' academic literacies and identities. Suggestions for transformative pedagogies in the times of diversity and networked multimodality, and issues for raising awareness of teachers, teacher educators, administrators, and policy makers are also discussed.

*Key words:* English language learner, English as second language, multimodal, transformative pedagogy, new literacies

The hallmark featuring the changing society at large is its diversity. Facts of continuously growing language diversity in the nation—for example, nearly 160% increase in the U.S. population who speaks a language other than English at home over the past decades since 1980 until 2010 (U. S. Census Bureau, 2013)—and scholarly acknowledgment that languages are carriers of culturally shared subjective knowledge in the society that experiences centrifugal globalization and centripetal world language convergence (Brutt-Griffler, 2002) further enlighten us as to expanding epistemic diversity (New London Group, 1996) embedded in people's literacy practices in the current, multi-everything society.

Linguistic, epistemic diversity in the nation is also a true feature in U. S. public schools. In 2013-2014 school year, the number of English Language Learners (ELLs) was estimated at 4.5 million or 9.3% of the total public school student population (U.S. Department of Education, 2016). The alarming increase in ELL population by 53.2% between 1997-1998 and 2007-2008 is notable when compared with 8.5% increase in the number of all pre-K-12 students in the same period (Migration Policy Institute, 2010). Further, it is worth noting that ELLs' dropout rates were four times higher than those of native English-speaking peers (McKeon, 2005). For example, in New York State, one of the states with the most ELLs, high school ELLs, the fastest growing age group of all ELLs (Kindler, 2002), suffered high dropout (29.4%, June 2007) and low graduation rates (25.2%) (New York Immigration Coalition, n.d.) whereas the national and state dropout rates for all public high school students in the same period were 4.4% and 5.3%, respectively (U.S. Department of Education, 2015). Despite the urgent need for a new pedagogy to help the adolescent ELLs at risk, however, previous research focused on the elementary school level, leaving the high school ELLs underrepresented in the literature (Short & Fitzsimmons, 2007).

Along with diversity, technology in the changing world at its media age (Leu, Kinzer, Coiro, & Cammack, 2004) is embedded deep in people's epistemic practices (Bruce, 1997) and accounts for the changing "ways of being in the world" (Gee, 1989). Thus, not surprisingly, the impact of technology and networked multimodality has extended to the varied fields of education. ESL classes, the focal educational context of the study, also use many types of instructional technology. Still, research efforts put a heavy emphasis on either elementary school or adult age groups. Further, although existing adolescent ESL classroom research reported benefits of technology to ELLs—for example, accomplishment in academic objectives (Lee, 2006) and gains in content-based knowledge and vocabulary (Knox & Anderson-Inman, 2001), still, adequate attention has not been paid to examine the in-depth nature of learning and teaching English as an additional language through multimodal instruction (Kress, 2000b; Yi, 2014) despite the urgent call for more research on multilingual learners' multimodal learning (Hornberger, 2007; Kress, 2000b). The current use of technology or multimodal literacy practices for ELL instruction seems to offer limited interactional opportunities to use it as a super tool towards learning (Miller & Borowicz, 2005).

Therefore, answering the tall order for research on adolescent ELL instruction that affords a new classroom culture and empowers students to grow competent in the diverse lifeworld, this study intends to understand the nature of transformative pedagogy in action in an adolescent ESL classroom. This exploratory inquiry is guided by following questions:

- What is the nature of classroom interaction of transformative pedagogy in the adolescent ESL classroom during classroom instructional time?
- In what way, if any, does transformative pedagogy influence the English Language Learners to learn English as an additional language?

- In what way, if any, does transformative pedagogy influence the English

   Language Learners to develop their identities?

<div align="center">Perspectives</div>

Multiple layers of sociocultural perspectives frame and mediate this study: dialogism, social semiotics, New Literacies Studies, and English-and-identities.

*Dialogic Selves and Worlds*

This study is grounded on Bakhtinian pluralist worldview, known as dialogism (Holquist, 2002). Self and other in the dialogic worlds are "heteroglossic" (Bakhtin, 1986). This perspective acknowledges, as primal tenets, the existence of multiple voices of self and others and the mechanism of the voices in their infinite interdependence or "answerability" to constantly position and be positioned (Wertsch, 1991). Thus, living or engaging in any part of dialogic worlds denotes the process and product to learn and co-construct social life tool kit, in other words, "speech genres" (Bakhtin, 1986) or "*ways of saying (writing)-doing-being-valuing-believing combination*s" (Gee, 1989, emphasis original).

To dialogism, Vygotskian social semiotics adds an insightful perspective that accounts for the mechanism of joint-production of social life tool kit in the multilingual, multi-epistemic worlds.

**Social Mediation Towards Learning a Language**

Vygotsky's sociocultural perspective of human mind and behavior, with the dialogic assumption that people seek to make sense of themselves and the world (Newman & Holzman, 1996, as cited in Lantolf & Thorne, 2006), asserts that the higher mental, meaning-making behavior such as learning is largely cultural-historically mediated (Vygotsky, 1978). The microgenesis of classroom language learning, traditionally assessed in terms of its outcome at

standardized tests, is better investigated when the dynamic working of mediation in the classroom zone is understood. In the "zone of proximal development" (Vygotsky, 1978), artifacts, concepts, and language activities in class as well as more capable peers and adults help or mediate the novice learner's process to externalize and internalize new "scientific concepts" such as new grammar embedded in the new language.

Initiators of social semiotics on which this study heavily draws, Bakhtin and Vygotsky, claim the unique functionality of language, spoken and written, that mediates and impacts the dynamics of learning and development. Perspectives of the New Literacies Studies offer extended, contemporary views that embrace mediational means for multimodal learning in the changing, socioeducational world.

*New Literacies Studies and Transformative Pedagogy*

The New Literacies Studies (NLS), a sociocultural, interdisciplinary approach to language and literacy, (a) rejects the discriminatory divide between print and oral literacies, (b) acknowledges plurality and hybridity of literacies such as reading, writing and talking as embedded semiotic activities rather than discrete skills (Gee, 1990), and (c) emphasizes literacies as social practices (Scribner & Cole, 1981, as cited in Gee, 1990; Street, 1984). Thus, the NLS approach advances the frameworks of dialogic sociosemiotics by addressing the current societal ideologies greatly inspired by the advancement of technology, and extending language-oriented mediation to multimodal semiotics. The extended nature of mediation, then, leads to enriched, semiotic resources and repertoires towards learning and development. In that regard, the NLS theorizes to propose a sound "pedagogy of multiliteracies" as "*a design for social futures*" in the new times (New London Group, 1996; emphasis original).

Crucial in the new pedagogy with the principle of learning by design towards developing multiliteracies to make sense of self and others is the role a teacher. The teacher designs multimodal elements in semiotic meaning-making resources (Kress, 2000a; New London Group, 1996, 2000) and creates, through situated practice, overt instruction, critical framing and transformative practice (Kalantzis & Cope, 2000), the potential zone of proximal development for the learner's revolutionary development (Vygotsky, 1986). Transformative teaching practice, when it occurs, cannot be adequately accounted for in a unidirectional or linear formula such as the traditional Initiate-Respond-Evaluate (IRE) pattern although the teacher-dominating IRE model is still common in many classroom settings. The purposefully and competently designed and redesigned ecological practice conducive to learning and development is dynamic, complex, and ongoing. I refer to the dialogical, sociosemiotically responsive system of the high-impact classroom practice as *Transformative New Teaching (TNT)* in that it responds to ever-changing, new needs of the learners about micro and macro socioeducational contexts as well as instruction at hand and, through critical social interaction, leads to revolutionary development of academic literacies and identities as social practices. Successfully realized transformative pedagogy generates new power relations among ELLs and their educators towards diverse learner empowerment and social and educational equity (Cummins, 2000).

*English-and-Identities for ELL Instruction*

From the dialogic-sociosemiotic-multimodal pedagogical viewpoint, English in ESL instruction is not a monolingual, curricular subject for school. English for ELL education is (a) a "multilingual subject" (Brutt-Griffler & Collins, 2007) towards "multi-competence" (Cook, 2002), (b) a carrier of culturally shared meanings (Lantolf, 2000), and (c) a mediational means to develop ELLs' multiple identities (Lantolf & Pavlenko, 2001). English and identities are, thus,

dialectically related as "English-and-identities" inclusive of "English-for-identities" and
"identities-for-English".

