



1. bienalni
mednarodni simpozij
**Večkodna
besedila v šoli**

1st Biennial International
Symposium
**Multimodal
Texts in
School**

1^o Simposio
internazionale biennale
**Testi
multimodali
nella scuola**

15.-16.
december
2022

Koper, **Slovenija**

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**POVZETKI
ABSTRACTS**

1. BIENALNI MEDNARODNI SIMPOZIJ VEČKODNA BESEDILA V ŠOLI
Koper, Univerza na Primorskem, Pedagoška fakulteta, 15.–16. december 2022

1st BIENNIAL INTERNATIONAL SYMPOSIUM MULTIMODAL TEXTS IN SCHOOL
Koper, University of Primorska, Faculty of Education, 15th–16th December 2022

POVZETKI

ABSTRACTS

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Izdajatelj: Univerza na primorskem, Pedagoška fakulteta
Za izdajatelja: Mara Cotič

e-publikacija 2022

CIP – Kataložni zapis o publikaciji

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Red-letter Reading Days, Eye Movements, Green Eggs and Ham

Prior research (Bergh & Beelders, 2014; Miller-Naudé et al., 2017; Rayner, 1998) has delved into the use of multimodal texts and how it potentially enhances the reading experience. This paper serves to further this field by examining eye gaze while a multimodal text with vibrant and colourful images is read and furthermore specifically investigates the effect of the Stroop test on eye gaze. The test is often used in psychology, but as far as could be determined, in-depth eye gaze analysis has not been performed before. The Stroop colour-word test was designed to test the ability of a reader to suppress a habitual response. This particular variation of the test presented readers with words that refer to colour, but are presented in a different colour. For instance, the word “red” was displayed, but using a green font.

The objective of the study is to determine how the use of colour affects the reading process; specifically, to track eye gaze while participants read a text that has colour references to determine how reading behaviour is affected. The research question is: How is eye gaze affected by the presentation of words in congruent and incongruent colours within a text?

An eye-tracker is a device that allows researchers to track and capture eye gaze. For this study, the Tobii Spectrum was used to capture eye gaze. The sampling rate was set to 1200Hz to ensure accurate reading gaze behaviour under natural conditions. Sixty participants were tested. A number of short passages were given to the participants to read.

Keywords: cognitive processing; eye-tracking experiment; eye gaze; Stroop colour-word test; multimodal text; reading skills.

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Multimodal Interactions in Picturebook Read-Aloud Performances in EAL with Children

Read-aloud performances in EAL (English as an Additional Language) are multimodal communicative events: storytellers orchestrate ensembles of semiotic resources (Bezemer & Kress, 2016; Häggström, 2020) such as speech, voice features, facial expressions and gesture in order to orient children's attention to key elements in the picturebook, stimulate children's responses and facilitate comprehension (Ellis & Mourão, 2021). The presentation focuses on the analysis of interactions between storytellers and children during picturebook read-aloud performances in EAL. The main research question addressed in this study is 'What patterns of semiotic resources allow storytellers and children to co-create meaning during picturebook read-aloud performances in EAL?' The research site for data collection is the initiative *TALES (Telling And Listening to Eco-sustainable Stories)*. *TALES* is a series of read-aloud sessions in EAL for children, organised by the Teacher Education Degree Course of the University of Udine (Italy) in collaboration with the Natural History Museum of Friuli in Udine (Italy). Data analysis is based on video-recordings of the read-aloud performances, field notes and questionnaires. In the presentation, I discuss the methodology adopted for multimodal annotation of videos through ELAN (Flewitt et al., 2017) and TMA software for data visualisation. TMA (developed as part of my PhD thesis in collaboration with a computer developer) is a new software that can be used to identify and visualise correlations and patterns in ELAN raw data outputs.

To understand how storytellers and children interact with and through different semiotic resources during picturebook read-aloud performances, data are analysed through the lens of Multimodal (Inter)action Analysis (Norris, 2004). The discussion focuses around the relevance of undertaking a detailed exploration of the role of semiotic resources used by participants during picturebook read-aloud performances in EAL, and its contribution towards reflecting on key aspects of multimodal communicative interactions in picturebook mediation.

Keywords: EAL (English as an Additional Language), read-aloud performances, TMA software.

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Learning about Schools in the British Isles through a Video Corpus: Reflections on an Online Project for Digital Literacy and Multimodal Corpus Construction

As argued by Böhme (2012, p. 7) “technology is no longer something that stands over and against human beings: it structures human life and social relations from within”. This observation has proved all its contemporary relevance and urgency during the pandemic when issues concerning accessibility, interpreted as a set of procedures and practices designed to provide inclusive services for the general public, have come to play a pivotal role in students’ everyday life.

Through first-hand experiences undertaken with students using the OpenMWS platform (Taibi 2020), the paper reports on the progress made by second-year language degree students in English linguistics as regards their use of online corpus construction, annotation and search tools when exploring video genres (Baldry and Thibault, 2010, 2020; Ackerley, Coccetta, 2007; Jablonkai and Csomai, in press). The paper describes the ways in which participation in the Messina OVP (Online Video Project) on schools in the British Isles during and after the Covid crisis has proved beneficial for the students in question, both in terms of acquiring textual competences and as regards creating new interactive communities (Vasta and Baldry, 2020; Baldry et al., 2022).

Such is the pace of evolution with regard to videos in today’s information society that, somewhat surprisingly, millennials are precisely the community most likely to be left behind as regards: a) their understanding and judicious use of these genres and b) their autonomy in the use of tools that allow videos to be analysed. The paper shows how small groups of students can work together to build up interpretations from various perspectives in relation to what they see and hear about school systems in other countries through YouTube videos.

The paper also investigates these advances and challenges in relation to the volume *Web Genres and Web Tools* that the author co-edited some ten years ago (Cambria, Arizzi, Coccetta, 2012) thus reflecting on expectations about digital literacy, and in particular, the standards demanded of students, that have taken place in the meantime.

Keywords: video corpus, digital literacy, multimodal corpus construction; OpenMWS; video genres.

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Children's Engagement with the Pedagogic Discourse as a Political and Social Achievement: Semiotic Practices in Children's Visual Representations

Drawing data from a museum education programme conducted for 9–10-year-old Primary school students at the archaeological site of the Ancient Agora of Athens in Greece, this paper studies their multimodal/ visual production within the context of a pedagogic design arising at the intersection of the school and the museum/archaeological site). The focus of this paper is the instantiation of the pedagogic discourse in the students' production as well as the way the students negotiate whether and how they will position themselves rhetorically by endorsing or defying this pedagogic discourse through the making of their semiotic work.

Most of the visual representations of children arise in institutional contexts. Multimodality scholarship has extensively attended to the design aspects of the students' representations. However, limited attention has been paid to the rhetorical aspects of the students' designs and the deeply political act of negotiating meaning making while operating within and conversing with an institutional discourse.

This paper aims to make a case for assigning prominence and recognition to the 'rhetorical' (political) aspect of communication outlined in Kress's theory, moving beyond the concept of design and design for/of learning. This is so as to account for the learners' interaction with the institutional context within which they operate, as well as broaden our understanding of designs for learning.

The theoretical underpinnings and prompts for this exploration have been: (i) the concept of learning as a social practice, as it arises in Kress's work and the scholarly work of the New Learning Group, (ii) Kress's concept of the dual aspect of communication as rhetoric and design (iii) and the author's PhD thesis on the semiotic practices of learners.

The paper presents instances of analysis of two visual representations prompted and framed by the institutional discourses of the educational programme. It develops further ideas originally presented at ICOM9 Conference in Odense anchoring them on the specific case of an educational programme. It argues for the need to use the same set of multimodal social semiotic tools to account equally for both the rhetorical and design aspect of multimodal representations, moving multimodal analysis away from descriptive accounts of how modes are coming together. It also foregrounds the need to account for those 'semiotic practices' that are involved in the negotiation of the interpersonal aspect of communication between the meaning maker and the institution.

Through the concept of "semiotic practices" – i.e. the diverse responses to institutional discourses – this paper explains the ways in which meaning makers exercise agency accounting for their varying positions to the institutional authority. Recovering the visual traces of 'semiotic practices' in these two multimodal ensembles, the paper discusses the importance of examining children's designs for learning within the context that prompted and framed them (i.e. pedagogies, curricula, archaeological site designs and educational activities).

Keywords: semiotic practices, child engagement, learning practices.

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Stages of Migration as Narrative Patterns in Migration-Themed Children's Picturebooks

The narration of migration involves dealing with challenging topics such as war, displacement or death, often considered taboo for young readers (Evans, 2015; Ommundsen, 2015). Even though, picture books addressing challenging social topics have proven beneficial in educational settings to develop children's critical multiliteracies (Farrar, Arizpe and McAdam, 2022; Pantaleo, 2015), or to help teachers promote new perspectives in today's increasingly globalised world (Beckett, 2022). Migration-themed picture books can be very powerful educational tools. Their intertwining of visual and verbal resources allows authors to portray complex and nuanced representations of migration. They can provide readers with new perspectives which represent new voices and communities in a variety of unexplored settings, often taking the reader on journeys of uncertain destinies to never-reaching destinations.

