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Multimodal Composing in Digital Storytelling

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Abstract

This study explores English language learners' crafting process of a digital storytelling project in an instructional setting. By analyzing two English language learners' digital storytelling projects and their personal crafting narratives, the researcher reports how these learners approach multimodal digital story composing, construct hybrid texts to deliver their messages, and assign meanings to the semiotic resources used in their digital story through Gunther Kress' (2003) notion of design.

Three major findings are reported in this study. First, participants approached the development of multimodal digital storytelling with the creation of a hybrid text, and with dialogic orchestration of multimodal resources. Second, participants' digital story design and orchestration of multimodal resources were guided by author intents. Third, the study participants experienced imagination and re-imagination when assigning meaning to the semiotic resources used in their digital story. The incorporation of digital story composing narratives allows the researcher to develop deep understanding about multimodal designers' thinking process in constructing their digital stories. The findings of this study, illustrating the complex process of multimodal composing, are discussed in relation to learners' employment of multimodal resources, Kress' (2003) notion of design, and Leo van Lier's (2004) notion of affordance.

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1. Introduction

With the transformation of new technologies and changing definitions of literacy, it is argued that studies regarding language learners' new literacies development are crucial (Coiro, Knobel, Lankshear, & Leu, 2008; Warschauer, 2010). In the field of second language (L2) learning, researchers have begun to study how L2 learners develop skills to carry out new literacy practices, such as blog composing (Bloch, 2007; Ducate & Lomicka, 2008), fan fiction writing (Black, 2007, 2008), and genre construction in specific online newsgroup discussions (Hanna & de Nooy, 2003, 2009). However, limited studies have explored English language learners' crafting process of multimodal composing, in which multiple channels of composition and designs are present (Nelson, Hull, & Roche-Smith, 2008).

Some researchers have begun to study how second language (L2) learners carry out multimodal practices in the context of webpage composing (Shin & Cimasko, 2008), blog writing (Ducate & Lomicka, 2008; McGinnis, Goodstein-Stolzenberg, & Saliani, 2007), Microsoft PowerPoint presentation crafting (Tardy, 2005), and digital storytelling (Nelson, 2006; Nelson & Hull, 2009). New literacy narratives, thorough stories in association with multimodal literacy practices, reported or reflected by L2 learners, are often used as powerful tools to understand how L2 learners carry

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out and participate in multimodal literacy practices. For example, [Mark Nelson \(2006\)](#) used new literacy narratives created through students' written journals, in-class interactions and interviews to understand ESL students' design of digital stories. [Christine Tardy \(2005\)](#) collected autobiography and interviews as new literacy narratives, documenting how international graduate students demonstrate their identity through PowerPoint presentation.

Current studies have explored L2 learners' employment of multimodal resources, presentation of author voice, and identity performance in multimodal practices. In relation to employment of multimodal resources, it is found that during the process of multimodal authoring, L2 learners develop awareness and understanding about the synesthetic relationship between multimodal resources (e.g. texts, images, videos, sound, etc.) for meaning-making ([Nelson, 2006](#); [Nelson & Hull, 2009](#); [Shin & Cimasko, 2008](#)). However, in some cases, nonlinguistic modes are still taken as supplementary resources to enhance or supply the core message constructed by linguistic modes in multimodal authoring ([Shin & Cimasko, 2008](#)). In addition, it is discovered that L2 learners may use nonlinguistic modes to compensate their deficiency in delivering textual messages ([McGinnis, Goodstein-Stolzenberg, & Saliani, 2007](#)).

In relation to the presentation of author voice, current literature has reported that English language learners engineer repeated images, language topology and transduction to optimize author expression, delivering what they wish to say and how they wish to say it in multimodal composing projects ([Nelson, 2006](#)). However, it is also found that author voice can be constrained when English language learners overemphasize specific genres and audience accommodation during their design ([Nelson, 2006](#)). Finally, studies concerning identity performance in multimodal composing have revealed that L2 learners may demonstrate and project their identity(ies) through intentional use of multimodal semiotic resources. For example, [Tardy \(2005\)](#) demonstrated that international graduate students purposefully selected introduction-method-result-discussion (I-M-R-D) organizational structures, disciplinary-specific terminologies, and visuals and color themes of scientific discourses, to make a statement of their disciplinary identity, demonstrating their professionalism through multimodal PowerPoint slides.

The above studies have provided some useful information about L2 learners' multimodal practices in relation to their multimodal composing patterns, author voice and identity performance, through new literacy narratives. However, many questions remain unanswered. For example, how do L2 learners approach their selections and orchestration of these multimodal resources to deliver their intended meaning? Do all the learners use linguistic modes as the priority for their multimodal authoring? Are there exceptional cases? On what basis are L2 learners guided to construct the synesthetic relationship between multimodal resources in their multimodal composing? What roles do author interest and intent play in the orchestration process of their multimodal authoring? How do L2 learners assign meaning to the multimodal semiotic resources for their multimodal product? Hence, with the use of new literacy narratives, more in-depth explorations and analyses about English language learners' (ELL) crafting process of multimodal composing can expand our understanding about the changing landscape of writing and literacy in relation to second language education.

This study explores English language learners' crafting process of a digital storytelling project in an instructional setting. By analyzing two English language learners' digital storytelling projects and their personal narratives of the crafting process, the researcher hopes to make a contribution on how English language learners assign meanings to the objects and artifacts they use in their digital stories, and how they construct hybrid texts to deliver their messages.

2. Multimodal approach of design

In current research, three common theoretical frameworks have been suggested and applied to examine multimodal practices (for a summary, see [Jewitt, 2009a](#)). Gunther Kress and colleagues ([Kress, 2003, 2010](#); [Kress & Jewitt, 2003](#); [Kress & Van Leeuwen, 2001](#)) proposed the framework of a social semiotic multimodal approach, emphasizing "the sign-maker and their situated use of modal resources." [Kay O'Halloran \(2004, 2008\)](#), however, developed a systemic functional multimodal discourse analysis (SF-MDA), to examine multimodality in the micro-textual level and to describe the metafunctional systems and the hierarchical organization of semiotic components in the discourse of multimodality, on the basis of Halliday's social systemic functional grammar. On the other hand, [Ron Scollon and Suzie Scollon's \(2003\)](#) framework of multimodal interactional analysis is used to understand the mediated relationship between multimodal sign users and their sociocultural habitus. Although all of the focuses of these frameworks are valuable, it is found that [Kress' \(2003\)](#) concept of design is particularly useful to understand how learners engage in multimodal composing and communication as active agents. Therefore, [Kress' \(2003\)](#) concept of design is used as a

primary framework to make sense of how English language learners approach the multimodal composing of digital storytelling in this study.