Therefore, in the new ESL pedagogy, traditional significance on the achievement-test-
driven, product-oriented, discrete-skill-based teaching is shifted to participation, process,
integrated skills, and interaction (Robbins, 2003). Learner's developing expertise and agency to
"use" (Cook, 2002) or "author" (Bakhtin, 1986) in additional language is understood to its fuller
extent through the traced "history-in-person" (Holland, Lachicotte, Skinner & Cain, 2001).

<div align="center">Literature on Multimodal Instruction for ELLs</div>

*Expanded Promise of Multimodal Instruction for ELLs*

As practical applications of the New London Group's "pedagogy of multiliteracies"
increased since mid 1990s, empirical researchers grew to pay attention to ELLs as potential
beneficiaries of multimodal instruction and so did empirical evidence of benefits to this
underrepresented but fast-growing student population. Ajayi (2008) found that 33 ELLs in ninth
to eleventh grade enrolled in the advanced ESL program attained metacognition and
metalinguistic skills and demonstrated their subjectivity as "active designers of meaning" and
"productive citizens" (p. 209) as they explored multiple learning activities engaging multimodal
resources that provided "different semiotic possibilities for meaning making and
communication" (p. 226). In another research with 18 seventh-grade ELLs, Ajayi (2009)
corroborated the earlier finding in that multimodal texts assisted the learners in using different
types of resources and finding "multidirectional paths" toward composing (p. 594), which also
fostered critical thinking skills. Improved learner engagement reported in earlier studies (Ajayi,
2008, 2009) was also observed in Burke and Hardware's research (2015) with eight ELLs in an

ELA class using digital storytelling that helped them to grow from passive learning to

"understanding and enacting literacy practices" (p. 153).

In addition, as summarized in a recent review of a decade of empirical research on

multimodal teaching and learning for adolescent ELLs (Yi, 2014), multimodal literacy practices

play an important role in fostering (a) developing "multimodal communicative competence"--

"the ability to understand the combined potential of various modes for making meaning" (Royce,

2002), (b) exploring and performing identities, (c) developing academic and technology literacy

and content learning, (d) improving confidence in literacy and technology, (e) doing better in

school including improved attendance, (f) cultivating critical multiliteracies to critically discuss

sociopolitical issues, and (g) empowering minority adolescents' authority and power, (h) making

connections with out-of-school literacy practices and cultures, local and global.

*Lessons Learned and to Learn toward Effective Multimodal Instruction for ELLs*

Lessons learned from empirical research on multimodal instruction for adolescent ELLs

provide practical implications on key principles that every educator to work with ELLs should

take into consideration. First, effective multimodal instruction should be solidly grounded on the

principle of "culturally relevant pedagogy". Thus, classroom practices provide multilingual

learners with plural learning opportunities and resources that help them make meaning relevant

to their social and cultural background and experience (Ajayi, 2008, 2009). Second, successful

multimodal instruction should put "active pedagogy" into practice by engaging ELLs in learning

practices by actively doing (Burke & Hardware, 2015) instead of passively listening or reading

to prepare for tests.

Despite the recent strides in learning lessons and implementing them, the present field

faces remaining challenges in current multimodal instruction thus calls for rigorous investment in

further research and research-informed classroom practice as well as teacher education and in-service professional development. Most voiced challenges concern (a) digital divide and unequal access to digital technologies, (b) limited competency with instructional multimodality, (c) possible avoidance of composing in English (Ware, 2008) that may interfere with linguistic competence development, (d) tendency to focus on a single genre of narrative, (e) detachment to a prescribed curriculum, (f) language-dominant, print-based testing and standards landscape, and (g) a symbolic curriculum that values print-based over multimodal learning (Yi, 2014). Further research and practical efforts to address the concerning issues noted above will fill in the gap in knowledge and practice toward effective multimodal instruction for adolescent ELLs. A notable gap in the literature lies in an in-depth examination of what takes place in successful multimodal teaching and learning, how ELLs develop multiliteracies including academic literacy and identities multimodally, and also how multimodal instruction is viewed and changed among ELLs and their teachers (Yi, 2014).

## Methods

*Research Design*

In the tradition and logic of a qualitative case study (Creswell, 1998, 2003; Ely, 1991; Stake, 1995), this study intends to investigate contemporary phenomena of teaching and learning within their real-life context and to develop an in-depth analysis of a single case of Transformative New Teaching of ESL (Yin, 2003). My major roles are to learn the situated meaning of the classroom dynamics (Spradley, 1980) and to translate the emergent meanings for potential readers (Stake, 1995).

Considering the instructional hybridity and the within-class diversity, multiple stories from multiple embedded units characterize the case. The present paper presents a story of

Transformative New Teaching related to one adolescent ELL's English-and-identities development.

*Research Site and Key Participants*

The research site of this study is Vermeer High School[1], a public high school in an urban district located in a Western New York city of Lakeville. The ESL program offers the service to 40 ELLs at their varied proficiency levels, in reality in a wider range than the official placements at intermediate and advanced levels. The ESL class is a diverse student group in terms of age (14 to 17 years old), grade (Grades 9 to 12), nationality (from U. S. A., Puerto Rico, Cuba, Yemen, Ghana, Kenya, Vietnam, Russian, Somalia, etc.), the length of stay in an English-speaking community. (1 to 16 years), the length of ESL program experience (1 to 5 years), and previous in-class filming experience (none for majority). Some of the ELLs receive additional services for speech therapy, reading and other special needs.

Sunim Kwon, an ESL teacher at Vermeer High School, is a female practitioner with more than 15 years of ESL teaching and more than 3 years of multimodal ELL instruction experiences. Ms. Kwon immigrated from an East Asian country to the U. S. with her family at her adolescence and was a recipient of ESL instruction herself. She is a multi-talented "planner" and "leader" and shows, in her voiced belief and action, a strong dedication to her students. In the present academic year, Ms. Kwon teaches according to the prescribed time line, in major part, using the district-chosen textbook, supplemented with teacher-made handouts and quizzes. She also prepares her students for the New York State English as a Second Language Achievement Test (NYSESLAT), passing at which is the immediate goal that the students and the teacher unanimously hope to accomplish. In addition, the teacher directs a couple of in-class video projects in which her students participate with varied roles. As an extension from classroom

learning, on students' behalf and for their sake, Ms. Kwon submits four of the student video projects to Western New York Student Film Festival of the year in which 150 adolescent students in Western New York participate. Three of her students' movies win Best ESL Video Award, Best Acting Award, and Best Educational Video Award.

Leonardo, the focal student for this paper, is a 14-year-old, male, Hispanic immigrant born in Puerto Rico. When he joined the ESL class as a freshman in September in the previous year, per Ms. Kwon's reflection, this ninth grader did not have previous exposure to or formal instruction in English before his attendance at Vermeer High School and was in need for a very beginning level of ESL instruction. During the class breaks, Leonardo often resorts to speak in his first language with peers who are also Spanish speakers. Although Leonardo was placed at the intermediate level ESL (the lower existing level), his real English proficiency needed much lower level accommodations, which Ms. Kwon provides in her situated practice in and out of her ESL class at Vermeer High School.  Based on the ESL placement, he currently receives ESL instruction for 3 consecutive class periods every class day. Also, per Ms. Kwon, this student with a "big ego" lacks self-control and becomes emotional and domineering frequently in class. Ms. Kwon's classroom time is often spent to manage and lecture on his "self-centered", disruptive behavior that the teacher thinks originates from the issues at home. In June, the tenth month with ESL instruction, Leonardo's in-class performance in writing and attitude marks a remarkable change. Also, he becomes the "proud" recipient of the Best ESL Video and the Best Acting Awards at the competitive student film festival. In the month of June around the end of the academic year, the "struggling", "problematic" learner becomes to verbalize his own improvement in writing. Also, it is then and noteworthy that Leonardo, the so-called "immature" student still with emotionally troubling issues at home, is observed to encourage his struggling

peer to attempt at pronouncing unknown words in the text as a learning strategy that works for himself and also to voluntarily return the textbooks that his peers used in class onto the teacher's bookshelf. More details of Leonardo's story of transformation with help of his ESL teacher, Ms. Sunim Kwon, follow in the Results section in the present paper.