For writers and illustrators, migration narratives often offer an opportunity to explore personal experiences of their own or of other community members. Examples include picture books like *Dreamers* (Morales, 2018) or *Pancho Rabbit and the Coyote: A Migrant's Tale* (Tonatiuh, 2013), in which the fictional narration is accompanied with cultural and biographical data.

However, social crises of the last decades, particularly the aftermath of Syrian civil war in 2015, have increased media attention and social concern about migration, asylum seeking, and refugees, and children's literature is no alien to this. Indeed, the quantity of picture books dealing in some way or another with this topic makes it difficult to gather a comprehensive view of how migration is represented. The multiplicity of factors involved in migratory processes also expands hugely the ways how migration is constructed narratively by authors (where from, where to, or whether forcefully or voluntarily). Yet, the disparate narrations of migration could also be contributing to an uneven representation of its boundaries (which topics, settings, characters and communities are dis/favoured?) in the portrayal of migration in children's picture books.

In order to shed some light on those questions, this paper presents a description of how migration is represented in children's picture books as a dynamic process that is realised narratively comprising a series of successive stages. The description is based on a content analysis of a corpus of thirty migration-themed picture books and examples illustrate how those stages are depicted in picture books. The identified migration stages are argued to be constitutive of the narrative potential of migration as a domain of experience from which writers and illustrators make their narrative choices in different depth and width in each story, constituting a regular pattern across them which can help compare migration portrayals.

Keywords: migration, narrative patterns, critical multiliteracies, picturebook corpus.

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Branje večkodnega besedila v srednješolskih učbenikih obče geografije

Razprava obravnava branje (opomenjanje) večkodnih učbeniških besedil obče geografije z ugotavljanjem dijakove zmožnost samostojne interpretacije nove vsebine, izražene s slikovnim in z besednim, s sočasnim razbiranjem informacij iz obeh semiotskih virov. Pri razbiranju večkodnega besedila se dijak praviloma osredotoči na jezikovni kod kot pomembnejši, slikovnega pa upošteva kot obrobnega. Tako branje največkrat privede do okrnjenega razumevanja sporočila. Da bi razumeli, kako dijaki razbirajo pomen učbeniškega besedila, koliko so zmožni samostojno opomeniti besedno in/ali slikovno in če pri tem upoštevajo samo en kod ali oba, smo izvedli raziskavo, ki nam pokaže, da dijaki opomenjajo podatke z razbiranjem besednega, slikovno pa osmišljajo kot dodatek k besednemu.

Ključne besede: večkodno učbeniško besedilo, opomenjanje besedila, slikovno, besedno, branje

Reading Multimodal General Geography Textbook in Secondary School Classes

The discussion deals with the reading (comprehension) of multimodal textbooks of general geography by determining the student's ability to independently interpret new content, expressed in pictorially and verbally, while simultaneously understanding information from both semiotic resources.

When reading multimodal texts, the student usually focuses more on the verbal resource, and the pictorial one is considered as marginal. Such reading most often leads to a reduced understanding of the message. We conducted research to: better understand the dynamic in students' meaning extraction from the textbook; and their ability to independently understand the text (verbal and/or pictorial resources); and their greater attention to one resource or both resources. The research proves that this cohort of students comprehended the information by focussing on the verbal resources, while the pictorial ones are interpreted as an addition to the text.

Keywords: multimodal textbook, text meaning-making, pictorial/verbal reading.

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Slikopis

Bralna gradiva, s katerimi se seznanjajo otroci v predbralnem in zgodnjem bralnem obdobju (do konca 1. VIO), so običajno multimodalna, saj vsebujejo najmanj dva koda sporočanja (verbalni in vizualni kod). Prevladujoči multimodalni sestav, s pomočjo katerega otrok vstopa v svet tiskanih gradiv, je slikanica (Nodelman, 1996; Serafini, 2015); ena izmed slikaniških oblik pa je tudi slikopis. V slikanicah ilustracije dopolnijo besedilo (Nikolajeva in Scott, 2001; Haramija in Batič, 2013), v slikopisu pa majhne sličice nadomestijo besedilo oz. določeno besedo v posamezni povedi.

Slikopisi imajo izrazito didaktično funkcijo, predvsem na škodo estetske funkcije besedila; njihova pozitivna stran pa je, da otroku omogočajo aktivno participacijo v bralnem dogodku (spremlja potek branja ali sam bere besedilo in ilustracije prevaja v besede). Branje slikopisa vedno poteka linearno, torej gre za najmanj zahteven način branja in s tem usvajanja veščin bralne pismenosti. Pri razumevanju koncepta bralnega gradiva se tako pri bralcu (začetniku) razvija 3. gradnik bralne pismenosti (Haramija in Batič, 2020), ki je povezan z razumevanjem multimodalnosti; v primeru slikanic gre za preplet dveh semiotičnih trikotnikov (v povezavi s semantiko besed in podob) (Sipe, 1998).

Zastavili smo si naslednji raziskovalni vprašanji:
kakšne so oblike in vrste slikopisov v izvorni slovenski produkciji,
kakšne so posebnosti multimodalnih sporočil slikopisov v izvorni slovenski produkciji glede na druga slikaniška gradiva in njihovo multimodalnost.

Na podlagi vzorca vseh izvirnih slovenskih slikopisov, izdanih v knjižni obliki v zadnjih petih letih (med letoma 2018 in 2022), smo z metodo analize določili oblike in vrste slikopisov; z metodo komparacije smo določili najbolj kakovostne slikopise, ki so v prispevku predstavljeni z multimodalno analizo. V sklepnem delu so z metodo sinteze predstavljene posebnosti slikopisa kot multimodalnega sporočila.

Rezultati kažejo, da so besedila v slikopisih informativna ali leposlovna (izvirna ali prirejena). Med priredbami so najbolj zanimiva tista besedila, ki so predhodno že izšla kot slikanice (in lahko z metodo komparacije opazujemo dve različni obliki multimodalnih sestavov). Slikovni del v slikopisih se razlikuje glede na kompleksnost ilustracij in glede na oblikovanje povedi, pri čemer so posamezne polnopomenske besede izpuščene (najpogosteje samostalniki), na njihovem mestu pa so manjše upodobitve. Prav tako se slikopisi med seboj razlikujejo glede na to, ali je določena beseda v celoti nadomeščena z ilustracijo ali pa se informacija ponovi v besedi pod/nad sliko.

Ključne besede: slikopis, slikanica, multimodalnost, strukturalizem, gradniki bralne pismenosti.

Rebus Stories

Reading material to which children are introduced in their pre-reading and early reading phases (up to the end of the first educational period) is usually multimodal, containing at least

two communication codes (the verbal and visual codes). The main multimodal composition with the help of which children enter the world of printed material is the picture book (Nodelman, 1996; Serafini, 2015); one form of picture books are also rebus stories. In picture books, illustrations complement the text (Nikolajeva in Scott, 2001; Haramija in Batič, 2013), in rebus stories, small pictures replace a text or certain words in each sentence.

Rebus stories have a distinctly didactic function, primarily to the detriment of the aesthetic function of the text; their positive aspect is that they enable children to actively participate in the reading event (follow the progress of the reading or read the text themselves and translate the illustrations into words). Reading a rebus story is always linear, so it is the least demanding way of reading and thus also of acquiring reading literacy skills. In comprehending the concept of reading material, the reader (beginner) develops the third component of reading literacy that is linked to comprehending multimodality (Haramija in Batič, 2020); in the case of picture books we are looking at the intertwining of two semiotic triangles (in relation to the semantics of words and images) (Sipe, 1998).

We set ourselves the following research questions:

What are the forms and types of original Slovene rebus stories?

What are the particularities of the multimodal messages conveyed by original Slovene rebus stories in relation to other picture-book material and its multimodality?

Based on a sample of all original Slovene rebus stories published in book format over the last five years (between 2018 and 2022), we used an analytical method to determine the forms and types of rebus stories; through a method of comparison, we determined the best quality rebus stories, which are presented in the article with a multimodal analysis. In the conclusion we use synthesis to present the particularities of the rebus story as a multimodal message.

Results show that texts in rebus stories can be informative or literary (original or adapted). Most interesting among the adapted texts are those that have already been published as picture books (and we can, through comparison, observe two different forms of multimodal creations). The pictorial part in rebus stories varies depending on the complexities of the illustrations and depending on the form of narration where individual words with a full meaning (most often nouns) are left out of the text and replaced with a small illustration. Rebus stories also differ depending on whether a certain word is entirely replaced with an illustration or whether the information is repeated above or below the image in word form.