Grounded in a social semiotic multimodal approach, Kress (2003) defined *design* as situated social sign-making processes, in which designers utilize available multimodal semiotic resources in their repertoire, to create and deliver their intended meanings in traditional and newly developed manners in a communicative context, based on their interpretation of the tasks at hand. Believing that potentials of resources are not yet entirely realized and developed in human communication, this notion of design encourages learners to be innovative and creative in human communication—that is, to discover what remains available or recognized in current social practices. Thus, instead of utilizing the available resources in predefined conventions or stable social frames as loyal, competent members in a community, learners are encouraged to serve as active designers, shaping and reshaping ways of presenting messages by utilizing and mingling semiotic resources for their potential with a focus on the intended meanings to be delivered.

In the process of design, Kress (2000, 2003, 2010) suggested that *transformation* and *transduction* are essential in making a designer agentive. Through *transformation*, designers take actions to reorganize and rearrange elements (semiotic resources) within a mode to create new meanings: for example, transforming a narrative story to an argumentative essay in written text mode; transforming the size, color or position of an image. In this case, only the syntax, organization, logics, etc., within the mode (e.g. written texts) are reconstructed. Stated differently, in the process of *transduction*, designers reshape semiotic resources across modes, shifting from one mode to another, for the intended meaning to be delivered (e.g., presenting an inner idea in the form of spoken language; changing the presentation of spoken language into the form of video). The logics of presentation may no longer stay the same because different modes may carry varying properties for the act of message delivery. For example, while the mode of speech performs in the properties of pitches, tones, and stresses, the mode of image is featured in its position, lines, color and position.

Design with multimodal resources requires learners/designers to coordinate and orchestrate semiotic resources in multimodal forms (Kress & Van Leeuwen, 2001). These multimodal forms or modes include more than language; images, animations, music, gestures, speech, writing, to name a few, are all considered as the modes of the multimodality that learners/designers can employ for their design (Jewitt, 2009b; Kress, 2010; Kress & Jewitt, 2003). Thus, the coordination and orchestration of multimodal semiotic resources may require learners/designers to perform the ensemble act on the basis of a new logic, a logic that is no longer just in the mode of speech or just in the mode of image.

When designing with multimodal forms, learners/designers need semiotic resources. The content of semiotic resources is socially and culturally constructed materials, including artifacts, objects, signs, and concepts (Kress, 2003). Learners/designers rely on their sociocultural personal or community experiences to coconstruct interpretations of these semiotic resources. These interpretations, serving as learners'/designers' competence of reading and communicating through signs, can assist them in developing and creating new meanings for the semiotic resources in a new communicative context, such as in a multimodal design context.

It is important to note that meaningful deployment of semiotic resources in multimodal design requires *cultural affordance* (van Lier, 2004); that is, a person's ability to construct "relationships of possibility," the relationships learners can draw between themselves and the semiotic tools and objects or opportunities provided to them in their communicative ecology. Influenced by James Gibson (1979) and Edward Reed (1988), Leo van Lier (2004) suggested that the semiotic tools and objects or opportunities cannot become cultural affordances to the learners/designers unless learners/designers can recognize and assign historical meanings and values to these resources, and further make use of them in their social and cultural activities.

Although learners'/designers' ability in assembling multimodal modes and decoding semiotic resources are crucial, Kress (2003) argued that learners' and designers' interest and intent serve as a catalyst for the act of design to take place. Here, he pointed out the difference between competence and design:

Design, by contrast, starts from the interest and the intent of the designer to act in a specific way in a specific environment, to act with a set of available resources and to act with an understanding of what the task at hand is, in relation to a specific audience. (Kress, 2003, p. 169)

Thus, the learners'/designers' interest and intent grounded in their communicative context can serve as a useful trace to understand the logics of their design and ensemble act of multimodal resources.

Grounded in Kress' multimodal approach of design, this study views English language learners as active agents who approach the design of their digital stories with communicative interest and intent. Their process of developing

multimodal digital stories, the intent that guides their logic of multimodal digital story design (i.e., orchestration of multimodal semiotic resources), and the ways they use it to assign meanings to the semiotic resources employed in their digital stories are reported in this study. Specifically, three research questions are developed to guide this research:

- 1) How do English language learners approach the design and development of their digital stories?
- 2) How do they construct hybrid texts to deliver their messages?
- 3) How do they assign meanings to the objects and artifacts used in their digital stories?

3. Research designs

3.1. Research contexts

This study was conducted in an undergraduate course that guided students to explore the connections between technology and foreign language teaching. The course, instructed by the researcher, was held during fall term 2010 at a university in southern Taiwan. To develop their understanding and awareness of the potentials of multimodal resources in human communication, students were guided to produce a digital story illustrating their participation process in a specific online interest community as the course final project.

Before composing their digital stories, students were exposed to examples of digital stories and multimodal webpages created by professionals and nonprofessionals. They were also guided to analyze the design of these multimodal examples and participate in class discussions. Before students developed their digital story on the computer, they were instructed to develop a story map and a storyboard of their digital stories, and to use multimodal composing software, Cyberlink Power Director 9.0. However, they were allowed to use other multimodal composing software that they felt comfortable with (e.g. Microsoft Moviemaker; iMovie). At the end of the class, each student presented their multimodal digital stories to the whole class and narrated their multimodal composing process in a class presentation. They also submitted a project reflection discussing their thoughts about the digital storytelling project, along with their presentation materials.

The researcher served as the instructor of this course and guided the students in the crafting process of their digital project. Therefore, she was able to have direct contact with the students whenever they encountered difficulties and to hold informal talks with them during their crafting process. This role helped the researcher develop a close relationship with the participants, enhancing the trustworthiness of the data collected for this study.

3.2. Participants

This paper used two participants as the cases of the present study to explore English language learners' multimodal composing process in a digital storytelling project. These two study participants, Ting-Fen and You-Hui¹, were both college English language learners, majoring in English in Taiwan. In addition to the original coursework taken for their majors, they also enrolled in a teacher education program at their university, aiming at obtaining a middle/high school teaching certificate and English endorsement to teach English at the middle and high school level. By taking this course, they hoped to equip themselves with knowledge and skills, while understanding the implications of technologies in English teaching.

Ting-Fen and You-Hui both had abundant experiences using technologies and participating in online exchange projects. In addition, both of them had worked with English language learners and college students in the U.S. in telecollaboration projects coordinated by the researcher in their previous school years. However, only You-Hui had the experience of making a video prior to the project, as a course assignment. You-Hui indicated that the previous video she made was similar to a PowerPoint presentation, which displayed linear layout of a series of photos, descriptions in texts, background music, and randomly-chosen special effects. She felt that although abundant multimodal resources were used in the video, no storyline was created to hold the message in the story. In addition, limited consideration

¹ Both the participants have given their consent to participate the current study. However, pseudonyms, Ting-Fen and You-Hui, were used in this study to protect participants' identity.

was given to the coherence and organization of the video. You-Hui considered the video made in her previous course comprised extremely different characteristics from the digital storytelling project in this study.