*Data Collection and Analysis Procedures*

I used the theory-based, purposeful sampling strategy (Miles & Huberman, 1994, as cited in Creswell, 1998) to identify and select the viable and exemplary case of effective multimodal ELL instruction that was said among trustful professionals to transform ELL education in (and also out of) the classroom setting, in other words, *Transformative New Teaching* for ELLs. Whereas ELLs participated in many subject area classes, ESL classes were targeted due to the unique and important role of English-and-identities on the language learners with diverse backgrounds. Ms. Sunim Kwon's ESL class was identified and strongly recommended by a highly reputed scholar and director of the nation's largest multimodal grant project with K-12 students--including adolescent ELLs--and their teachers of such subject areas as English Language Arts, mathematics, science, and social studies as well as ESL. To ensure the exemplary case and also learn more about the class, I met with the teacher and observed her instructional periods with permission, for about an academic year prior to the year of formal data collection. After the successful and prolonged engagement in this ESL class learning community, classroom interaction in this exemplary class was systematically traced for an academic year through multiple data sources—non-participant class observations by protocol (Creswell, 1994), semi-structured interviews with the teacher and six focal students including Leonardo, and documents. In the following year after data collection was completed, a local newspaper featured

this class' prominent academic achievement marked as the highest among all ELLs in the urban district schools.

My non-participant observation (Spradley, 1980) of 110 instructional periods (77 hours in total) produced 110 accompanying field-notes and 46-hour video and 60-hour audio data. Additional 5-hour audio data were collected from individual interviews. Varied documents including my researcher's log provided information about the teacher (through a questionnaire, for example), students (through portfolios including scored writings, scored unit exams, and video projects), the instructional lesson (through teaching materials such as a video project evaluation rubric) and the educational and social context (through the regional out-of-school film festival program and the local newspaper article, for example). To manage my subjectivity and improve trustworthiness, I used multiple strategies—triangulation (Denzin, 1978, as cited in Mathison, 1988), ongoing feedback and member-checking (Ely, 1991; Stake, 1995). In addition, dual-mode analysis using the paper-and-pencil and electronic log and a qualitative data analysis software (NVivo9) was conducted to strengthen the efficacy of the analytical procedure.

Systematic qualitative data analyses were developmental and spiral. The procedure was progressively focused (Spradley, 1980); revisiting earlier stages of analysis and making constant comparisons (Creswell, 1998) helped improve the rigor of the analysis. On the analytic stage of *Preliminary Analysis*, data were reread, re-listened, and re-viewed. Field-notes were expanded; audio- and video-recorded data were transcribed. *Descriptive Analysis* on the next stage produced detailed annotations and analytical memos on potential codes. On the following stage for *Focused Analysis*, inductive codes were aggregated; emergent codes were developmentally charted and continued to be rearranged. On the next *Natural Generalization* stage, color-coding and multi-layering in terms of hierarchical themes and interdependent relationships among

themes and subthemes helped reevaluate and validate the earlier coding and meaning-making

procedure, as needed. The resulting thematic inventory, cataloged with representative examples

and critical episodes, and the final code chart were instrumental in reporting and interpreting the

findings that follow in the next section.

Findings

Systematic and developmental analyses of multi-sourced data led to unfolding the

transformative dynamics of Ms. Sunim Kwon's multimodal ELL instruction to teach ESL to her

40 adolescent ELLs including Leonardo, one of the focal students. Leonardo was a 9th-grade

speaker of Spanish as his first language and learner of English as the newly added language in

his linguistic repertoire since his family's recent immigration from Puerto Rico. The first year at

Vermeer High School was the very first year when Leonardo began to learn and speak English

for academic purposes. Being a true novice speaker of English and person with emotional

difficulties, he was considered to be one of the least promising students in the beginning of the

school year. Leonardo's story, however, refuted the odds that he would not make any progress,

academically and personally. What follows first is the noted change in the socioeducational

contexts where Leonardo's and his peer ELLs' lived-stories were situated. Then, I present

Leonardo's story of change as an example witnessed in the new context and, more in detail, what

contributed to making a difference in his and his peers' lived-stories.

*Creating a 'New Socioeducational Context': Change from an Unhealthy Ecology*

It was not simple or easy to expect that such a novice-proficient student as Leonardo

would show a remarkable change in the end of the year, particularly in the unhealthy ecology

that limited the quality of diverse students' success. The current socioeducational context

without transformative educational intervention--I referred to as *Old Socioeducational Context*

*(OSC)*--was not sensitive enough to address the needs of language minority students. Rather, the mainstream "order of discourse" (Fairclough, 1995) continued to limit, rather than empower, the lives of immigrants at the societal level unless transformative actions intervened in the history-long status quo. For example, some ELLs in Ms. Kwon's class, due to their notable otherness such as darker skin color or thicker foreign accent, had difficulty in obtaining a paying job during summer or extended months that would have helped support the living of the students all of whom were eligible for free lunch at school during the academic year because of their low socioeconomic class. Students' families could not afford relaxing summer hobbies or vacations or advanced studies that would help prepare for college; nor did the students have social capital or network that would help with jobs. When they did find a job, the nature of the work was lower skilled and the pay was lower than non-ELLs would be paid for other kinds of work.

The power of Old Socioeducational Context (OSC) extended to control and govern the instructional practices within the classroom, for instance, by means of Lakeville Public Schools (LPS) District's top-down, prescriptive curriculum and assessment mandates. ESL mandates scheduled and pushed the 40 ELLs with a foreign and minority "accent" out of the mainstream instruction. Such policy and practice accentuated the otherness among the ELLs compared to their English-proficient peers at Vermeer High School; as a result the minority pupils were positioned at a vulnerable status at the local school level. Ms. Kwon's academic calendar was filled with LPS mandates with little room for something different or more. In addition, several students enrolled in the ESL class did not have enough English language proficiency to communicate and learn with their peers in English or were placed by erroneous administrative oversight. Thus, the unhealthy OSC ecology as a system left the teacher and the students at the classroom level to potentially suffer in a class with vastly heterogeneous individuals, in

particular, with a wide range in English proficiency from a true novice learner just now exposed to an English-speaking community to a long-term ELL let alone many other diversity characteristics including age, first language, race and ethnicity, country of origin, special needs, and religion.

Considering the circumstance that the local level of education in class was, day after day, under the governing powers of the Old Socioeducational Context from the society and the institution, what was notable is the role of the teacher to create a *New Socioeducational Context* (NSC) conducive for good ELL education at all levels of the order (Fairclough, 1995). The influence from the bottom of ELL education may have seemed small but potentially powerful and transformative toward the larger contexts. What was happening in Ms. Kwon's ESL class connected with the home, usually hidden and disconnected to the powerful discourses (Gee, 1989) of the order. Ms. Kwon's efforts to connect with students' parents and guardians were multifold: her own grade letter supplementing the district's report card, her unsolicited phone calls, and home visits to update the home with the student's current status at school and also to invite family members to the Western New York Student Film Festival (Ms. Kwon said to the class on the day before the festival, "I did this [video projects] for your parents"). In addition, the classroom practices, as an empowering drive of the New Socioeducational Context, reached out to the larger society let alone the school beyond one ESL class. For example, the class wrote and mailed a collaborative and authentic letter to the attention of the new U. S. President-Elect at that time, and received a reply in return. Later, a small group of the class completed a video project and produced a film entitled "Letter from the President" inspired by the interactive correspondence early in the academic year. In the NSC of their own contribution, the otherwise powerless "victims" of the social and institutional powers gained good chances to not only

develop their academic writing skills but also succeed in developing new identities as "authors",

"film critics", and "producers" to name a few and, thus, "shine" with their growing agency to

represent and communicate who they were or had become. The developmental continuum

(Hornberger, 2003) toward the stage of "Shining" in their language and identity seemed

convincingly due to the persistent and sound efforts of the class leadership, the teacher. In short,

in Ms. Kwon's words, "all changed". Leonardo, with the weak proficiency in the beginning of

the academic year, was not an exception. Traced "microgenesis" (Wertsch, 1985) of Leonardo's

learning experience over the year is discussed below.

