



**Picturing Identity: An Investigation into Culturally Inclusive Literacy
Practice with Secondary EAL/D Students Using Multimodal Texts**

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Declaration

This is to certify that the content of this thesis is my own work. This thesis has not been submitted for any other degree or purpose.

I certify that the intellectual content of this thesis is the product of my own work, and that all assistance received in preparing this thesis and all sources have been acknowledged.

Sussan Allaou

Monday 8th December 2025

Generative AI Attribution Statement

No content produced by generative AI tools has been used in the preparation of this thesis.

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Abstract

This research study undertaken in Australia investigates how multimodal literacy activities may support culturally inclusive literacy practices with secondary students for whom English is an additional language or dialect (EAL/D). It investigates the cultural inclusion of EAL/D youth as a process, which is viewed through the lens of education justice (Kalantzis & Cope, 2025), and argues for the centrality of teaching pedagogy that acknowledges students' personal and cultural background in the learning process. The study focusses on the potential for multimodal identity texts to give voice to EAL/D students and facilitate their participation in communities, increasing connections between teaching practices that support recently arrived English language learners and mandated inclusivity policies. Cummins and other researchers (Cummins et al., 2005; Cummins & Early, 2011) examined the role of identity-affirming pedagogy and its correlation with student literacy engagement and learning in the classroom. These researchers supported the view that students' creative writing and cultural production or performance, in various combinations of multilingual and multimodal form, allow the expression, projection and recreation of identity (Cohen, 2011; Cummins, 2001). These student productions became known as identity texts. In this study, a set of identity text artefacts in the form of digital video diaries created by EAL/D high school students became a significant source of data.

This research project adopted an iterative case-study approach to investigate the experiences of 6-8 EAL/D student participants in Years 9 and 11, before and after the creation of multimodal identity texts. Drawing on an analytical framing that combines principles of multiliteracies pedagogy (New London Group, 1996) and social semiotics (Callow, 2023; Kress & Van Leeuwen, 2006), my adaptation of

Callow's social semiotic framework (Callow, 2023) includes the analysis of 'voice' as an additional element to the visual and written modes in the framework. The case study builds upon previous research with multimodal identity texts to propose that visual and written elements combine with features of audio during students' creation of digital identity texts, portraying powerful multimodal meanings that support EAL/D student representations of identity and culturally inclusive literacy practice. The findings indicate that EAL/D youth's digital representations of identity are influenced by the complexity of adolescent identity formation and characterised by both intrapersonal and interpersonal connections with themselves and others. The process of creating digital identity texts was also shown to foster channels of communication between EAL/D youth and their communities, while developing key speaking, listening and writing academic literacy skills.

This study demonstrates how adolescent EAL/D students' creation of multimodal identity texts can empower them to build a sense of belonging in their new communities, while enhancing student literacy development. The study recommends that the current educational approach in NSW towards culturally inclusive practice (NSW Department of Education, 2020) be revised to include a student-centered component that acknowledges the interconnected nature of student identity, literacy development and cultural inclusion.

Table of Contents

DECLARATION	II
GENERATIVE AI ATTRIBUTION STATEMENT	III
ACKNOWLEDGEMENTS	IV
AUSTRALIAN GOVERNMENT SUPPORT	VI
ABSTRACT	VII
LIST OF TABLES	XIV
LIST OF FIGURES	XV
CHAPTER 1: RESEARCH BACKGROUND - CULTURAL INCLUSION IN THE AUSTRALIAN CONTEXT	1
1.1 <i>English as an Additional Language or Dialect (EAL/D)</i>	3
1.2 <i>Historical context to exclusionary policies and practices in Australia towards Indigenous and migrant persons</i>	7
1.3 <i>From Colonisation to Multiculturalism</i>	11
1.4 <i>The Research Topic</i>	14
1.5 <i>Organisation of the Thesis</i>	18
CHAPTER 2: A MULTIDIMENSIONAL THEORETICAL AND PEDAGOGICAL APPROACH.....	21
2.1 <i>Constructivism</i>	23
2.2 <i>Critical Socio-cultural Theory</i>	26
2.3 <i>Multiliteracies and Multimodality: Theory and Practice</i>	28
2.4 <i>Multiliteracies Pedagogy</i>	30
2.5 <i>The Interconnecting Perspectives and the Research Question</i>	31
2.6 <i>Cummins' Framework of Literacy Engagement</i>	32
2.7 <i>Multimodal Theory to Support Analysis of Multimodal Identity Texts</i>	35
2.8 <i>Conclusion</i>	38
CHAPTER 3: LITERATURE REVIEW PART I - CULTURAL INCLUSION IN AUSTRALIAN SECONDARY SCHOOL SETTINGS	40