3.3. Data collection procedures

The primary data resources of this project included participants' final multimodal digital storytelling products and their digital storytelling composing narrations. Supplementary materials, including students' digital story maps, story boards, and other documents developed during their digital story composing were also collected.

With a goal of examining the modal resources and semiotic resources that participants used in their digital story, participants' final multimodal digital storytelling products were collected and transcribed. I adopted Mark Nelson and colleagues' (Nelson et al., 2008) transcription approach and displayed the modal resources the participants used in their stories in my transcriptions. However, instead of using time duration as the unit of transcription, I decided to display these modal resources on the basis of story events and scenarios (for an example, see Appendix A). This change allowed me to locate and develop an understanding about the multimodal orchestration the participants created for a specific event described in their stories.

In addition, to understand how the participants approached their digital story authoring and why they designed their digital story the way they did, participants' narrative reports about their composing process were also collected. These narration data included their class presentations, interviews, and follow-up interviews; all were audio-taped, as well as their written reflections. The researcher developed her interview questions for her first interview after her preliminary analysis of participants' digital stories. The follow-up interview aimed to clarify and confirm the researcher's analysis of the digital storytelling project and other narration data.

All of the participants' class presentations and interviews were transcribed verbatim. Because the interviews were conducted in the participants' first language, Mandarin Chinese, the transcriptions were later translated into English. By the end of the study, each participant provided one class presentation, one interview, one follow-up interview, and one written reflection for the study narration data.

3.4. Data analysis

Barney Glaser and Anselm Struass's (1967) constant comparison method was employed for data analysis in this study. The orchestration patterns of modal resources were first located through the examination of the participants' digital story transcriptions. In addition, Kress' (2003) notion of design was further applied and compared with the emerged codes to theorize participants' selection and orchestration of multimodal resources in their digital story. After the orchestration patterns of modal resources were located, the researcher started to trace the reasons that guided the participants in their digital story design, with the use of their narrative reports. Participants' intents, echoes of Kress' definition of design, were found to be significant in the findings of the study.

4. Descriptions of Ting-Fen's and You-Hui's digital stories

Before reporting how Ting-Fen and You-Hui used multimodal resources to develop their digital stories, it is important to understand the content of their digital stories.

4.1. Ting-Fen's digital story: A teacher's journal

Ting-Fen's digital story, composed by Cyberlink Power Director 9.0, describes how she overcomes her challenges as an English teacher in an English tutorial session with the support of EFL Classroom 2.0 <<http://community.eflclassroom.com/>>, an online community where EFL teachers gather together to discuss and share teaching ideas and materials. In her story, she opens with frustration; she overhears her student labeling her class as a boring one. With an attempt at improving her lessons, she goes online to search for resources and ideas, and finds the online forum-EFL Classroom 2.0. She describes how she overcomes her fear of posting her challenges to the community message board, and then uses the feedback received to develop an interesting English lesson that her students would like. At the end of the story, she suggests that she successfully engages her students in her lesson and becomes a happy teacher.

4.2. You-Hui's digital story: To become part of it

You-Hui's digital story, created with the use of Microsoft Movie Maker, illustrates the process she went through to join the online language learning discussion forum: How-To-Learn-Any-Language <<http://how-to-learn-any-language.com/forum/default.asp>>, an online space that encourages language learners to share their experiences of language learning and self-study with others. In her story, You-Hui first highlights her nervousness in searching for the forum she wants to join and how she decides to join this language learning discussion forum. Then, she demonstrates her initial attempts at entering the online community with excitement and high expectations. Failing to receive any comments from other community members, You-Hui suggests that she felt left out of the community in the first place, and describes her sadness and frustration at the third scenario of her digital story. At the end of the story, You-Hui demonstrates how she overcomes her challenges and gradually becomes part of the community. Happiness and satisfaction are presented in the final scenario of her story.

5. Findings of the study

Through an analysis of Ting-Feng's and You-Hui's digital stories and their digital storytelling composing narratives, collected from class presentations, interviews, and written reflections, this study reported three major findings, demonstrating how these 2 English language learners serve as active agents, approaching the design of their digital stories with communicative interest and intent.

5.1. 1st level hybrid multimodal text and dialogic orchestration in multimodal composing

This study found that the participants approached multimodal composing through the development of a hybrid multimodal text and dialogic orchestration of multimodal resources. First, the two participants in this study reported that they approached the development of multimodal digital storytelling with the creation of a hybrid multimodal text—a core storyline consisting of multiple hybrid units with two types of modal resources (e.g. voice narration, written texts, still images, background music, animated texts, special effects, etc.)—either at the early or later stage of the digital story production (see Figure 1). For example, Ting-Fen reported that she integrated two types of modal resources, photos and texts, to create her hybrid multimodal text, after recording her voice narration (audio mode), and then coupled her hybrid multimodal text, consisting of multiple hybrid units of photos and texts, with other modal resources, including her voice recording and the selected background music in her development of her digital story. Similarly, You-Hui suggested that she intermingled photos (visual mode) and key words (in the mode of written texts) to form a hybrid multimodal text, before combining it with background music (audio mode) and special effects (visual mode). Thus, based on these two participants, multimodal composing departed from the formation of a hybrid multimodal text, together with the creation of hybrid units consisting of two modal resources. This “1st level hybrid multimodal text,” constituted of multiple hybrid units, serves as the core storyline the participants first sketched for the entire digital story. While it functions as a framework to unite the hybrid units, the hybrid units, carrying fractional messages of the entire digital story, function intertextually to construct the core message of the 1st level hybrid multimodal text.

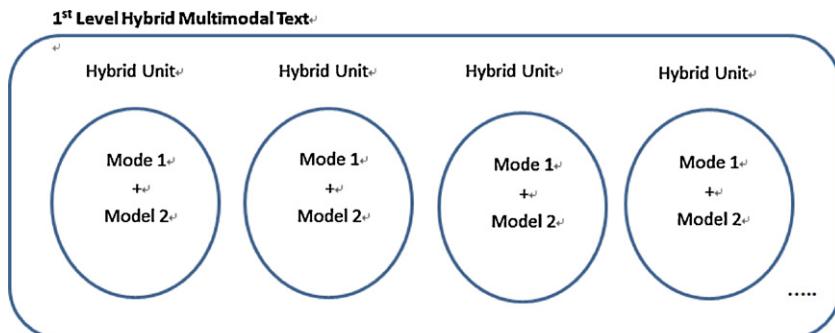


Figure 1. Relationships between hybrid multimodal text and hybrid unit.