*Designing Transformative Multimodal Practice for ELL Success*

As I present in more detail the key characteristics of the instructional practices (I refer to

as *Transformative Multimodal Practice, TMP*) in this noted class--in other words, how Ms.

Kwon 'designed' instruction that influenced Leonardo's and his classmates' microgenetic

development, in this paper, I focus on the dimension of 'multimodality' as it distinguishes Ms.

Kwon's ESL class from other ESL classes and from other ESL teachers most notably and also as

it provides a useful frame through which effective ELL education can be better understood in a

holistic manner. It should, however, be noted that ELL instruction in this class was

multidimensional and that the multimodal practice was not detached from but seamlessly

intertwined in other instructional dimensions in this class. Also, it is worth noting that

multimodality in this class was embedded in overall instruction and that Ms. Kwon's multimodal

teaching practice was not equated with educational technology exclusively. From the pedagogic

view of multiliteracies (New London Group, 2000), Mr. Kwon was good at "situated practice" of

digital video technology as a mediational tool for learning and development.  The key tenet of

TMP that made her designing successful lied in seamlessly converging available modal elements

or resources to hybridize them for pedagogic multimodality. As Figure 1 shows, TMP designing

is essentially multimodal in that it is seamlessly inclusive of eight modal designs: linguistic,

audio, visual, spatial, emogestural, human, temporal, and ideocultural. As illustrated in terms of

the dotted line between the individual modes and the multimodal whole, each of the modes of

meaning making is not separate; they are, as a whole, woven seamlessly to offer *hybrid*

*pedagogic multimodality*. Also, the thick, directional, and dotted lines from each mode to the
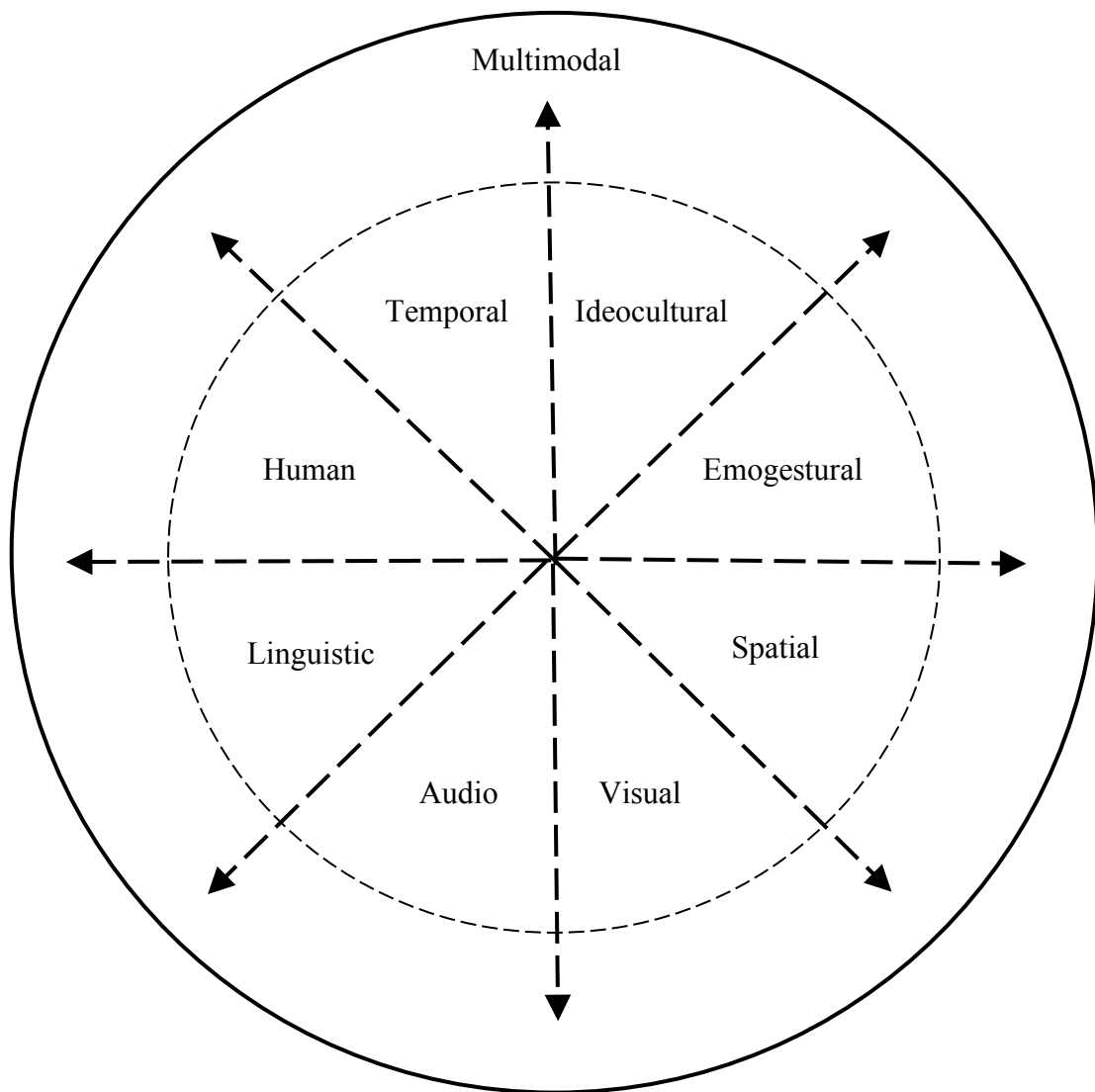


*Figure 1. Converging modal elements of TMP designing: Hybrid pedagogic multimodality*

multimodal whole indicate each modal design's centripetal role in contributing to the whole

multimodal designing process. Below I present each designing element by explicating the

classroom realization of each of the designing elements that constitute the whole TMP. Four of

them—lingusitic, audio, visual, and spatial--are identified within the foundational framework of

the "Pedagogy of Multiliteratices" (New London Group, 2000). I begin with four new

elements—human, temporal, ideocultural, and emogestural designs--that I identify and develop

so as to explicate TMP in the present ESL class, and continue with the rest of the elements.

*Human design. Self and other--whether present or not in person in the ESL classroom--*

*continually exercised influence on every participant in class. Heteroglossic voices or positions of*

*other as well as those of ever changing selves--of the past, present, and future and of different*

*lifeworlds (Bakhtin, 1986; Harre & Moghaddam, 2003;Wertsch, 1991) had a meaningful impact*

*on the ELLs' meaning making or a semiosis of "learning" (Kress, 2003). Human resources*

*available for Ms. Kwon's transformative pedagogy were ever increasing according as the class*

*members' cultural experiences expanded continuously and the teacher continued to seek available*

*and relevant "funds of knowledge" for learning and development. The video projects in this class*

*were engendered by Ms. Kwon's purposeful commitment to professional development--(during*

*interview, "If I think that will benefit my students, I will do anything. I will go anywhere."--on*

*"multimodal composing" (Miller, 2010) through the summer-long training at Lakeville Voices*

*Institute open to Western New York public school educators as part of university and school district*

*partnership. Thus, the repertoire was not limited to student-selves, teacher-selves, and current*

*peers but included graduates, family members, community friends, classroom visitors, speech*

*therapist, school counselor, principal, the audience at the film festival, real figures in the history*

*and the contemporary world, and imaginary characters in the literature and pop cultural genres.*

*For example, engaging Dr. Martin Luther King, as a historic figure, in the classroom discourse worked well as other modeling. When discussing the textbook chapter of "King's Speech", Ms. Kwon did not engage Dr. King as one of the lifeless topics for following reading comprehension questions; rather she revived "him" by adding her personal experience ("This is the real speech recorded live. I heard the speech myself. It was awesome!") and encouraging the students to make a personal connection. When Gambi, one of the true ESL beginners, connected with Dr. King, his significant other, personally meaningfully in his pencil drawing entitled "A Man to Remember: Martin Luther King, Jr." (Figure 3, proudly signed by Gambi's last name and displayed on the classroom wall), the figure became alive in the ELL's "third space".*

Importantly, this was only made to happen because Ms. Kwon recognized Gambi's talent in drawing, despite the failing grades and silence in all classes, and believed that the student artist could make his own meaning in his preferred way (Ms. Kwon during the interview, "They [Filming crew] don't really need the storyboard drawing [for the class project to progress] but I gotta have him feel he has something [talent]"). When Gambi took pride of himself after his role model through drawing and engaging with Dr. King, "the man to remember" was not longer one of the protagonists of the readings; He was engaged to affect the reader-and-artist and to play a personal modeling role. Dr. King's discoursal presence and voice as significant other were made impactful in the ELL's learning mind, through TMP.