3.1	<i>Cultural Inclusion</i>	42
3.1.1	State and territory policies Towards cultural inclusion in Australian school settings	49
3.1.2	Literacy and Australian educational policy.....	57
3.1.3	Adolescence and identity	62
3.1.4	The role of multimodal literacy practices in the formation of identity	64
3.1.5	Conclusion.....	68
LITERATURE REVIEW PART II		71
3.2	EAL/D STUDENT DIGITAL STORY CREATION ABOUT IDENTITY IN SECONDARY SCHOOL SETTINGS	71
3.2.1	EAL/D student digital story creation: Literacy development.....	74
3.2.2	EAL/D student digital story composition: Identity expression and agency	84
3.2.3	Key challenges associated with digital story creation	94
3.2.4	Conclusion.....	96
LITERATURE REVIEW PART III		98
3.3	IDENTITY TEXTS AND THE IMPLEMENTATION OF CULTURALLY INCLUSIVE PEDAGOGY.....	98
3.3.1	Finding the gap: Identity texts and culturally inclusive pedagogy.....	99
3.3.2	Exploring identity texts through the lens of culturally inclusive values	101
3.3.3	Conclusion.....	112
CHAPTER 4: THE RESEARCH METHODOLOGICAL DESIGN		114
4.1	<i>Digital Stories as a Site of Multiple Interpretive Practices</i>	115
4.2	<i>Research Site</i>	116
4.2.1	Participants	117
4.2.2	Ethics	124
4.3	<i>Applying the Case Study Methodology</i>	126
4.3.1	The first phase.....	128
4.3.2	The second phase.....	130
4.4	<i>Data Generation and Types</i>	132
4.4.1	Observational data.....	135
4.4.2	Interview and focus group data	136
4.4.3	Multimodal artifact data	138
4.5	<i>Data Analysis</i>	139

4.5.1	The Coding Process	140
4.5.2	Thematic Analysis.....	143
4.5.3	Construction of Themes.....	152
4.5.4	Multimodal Semiotic Analysis	162
4.5.5	Analysis Informed by the National Literacy Learning Progression	166
4.6	<i>Conclusion</i>	168
CHAPTER 5: FINDINGS - GIVING VOICE TO EAL/D STUDENTS		169
5.1	<i>Scaffolding the Task: Storyboard to Screen</i>	173
5.2	<i>Data Analysis: Coding and Referencing</i>	180
<i>Findings - Part I – Phase 1</i>		182
5.3	<i>Prior Learning Experiences of the Year 11 EAL/D Focus Participants</i>	182
5.4	<i>Reflections about the Year 11 EAL/D Students’ Engagement with Digital Identity Text Creation</i>	184
5.5	<i>Analysis of the Year 11 EAL/D Students’ Digital Identity Texts</i>	187
5.5.1	Opening screen: Introduction of self.....	188
5.5.2	Cultural background.....	191
5.5.3	Experiences of school.....	195
5.5.4	Family	197
5.5.5	Moving to Australia	200
5.5.6	Hobbies, hopes and the future.....	203
5.6	<i>The Year 11 EAL/D Participants’ Perceptions of Digital Identity Text Creation</i>	205
<i>Findings - Part II – Phase 2</i>		209
5.7	<i>Prior Learning Experiences of the Year 9 EAL/D Focus Participants</i>	209
5.8	<i>Reflections about the Year 9 EAL/D Students’ Engagement with Digital Identity Text Creation</i>	211
5.9	<i>Analysis of the Year 9 EAL/D Students’ Digital Identity Texts</i>	213
5.9.1	Opening screen: Introduction of self.....	213
5.9.2	Cultural background.....	215
5.9.3	Experiences of school.....	220
5.9.4	Family	222
5.9.5	Moving to Australia	225