Keywords: rebus story, picture book, multimodality, structuralism, components of reading literacy.

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Creating a Poster Using CFRIDiL Guidelines

The presentation introduces the Common Framework of Reference for Intercultural Digital Literacies (CFRIDiL), a data-driven research output from a three-year European project, “EU-MADE4LL: European Multimodal and Digital Education for Language Learning” (Sindoni et al., 2019) and reports on its application in a Primary Education context.

CFRIDiL will be presented by illustrating its rationale, its methodology and three dimensions, i.e. 1) multimodal orchestration, 2) digital technologies and 3) intercultural communication, as well as its fourth dimension, transversal skills – that embraces the former three. The CFRIDiL framework aims at offering a comprehensible set of guidelines of proficiency and intercultural awareness in multimodal digital literacies, yet it needs to be empirically validated further by testing it in different contexts and age ranges (Sindoni et al. 2019, p. 50).

The second part of the presentation is devoted to empirical research on using a selection of CFRIDiL descriptors with Primary School students for the creation of a multimodal text. In particular, a group of four eleven-year-old students with no former instruction on multimodality were asked to create a digital poster for their international school project on sustainability. Once the students prepared their digital poster, the researcher coordinated a discussion using a list of simplified and specific questions drawing upon a selection of CFRIDiL Multimodal Orchestration, Digital Technologies and Intercultural Communication descriptors. The students provided suggestions about changes and kept notes, which they later employed to revise their work and produce the final version of their digital poster. In the presentation, I will report on findings from this case study, discuss how and to what extent the final version of the poster differed from the first one and share reflections on the application of CFRIDiL in the Primary Education context.

Keywords: CFRIDiL, multimodal literacy, intercultural literacy, multiliteracy development.

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Slovenščina iz besede v kretnjo: poučevanje v slovenskem znakovnem jeziku

Pri obeh jezikovnih sistemih, v ubesedeni slovenščini in slovenskem znakovnem jeziku, se srečujemo tudi z osnovnimi besedotvornimi oz. znakovnimi prvinami, ki so v nadaljevanju gradniki tvorjenih besed in kretenj. V slovenskem jeziku tvorimo besede po besedotvornih postopkih, kot so izpeljava, zlaganje, sestavljanje, ki so hkrati predstavljeni tudi kot besedotvorni tipi. Za izražanje teh besedotvornih tipov so pri znakovtorju na voljo vizualne prvine: mimika, oblika roke in prstov, hitrost gibanja, smer gibanja in kretalni prostor. Z naštetimi temeljnimi prvinami, kot so razpoložljive oblike kretenj v prostoru in mimika, smo poskušali določiti osnovno kretnjo in jo hkrati ločevati od tvorjene kretnje. Najprej je bilo torej potrebno določiti osnovno kretnjo, ki bi se ji lahko reklo izhodiščna motivacija za izpeljavo tvorjene kretnje. Pri tem osnovna kretnja lahko od druge kretnje prevzame bistvene vsebinske značilnosti, kot so hitrost, trajanje, intenzivnost giba in prostorska prememba. Lastnosti obeh vrst kretenj, osnovne in pridružene, se potem lahko združijo in posledično ustrezno asimilirajo v novo tvorjeno kretnjo.

Vsakdanje splošnosporazumevalno izražanje zahteva tvorbo novih besed in kretenj. Pri poučevanju posameznih šolskih predmetov pa je to za učitelja tolmača še poseben izziv. V prispevku bo predstavljeno in analizirano možno prekretnje slovenskih tvorjenk zlasti s področij hrane in prometa. V nadaljevanju se bomo ravno z vidika nuje sprotnega tvorjenja kretenj, ki jih zahtevajo nove vsebine, dotaknili tudi širše problematike poučevanja gluhih in naglušnih od vrtca do vključno srednje šole.

Treba je dodati, da slovenski znakovni jezik še nima izdelane znakovne tipologije. Za njeno postopno vzpostavitev si pomagamo z analizami v tujih strokovni literaturi (upoštevana sta zlasti avtorja monografij Josep Quer in Joseph C. Hill). Tako bi razumevanje ubesedenih in zapisanih tvorjenk lahko najbolj učinkovito približali uporabnikom slovenskega znakovnega jezika.

Ključne besede: slovenski jezik, slovenski znakovni jezik, osnovna in tvorjena kretnja, tolmačenje, poučevanje.

Slovene Language from Word to Sign: Teaching in the Slovene Sign Language

Both language systems, spoken Slovene and Slovene Sign Language, are composed of basic word formation or sign formation elements, which act as cornerstones for compounded words and signs. In spoken Slovene language, we compound words following word formation processes such as compounding, blending, derivation, which simultaneously act as word formation types. To express these word formation types, sign formation adopts visual elements: facial expression, hand- and finger shape, signing speed, signing orientation and signing space. With the basic elements listed, e.g. available sign shapes in the signing space and facial expression, we tried to determine the basic sign and, at the same time, distinguish it from a compounded sign. Initially, it was imperative to determine the basic sign, which could

be perceived as the original stimulus for creating a compound sign. During this process the original sign can take on fundamental characteristics, e.g. speed, duration, movement intensity and spatial change, from the other sign. The characteristics of both the basic and the supplementary signs can then be combined and consequently appropriately assimilated into the new compounded sign.

Ordinary everyday communication requires the formation of new words and new signs. This presents an even greater challenge for the teacher-interpreter when teaching individual school subjects. The article will present and analyse the potential signing of Slovene compounds mainly from the alimentary and road traffic fields. Furthermore, the larger issue of teaching deaf and hearing-impaired children from the preschool level up to and including the secondary school level is addressed, focusing on the need for constant development of new signs, required by new topics.

It should be noted that Slovene Sign Language does not yet have a complete sign formation typology. Its gradual implementation is based on analyses found in foreign scientific literature (mostly in monographs by Josep Quer and Joseph C. Hill). Thus, we could more effectively help Slovene Sign Language users understand written compounds.

Keywords: Slovene language, Slovene sign language, basic and compounded sign, interpreting, teaching.

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Taktilno-kinestetično razbiranje pomena tipne slikanice

Če videči v komunikaciji posredujejo svoja sporočila (eno- in večkodna) pretežno po vidnem in slušnem kanalu, osebe s slepoto po tipnem in slušnem. Kar je v tiskanem besedilu jezikovnega, je njegov pomen bralcu s slepoto prenesen z brajico. Razbere jo s tipanjem od leve proti desni, linearno zaporedno, prav tako kot bere videči tiskane besede.

Otroci s slepoto so zaradi parcialnega dostopa do stvari in dogodkov v svetu glede informacije o predmetih in pojavih omejeni, zato so njihove predstave o svetu lahko posplošene, nedosledne ali razdrobljene (Ferell, 1997), navadno izoblikujejo skromne ali celo nepravilne prostorske predstave. Taktilno-kinestetična percepcija ljudem omogoča, da lahko zaznavajo npr. teksturo predmetov, prostorske odnose in podobno. Izurjena oseba s slepoto lahko s pomočjo taktilno-kinestetičnega zaznavanja dojame pomen tipnih slik, ki jih videči prepoznajo z vidom (Jablan, 2010).

Zato se v tiskanem večkodnem besedilu, kar je tudi slikanica, bralcem s slepoto poskuša izraziti slikovno vsebino, sporočilo z različnimi materiali. Tipna slika sicer ni in ne more biti dobredni prevod vidne, vendar je za otroke s slepoto dostikrat edini dostopni način (Kermauner in Herzog, 2019). Videči lahko razbere sliko holistično (sintetično), slepi se holistični zaznavi približa s hkratno postavitvijo obeh dlani na tipno sliko. Pri ustvarjanju tipanke je treba torej izhajati iz osnovnih razlik med vidom kot distalnim čutom, ki deluje na daljavo, in tipom kot proksimalnim, stičnim. Tipno zaznavanje je analitično, vezano na detajle in format, postopno (Claudet, 2009).

Teoretične ugotovitve o tvorbi pomena v večkodnih besedilih (Kress, van Leeuwen, 2004; Painter, Martin, Unsworth, 2014) temeljijo na raziskavah branja videčih.

Prispevek predstavi ugotovitve študije primera o razbiranju pomena in razumevanju sporočila tipnih slik v treh različnih tipnih slikanicah pet oseb s popolno izgubo vida in ene s slabovidnostjo (10 % ostanka vida). Izkazalo se je, da postaneta za bralce s slepoto v tipankah znak tudi sam material in tehnika izdelave slikovnega.

Ključne besede: osebe s slepoto in slabovidnostjo, tipanke, branje slikovnih znakov, materiali, tehnika izdelave.