Temporal design**.** Ms. Kwon's human design involved or "redesigned" people in the past into the realm of learning, which gives an insight of an embedded design that uses time for pedagogic sense. Her temporal design included the graduates from her ESL class (Ms. Kwon points at a graduate, originally from Cuba, in the photo near her desk and says to the class, "She

got the full scholarship and goes to the University of Lakeville. I want you Cuban girls to meet

her [at the film festival]. She is coming. I invited her. I will hook you up with her") let alone

renowned figures such as Dr. King. This way, their learning horizons seemed to be limitless;

they were expanded to the past and the future ("When you take the ELA exam in the 10th

grade"; "You use this in your college resume") in the teacher-designed, student-engaged *time*

*traveling discourse*. Time here, as a critical constituent of a socially lived world or "chronotope"

(Bakhtin, 1986; Holquist, 2002), did not fly with a unidirectional, constant increment of a

conventional measure of second, minute, hour, or year. Time in this third space, dependent upon

the temporal designer's pedagogic intentions, traveled beyond the frame of reference that ELLs

could experience empirically in a traditional sense. The teacher's temporal designing helped her

pupils to use their imagination, travel time and dialogue with significant others in time, whether

past, present, or future.

In addition, time in this *zone of intensive learning* was designed in real-time and

immediate sense. Stories and examples in own ESL classes in the immediate past were often

restored to help students, sitting here and now, to better understand the problem of the current

lesson. Ms. Kwon's feedback given during her ritualistic mini writing-in-progress conferencing

was interacted at 'real time' when the dialogue with the writer was still live. Also, the 42-minute

class period was often preached as *golden learning time*. Ms. Kwon continued to push the

students to work hard until the last second of the current period ("Don't pack your bag. We still

have time. Work until the bell rings").

Ms. Kwon's temporal design also included extended time. Extended time for further

learning was readily offered to enhance the quality of learning experience. Teacher and

interested students met before or after class to work harder on the video project beyond the class

period (To designated editors of the week, "So you come here at seven in the morning [to learn how to edit the film footage]. I will pick you up at the cafeteria"; During the interview, "For months, they worked so hard to make the film [entitled "Adjectives"]. They even stayed late on Early Release Days"). Also, notably, Ms. Kwon protected extra time. The ELL advocate ensured to secure her ELL students extra time, warranted by law, when they took high-stakes tests. She would call on each of the students to learn about their individual subject test schedule, inform and remind other subject area teachers of the legal warrant to make an extra time arrangement, and obtain from school a separate time and space to be assigned for the ELLs who wanted to be separated from their mainstream peers and take their tests with a longer time limit. The teacher advocate's temporal design embodied her virtue of social justice in practice.

Ideocultural design. This third space teaching and learning ESL (that I refer to as *We Space*) featured its unique culture. For instance, the students and the teacher co-constructed and practiced their own signature learning rituals as the ELLs learned the ESL curriculum and also part of ELA curriculum towards higher learning standards, which might not be common in other ESL classrooms. Their We Space culture--in other words, the way that the class members maintained their own *ideoculture* of shared beliefs, practices, and interests (Fisherkeller, 2002)--marked a valuable addition to or product of the New Socioeducational Context or the new 'habitat' (Bourdieu, 1991) where they cultivated their expanded funds of knowledge as a meaningful resource for transformative learning for this particular group.

Ideocultural "semiotic resources" (Kress, 2003) that enriched the TMP designing included (a) students' and teacher's home languages and cultures ("When you are there [Western New York Student Film Festival], each of you represents your culture. You are the ambassadors!), (b) shared pop cultural literature and movies ("Yesterday, I showed you

Spiderman"), (c) academic cultural, content area knowledge ("Alliteration, you need it for your

ELA exam. We talked about it last time"), (d) general liberal arts knowledge ("This is how we

got the Easter egg story"), and (e) sociopolitical perspectives ("It [The movie, Billy Elliot, the

excerpt of which we watched] is not about that [judging homosexuality]. You can't judge people

like that"; "I want them to see the hidden virtue"). Using sociopolitical perspectives, for

example, was an important semiotic resource for Ms. Kwon's ideocultural TMP designing. On

top of academic goals, she valued and pursued helping hers students develop "sociopolitically

valuable" identities of those who were "respectable as human beings" and also successful as

active and "legitimate participants" of the larger society. Usually, this design was put into

practice in her mini virtue lessons and video projects both of which provided the ELL group with

adequate venues in which the group was free to navigate and negotiate meanings of such topics

of sociopolitical nature as racism, discrimination, marginalization, inequality, stereotype, and

social justice.

Moreover, critical discussion on racism, for example, was a particularly difficult

conversation for these ELLs (some of whom were U.S. born) accustomed to hearing "Go back to

your country" without warning from their "white" schoolmates and, as a result, passively

growing rigid mindset obsessed with racism. Students' hypersensitivity to racism or others'

conduct against them was one of the dilemmas that Ms. Kwon experienced in the beginning of

the new school year. When the teacher pushed the new students, not yet ready with "learning

attitude", to try harder, they would accuse her guide to intensive learning of an act of racism:

(during the interview) "They didn't listen. They often call me racist." Students' initial resistance

suggests that their suppressed emotion from the oppressive Old Socioeducational Context against

them blurted out to the teacher. Difficult conversations in time helped the ELLs to reflect

underlying views on social phenomena and to negotiate stances for possible changing through

"transformative practice" (New London Group, 2000). Through transformative pedagogic

moments, the students experienced a pushed budding for their "ideological becoming"

(Freedman & Ball, 2004) toward rewarding "critical consciousness" (Freire, 2005). Malia, a

Muslim student from Kenya faithfully dressed every single day with her hijab, appeared with her

mother in their shining Islamic holiday dresses at the film festival, where Malia received Best

Educational Film award. Later during the interview, the young woman producer voiced her

cultural identity represented with pride in her dress (Roach-Higgins, Eicher, & Johnson, 1995):

"I am Muslim. I am proud of it. I don't care what others say. That's who I am".

Emogestural design. I rename the New London Group's "gestural design" (2000) as

e*mogestural design* to give justice to the role of emotions in learning thus in this design. Thus,

emogestural design includes the elements of feelings and affect embedded in learning

experiences as well as behavior, bodily physicality, gesture, sensuality, kinesics, and proxemics.

Emogestural design also adds tangibility to make representation and communication more

materialistic, salient, and overt. Ms. Kwon's gestures as frequent and powerful as her verbal

scaffolding or linguistic design made her meaning fully understood by the students. As gestures

acted as an intermediary between the teacher's metaphoric inner thought and spoken language

(McCafferty, 2004), in this particular class where encultured learning practices were ritualized,

some of Ms. Kwon's "messages" (Halliday, 1997) did not need to be stated. Simple but

meaningful gestures—intense eye contact, finger pointing at the writing part being conferred at

the very moment, a silenced walk around the class when students were at their individual

seatwork, or even a sudden silence--did the communication.

Interestingly, a dominant culture's appropriate physical distance between interlocutors engaging in conversation (Gudykunst, 1991) did not seem to apply; rather, a more appropriate *shared learning proxemics* in this We Space operationalized reduced distance. When it was shared among the members that the proxemic intimacy was their way to accomplish the goal of intensive learning, it did not seem to make the participants uncomfortable. To practice the shared learning proxemics, Ms. Kwon often kneeled to be a better listener and communicator beside the desk of the student who made a motion to ask her a question. During one-on-one mini conferencing, the teacher-and-student pair shared a desk and sat as close as possible so that any additional emogestural strategies such as eye contact and a finger point with a shared meaning could add strength to other teaching strategies, for example, underlining or red marking on the student's notebook. Ms. Kwon's facial expressions were also strong in terms of their meaning potential. They communicated serious meanings to carry out the sign-maker's pedagogic intention. When the teacher made a face--which she called her "bitchy face" and was a gestural equivalent to her signature mini lesson on the learning attitude, her students knew what the facial expression meant and how they should change their attitude-embedded classroom behavior immediately. The effect was immediate; the instant messaging on her face did not need additional verbal thus redundant communication.