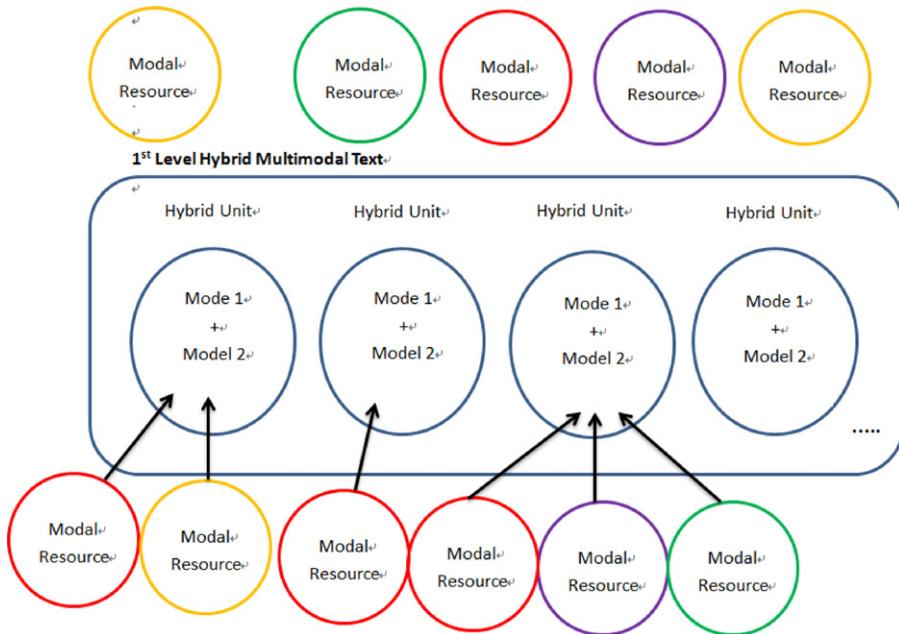


Figure 2. The integration of 1st level hybrid multimodal text and other modal resources.

It seems that this 1st level hybrid multimodal text, serving as the basis for initial multimodal composing to take place, also catalyzed the study participants to carry out further development of their digital stories. It allowed the study participants to recognize the integration possibility of the existing hybrid units in the 1st level hybrid multimodal text and the other modal resources that the participants have not utilized in their environment (see Figure 2). Both Ting-Fen and You-Hui discussed how they used the 1st hybrid multimodal text as a framework to integrate other modal resources in their environment, as described in the last paragraph. Thus, it can be inferred that the core message delivered by the 1st hybrid multimodal text contextualizes the participants in their search for other possible modal resources, affording meaning potentials for the integration and appropriation of the existing hybrid units of the core storyline and these modal resources. During the process, relevant and useful modal resources are integrated with the existing hybrid units, to form a 2nd level hybrid multimodal text, in which the 1st level hybrid multimodal text serves as the basis of the core storyline, while the irrelevant modal resources are disregarded in the process of integration.

It is important to note that the integration of the 1st hybrid multimodal text and the other modal resources occurred in a dialogic process, rather than in cumulative, linear stages. The participants reported that consistent adjustments and adaptations were necessary to form a meaningful mixture of the 1st hybrid multimodal text and the other modal resources in their environment. In her project reflections, Ting-Fen explained:

Originally, I thought that after I put out the words for the narration and found the photos that could go with it [the narration], I could then combine them together rapidly and complete my digital story! But... **it was not as wonderful as I thought!!!!!!!!!!!!!! (screaming)**

In the follow-up interview, she also revealed:

During the process of the production, I had to continue to think and modify it. When I could not present the storyline and the feelings that I had in mind, I had to force myself to think about how to improve it. For example, when the photos I use could not fully present what my narration tried to convey, I had to enhance the message to be delivered with the use of written texts. While I intended to have the narration and written texts go hand in hand and be at the same page, I also needed to coordinate and re-coordinate the texts and sound through multiple trials, like slowing down my speaking speed or adjusting the timing where the written texts would appear. (personal communication, August 8, 2011)

In other words, what Ting-Fen valued as “the perfect match” between the hybrid units in the 1st hybrid multimodal text and the other modal resources could not be achieved without constant (re)conjunctioning and (re)coherencing. Thus, for English language learners, the process of dialogic orchestration can be essential in the process of multimodal composing.

5.2. Designer agency and author intents

The study found that the participants integrated various multimodal resources for their digital story design. While Ting-Fen incorporated voice narration, written texts, still images, background music, animated texts, and special effects, You-Hui included still images, animations, background music, and texts in her digital story. However, the multimodal materials in their digital stories were not randomly arranged or orchestrated. Rather, both participants reported that they approached the design of their digital story on the basis of three author intents: 1) expressing the changes of the main character’s emotional stances; 2) demonstrating different voices; 3) enhancing audience comprehension and attentive listening. This finding echoes Kress’ (2003) emphasis on designers’ interest and intent in his notion of design that values the agentive role of designers.

5.2.1. Expressing the changes of main character’s emotional stances

First, the study found that both participants’ arrangement of multimodal materials was determined by the meaning that they intended to deliver. In particular, both participants put great efforts in the demonstration of the character’s emotional stances and sentiments, through the orchestration of multimodal modes in their story. Their coordination of these multimodal modes occurred in two ways (Kress, 2003, 2010): 1) transformation (within mode); 2) transduction (across modes).

It was found that the study participants’ practice of transformation for the presentation of the story character’s sentiments could occur either within one specific linguistic mode or within one specific nonlinguistic mode. While tones, stress and intonation were manipulated in the speech mode in Ting-Fen’s story, colors and lines were maneuvered in the image mode, and tempos, rhythms, melody and styles were exploited in the audio mode in You-Hui’s story.

To illustrate the gamut of emotions she had in mind, Ting-Fen crafted a script with a variety of intonation marks before conducting voice narration recording for her digital story. She first typed up the narration she wished to record in the written texts, and then planned on how she would manipulate the sound in the script. Marks of rising and falling tones, pauses, stresses, pitches, etc., were indicated in her script (see Appendix B). Through the transformation of these sound elements in speech mode, Ting-Fen suggested in the follow-up interview that she “hopes to present the instructor’s enthusiasm at the beginning of her teaching (with rising tone and louder voice), demonstrating a contrast to her feeling of frustration at the later stage of the story (with low pitch and soft tone; full of hopeless voice, softer voice).” (personal communication, August 8, 2011).

Likewise, to present the changes of the main character’s emotional stances in the story, You-Hui also carried out her transformation practice within one specific multimodal mode. In relation to the visual mode, she located images with different colors and lines of the story’s main character for her transformation practice. For example, she utilized the image that carried the lines of an exciting puzzled face on the emoticon, a round-shaped main character-to reveal the emotion of nervousness and wonder, and then changed the main-character image to the one that carried the lines of a happy face to display her emotional state of expectation. In addition, she shifted the main-character image to the one that carried the lines of an anxious, uneasy facial expression to demonstrate her self-consciousness, an awkward presence in the language learning community; moreover, she displayed the main-character image with a crying face, to present her frustration and depression at being ignored by the online community members.

In addition to the lines of the image, You-Hui also transformed the color of the main-character image to display the changes of the main character’s feelings in visual mode (i.e. yellow, red, grey). In particular, she highlighted the red-colored main character surrounded by a crowd of grey-colored community members in one of her story segments, in her class presentation:

... You can see that only the red one is different and the others are all the same... I connected this to my personal feeling that only I was different in the community, others were in a group, others were the same, but only I was all left out.