Understanding Meaning in Picturebooks for the Blind and Visually Impaired

Non-visually impaired people transmit messages (mono- and multimodal) aurally and visually, whereas persons with visual impairment employ aurally and with touch. Written texts for the visually impaired are transmitted via Braille and, like written language, decoded/read from the top left to bottom right, linearly, but by tactile sensing. Due to partial access to the environment, blind children's imagination about the world is modest, even generalised, inconsistent or fragmental. They usually create poor or incorrect mental images of space. Tactile kinetic perception enables people to perceive the texture of objects, space relations and so on. A blind person trained to use tactile-kinetic perception can comprehend

tactile pictures which other people perceive by sight (Jablan, 2010). Consequently, in printed multimodal texts, as it is the case of picturebooks, readers with sight impairment are given different materials to understand the meaning. Tactile pictures cannot be directly translated into tactile images, but for the blind it is the only access to picturebooks (Kermauner, Herzog, 2019). A person with sight reads the picture holistically; a blind person can only get close to the holistic perception by putting both hands simultaneously on the tactile picture.

Theoretical claims on meaning-making in multimodal texts (Kress, van Leeuwen, 2004; Painter, Martin, Unsworth, 2014) are discussed based on interpretation by non-visually impaired people and not by the visually impaired.

This paper discusses the results of a case study on detecting meaning and understanding the message in three tactile picturebooks in a cohort of five people with complete loss and one with 90 % loss of sight. It is pointed out that, for visually impaired people, the material and the techniques in tactile images become important semiotic resources that make meaning.

Keywords: visually impaired readers, tactile picturebooks, comprehension of pictorial, materials and techniques in tactile images.

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Tools for Measuring Multimodal Literacy and Metasemiotic Awareness

This paper presents tools which can be used to measure multimodal literacy and metasemiotic awareness in students. The results are interesting within the context of multiliteracy development both in terms of the individual student over time or in comparison to other students within a specific course, as well as when comparing data from larger cohorts (for example differences in level or orientation of education, age, regional/territorial/national and so on) to see patterns or strengths and weaknesses in multimodal literacy within a wider perspective.

For over 15 years, educators have reported the need for new literacy skills to meet the requirements of the changing semiotic landscape (Kress, 2003; Jewitt, Bezemer and O’Halloran, 2016; Van Leeuwen, 2005; Unsworth, 2011). Furthermore, they have convincingly argued for a ‘new pedagogy’ (Cope and Kalantzis, 2009) in order to empower students. This paper offers tools for measuring this literacy development.

The research focuses on a questionnaire which was developed to offer skill-by-skill measurements. This tool has been used in the upper-secondary schools and university contexts with a variety of multimodal texts. These texts were presented and students filled in questionnaires according to their analysis of those texts. The measurement tools proved capable of tracking students’ critical multimodal and multisemiotic skills progress through the innovative analysis and elaboration of the questionnaire data.

The tool, the texts, the results and future research possibilities are presented in the belief that such assessment tools are essential for teachers’ and researchers’ management of students’ multisemiotic skills development.

Keywords: assessment tools, literacy, critical multimodal development, metasemiotic awareness, questionnaires, learner corpora.

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Spolsko občutljivi jezik v učbeniških besedilih za slovenščino

V razpravi obravnavava učno gradivo pri predmetu slovenščina v osnovni šoli z vidika kritične analize diskurza in vizualne slovnice (Kress in van Leeuwen, 2004), pri tem pa se osredotočava predvsem na rabo spolsko občutljivega jezika. Kljub temu da je pri slovenščini poudarek na besednem, je učno gradivo sestavljeno kot interakcija besednega in slikovnega koda. Znaki obeh semiotskih kodov se med seboj povezujejo in bralec ali bralka učnega gradiva zlahka razbere smisel in sporočilo. V ospredju analize je pojmovanje spola in razmerje med njima. Tako slikovno kot besedno vzpostavljata enakosti in razlike med spoloma, kar posledično velikokrat ustvarja neenakopraven odnos na področju stereotipnih spolnih vlog (npr. v družini in med poklici). Slednje zasledimo pri naslavljanju, pri količini slikovnega in pri izbranih besedilih, ki jih obravnava gradivo.

V gradivih za pouk slovenščine v osnovnih šolah je glede na izkušnje in rezultate analiz pričakovati precejšnje mero spolne stereotipnosti. O njej lahko govorimo na več ravneh. Najprej gre za izbiro izhodiščnih besedil, v katerih kot nosilci posameznih vlog nastopajo moški ali ženske. Zelo pogosto se stereotipnost ali tradicionalnost pri podeljevanju posameznih vlog kaže npr. pri vrsti poklicev, ki jih povezujemo z enim ali drugim spolom. Intelktualno zahtevnejše poklice pripisujejo moškim, ženske pa so povezane z manj zahtevnimi, povezanimi z vzgojo in družino. Na ta način lahko učenci in učenke oblikujejo vtis o tem, kateri poklici so "bolj moški in kateri ženski". Podobno zasledimo tudi na ravni uporabe slikovnega gradiva, saj v obravnavanem gradivu pogosto opazimo prevladujočo vlogo zgolj enega spola. Ker učno gradivo zagotovo vpliva na predstavo o vlogah, ki jih družba pripisuje različnim spolom, je treba pri načrtovanju gradiv večjo pozornost nameniti tudi tem vprašanjem.

Ključne besede: učbeniška besedila, spolsko občutljiv jezik, slovenščina, spolne vloge, stereotipi.

Gender Sensitive Language Perspective in Textbooks for Slovene Language

In the discussion, we are dealing with a sample of textbooks for Slovene language as a school subject in elementary school from the point of view of critical discourse analysis and the visual grammar of Kress and van Leeuwen (2004), focusing primarily on the use of gender sensitive language. Despite the fact that in Slovene (school subject) the emphasis is on the verbal, school texts are multimodal. It means that they consist of of verbal and pictorial codes, and make meaning in the interaction of both. The signs of both semiotic codes connect with each other and the reader of the school texts can easily understand the meaning and the message. The analysis focuses on the concept of gender and the relationship between the genders. Both visually and verbally, they establish equalities and differences between the genders, which in turn often create an unequal relationship in the area of stereotypical gender roles (in the family and between professions). The latter can be seen in the addressing, in the amount of images and in the selected texts that are discussed in the school texts.

Based on the experience and the result of the analysis, a considerable degree of gender stereotyping can be expected in the school texts for teaching Slovene in primary schools. We can talk about it on several levels. First of all, it is a matter of choosing texts in which men or women appear as the bearers of individual roles. Very often, stereotyping or traditionalism in the assignment of individual roles is manifested, e.g. in the range of professions that we associate with one or the other gender. Intellectually more demanding professions are attributed to men, while women are associated with less demanding ones related to education and family. In this way, male and female students can form an impression of which professions are “more for men and which for women”. A similar pattern can also be observed at the level of the use of pictorial resources, since in the discussed texts we often observe the dominant role of only one gender. Since school texts certainly influence the idea of the roles that society assigns to different genders, more attention should also be paid to these issues when planning the texts.

Keywords: textbook, gender sensitive language, Slovene language, stereotypes, gender roles.

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Prilagojena slikanica kot pomoč pri učenju branja otrok s posebnimi potrebami

Prispevek predstavlja pomen branja za otroke in kako se ga učimo. Posebej izpostavi lahko branje za otroke, opremljeno s simboli, ter pomen slikanice za celostno branje in razumevanje besedil. Pri tem se osredotoči na zvrsti lahkega branja, stopnje lahkega branja in pravila za pisanje v lahkem branju, ki so namenjene otrokom s posebnimi potrebami, še posebej otrokom z motnjo v duševnem razvoju ter otrokom z govorno-jezikovnimi motnjami. V prispevku se sklicujemo na teoretična izhodišča Marie Antonelle Costantino (2011), nevropsihiatrinje, ki se ukvarja z otroki in mladostniki z govorno-jezikovnimi motnjami in poudarja predvsem pomen glasnega branja, pri čemer posebej poudari podporno, nadomestno in alternativno komunikacijo ter različne sisteme slikovnega sporazumevanja.

Avtorice zanima, kakšen pomen imajo slikanice, ki so prilagojene v lahko branje in opremljene s simboli oz. piktogrami za otroke s posebnimi potrebami, ki se opismenjujejo, kako otroci s posebnimi potrebami sprejmejo piktograme oziroma simbole in ali lahko simboli na enakovreden način podajo vsebino zgodbe kot besedilo, ter če lahko otroci s posebnimi potrebami zgodbo razumejo tudi na podlagi simbolov.

V ta namen smo v lahko branje prilagodili besedilo slikanice Aksinje Kermauner (2015) Žiga špaget gre v širni svet in ga opremili s PCS-simboli. Tako je nastala tako imenovana INBOOK (slikanica, zapisana s simboli), ki smo jo preizkusili v praksi. Rezultati bodo predstavljeni v prispevku.

Ključne besede: lahko branje, otroci s posebnimi potrebami, pomen branja, prilagojena slikanica, simboli.