Linguistic design. Languages are rich with discursive functions. Proficiency in English as a second language, learning of which was the reason that the school ESL program existed, was the most needed competency in the ELLs' current trajectory of academic development towards improved academic literacies (Sabir during the interview said, "My goal is finish ESL and get out of it"; Ali, "The goal is pass the ESL"; Dante, "My goal is learn English better, learn words and use them for, in sentences"). Also, the lingua franca was the powerful medium mediating

their moment-by-moment thinking (Vygotsky, 1986) and academic communication to

demonstrate their competencies in their daily class work, assignments, and tests; it was the

vehicle to maintain and practice sociocultural ideologies and "literacies" (Gee, 1989) of the

groups that the students and teacher belonged to and identified themselves as members of. Thus,

the teacher's design regarding language, as the powerful sign, mediated the classroom dynamics

related to to student learning. A closer analysis of the teacher's everyday teaching found three

major components of her linguistic design: (a) metaphors, (b) tone of her voice, and (c)

questions.

First, this small learning community lived by metaphors as found elsewhere in human

verbal experiences (Lakoff & Johnson, 1980). Metaphors in this We Space were often used in

interesting ways mediating discursive functions. Shared metaphors mediated (a) sharing

laughter-bursting humor ("Ms. Kwon is a flying Kungfu Panda"), (b) delivering mini virtue

lessons more effectively, (c) helping students better understand a curricular concept such as a

punctuation ("[Without a stop sign on the road] People will die. Your essay doesn't have a *traffic*

*stop sign*"), and (d) creating a comfort zone for learning for serious fun as observed during Ms.

Kwon's one-on-one mini conferencing with Karim:

> (Ms. Kwon stops walking around the classroom where students are at their seatwork,
>
> and stands beside Karim's seat to look at his choice of characters for his compare and
>
> contrast writing and says to him) Let's see how smart you are. Who are you
>
> selecting? Good, very good. That's an easy choice. Okay, okay. That's a better
>
> choice. (Turning to look at the whole group) As a matter of fact, you can choose any
>
> character. But, let's see if you can cook your chicken differently. You can have a
>
> *barbecue*. … (Students laugh) It depends on your choice. You make your essay

interesting. Obvious choice is *Abby and Ariela*. If you choose different ones, that would be fantastic.

The short excerpt from the classroom suggests that Ms. Kwon was proficient at using metaphoric expressions ("if you can cook your chicken differently. You can have a barbecue") in order to help students feel comfortable to make a personally relevant or interesting "choice" as to what to write about in his own essay. Learning in this space was serious; the teacher's way to get to the serious learning seemed effective when she used metaphoric humor, which made the students laugh, and feel comfortable with their own choice that would provide them with quality experience of self-regulation and ownership of their learning. Subjectivity mattered; diversity in choices for learning was ensured. The teacher warranted subjectivity and diversity in practice by guiding the students to use their "imagination" (Robbins, 2003) to compare writing to cooking with different recipes. This metaphoric linguistic design led to mental visualizing and imagining, and learning with fun and comfort.

Second, the class was filled with genuine and scaffolded display questions. Genuine or referential questions opened up opportunities for genuine dialogue and story building among free speakers whereas display or answer-known questions scaffolded opportunities to review and relearn abstract curricular subjects. Mastering "scientific concepts" (Vygotsky, 1986) such as English grammar was a daunting task for long-term ELLs like Karim, one of the oldest in this class. Third, Ms. Kwon was versatile enough to adjust the tones, pitches, and loudness of her voice as the emergent need arose in class. A skilled voice user's sudden, dramatic change in her tone, pitch, and loudness was, without doubt, effective in drawing students' attention to the point to keep a *learning attitude*, the key to changing into a learner's learning stance, realizing what needed to be improved, and, thus, learning by doing.

Overall of note regarding the linguistic design was that the classroom language in use was contagious and shared. Usually, it was Ms. Kwon's language for the students to emulate. For example, she used the metaphor to call herself Kungfu Panda at a different class time first to exemplify a curricular concept of metaphor ("I am Kungfu Panda"). Much later in the month, a student used her metaphor at a different time and situation (Leonardo, "Ms. Kwon is a flying Kungfu Panda) to make his meaning using a known metaphor and enjoying shared humor in We Space. Student members voluntarily took up and used it at different times. This discursive community was quick to take up from the teacher's metaphoric humor and to use it communally. By doing so, they as a community strengthened membership and their own culture or "Discourse" (Gee, 1989).

Audio design. Music and sound effects constitute part of "internally persuasive discourse" (Bakhtin, 1986) for adolescents who enjoyed listening to various genres of music and pop cultural movies. The students in this ESL class were not exception to these social ways of living. Music seemed to lead the ELLs from listening passively to experiencing and expressing the experienced feeling actively. When the students during class heard music from the school auditorium downstairs, they could not help expressing what they felt by humming and tapping to the tunes that they heard. Their young shoulders began to dance to the music whether they knew it or not. Music triggered students' instant engagement. Acknowledging the meaning potential of music, Ms. Kwon made a pedagogic use of the part of students' shared internally persuasive discourse. Her audio design for student learning was beyond having students listen to musical records passively. Examples follow.

A particular phase in the collaborative filmmaking activity provided ardent music lovers with a rare but dreamed-of opportunity to be music producers by appropriating others' music. . It

invited the students to a new job—producing music. The student music producers were, then, responsible for creation and completion of the job. Producers were designed to participate; they did. Students' participation in music included conscious actions of selecting and deciding the part of the music that fitted the intended meaning also through moving images and narration. Selecting and editing music, thus, required higher order thinking. Their selection and decision were not random but purposefully as Yoana, Yesenia, and Malia selected Vivaldi's classic piece, Four Seasons, as background music to add spice to their film, "Adjectives" showing the seasonal neighborhood. Hanna chose a classic guitar piece that went along with her narration in order to add her grateful, proud, patriotic sensation to her film, "Letter from the President". Performers in the film, "Nouns", decided to chat by themselves instead of playing others' music.

To add more accounts to what took place in producing Nouns, students' emphatic chanting of "Person! Place! Thing!" synchronized with moving images on a series of flash cards that showed examples of person, place, and thing. When they chanted, "Person!" images of a policeman, a fireman, an astronaut, and so on with subtitles on the hand-held cards flash on the screen. Just as their teacher hybridized multiple modes, her apprentices did audio and visual designs. Students' selection and decision were purposefully done to show what they learned in the way they wanted to show their learned knowledge as active designers of their learning experience.

In another film titled as "How to Lose Diplomas and Alienate Teachers", nine class members acted to Pink Floyd's progressive rock music, "Just Another Brick in the Wall", with an intention that their chosen music could add strength to the ironic message--student resistance to learning. The one-minute-thirty-two second-long selection of the original ten-minute-twenty-six-second-long rock piece was what the students wanted the audience to hear:

We don't need no education

We don't need no thought control

No dark sarcasm in the classroom

Teachers leave them kids alone

Hey! Teacher! Leave them kids alone!

All in all it's just another brick in the wall

All in all you're just another brick in the wall

(A bunch of kids join singing) We don't need no education

We don't need no thought control

To the music, the performers acted to show examples of the non-desirable behavior as opposed

to desirable learning behavior. It was their way to express ironic "carnivalesque" (Bakhtin, 1984)

and at the same time to suggest resistance to the dominant school culture obsessed with passing

the test and obtaining the diploma as if they were the singular meaningful goals. They, in the

film, acted to sleep, chat, text, throw trash on the floor, and show off baggy pants tucked under

the hip, all of which were considered undesirable in this intensive learning We Space.

The real message hidden in this film was not to encourage losing diplomas and

alienating teachers, but to work with teachers and obtain diplomas. It was irony that they

performed. The film showed that the students recognized and used irony, Grade 9 performance in

the English Language Arts Core Curriculum (New York State Education Department, 2005)

although high stakes test results indicated that the students did not read their grade-appropriate

level ("Most of them are in the 9th grade but they read only at grade 4 or 5 level") and as the

result, they were legally bound to additional language instruction. As Ms. Kwon said, it seemed

that the video project helped students to better understand the concept: "For video projects, they

need to completely understand the subject. It is the prerequisite. Or they cannot make a film."