With the transformation of different colors in the images, You-Hui was able to demonstrate the differentiation of her online community status from other community members, revealing her feelings of “being an alien in the community.”

The changes of the character's emotional stances were also displayed with the transformation of music (i.e., audio mode) in You-Hui's story. In her class presentation, she indicated that four different sets of music were used in her digital story to represent the main character's "different feelings at different stages." Her presentation echoed the character's emotional stances that her digital story tried to show. The character's emotions of "nervousness," "expectation and excitement," "feeling discouraged and sadness," and "happiness," were displayed through four sets of different music in her digital story.

However, You-Hui reported that she had trouble transforming the original songs or music she found, and applied them to her digital story from the start. In fact, she found that the music she originally anticipated or imagined could not be used to display the main character's emotional stances she had in mind. She said in the interview:

I searched for the music I believed I needed for a long time... but after I located one and incorporated it into my story to match the photos of the page, it just wouldn't work well... I just couldn't find the right one that I needed... Originally I thought that I'd use the kind of music with an up-tempo beat at the beginning of my story, similar to the kind like, bang bang bang. ...something that would make you feel that you are right at the tempo, when the sound strikes, the photo would just follow it through immediately... that was my ideal picture... but I found, eek, it's just impossible... (personal communication, January 17, 2011)

Alternatively, she transformed the music others had assembled for her digital story. The four sets of music used in You-Hui's digital story were extracts from one YouTube video that assembled different kinds of music for its use. You-Hui reported that she transformed and reorganized these music sets to display the changes in her character's emotional stances in her digital story. She explained in the interview:

I found a YouTube video... that was also presented in the format of a story, but it only used photos, and it combined a lot of different sounds... with a lot of different kinds of music in segments. After I listened to its entire music sets... and viewed the entire video, I was thinking, uh, there were so much music here, perhaps I could use some of it (smile)... right, then I downloaded the whole music file and cut down different music segments from it... and then I inserted some segments to my story, to see if they were appropriate. ... (personal communication, January 17, 2011)

Therefore, with the reorganization and rearrangements of the music sets others had compiled, You-Hui was able to achieve what she intended to show about the main character's emotional changes in her digital story.

In addition to transformation, transduction (across-mode orchestration) was also carried out to display the main character's sentiments at different phases of the story in this study. Both linguistic modes as well as nonlinguistic modes were used in the practice of transduction by the participants. The study found that shifts between speech mode and written text mode, as well as the hybrid of visual mode and written mode, took place in the process of these two participants' digital story design.

For example, Ting-Fen incorporated written texts, rather than voice narration, combining it with photos in frame 28 of her story, when she attempted to demonstrate her gratefulness to her students inwardly. She explained the reason for her choice in the follow-up interview:

I chose to use written words instead of narration for the expression of "thank you for loving my English class" because I believed that this arrangement would create more warmth in the story! Compared with the use of narration, the use of written texts could therefore present the neutral position of the speaker, demonstrating "the teacher's quiet gratefulness and satisfaction of overcoming the difficulties, deep in her heart." (personal communication, August 8, 2011)

In addition, in frame 13, where Ting-Fen attempted to demonstrate the teacher's struggle over the priority between the quality of her English class and her social identity at the online forum, in EFL Classroom 2.0 (see [Figure 3](#)), she coordinated the presence of her voice narration and written texts. First, she created a sequential appearance of three sets of texts: 1) "Creative?" 2) "Embarrassed" and 3) "Unsuccessful?", and placed them on top of the photo at that frame. After all of these texts appeared in the frame, she added an additional special effect to the text, "Unsuccessful" and makes it fly away. She explains her design in the follow-up interview: I animated the word "unsuccessful?" and made it fly away because I intended to demonstrate that the teacher didn't mind letting others [participants in the EFL Classroom 2.0] know that she was an unsuccessful teacher (who did not worry about losing face, or others' gossip; she still wanted to seek help by leaving messages on the EFL website), so that when she decided to ask for help [to make



Figure 3. Frame 13 in Ting-Fen's story, original image ([Chanani /Storybird, 2010](#)).

her class interesting], she did not worry too much about letting others' know about her unsuccessfulness. The only thing she was concerned about was making her English class as fun as possible. (personal communication, August 8, 2011). The presence and the disappearance of the texts were orchestrated with the pace and intonation of her voice narration, stressing the complex emotions she had at the time.

Similar to Ting-Fen, You-Hui also coordinated the presence of multimodal resources to express the emotional stances she tried to convey for specific events in her story. These multimodal resources included photos and written texts in her case. First, metaphorical photos, instead of written texts, were chosen to reveal her (i.e., the main character's) emotions. She explained in the class presentation:

.... in the background of the front page, you could see a picture of a rocky road, so I wanted to imply that message here, becoming part of it was not as easy as you might think it would be, uh...there would be a lot of difficulties and frustration....And the next was a picture of a maze. So at that stage, I was stressed in many different kinds of forums and so, I felt like I was in a maze, I didn't know which direction to go, and I didn't know the way out. So I used that as the background.

Written texts, however, were used to indicate the specific events in which the emotions occurred. For example, to demonstrate that she felt difficult and frustrated in becoming part of the online community, You-Hui used the written texts, "becoming part of it" to specify the event of making herself a legitimate member in the EFL Classroom 2.0, and the image of rocky road to express that it was difficult to do so. Similarly, to reveal her uncertainties about the online communities she would choose to participate in, she used the written texts, "Online Community? Where to Go?" to acknowledge the event she was experiencing, and the image of the "maze" to signify her uncertainty and struggle for the choices she found. Thus, her orchestrations of multimodal resources were purposeful and intentional in relation to the story's main character's sentiments.

5.2.2. Demonstrating different voices

The study found that the author's decision of multimodal orchestration was with the purpose of demonstrating and clarifying different voices to be shown in the story. These voices could belong to different players in the story or the author's public or inner voice.

Ting-Fen's use of narration and texts served as a good example of how different characters' voices (i.e., the teacher's and the students') could be played out in a digital story. Ting-Fen reported that voice narration was defined as the teacher's voice in her digital story. To clearly distinguish students' voices from the teacher's voice, she chose to use written texts for students' lines (e.g., in frame 5, "we want to leave"). No voice narration was added for the frame in which students' lines were present.

Similar to Ting-Fen, You-Hui also reported her attempts at clarifying the different characters' speech. While an emoticon, round-face image character was used to demonstrate her voice on the screen, images of human-formed characters were used to display the presence of the online community members. You-Hui explained in the interview:

I was thinking of locating an image of a girl [to represent myself], a series in fact. But I could not find any... In that case, I couldn't display the transition of emotions...so I thought, why don't I use the type of emoticon that we'd use for MSN chatting? (personal communication, January 17, 2011)

In addition, different community members' voices were displayed with the use of different fonts in written texts. You-Hui suggested that the displays of different fonts could demonstrate the varieties of thoughts and opinions that diverse members in the Language Learning Forum hold. Thus, different characters' voices are played out through various arrangements of multimodal resources in Ting-Fen and You-Hui's digital story.