Adapted Picturebooks Aiding Reading Development in Special Needs Children

This article presents the importance of reading for children and how it is taught. It highlights the importance of symbolised reading for children and the importance of picture books for holistic reading and comprehension. It focuses on the genres of easy reading, the levels of easy reading and the rules for writing in easy reading for children with special needs, in particular children with intellectual disabilities and children with speech and language impairments. In this paper, we refer to the theoretical background of Marie Antonella Costantino (2011), a neuropsychiatrist working with children and adolescents with speech-language disorders, who emphasises the importance of reading aloud, with a particular focus on supportive, alternative and substitute communication, as well as on different pictorial communication systems.

The authors are interested in the relevance of picture books adapted for easy reading and with symbols or pictograms for children with disabilities who are becoming literate, how children with disabilities accept pictograms or symbols, whether symbols can convey the

content of a story in the same way as text, and whether children with disabilities can also understand a story on the basis of symbols.

For this purpose, we adapted the text of the picture book *Žiga špaget gre v širni svet* by Aksinje Kermauner (2015) for easy reading and provided it with Picture Communication Symbols (PCS). This is how we created the so-called INBOOK (picture book written with symbols), which we tested in practice.

Keywords: easy reading, children with special needs, meaning of reading, adapted picture book, symbols.

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From Literacy to Multiliteracies: Engaging with Multimodal Texts in Singapore Schools

The literacy curricula around the world have been expanded to include multimodal meaning making, beyond the familiar focus on language learning (e.g., Australian Curriculum, Assessment and Reporting Authority, 2021; Finnish National Board of Education, 2016; Ministry of Education, Singapore, 2020). Singapore has been amongst the forward-looking systems to include multimodal meaning-making with language learning in the current 2020 English Language syllabus. The curriculum have broadened beyond literacy as language learning to multiliteracies (New London Group, 1996; Cope & Kalantzis, 2015) where students learn to engage with multimodal texts. Being literate in this day and age also involves being able to communicate effectively with multimodal meaning-making resources, that is to develop multimodal literacy (van Leeuwen, 2017). Multimodal literacy focuses on the aspect of multimodal meaning-making in multiliteracies. It involves a codified set of knowledge and skills, as well as a semiotic awareness demonstrated in students through their viewing and representing with multimodal texts in contextually appropriate ways (Lim & Tan-Chia, in press). While the curriculum has evolved to include the viewing and representing of multimodal texts, the move from literacy to multiliteracies is not easy. Studies have reported on teachers' uncertainty about how to design for students' learning with multimodal texts (Chan, Chia & Choo, 2017; Lim, Towndrow & Tan, 2021; Lim, Chia & Nguyen, 2022). Even as curriculum reforms are necessary, they are, in themselves, insufficient to bring about tangible changes in the classrooms, unless teachers are equipped with ways to design for meaningful learning experiences for multiliteracies. In this paper, I draw on my experience and findings from a multi-phased design-based research project on integrating multiliteracies in the English classrooms in Singapore (Lim et al., 2022) to explore how teachers and students can engage with multimodal meaning-making in the language classroom. I discuss the challenges expressed by the teachers and students and reflect on the opportunities for growth and the advancing of multiliteracies learning in Singapore. I conclude by discussing the recommendations stemming from the project and highlighting the implications on the pedagogy and the assessment of multiliteracies.

Keywords: literacy, multiliteracy, multimodal meaning-making.

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Paralanguage – a Systemic-Functional Perspective

SFL research exploring semiotic systems other than language, inspired by Kress & van Leeuwen's *Reading Images* (1996), has led to a surge of interest in multimodal discourse analysis. In this paper, drawing on this work, I will present some proposals for a model of paralanguage inspired by this work, and ask questions about the nature of the relationship between paralanguage and language – beginning to explore how this relationship is similar or different from that between language and other modalities of communication (asking in other words “What's 'para-' about paralanguage?”).

Keywords: paralanguage, SFL, social semiosis.

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Analysing Picture Books that Challenge Gender Stereotypes Multimodally

This paper aims to identify the verbal and visual strategies utilised by authors and illustrators in a sample of six picture books that challenge gender stereotypes. We also aim to establish whether visual metonymies contribute to the construction of gender roles in visual narratives intended for young children. The picture books analysed are original stories which stand out for their literary quality and popularity among young children. The theoretical frameworks adopted for the multimodal analysis are Systemic Functional Linguistics (Halliday, 2004), Visual Social Semiotics (Kress and van Leeuwen, 2006, Painter, Martin and Unsworth, 2013, Moya-Guijarro, 2014, Elorza, 2022), and Cognitive Linguistics (Forceville, 2009, Moya-Guijarro and Martinez, 2022, Moya-Guijarro and Ventola, 2022).

After identifying the verbal and visual transitivity/transactional options that are actualised in the sample texts, we determine whether the semantic load that each mode contributes to the construction of gender is convergent or divergent. In addition, part/whole representation of characters are analysed in the contexts where they are produced. The findings show that the meaning load carried by embedded images (action plus reaction), together with verbal and mental processes of perception, provides essential cues for fostering progressive gender discourses. The analysis also demonstrates that visual metonymies are essentially used to highlight important aspects of the plot that challenge gender stereotypes. Finally, we want to focus on how children learning multimodal meanings in early literacy through picture books can be transferred to the early education in schools. Children will need teachers' help when learning to read multimodal meanings concerning gender issues and other school and life relevant issues. Studies like the ones reported here will help to bridge the gap between early literacy and school literacy.

Keywords: SFL, Social Semiotics, Metonymy, Representational Meaning, Picture books, Gender Stereotypes, Same-sex Parent Families.

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Humor v večkodnih učbeniških besedilih za slovenščino v osnovni šoli

Humor v učnem procesu praviloma pripomore k večji motivaciji za učenje in trajnejšemu znanju. Tuje raziskave kažejo, da učenci, ki se jih poučuje ob humornih vsebinah, dosegajo boljše rezultate (Ziv, 2014); po ugotovitvah Bryanta in Zillmanna (1980, 1989) humor odpravlja učenčevo napetost, pogloblja njegov odnos z učiteljem in omogoča vzpostaviti globljo, bolj osebno komunikacijo med njima, humor pa koristi tudi pri odpravljanju bralnih težav in učenju jezika. Obenem Bryant, Brown, Silbeberg in Elliott (1981) pravijo, da humor nima vpliva na učinkovitejše učenje informacij in motivacijo. Teme, predstavljene humorno, so privlačnejše za učence, a učinkujejo manj resno. Humor v (večkodnih) besedilih z vidika sistemsko-funkcijskega jezikoslovja obravnavajo Knight (2008, 2010, 2013), Ruiz-Madrid in Fortanet-Gómez (2015), Ramanda, Santosa in Wiratno (2020) idr. V slovenskem jezikoslovju Kunst Gnamuš (1992) raziskuje odnos med učiteljem in učencem; učiteljev govor deli na spoznavnega, s katerim učence vodi pri učenju snovi, in odnosnega, s katerim učitelj vzpostavlja in ohranja odnos z učenci. Prav v slednjega sodi tudi humor.

S prispevkom želimo ugotoviti, kako z besednimi in slikovnimi znaki osnovnošolski učbeniki za slovenščino kot materinščino pri učenju jezikovnih tem ustvarjajo humor, kateri znaki so pri tem pogostejši in kako humor dojemajo učeči se. Za potrebe raziskave bomo pregledali vzorec 11 tiskanih učbenikov za 3., 6. in 9. razred, potrjenih za uporabo v šolskem letu 2022/23 (Republika Slovenija, Ministrstvo za izobraževanje, znanost in šport, 2022). V njih bomo poiskali odlomke, v katerih avtorji snov poskušajo predstaviti humorno. Odlomke bomo analizirali po teoriji vizualne slovnice (Kress in van Leeuwen 2005; Starc 2007—2022) s poudarkom na medosebni metafunkciji. Z vprašalnikom, ki ga bodo izpolnili učenci (sami oz. po potrebi s pomočjo učitelja) 3., 6. in 9. razreda osnovne šole, bomo pridobili podatke o njihovem pogledu na humor v učbenikih.

Ključne besede: večkodno besedilo, humor, slovenščina, učbenik, jezikovni pouk.

Humour in Multimodal Textbooks for Slovene in Primary School

Humour in the learning process usually contributes to greater motivation for learning and more permanent knowledge. Foreign researchers claim that students who learn with humorous content achieve better results (Ziv, 2014). According to the findings of Bryant and Zillmann (1980, 1989), humour relieves student tension, improves teacher-student relationships, and enables more personal and meaningful communication between them. Humour is also used to aid reading problems in language learning. At the same time, Bryant, Brown, Silbeberg and Elliott (1981) say that humour has no impact on learning effectiveness, nor on motivation. Topics presented in a humorous way are more attractive to students, but seem less serious. Knight (2008, 2010, 2013), Ruiz-Madrid in Fortanet-Gómez (2015), Ramanda, Santosa in Wiratno (2020) etc. research humour in multimodal texts using a systemic-functional approach. Slovenian linguist Kunst Gnamuš (1992) researches interaction between the teacher and the student and divides the teacher's speech into cognitive and interpersonal (which humour is a part of). The teacher employs these to guide pupils in learning new topics.