Students' concept understanding was clearly shown in the film, unfortunately not in tests. In the

movie through multimodal—audio, linguistic, ideocultural, and emogestural—designs, they

demonstrated that they were capable of learning the academic subject knowledge and also

showed learned virtue of intensive learning, and satirical feelings about living as oppressed test-

takers.

Visual design. As noted in the previous section, 9th-grade ELLs showed their grade-

appropriate understanding of a literary element, irony, through their multimodal performance in

their movie, How to Lose Diplomas and Alienate Teachers. Ms. Kwon intended to help her

students to use the visual meaning potential and connect it with the academic content ("I want

them to connect that visualization and content. If I can accomplish that with the beginner-and-

intermediate class, that's fine with me"). Considering the performed movie as evidence of visual

connection with academic content, the teacher's conscious goal for her pupils seemed to be

accomplished.

The distinguishing feature of Ms. Kwon's visual design intertwined with ideocultural

design in that she made a pedagogic use of numerous commercial films made by professional

filmmakers. In other words, her teaching excellence seemed in large due to her effective use of

popular culture of appreciating movies and also of her own movie appreciating experience as

funds of knowledge available and potentially mediational for students' learning. For instance,

during the period when her intermediate ELLs were learning an ELA core curricular concept,

conflict, Ms. Kwon made herself busy by switching, referencing, and showing more than 20

short movie clips on each of two laptops and also simultaneously referencing textual information

on the teacher-made handout. Movie clips that Ms. Kwon identified and selected as relevant to

the concept became concept-visualizing examples of each of the ELA conflict categories: Man vs Man, Man vs Nature, Man vs Destiny, Man vs Self, and Man vs Society.

In addition to moving images of students' own digital video movies and others' professional movies, Ms. Kwon's repertoire in her visual design for teaching included other elements: Colors, symbols, lines, and still images on a drawing or flashcard. The four walls of We Space were filled with and showcased visualized meaning potential including Gambi's drawing of Dr. Martin Luther King, Jr. (Figure 3), Harry Potter series new book release poster, a world map, and a colorful photo gallery poster of graduates from the ESL class as well as student photos attached on student writing exemplars. Importantly, the visuals were actively engaged in the classroom dialogue whenever the relevancy emerged. Peer graduates were frequently mentioned as as significant others as discussed in human design. Ms. Kwon would point at each of the old class members in the photos, and told stories with their current profiles and whereabouts, with simultaneously referencing the map to show where they came from. When stories were shared with the aid of still images, and further opportunities were given to meet with them ("Cubans, I will hook you up with this one [at the film festival]"), strangers' success stories did not remain as just stories; others' reality influenced these ELLs' dream building. As discussed in temporal design, channels of visual design elements did not all come from class insiders at the present and past times. When students seemed detached from what was being read as they read about Mother Teresa in the textbook, Ms. Kwon took advantage of information technology available at school and turned quickly to the classroom desktop computer and connected to the Internet to look for visualized information on the topic. As soon as she showed the webpage on Mother Teresa with photos and other images, the eyes of bored students wore enthusiasm to learn more about the saint. The effect of the visual design was immediate.

Spatial design. Ms. Kwon's spatial design involved participant humans and space at the same time. The "architectonics" (Holquist, 2002; New London Group, 2000) in this class did not concern an object to construct; it concerned creating a learning space or environment, not bound inside the four walls of the classroom but affording students to improve quality of their learning experience. The designing considered the nature of the emergent work to do and addressed the need to enhance the quality of learning. To do so, teacher positioning and student seating changed.

With regard to student seating, options included four different student seat arrangements: (a) three columns, (b) a semicircle, (c) hallway-spread, and (d) cornering. First, students sat in three columns with empty space between columns. The empty space was just enough for the teacher to walk by when she wanted to fetch other materials from her other desk in the back or decided to have a quick tour to monitor students' individual seatwork. Two columns, at the left and right ends, sat right against the walls. This arrangement was also used when they took a unit exam or State test. This spatial design helped students to keep their honor system: they could not or did not see others' paper and did not cheat. Second, a semicircle seating was effective when the class participated in the collaborative filming activity from the beginning stage of theme brainstorming to the culminating stage of final screening and critiquing. Third, the hallway-spread design, not as often as the others, was adopted when the filming crew was, with permission, spread out of the classroom in the hallway to act and shoot footage. Then, the cornering option was chosen when one or two students needed to work on a very different task from the rest of the class and they needed concentration by spatial separation, for example, when a student missed a State test and needed to take a make-up one. The student was seated at one of

the corners of the classroom, either the very front end near the door or the very rear end near the

teacher's desk in the back.

Then, as students were seated differently according to the situated purpose, Ms. Kwon

might well be positioned spatially differently. She kept two desks, a larger main desk with a

separate chair in the back of the classroom and a smaller desk with a chair attached to the desk in

front of the blackboard facing the students to be seated in their individual small desks with a

chair attached to the desk, the same kind as the teacher's. The large management desk in the

back of the room was used before and after class. The smaller one was the one used during class,

particularly, during one-on-one mini conferences. When Ms. Kwon decided to address the whole

group and began a mini lesson, she stood up and left the smaller conferencing desk. All students

were made to be able to see her face rich with expressions and meanings. Even when she

conducted the monitoring tour and made a short visit at each of the students' desks, the whole

classroom space was at her disposal. For a briefer mini conferencing with the student at seat, the

student's desk was shared by the working pair: the tutee and the tutor, leaning towards her

conference partner in need of immediate conferencing after kneeling down on the floor or sitting

on a chair near the student.

To add complexity, as inferred from the cornering spatial design, Ms. Kwon's spatial

design utilized the *layered spatial design*. She created another space within a space and designed

multiple learning zones with seamless boundaries. Multiple learning zones functioning at layers

in such a small closet-like classroom accommodated students learning at their own pace and

usually engaging in different, individual tasks. A different pace or task did not merely mean a

different page of the same textbook. Students sometimes read different books, in different grade

levels, or different subject areas and took different exams. Each of the students working on a

different "job" did not seem to be distracted by others working on their own jobs; learning was

intensive in We Space.

<div align="center">Discussion</div>

The key to success in Transformative Multimodal Practice (TMP) for ELLs in this ESL class

was the TMP designer's pedagogical content knowledge to converge multiple modal elements

(Figure 2) and design effective instructional practices, which contributed to constructing the New

Socioeducational Context of We Space. It would be a misconception to believe that mere

exposure to digital technology would improve student learning. Ms. Kwon's TMP designing was

successful because it transformed learning principles into practice. Key learning principles that

guided TMP consisted of (a) hybrid weaving, (b) inclusive multiculturality, (c) active pedagogy,

and (d) collective engagement.

*Key Principles of Transformative Multimodal Practice*

     *Hybrid weaving principle.* Hybridizing meaning-making modes and instructional

approaches was one of the key designing principles toward learning. By hybridizing modes, on

one hand, Ms. Kwon designed teaching and learning experiences to be seamlessly multimodal.

Recognizing the richness of deliberate and thoughtful hybridizing toward a conscious goal of

learning, I call it *hybrid weaving* in which multiple designing resources were woven seamlessly.

When the class continued the lesson on the literary element of conflict on the following day, Ms.

Kwon not only selected and used (a) visual and (b) audio elements of the movie clips for

particular pedagogic purpose, but she also utilized (c) spatial, by intentionally adjusting the class

seating into a semi-circle, (d) emogestural, by standing up, holding one of the laptop computers

on her arm, keeping eye contact with each of the filming crew, and finger pointing at the movie

scene being shown on the monitor, (e) temporal, by reminding and questioning the class about

what they had discussed or learned on the day before, (f) human, by sharing her own take on the movie as a more mature audience than the rest presently listening, watching, feeling, communicating, and learning in the shared space, (g) ideocultural, by engaging the ESL class' signature ritualistic learning culture of multimodal composing, and (h) linguistic elements, by asking higher-order-thinking-mediating questions, both display and genuine.