In addition to the presentation of different characters' voices, Ting-Fen and You-Hui reported that they also clarified the difference between their public and private speech through their digital story design. It was found that most of Ting-Fen's digital story was narrated with her own voice in the audio mode. However, Ting-Fen also incorporated written texts to represent her voice at one of the frames. At the end of her digital story, Ting-Fen brought in written texts when representing her inner thoughts. She explained that in the follow-up interview:

I chose to use written words instead of narration for the expression of "thank you for loving my English class," because I believed that this arrangement would have created more warmth in the story! Compared with the use of narration, the use of written texts could therefore present the neutral position of the speaker, demonstrating "the teacher's quiet gratefulness and satisfaction at overcoming the difficulties, deep in her heart. (personal communication, August 8, 2011)

You-Hui, on the other hand, incorporated the image of a diary as an artifact to signify her inward thoughts: "Day 1-No one reply me. That's OK. The start is always the hardest." With the use of the image of the diary, in comparison to the image of a group of surrounded crowds, she tried to differentiate what she said in public space and her own inner thoughts. She suggested in the class presentation: And the message board here, I wanted... I wanted to, uh, I tried to make it symbolize the community, so there were lots of people surrounding that and discussing the topics. And the diary, first of all it indicated the time, and the other things; it implied what I thought to myself, personal feelings, personal secrets. So the content in the message board and the diary were kind of different.

5.2.3. Enhancing audience comprehension and attentive listening

The arrangements and orchestration of multimodal resources were dependent on the authors' consideration of audience. With the goal of enhancing audience comprehension and attentive listening, Ting-Fen and You-Hui reported that they gave thoughts to the mode selection and/or orchestration in their digital story design.

First, Ting-Fen took her audience into consideration in the process of mode selection, for the purpose of enhancing audience comprehension. She reported in the class presentation that one of the reasons that she decided to use narration instead of written texts for her digital story was that she believed that "this is only the way that the audience can feel teachers' feelings and their intonation."

Her design of multimodal orchestration also revealed her attempts at enhancing audience comprehension. When asked about the design of the orchestration of the written texts, voice narration, and the photos in her digital story, she reported that only key words would be displayed as written texts if she chose to synchronize them with her voice narration and with the photos of the frame. She suggested in the interview that messages in the photos were embedded in these key words, to "pinpoint the main idea and remind the audience the message they are supposed to notice" (personal communication, January 17, 2011). She expanded on this in the follow-up interview, saying:

For example, when the teacher became aware that her students thought her class was very dry, the key word "boring" would appear on the image embedded in that specific frame. Afterwards, the story suggested that the teacher was unwilling to be conquered by her students' negative comments about her class. That is why the "cross out" sign appears over the key word "boring." (personal communication, August 8, 2011)

Similar consideration was found in Ting-Fen's design of animated written texts and voice narration. In the follow-up interview, she explained her rationale of adding animated written texts "when one teaches, two learn" to the frame where she uses voice narration to introduce the online forum, EFL Classroom 2.0:

My narration gave a lengthy introduction to this website when the sentence [When one teaches, two learn] appeared. It carried the "typewriter" animation and slowly told the audience the purpose of this website. All I wanted to say in the narration was included in this sentence. (personal communication, August 8, 2011)

It is clear that audience plays an important role in Ting-Fen's digital story design.

Similarly, You-Hui suggested the importance of audience in her digital story design. To ensure audience comprehension, she tried to coordinate the presence and synchronization of the key words and the photos in her story carefully,

aiming at making her story more understandable. First, photos were carefully arranged to avoid disruption of the storyline. She explained in the interview: “It took me a long time to choose the photos I’d like to use, and to order their sequence...I thought a lot about which one I should use first, and which one next...so others wouldn’t feel something is abrupt in my story...” (personal communication, January 17, 2011). Second, key words were placed, (re)coupled with the photos used, reviewed and rearranged to avoid ambiguous messages. Finally, the audience’s perspectives were brought in to enhance the level of transparency in her digital story. You-Hui reported that after reviewing her digital story several times, she decided to approach her sister for comments, with an attempt at gaining insights from the perspective of an audience. She said in the interview: “I played the entire video to my sister, and then asked her ‘Can you understand what I am saying?’ ‘Is there anything confusing to you?’ She told me her thoughts...and I figured, oh~~I didn’t realize that...” (personal communication, January 17, 2011). That is, You-Hui organized the multimodal resources in her story through careful examination and her sister’s help. These actions showed her intent at enhancing audience comprehension.

In addition to comprehension, it was found that some participants also attempted to enhance their audience’s attentive listening through their design. Viewing her audience as information processors, Ting-Fen attempted to find ways to help her audience to process multimodal messages presented in her digital story. She decided to use voice recording rather than written texts as the primary mode in her story, because she believed that it was easier for the audience to process the information and be “engaged in a story.” The lengthy written texts, she suggested in the interview, could bore her audience for its lack of variations. As a result, she abandoned written texts as the primary mode in her digital story and used voice narration as the primary mode.

She reported similar consideration for her orchestration between written texts and voice narration. It was found that Ting-Fen provided part of the information in her speech, followed by longer written texts in two occasions in her digital story:

Occasion 1: Frame 17

Voice Recording:

After seeing those feedbacks [that feedback], [the] teacher felt relieved by saying

Written Text:

There is nothing to be ashamed of! Most teachers have the same experience as mind [mine]. =)

Occasion 2: Frame 13 and Frame 14

Voice Recording:

However, teacher was in a dilemma that wanting to be a creative teacher or letting others to know her embarrassing experience...[the teacher was in a dilemma, wanting to be a creative teacher or letting others know her embarrassing experience...]

[The] Teacher chose the first one and with the courage [with courage] she posted her difficulty online by saying...

Written Text:

I am an English teacher of 6 grade students. However, it seems that the whole class isn’t interested in my teaching lessons. Could someone please give me some advice on how to attract students in learning English or how to make lesson more interesting?

Dec 8, 2010

In the follow-up interview, Ting-Fen explained that such a design was constructed with the hope of assisting her audience’s constant focus when viewing her digital story. With this hope, she thought about the information that the audience could process auditorily and visually, when deciding which parts would be recorded in speech, and which parts would be displayed as writing on the screen of her video. For example, while believing that the audience would only be able to process auditorily the amount of information listed in the Occasion two Video Recording while still remaining concentrated, she chose to display the following content visually: “I am an English teacher of 6 grade students. However, it seems that the whole class isn’t interested in my teaching lessons. Could someone please give

me some advice on how to attract students in learning English or how to make lesson more interesting?" Therefore, this information was then intentionally transformed into written texts in her digital story, with a goal of helping her audience "pay attention both to the narration and the screen of her digital storytelling video." Thus, it can be concluded that Ting-Fen attempted to enhance her audience's attentive listening by considering the amount of information they could process and the length of their attention span.