This article explores: the use of both verbal and pictorial semiotic codes in Slovene primary school textbooks to create humour when presenting grammar topics; the predominance of one semiotic code over another; and learners' perception of humour. The research focusses

on a sample of 11 printed textbooks for 3rd, 6th and 9th grade pupils (aged approximately 8, 11 and 14 years-old), approved school use in academic year 2022/23 (Republic of Slovenia, Ministry of Education, Science and Sport, 2022). Attention is given to passages in which the authors present a new topic in a humorous way. Passages are examined according to the theory of visual grammar (Kress and van Leeuwen, 2005; Starc, 2007–2022), focusing mostly on the interpersonal metafunction. Through the use of a research tool in the form of a questionnaire directed to the pupils (with teacher assistance if necessary,) data on their perception of humour in textbooks was obtained.

Keywords: multimodal text, humour, Slovene, textbook, language learning.

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Poezija in hip-hop kot večkodni izziv

Branje je postopek oblikovanja sporočila, ki ga določajo besedilo (avtorjevi pomeni), bralec (in njegov predstavní svet) ter interakcija med besedilom in bralcem. To pomeni, da bralec besedila ne dekodira neodvisno od svojega predstavnega sveta, ampak je za razumevanje besedila nujno poznavanje (vsaj) dveh vrst kodov: jezikovnih in kulturnih. Razumevanje jezikovnih sporočil se tako prepleta z razumevanjem kulturnih, družbeno pogojenih vsebin, ki jih bralec prepoznava v jezikovnih sporočilih in jih prinaša v svoje subjektivno opomenjanje besedila. V sodobnem času je zato ključno, da zlasti pri pouku književnosti razumemo in upoštevamo večkulturnost in večkodnost literarnega besedila tudi tako, da klasično književnost povežemo z jezikovnim in kulturnim kodom mladih, posebej s kulturo hip-hopa. Prispevek odgovarja na vprašanja, kaj omogoča povezano rapa in vrhunske klasične poezije, katere prvine hip-hopa se lahko povežejo z branjem poezije in kako voditi pogovor z mladim bralcem ob zavedanju večkulturnosti bralnega dogodka. V osrednjem delu so predstavljene tri knjige, ki povezujejo poezijo in hip-hop: *Kla kla klasika* (2017), v kateri je poudarjen medbesedilni dialog med poezijo in dialog med svetom mladih in klasično poezijo z vključevanjem sodobne izraznosti hip-hopa, knjiga *Repki* (2020), ki aktualizira klasično in sodobno mladinsko poezijo in jo medbesedilno interpretira in sporočilno nadgrajuje z rapom ter otroškimi ustvarjalnimi izdelki, ter *H₂SO₄* (2022), v kateri se uporniška poezija poveže z uporništvom najmlajše generacije slovenskih raperjev.

Ključne besede: klasična poezija, hip-hop, večkulturnost.

Poetry and Hip-Hop as a Multicodal Challenge

Reading as a process of message construction is determined by the text (the author's meanings), the reader (and his world of concepts), and the interaction between the text and the reader. This means that the reader does not decode the text independently of his world; to understand the text it is necessary to know (at least) two types of codes: linguistic and cultural. The understanding of linguistic messages is thus interlaced with the understanding of cultural, socially established contents, which the reader recognizes in linguistic messages and brings them into his subjective memorization of the text. In modern times, it is therefore crucial that, especially when teaching literature, we understand and take into account the multiculturalism and multicodal structure of literary text, also by relating classical literature to linguistic and cultural code of young people, especially with hip-hop culture. The paper answers several questions: what enables rap to be related to classical poetry, which elements of hip-hop can be introduced to reading poetry and how to lead a conversation with a young reader while being aware of the multicultural nature of the reading event. The central part presents three books that connect poetry and hip-hop: *Kla kla klasika* (2017), in which the intertextual dialogue between poetry and the dialogue between the world of young people and classical poetry with the inclusion of contemporary hip-hop expression is emphasized, the book *Repki* (2020), which updates classic and contemporary children's poetry, interprets it intertextually and upgrades it with rap and children's creative products, and *H₂SO₄* (2022), in which rebellious poetry is related to the rebellion attitude of the youngest generation of Slovenian rappers.

Keywords: classic poetry, hip-hop, multiculturalism.

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Tabujska tema, izražena v slikovnem treh slikanic

Otroci se dnevno srečujejo z zanje nerazumljivimi tabujskimi temami, ki so jim lahko predstavljene tudi v literaturi – slikanicah. Zaradi njihove neizkušenosti in ranljivosti so avtorji postavljeni pred težko nalogo, izbrati otrokom ustrezne semiotske vire.

V slikanici – večkodnem besedilu, realiziranem z več kot le enim semiotskim sistemom, ima slikovni kod pomembno vlogo, saj ga otrok lahko sam bere. Kot ugotavljata Kress in van Leeuwen (2006), dominanca besednega koda v besedilih nasploh izginja, iz take situacije sta oblikovala vizualno slovnico, s pomočjo katere lažje razumemo tvorbo pomena v večkodnih besedilih, tudi slikanicah.

Razprava se osredotoča na slikovni kod treh tabujskih slikanic, in sicer na znake, ki izražajo tabu (spolnost – rojstvo v romski skupnosti, strah pred očetovo grobstvo, homoseksualnost) ter kako ta semiotska sredstva otroci prepoznajo. V raziskavo je bil vključen vzorec 248 osnovnošolcev (10–11 let), ki so slikanico imeli pred seboj in jo gledali, medtem ko jim je bilo glasno brano besedilo, nato napisali vsebino. Analiza njihovih besedil kaže, da so izražanje tabujskih tematik razbrali npr. iz usmerjenosti vektorjev (pogleda pri izražanju homoseksualnosti), živih barvah (nanašajočih se na romsko kulturo) in temačnih barvah (pri očetovi grobstvi) ter krivih črtah (nanašajočih se na homoseksualnost). Učenci so se na omenjena semiotska sredstva odzivali z izpostavljanjem informacij o lastnih čustvenih odzivih. Raziskava temelji na teoretičnem izhodišču vizualne slovnice (Kress in van Leeuwen, 2006) in njenega pojmovanja gradnje besedilnega pomena na treh ravneh hkrati, ideacijski (izraža izkustven svet in udeležencevo razmerje v svetu s procesi, participanti in cirkumstanti), medosebni (kaže na družbeno razmerje med avtorjem in naslovnikom), in besedilni (s postavitvami v kompoziciji povezuje znake v koherentno celoto) (Bowcher, 2005; Kress in van Leeuwen, 2006; Starc, 2009).

Ključne besede: vizualna slovnica, slikovni kod, slikanica s tabujsko tematiko.

Taboo Theme Realised Pictorially in Three Picturebooks

Every day, children encounter incomprehensible taboo subjects, which can also be presented to them through literature – picture books. Due to their inexperience and vulnerability, the authors are faced with the difficult task of choosing semiotic resources that are appropriate for children.

In the case of a picture book (a multimodal text combining two or more semiotic systems), the pictorial mode plays an important role, as the child can read it on his own. As pointed out by Kress and van Leeuwen (2006), the dominance of the verbal mode in texts, on the whole, is disappearing, which has led them to create visual grammar, with the help of which the formation of meaning in multimodal texts, including picture books, can be understood more easily.

The discussion focuses on the pictorial mode of three taboo picture books, namely on the signs that convey a taboo (sexuality – birth in the Roma community, fear of the father's brutality, homosexuality) and how these semiotic means are recognized by children. The research included a sample of 248 primary school children (10-11 years old), who had a picture book in front of them and looked at it while the text was read aloud to them; then they wrote down the content. The analysis of their texts shows that they recognized the expression

of taboo topics, e.g. from the direction of vectors (views concerning the expression of homosexuality), bright colours (referring to Roma culture) and dark colours (concerning brutality) and crooked lines (referring to homosexuality). The pupils responded to the mentioned semiotic means by revealing information about their own emotional reactions. The research is based on the theoretical grounds of visual grammar (Kress and van Leeuwen, 2006) and its understanding of the construction of textual meaning on three levels at the same time, ideational (expresses the experiential world and the participant's relationship in the world with processes, participants and circumstances), interpersonal (indicates the social relationship between the author and the addressee), and textual (through layouts in the composition, signs are connected into a coherent whole) (Bowcher, 2005; Kress and van Leeuwen, 2006; Starc, 2009).