On the other hand, Ms. Kwon hybridized the instructional approaches--(a) textbook-based instruction that embedded reading, writing, and mini conferencing and (b) multimodal composing through filming and discussing, for both of which she had expertise with professional training and years of first-hand teaching experiences. At the height of hybrid weaving in Ms. Kwon's class, the two innovative approaches merged in the wholeness for the sake of learning. Whereas about one fifth (24 out of 110) of the observed class periods engaged e-composing in a salient manner, for example, using Internet-connected computers and student digital video films, there was no predominance of traditional I-R-F (Initiation-Response-Feedback/evaluation) instruction and, all in all, it was multimodal instruction in which any flexible combination of multimodal design elements was in practice at any time during any instructional period.

*Inclusive multiculturality principle.* TMP was grounded on inclusive multiculturality principle toward critical multicultural education (Sleeter & Grant, 2009) in that cultural diversity among class members and others in a larger society was valued as the basis of equal human dignity and right that deserved to be rightly practiced and actively advocated, as clearly displayed on the class bulletin board, "Keep your *Dignity* [emphasis in italics original]*"*. Diverse life worlds in this We Space converged as sharing similarities; at the same time, they diverged while standing out due to the differences (Holquist, 2002). The initial dilemma in contested unity did not prevail; the third space seemed to enable and empower the simultaneous "heteroglossic

voices" (Wertsch, 1991). Further, cultures of self and others in this class were significant resources to multimodal designing for the sake of class members' meaning-making and learning. Ms. Kwon designed her teaching practices to help the ELLs from diverse backgrounds to learn and embody, in their academic literacy practices, "intercultural communicative competence" inclusive of attitudes, knowledge, skills of interpreting and relating, skills of discovery and interaction, and critical cultural awareness/political education ("interculturality", Byram, 2003).

During their signature collective story producing time, the members with diverse cultural backgrounds co-built "intercultural" (Dietz, 2009) knowledge as the ELLs contributed their transnational stories to the beginning story in the reading text. Early rejection of or disrespect (Mohamed, "I don't get it. He married his niece. Oh my god"; Yesenia, "I don't understand") for different cultural practices such as Egyptian marriage and burial read from the textbook story of Tutangkamin changed into moments of discovery and cultural awareness not only led by the teacher (Ms. Kwon, "that's their culture to preserve their blood") but also peers (Yesenia, "You have to respect them!") and moved on to talk about human equity of the present time. Some who denied or did not take pride in their cultural heritage (Patrick, "I am American. I was born here") and spoke little in the (American) English-only environment of the Old Socioeducational Context were provided with a wake-up call to restore their multicultural identities (Malia, "I am Muslim. I am proud of it."). Patrick who earlier insisted on his assimilated American citizenship later revived his African American Muslim identity through his video project where he performed his prayer practice for the viewers.

*Active pedagogy principle.* As the examples of hybrid weaving and inclusive multiculturality principles suggested, participants in Transformative Multimodal Practice did not just tell what to do or sit and hear what is told. Learning was not covert; learning was

accomplished by doing and, often, doing in collaboration. Ms. Kwon did not just tell abstractly but showed what exemplified the curricular concept in her visual design as this active pedagogy principle emphasized evidential overtness--concrete and salient as evidence--in both process and product of participation in learning tasks and, thus, produced the data for formative and summative assessments of learning.

Active pedagogy under micro investigation was evidenced when Ms. Kwon asked students to clearly show whether they were sincerely at task or not ("Your pen is not moving"), were working until the last minute of the golden class time ("Don't drop your pen"), or they were ready to listen to the upcoming mini lesson for the whole group ("Drop your pens and look at me"). The different position of student pens was a sign of the quality of student work in process; it showed . Other instances of overt pedagogic showing as a marker of the quality of product were catalogued when Ms. Kwon demanded students to transparently show whether they were proficient enough to pass the exam ("Show me [in your essay]. If you are capable [of passing the exam], show me. Then, you will get out of here soon"), they finished their writing and were ready to participate in the next round of mini conferencing ("Are you ready? Show me how you fixed"), or they completed the final draft to submit ("Done? Show me"). Participation in active pedagogy was no pretension to learning; TMP embodied learning (Gee, 2004).

*Collective engagement principle.* Ways the class performed collective engagement principle were plentifully observed, for example, from the way all were valued in human design, everyone's diverse background was advocated in ideocultural design, and the class shared laughter and enjoyed learning experience in emogestural design. Engagement toward learning thus learning by doing was not individual behaviors but collection actions toward a common goal to learn abstract, scientific concepts and become academically proficient in ESL. Producing

video projects together was instrumental in accomplishing the goal as students reflected on the

fun plus learning during interviews: "For the video project, we have fun with friends…. [While

making the film on conflict] we have fun with the classmates and teacher…. I learned a lot"

(Ali); "The benefit is it helps you to have fun and help you like really what you are learning like

nouns" (Malia); "When doing [a] video project, I have more fun. We work together…. People

get along. We learn more" (Yoana).

Ms. Kwon also echoed the principle of collective engagement through their signature

video project when addressing to the class: "We are not here to just...killing time. We're here to

learn….we will have fun with our video project." Instances of "shared learning laughter"--as a

sign of engagement, participation, and learning (Mariage, 2001; Kim, 2008)--produced *shared*

*learning noise*, different from ordinary classroom noise that indicated students' off-task

behavior, and prohibited them from concentrating on their class work (Dante, "Sometimes it's

noisy [when peers chat during individual seatwork in class]. Hard to concentrate. Then I tell my

friends I will talk after class"). TMP-inspired shared learning noise was a simultaneous outcome

of collaborative participation process; no one complained about it as a distraction from or

obstacle against learning.

Specific references to engaging and sharing humor in class were readily found in every

class period. Often, the class originator of the humorous expressions used in this class was Ms.

Kwon. As mentioned before, the ELLs learned the humor in their teacher's utterance

communicated with them ("This [chocolate] is my medicine...Ms. Kwon eats chocolate every

night. Then, she gets fat. What is the cause and effect here? [This happens after a lecture on

identifying cause and effect]") and appropriated it in their own utterance (Leonardo, "Do you

need medicine [chocolate]? Shall I go get it? I have some in my locker"; "Ms. Kwon will fly like

a Kungfu Panda"). Class camaraderie was stably built through shared humor that did not intend to upset others in this We Space of comfort and learning.

Conclusion

This study answers the call for empirical investigation on transformative education needed for adolescent ELLs situated in new times of linguistic and epistemic diversity and technology, by contributing to theorizing transformative ELL education in general and explicating the nature of effective ELL instruction in terms of converging multimodal designing elements and embodying four intersecting principles for deep learning. Practically, the stories and anecdotes presented to exemplify Transformative Multimodal Practice (TMP)--that influenced adolescent ELLs in an urban school to improve English-and-identities--may bridge other classroom teachers of ESL or other subjects, school administrators, and teacher educators to raise awareness of inclusive and innovative considerations for effective pedagogy and also to take actions for successful embodiment of the deep learning principles.

It is important that teachers, with the crucial role to design students' transformational growth, understand, learn as needed, and put into situated practice following key aspects for educational and instructional success. First, as seen in this We Space, it is crucial to create a new context conducive to learning and a classroom learning community of comfort and creativity and to co-construct a classroom culture that values diverse backgrounds of the students and communities. Second, students should be helped to realize and feel the need to learn in meaningful ways. Third, a comfort and safe zone of learning should be cultivated to be used as a zone of intensive learning. Strategies to help the adolescent students to grow learning attitude pave the way for such zones. Fourth, creating the new context should be built on connecting ELLs' homes and their cultures. Continuous efforts should be made to communicate with and

include stakeholders at home in school-wide or beyond-school activities. Fifth, practicing what is called transformative pedagogy as detailed as it can be in words is a daunting task for both novice and experienced practitioners. Full conceptual and experiential training in teacher education and extended support with efficient professional development and classroom actualization cannot be missing in order to realize transformative education in full. Research findings in this paper with the TMP designs and guiding principles will only help break the barriers when the stakeholders of the field benefits from committed partnerships among teachers, teacher educators, and administrators to dialogue about and produce a critical change in the socioeducational context and instructional setting.

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