In sum, this study revealed that both participants approached the design of their digital story on the basis of three author intents: 1) expressing the changes of the main character's emotional stances; 2) demonstrating different voices; 3) enhancing audience comprehension and attentive listening. This finding echoes Kress' (2003) emphasis on designers' interest and intent in his notion of design that values the agentive role of designers. However, it is important to note that this agentive role cannot be categorized merely as individual authorship, in which designers solely deliver what they wish to say and how they wish to say it without considering how their audience might process and interpret their messages. In fact, the current study found that author intents can be communicative and interdependent, in which authorial voices and audience awareness are both involved in the logics of design, as indicated in the third author intent: enhancing audience comprehension and attentive listening. In this case, while working with meaning potentials offered by multiple modal resources, designers do not simply aim at the intended messages they wish to deliver. Rather, how to engineer multiple modal resources, (re)conditioning their meaning potentials, for the purpose of optimizing audience comprehension and engagement are also comprised in designers' logics of design. Although hyper-awareness of audience expectation can be a hindrance for author voices (Nelson, 2006), it is undeniable that the communicative and interdependent nature of designer agency may bring in a different lens for researchers to understand the agentive roles designers can play in the context of multimodal composing. For example, what and how designers bring in audience-oriented utterance to offer affordances for audiences to mirror and interpret the intended messages, can be an interesting line for further investigation in relation to author intents and designer agency.

5.3. (Re)designing and (re)imagining the meaning of semiotic resources

It was found that participants' meaning-making of the multimodal semiotic resources occurred in their imagination and reimagination. Before searching for the images and music for their digital story, the participants often pictured how the images and music would look in their mind first. For example, in the interview, Ting-Fen described her imagination of the ideal photo that she would like to apply for the scene-frustrated English teacher: "It would be like in the classroom...the teacher looked very sad over there, but the students were still very happy" (personal communication, January 17, 2011). She also narrated her imagination of the type of lively music she would like to adopt for her story. She said: "I was thinking of using lively music in my story, and the sensation of 'ting ting' appeared in my mind..." (personal communication, January 17, 2011). Echoing Ting-Fen's experience, You-Hui reported that she even carried out her own imagination of the semiotic resources by sketching the ideal images in her storyboard, in the interview: "I was thinking, ok...what do I want my main character to look like? I even sketched it out by myself, you know, with the use of that kind of stick men...I thought...the first one should look like this...and the second one should like that...you know..." (personal communication, January 17, 2011). Therefore, the first connections the participants made to their semiotic resources were formed in their imagination, possibly driven from semiotic experiences they had in other sociocultural contexts.

Although much of the efforts had been put to locate these imaginative semiotic resources, the participants reported that sometimes it was difficult to find what they had in mind. Alternatively, the participants began to redesign and reimagine the meaning of the irrelevant/deficient/imperfect objects during their digital story construction, or when they prepared for their digital story class presentation. Ting-Fen gave an example of how she redesigned and reimagined the meaning of the object "rat," and made it an "artifact" in her digital story. She narrated in her class presentation:

For in the scene that I use [a] rat to symbolize [the] teacher by saying [the] teacher spend [spent] day and night preparing teaching material that she thought was [were] interesting.... I used rat because I want to, you know, the rat is very diligent pushing his food, I think...and I think [thought] this is [was] just like me that I want[ed] to work hard, to meet students' requirements.

She revealed that her conscious meaning-making of the photo "rat" did not occur until she started to prepare for her class presentation. She said in the interview:

Remember that I had a rat in my video? Originally, I was thinking that I'd just include this photo in my story...afterward, it seemed that it became more and more like what I'd like to present....yes, just like that. . .Because I couldn't find any pictures of a teacher working hard, and that rat looked really happy when doing his work. . . later when we had to talk about artifacts in our presentation, I found, oh, I could talk about it as an artifact. (personal communication, January 17, 2011)

Thus, English language learners' reimagination of the semiotic resources used in their digital story could help them to develop more understanding about their meaning-making process.

This finding concluded that the study participants assigned meaning to the semiotic resources in their digital story through imagination and reimagination. Even though they may have had predetermined sociocultural meanings of the semiotic resources, before applying them to their digital story in some cases, when deficit or imperfect resources were located, they reconstructed the sociocultural meaning of the resources to make them "work" for their story. Through the lens of van Lier's (2004) notion of cultural affordance, these two English language learners' imagination and reimagination can be seen as a process, for the search of their "relevance." Influenced by Gibson (1979) and Reed (1988), van Lier (2004) discusses the two levels of affordance: 1) *natural affordance*: the semiotic tools and objects or opportunities provided to participants in the space or environment, and 2) *cultural affordance*: the relationship learners draw between themselves and the semiotic tools and objects or opportunities provided to them in the space or environment (i.e., relevance); to transform natural affordance to cultural affordance, learners have to exercise their agency and make socio-cultural connections, assigning meanings to the natural affordance(s) available to them, and further make use of it in their social and cultural activities. Thus, informed by van Lier (2004), these two participants' imagination and reimagination can be seen as meaning-making processes or strategies for rerealization and reconstruction of cultural affordances.

6. Conclusion

This study explored English language learners' digital story crafting process in relation to Kress' (2003) notion of design. The use of digital story composing narratives allowed the researcher to capture the thinking process of these English language learners. Three major findings are reported in this study. First, participants approached the development of multimodal digital storytelling with the creation of a hybrid unit, and their orchestration of multimodal resources occurred in a dialogic process. Second, participants' digital story design and orchestration of multimodal resources were guided by three author intents: 1) expressing the changes of the main character's emotional stances; 2) demonstrating different voices; 3) enhancing audience comprehension and attentive listening. Third, imagination and reimagination could be experienced when assigning meaning to the semiotic resources used in their digital story.

The findings of this study shed light on learners' employment of multimodal resources, Kress' (2003) notion of design and van Lier's (2004) notion of affordance. In relation to the employment of multimodal resources, participants in the current study shared similar experiences with the participants in previous studies, and developed an awareness and understanding about the synesthetic relationship between multimodal resources (Nelson, 2006; Nelson & Hull, 2009; Shin & Cimasko, 2008). However, their multimodal authoring did not always depart from linguistic modes. Nonlinguistic modes or a hybrid unit could be used as the priority in their process of multimodal composing. For example, You-Hui reported that she first arranged the images, together with the insertion of the key words when developing her digital story. Although You-Hui's experience only represented one case of a different authoring process, it would be useful to explore more about why she developed her digital story the way she did. Could it be because she held specific definitions about multimodal composition that led to this outcome? Could it be because she had experience in making a video prior to this study and has become even more sensitive about the synesthetic relationship between multimodal resources? Or could it be genre difference that makes this possible (e.g., digital storytelling versus blog writing)? More research about learners' employment of multimodal resources, aiming at exploring the underlying reasons for their story developmental steps, can be useful to understand learners' multimodal authoring process.