Keywords: visual grammar, pictorial mode, picture book with a taboo subject.

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Eno besedilo, dve slikanici

Poleg morebitnih testnih bralcev/-k in urednika/-ce je ilustrator/-ka med prvimi bralci in bralkami besedila, ki ga sprejme v ilustriranje. Pri tem mora biti natančen/-na kot prevajalec/-ka; konec koncev tudi on/-a besedilo “prevaja” – iz besedne v likovno govorico. Njegova/Njena percepcija besedila (kako ga razume, kaj se mu/ji zdi pomembno, kako zapolnjuje vrzeli v besedilu in ga nadgrajuje) je odvisna od številnih dejavnikov, med drugim od njegovih/njenih osebnih izkušenj in vrednot; v podrobnostih se torej razlikuje od percepcije druge/ga bralke/-ca/ilustratorja/-ke. Različne likovne interpretacije istega besedila so prav zato posebej vznemirljive. V prispevku bom primerjala svoj osebni odziv in razumevanje različnih ilustratorskih pristopov študentk ALUO, Elize Atanasovske in Klare Jan, ki sta v sklopu projekta Noč raziskovalcev pod mentorstvom doc. Suzi Bricelj leta 2019 ilustrirali moje besedilo, lahkonočnico, *Tri čarovnije na noč*. Med drugim me zanima, do kakšne mere ilustracije v eni in drugi slikanici besedilo zgolj zrcalijo, tako da ga “dobesedno” prevajajo v likovno podobo, ali ga celo poenostavijo in do kakšne mere literarno predlogo dopolnjujejo in nadgrajujejo. Prispevek zaokroža kratka obravnava didaktičnega potenciala branja obeh slikanic na različnih stopnjah izobraževanja kot izhodišča za pogovor o razlikah med dvema likovnima interpretacijama istega besedila.

Ključne besede: besedna in likovna govorica, percepcija besedila, različne interpretacije, nadgradnja besedila, didaktični potencial.

One Text, Two Picture Books

Apart from possible proof-readers and the editor, the illustrator is the first reader of a text he or she is to illustrate. He or she must read the text as closely as a translator, for he or she “translates” it from verbal language into visual language and interprets it by means of visual language. His or her perception of the text (how he or she understands it, what he or she considers important, how he or she fills in gaps in the text and develops it) depends on many factors, including his or her personal experiences and values, and therefore differs from the perception of other readers/illustrators. This is precisely what makes different visual interpretations so exciting.

This paper focuses on the author's personal response to and understanding of two different approaches taken by Eliza Atanasovska and Klara Jan, students at the Academy of Fine Arts and Design, University of Ljubljana, in illustrating two picture books based on the same text, the fairy tale *Three Spells a Night* by Cvetka Sokolov. The picture books were created as part of the project “European Researchers' Night” under the direction of Suzi Bricelj, assistant professor. The author is interested in the extent to which the illustrations in the picture books merely reproduce the text, translating it “literally” into visual images or even simplifying it, and to what extent they complement and develop it. The article is rounded off by a brief presentation of the didactic potential offered by reading the two picture books at different educational levels, as a basis for a discussion of the differences between the two visual interpretations of the same text.

Keywords: verbal and visual language, text perception, different interpretations, development of the text, didactic potential.

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Kako vpeljati vizualno slovnico v pouk slovenščine materinščine in koliko metajezika

Z diahronega vidika večkodna besedila v človeškem komuniciranju niso novost, postajajo pa prevladujoča v vseh medijih, klasičnih (tisk, radio, film, TV) in elektronskih. Materinščino usvajamo skozi govornjena večkodna besedila (besede, geste, mimika, pogleda, ritem ...). V šolah beremo slikanice, učbenike, revije – vse večkodno. Raziskave na vzorcu šol s slovenskim učnim jezikom kažejo (Starc, 2011, 2015, Gergely, 2022), da učenci in študentje razbirajo besedilni pomen praviloma ločeno po semiotskih sistemih, vsebino prepoznajo le iz besednega, slikovno pa sprejmejo kot spremljevalni element z vlogo popestritve in ponazoritve. V nekaterih učbenikih se z nekritičnim izborom slikovnega ustvarja tudi stereotipne prikaze realnosti (Starc, 2009; Ščuka, Kranjc, 2021). Vizualna slovnica (Kress, van Leeuwen, [1996], 2004) in iz nje izhajajoče sodobne raziskave dokazujejo, da se v večkodnih besedilih tvori pomen v interakciji vseh prisotnih semiotskih sistemov, in je nujno upoštevati vse kode enakovredno. Usvajanje znanja iz učnih gradiv predstavlja “kompleksno semiotično aktivnost” (Rose, Martin, 2012, str. 5–18), zato je pričakovati, da šola to aktivnost spodbuja ter jo razvija. Omenjena vedenja je treba vpeljati v šolsko izobraževanje, da jih učenci uzavestijo in pridobijo kompetence sodobne besedilne pismenosti.

Referat se osredotoča na ugotovitve vpeljave teoretične obravnave večkodnega besedila na ravni univerzitetnega izobraževanja, kot se kaže v praksi na UP PEF, in na možnost njegovega prenosa na srednje šole, kot kažejo rezultati projekta na srednji šoli s slovenskim učnim jezikom v Trstu. Poudarjeno je vprašanje, koliko metajezika ponuditi dijakom. Podstava teoretičnega okvira je Hallidayevo (Halliday, Matthiessen, 2004) pojmovanje pomenjenja na treh pomenskih ravninah (metafunkcijah), ki sta ga v svoji vizualni slovnici povzela tudi Kress in van Leeuwen, in vizualna slovnica. Pri prenosu sistemsko-funkcijskega (SF) pojmovanja slovnice – jezikovnega sistema iz angleščine v slovenščino je potrebna previdnost zaradi različnosti med jezikoma, tako morfoloških kot sintaktičnih, zato se tudi nekateri vidiki SF slovnice v slovenskem kontekstu spremenijo. Taka primera sta: zelo pogosta pojavnost eliptične snovne teme v členitvi po aktualnosti zaradi elipse osebka (v slovenščini kot sistemski pojav) in položaj osebka kjer koli v stavku zaradi proste stave (razen klitik), ne le v istovetnostnih relacijskih stavkih, kot velja za angleščino. Kritičnost zahteva tudi prevajanje terminov.

Ključne besede: učenje večkodnega besedila, slovenščina, pomenske ravnine, vizualna slovnica, metajezik.

The Implementation of Visual Grammar in Slovene Classes to Mother Tongue Speakers and the Issue of Metalanguage

From a diachronic perspective, multimodal texts do not present a novelty in contemporary human communication. But they are prevailing in all media – classic (print, radio, film, TV) and electronic. L1 is acquired through spoken multimodal texts (words, mimic, gestures, gaze, rhythm ...). In schools pupils read picture books, textbooks, journals, all of which are multimodal. Researches in a cohort of schools with Slovene as language of schooling (hereforth: LS) show (Starc, 2011, 2015, Gergely, 2022), that in general children decode textual meaning by separating the semiotic codes, they detect the contents from the verbal code while the visual one is understood as an accompanying element to make the meaning

more concrete or illustrative. Due to scarce attention to the choice of images, some textbooks present various realities as stereotypes (Starc, 2009; Ščuka, Kranjc, 2021). Visual grammar (Kress, van Leeuwen, [1996], 2004) and related studies claim that in multimodal texts the meaning is construed in the interaction of all semiotic codes present. “Learning knowledge from the textbook” represents for students “a complex semiotic activity” (Rose, Martin, 2012, pp. 4–18), thus it is expected that schools encourage and develop such activities for students to gain competence in multimodal literacy.

This paper focuses on the results of the implementation of a theoretical approach to multimodal texts in the university courses for pre- and primary school teachers (at UP). It also illustrates its possible implementation in secondary schools, as shown in the results of a project in a Slovene LS secondary school in Trieste (IT). It highlights the dilemma of how much metalanguage use in these schools.

The theoretical framework is based on the Hallidayan (Halliday, Matthiessen, 2004) concept on meaning-making that occurs simultaneously in three metafunctions (ideational, interpersonal, textual), that has been adopted by Kress and van Leeuwen in their Visual grammar. However, implementing a SF perspective in Slovene language system demands a cautious approach due to the differences in morphology and syntax between English and Slovene. With this in mind, some claims in SF grammar change in the Slovene context, e.g. a very frequent elliptical Material Theme in the T^AR structure because of Subject drop in Slovene (dealt as a systemic characteristic), and free placement of Subject in clauses, not only in identifying relational process clauses, as is the case in English. The translation of terminology also has to be well considered.

Keywords: Learning multimodal texts, Slovene, metafunctions, visual grammar, metalanguage.

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Multimodality in Schools: the Role of Enriched Audio Description

Audio Description (AD), the transforming of visual images into words, “the visual made verbal” according to Snyder (2008), was originally intended for blind and visually impaired audiences, who constituted the primary users of this service. However, it became apparent that the benefits of AD can be extended to a variety of other users, including language learners of varying levels and ages. Furthermore, based on the level of sophistication or simplification of the AD text, the service can be calibrated according to a diversity of individual needs. This will be exemplified by comparing an original and a simplified version of a description of Van Gogh’s painting “Sunflowers”. These different ADs could be proposed for a number of different audiences –the blind, children, language learners, the cognitively challenged (or indeed anyone interested), but in this paper we shall concentrate on their use in the classroom with young children. The enriched, essentially multimodal, AD of a text such as “Sunflowers” can accentuate visual, verbal, musical, tactile and other sense resources, and will be accessible and successful to the target group in question. The benefits that the enriched AD offers the blind is clear, but also non-blind school children could be provided with eas(ier) access to descriptive texts and be of particular assistance in language learning environments. Possible ways to exploit this in the classroom will be exemplified during the talk.

Keywords: audio description, language learning; paedagogy.

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Animal-human Interactions: A Video Corpus Approach to Multimodal Ecological Literacy

In this presentation the three speakers will address different aspects of a Multimodal Ecological Literacy (MEL). We will consider the relevance of MEL to Education and the development and communication of environmental awareness and sustainability. In this respect, we will present the Animal Welfare corpus which consists of just under 200 YouTube hosted videos that have been selected, transcribed and annotated by students from the University of Salento. The speakers will describe their various roles as regards the construction of OpenMWS (the platform hosting the corpus), the supervision of student corpus construction, and development of frameworks for the analysis of the selected videos. The results obtained and the validity of a corpus-based approach to the analysis of videos when seeking a better understanding of animal-human interactions will be described in relation to some aspects of animal-human interaction, with reference to the concerns mentioned above and in support of the pedagogical view that “analysing and critically interpreting multimodal texts in digital contexts is an indispensable skill that cuts across disciplines and impacts on society at large” (Vasta, 2020, p. 27).

Paul Thibault will show multimodal phasal analysis of some examples from the corpus that can be used to build up a picture of salient cultural concerns and themes in relation to MEL. He will reflect on the pedagogical and educational implications for the communication of MEL in schools.

Anthony Baldry will show how the OpenMWS platform and its corpus-based search results support the MEL perspective as it takes the form of “sets of multimodal concordances as *records* of human activity arranged so that similarities and differences are highlighted *within* and *across* texts. That is by rearranging activities so that their patterned nature is made prominent multimodal concordances reconstruct *processes* and *stages* in texts involving temporal and/or causal sequencing and *patterns* of relationships involving mergings between different activities” (Baldry and Thibault, 2008, p. 33).

Davide Taibi will show how analytics can record student interactions with the corpus providing a better understanding of how teachers and learners access and make use of video texts as well as providing information about which genres are most impactful and effective. With its tracking and prompting, this approach provides students with information about their own learning trajectories over time.

Overall, we strive to provide an integrated set of tools and resources for teachers and learners who are interested in developing MEL in educational settings.

Keywords: animal-human Interactions, multimodal ecological literacy; OpenMWS, video corpus.

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Veliki plan obraza in njegove literarne vzporednice

Veliki plan, ki posnetek obraza pomočjo kamere do skrajnosti približa gledalcu, je unikatno izrazno sredstvo kinematografije. Čeprav prikazuje izsek človeškega telesa, tega povečava in izločenost iz okolice vzpostavi kot svojevrstno metaforično “okno”; premiki na njem naj bi signalizirali duševne vzgibe prikazanega lika. V prispevku najprej predstavim teoretske poglede Béla Balázsa, Gillesa Deleuza, Carla Plantinga, Thomasa Elsaesserja in drugih na izbrano tematiko. Nato analiziram *Ko zorijo jagode* (Rajko Ranfl, 1978), primer slovenskega filmskega modernizma, ki je želel film definirati kot enakovreden literaturi v prikazovanju subjektivnosti. Uporabo velikega plana v filmu naposled primerjam z literarno reprezentacijo subjektivnosti v istoimenskem romanu, ki je služil kot literarna predloga za film.

Ključne besede: bližnji plan, ekstremno blizu; literarni pripomočki, filmske študije.

The Close-up and its Literary Parallels

The close-up of the face, brought extremely close to the viewers gaze by the camera, is often considered as film's *differentia specifica*. Although showing a part of the human body, its enlargement and exclusion from the context often represent it as a metaphorical “window”; the movements of the face are supposed to signal mental impulses. In this paper, first the theoretical views on this topic are presented with specific reference to Béla Balázs, Gilles Deleuze, Carl Plantinga, Thomas Elsaesser and others. Then a close reading of *Ko zorijo jagode* (Rajko Ranfl, 1978) is given as an example of Slovenian cinematic modernism, which strove to establish film as equivalent to literature in the representation of subjectivity. The use of close-up in the film will be compared with the literary devices in the novel, its literary source.

Keywords: close-up, extreme close-up, literary devices, film-studies.

“To ni film”: filmski medij v kontekstu večkodnosti

Dojemanje filma kot sedme umetnosti (Canudo, 1911), ki uteleša spravo med prostorskimi in časovnimi ritmi ter ponuja sintezo šestih tradicionalnih umetnosti, nakazuje na očitno večkodnost tega medija. Vendar pa vse od njegovih začetkov obstaja tudi močno prisotno prepričanje, da mora film preseči svoje izvirne konstitutivne elemente ter udejanjiti celoto, ki je več kot zgolj vsota sestavnih delov. V tem smislu ponuja izkušnjo, ki je lastna zgolj filmskemu mediju in zahteva tudi temu ustrezno interpretacijo. Vprašanje, ki se ob tem zastavlja, pa je, ali je film potemtakem dejansko večkodni medij? Odgovori nanj se razlikujejo, saj nekateri avtorji film opredeljujejo kot enokodni medij (na nekaterih mestih npr. Gunther Kress), drugi poudarjajo njegovo očitno večkodnost (npr. Bateman in Schmidt, 2011), večinoma pa opozarjajo na težave, ki se v tem kontekstu pojavljajo; največkrat je to odsotnost jasne in enolične definicije tako večkodnosti (ang. multimodality) kot tudi samega koda (ang. mode). Kodi, ki nastopajo v večkodnih analizah filma, namreč niso preprosto tradicionalne umetnosti, prav tako pa to niso osnovni vidiki čutnosti (vid, sluh, tip itn.). Kodi torej niso univerzalni, temveč kulturno specifični, saj so predvsem nekaj, kar specifična kultura uporablja kot sredstvo, s katerim izraža svoje pomene (Kress, 2010). Filmski kodi pri tem niso izjema. V prispevku bomo problematiko večkodne obravnave filmskega medija navezali na izobraževanje na področju filma. V zadnjem času med študenti opažamo negativen trend v odnosu do klasične filmske produkcije (npr. nemi in črno-beli film, avtorski film ipd.), ki otežkoča pedagoški proces in kliče po razumevanju in analizi. Zanima nas, ali obstajata korelacija med odnosom do filma in filmskimi kodi, ter nenazadnje, ali lahko na tej podlagi poiščemo načine, s katerimi lahko dobre stare filme približamo novim generacijam.

Ključne besede: večpredstavnost, semiotika, film, izobraževanje.

“This isn't Film”: Film Medium in the Context of Multimodality

Understanding film as the seventh art (Canudo, 1911), which embodies a conciliation of the rhythms of space and the rhythms of time, and offers a synthesis of six traditional arts, points to the obvious multimodality of this medium. Nevertheless, from its very beginning, there has been a strong conviction that film ought to transcend its own constitutive elements in order to constitute a whole, which is more than only the sum of the parts. In this sense it offers experience, which is intrinsic to film medium and also demands a corresponding interpretation. The question arising from this would then be: is film truly a multimodal medium? Answers are diverse, since some authors see film as a monomodal medium (e.g., Kress on some occasions), other point out its obvious multimodality (Bateman and Schmidt, 2011), but mostly they indicate problems that appear in this context; above all the absence of clear and unique definition of multimodality, but also the mode itself. Modes, appearing in multimodal analyses of film are namely neither simply traditional arts nor sensory modalities (visual, auditory, tactile, etc.). Modes are therefore not universal, but culturally specific, since they are above all something that a specific culture uses as the means for the expression of its meanings (Kress, 2010). Film modes are no exception. In the paper we intend to relate the multimodal analysis of film medium to the field of film education. A negative trend in relation to the classical film production (e.g., silent and black-and-white film, auteur film, etc.) has been noticed among students, which calls for an understanding and analysis. We are

interested, whether there is a correlation between film appreciation and filmic modes, and in the last instance, whether we can find ways to successfully introduce good old films to new generations.

Keywords: multimodality, semiotics, film, education.

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