Second, this study reported that the author's intent plays an important role in the design of digital story. The two English language learners in this study mainly relied on their underlying author's intent to approach the orchestration and coordination of multimodal resources. This finding echoes Kress' (2003) emphasis on designers' interest and intent in his notion of design that values the agentive role of designers. However, the communicative and interdependent nature of designer agency is highlighted in the present study. It is argued that the communicative and interdependent nature

of designer agency can bring in a different lens for researchers to understand the agentive roles designers may play in the context of multimodal composing. For example, what and how designers bring in audience-oriented utterance to offer affordances for the audience to mirror and interpret the intended messages, can be an interesting line for further investigation in relation to author intents and designer agency.

Third, this study concluded that the study participants assigned meaning to the semiotic resources in their digital story through imagination and reimagination. Even though they may have had predetermined sociocultural meanings of the semiotic resources before applying them to their digital story in some cases, when deficit or imperfect resources were located they may reconstruct the sociocultural meaning of the resources to make them “work” for their story. Through the lens of van Lier’s (2004) notion of cultural affordance, these two English language learners’ imagination and reimagination can be seen as a process, for the search of their “relevance.” Thus, these two participants’ imagination and reimagination can be defined as meaning-making processes or strategies for rerealization and reconstruction of cultural affordances. However, it is interesting to note in some cases, the conscious act of imagination and reimagination may not occur until the learners/designers are provided with an opportunity to put the semiotic resources in use or to reflect upon their meaning-making process. As Ting-Fen, one of the participants of the present study, revealed, she would not have thought of what the image of “rat” can stand for, if class presentations of new literacy narratives were not encouraged. Thus, it seems that participants’ personal narratives not only serve as research data, providing information to the current study for understanding English language learners’ crafting process of multimodal composing, but also serve as useful reflective and analytical tools, affording English language learners to make sense of what they do as multimodal designers, in the present study. How to best incorporate new literacy narratives, assisting participants in their exercise of constructing and recontextualizing cultural affordance can be an important line for investigation in relation to new literacy narratives and multimodal composing.

Pedagogically, this study provides an example of how a digital story project can be structured and implemented in an instructional setting. The guidance of story map, storyboard, and multimodal software can serve as useful foundations for students to develop a blueprint for their digital story design. In addition, exposures, analyses and discussions about professionals’ and nonprofessionals’ digital stories can inspire students’ imagination and assist them to brainstorm possible structures and layouts of their digital stories. Their awareness and understanding about multimodal orchestration can also be enhanced. However, the issue of copyright and plagiarism may need to be reconsidered among the community of multimodal instructional practices. While the goal of multimodal instructional practices is to enhance students’ ability and awareness of how a message can be delivered alternatively or multiply, it may not be necessary to ask students to develop every piece of multimodal semiotic resources by themselves. In this case, locating free multimodal resources from the Internet, such as Creative Commons <<http://creativecommons.org/>>, becomes a common act. Although reminders and instructions about copyright issues are often provided in multimodal practice classes, would the remix and restructuring of these multimodal resources still be seen as a violation of copyright policy or plagiarism? How can we differentiate “creation?” or “new product?” and plagiarism in the context of multimodal practices?

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Appendix A. Sample Digital Story Transcription

Scene	SCENE 1		
Story Map	Beginning-A Happy English teacher is preparing her teaching materials as usual and is ready to attend English class		
Story Board (12/14/2010)	EVENT 1		
	EVENT DESCRIPTION A happy English teacher is preparing "interesting" teaching materials for students at home.		
	NARRATION Once upon a time, there was a happy English teacher who devoted herself in teaching. She loved her students as well as her job very much that she would spend day and night preparing teaching materials. That she thought was <i>interesting</i> .		
	IMAGES, MEDIA ◊ Image of a happy teacher preparing teaching materials. ◊ Happy Songs.		
Frame	1	2	3
Duration	00:05:08	00:08:13	00:13:00
Integration	 00:00:05:08	 00:00:13:21	 00:00:26:21
Images			
Transition	Center Roll SweetHeart		
Special Effect	Painting>Error)	Painting>Error)	—
Texts	A Teacher's Journal: Taking Challenges <u>Color:</u> Purple <u>Animation:</u> Type Writer	—	—
Background Music	Classic Music- Richard Clayderman-Rondo Pour Un Tout Petit Enfant (Happy Song)		
Audio/Voice	Capture (10).wav (Tone: Enthusiastic and Energetic)		
Narration		1. Once upon a time, there was a happy English teacher who devoted herself in teaching. 2. She loved her students as well as her job very much that she would spend day and night preparing teaching materials. That she thought was <i>interesting</i> .	

Appendix B. Ting-Fen's Marked Voice Narration Script

Narration

1.	Once upon a time, there was a happy English teacher who devoted herself in teaching. She loved her students as well as her job very much.
2.	She would spend day and night preparing teaching materials. That she thought was <i>interesting</i> .
3.	However. One day in class, she overheard a little boy, her student Allmerica whispering to his classmate... //
4.	"Oh, what a boring English class it is! (silent)
5.	And "We want to leave."(silent) //
6.	Teacher was so sad and embarrassed when hearing students' conversation.
7.	She finally knew that her lesson isn't interesting at all.
8.	But unwilling to be conquered by the word "boring"
9.	Teacher decided to search on internet for inspiration. //
10.	She was surprised that she found tons of interesting and useful teaching resources online. //
11.	(加) After three days searching...
12.	Flew into her eyes were the word "EFL Classroom 2.0.", the perfect teaching community that allows teachers to exchange teaching experience and to share teaching resources. <i>with each other</i>
13.	However, Teacher was in a dilemma that wanting to be a creative teacher or letting others to know her embarrassing experience...
14.	Teacher chose the first one and with the courage she posted her difficulty online by saying...
15.	Surprisingly
16.	Tons of suggestions and feedbacks poured in..
17.	After seeing those feedbacks, Teacher felt relieved by saying "
18.	Then, Teacher began to give it a try
19.	on those amazing on-line programs
20.	That others had suggested her to use in teaching.
21.	Feeling confident again to plan another new English lesson,
22.	Teacher decided to incorporate online program in her teaching.
23.	(加) Next day, Teacher happily walked into the classroom with the new lesson materials...
24.	(加) There are <i>laughers</i> in today's English class. "And teacher overheard a little boy, saying to his classmate happily:
25.	"Wow, it is really interesting"
26.	And other says "Yes! We like today's lesson!"
27.	(加) Students and teacher are both happy and have a great time in the class. Teacher becomes confident again in teaching and students enjoy having English class now.
28.	Thank you for loving my English class.

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