5.9.6	Hobbies, hopes and the future.....	229
5.10	<i>The Year 9 EAL/D Participants’ Perceptions of Digital Identity Text Creation</i>	231
5.11	<i>Conclusion: Interpretive Summary of the Year 11 and Year 9 EAL/D Students’ Creation of Identity Texts</i>	234
CHAPTER 6: DISCUSSION AND CONCLUSION		239
6.1	<i>Digital Identity Texts and the Complexity of an Emerging Sense of Self</i>	242
6.1.1	The influence of intrapersonal and interpersonal connections on adolescent participants’ multimodal representations of identity	245
6.1.2	Intrapersonal connections	246
6.1.3	Interpersonal connections	248
6.2	<i>Digital Identity Texts and the Creation of Pathways to Community</i>	251
6.2.1	Digital identity texts as a pedagogical means to culturally inclusive practice and intercultural understanding.....	252
6.2.2	Literacy policy in Australia.....	260
6.3	<i>Digital Identity Texts and the Enrichment of EAL/D Student Literacy Learning</i>	262
6.3.1	Exploring student voice.....	265
6.3.2	Literate practices.....	267
6.3.3	Skills Developed in multimodal identity text creation	269
6.4	<i>Digital Identity Texts: Pedagogical Implications for Secondary School Teachers</i>	273
6.5	<i>Suggestions for Further Research</i>	277
6.6	<i>Limitations of the Study</i>	278
6.7	<i>Conclusion</i>	280
REFERENCES.....		285
APPENDICES.....		309
APPENDIX A: ETHICS APPROVAL LETTER		309
APPENDIX B: RECRUITMENT LETTER TO THE PRINCIPAL.....		312
APPENDIX C: TEACHER INFORMATION STATEMENT.....		314
APPENDIX D: PARENT INFORMATION STATEMENT (ENGLISH)		316

APPENDIX E: STUDENT INFORMATION STATEMENT (ENGLISH)	320
APPENDIX F: PARENT INFORMATION STATEMENT (ARABIC)	326
APPENDIX G: PARENT AND STUDENT CONSENT FORM (ARABIC)	331
APPENDIX H: PARENT INFORMATION STATEMENT (MANDARIN)	333
APPENDIX I: PARENT AND STUDENT CONSENT FORM (MANDARIN)	336
APPENDIX J: PARENT INFORMATION STATEMENT (PERSIAN).....	338
APPENDIX K: PARENT AND STUDENT CONSENT FORM (PERSIAN)	341
APPENDIX L: STUDENT INTERVIEW QUESTIONS	343
APPENDIX M: EXIT SLIPS	345
APPENDIX N: FOCUS GROUP QUESTIONS	349
APPENDIX O: IBRAHIM MULTIMODAL ANALYSIS	350
APPENDIX P: SHARBEL MULTIMODAL ANALYSIS.....	366
APPENDIX Q: SHEIHEDA MULTIMODAL ANALYSIS.....	375
APPENDIX R: BAHAR MULTIMODAL ANALYSIS	387
APPENDIX S: GRACE MULTIMODAL ANALYSIS.....	395
APPENDIX T: NANCY MULTIMODAL ANALYSIS	406
APPENDIX U: TRANSCRIPT EXCERPT OF OPEN CODING AND AXIAL CODING	412
APPENDIX V: PHASE 1 CATEGORY BUCKETS	414
APPENDIX W: PHASE 2 CATEGORY BUCKETS	421
APPENDIX X: FOCUS GROUP 1 PHASE 1 TRANSCRIPT	428
APPENDIX Y: FOCUS GROUP 2 PHASE 2 TRANSCRIPT	432

List of Tables

TABLE 1.1 <i>ESL AND EAL/D COMPARATIVE CHART</i>	5
TABLE 4.1 <i>THE PARTICIPANTS IN EACH PHASE</i>	118
TABLE 4.2 <i>OUTLINE OF THE DEVELOPMENT OF NAMED CATEGORIES IN RESPONSE TO THE RESEARCH QUESTIONS, RELATED AXIAL CODE GROUPINGS FORM THE SUB-CATEGORIES</i>	147
TABLE 4.3 <i>PHASE 1</i>	154
TABLE 4.4 <i>PHASE 2</i>	158
TABLE 4.5 <i>ADAPTATION OF CALLOW’S SOCIAL SEMIOTIC FRAMEWORK WITH THE INCLUSION OF VOICE*</i>	165
TABLE 5.1 <i>DATA SOURCE CODES</i>	181
TABLE 5.2 <i>PARTICIPANT CODES</i>	181
TABLE 5.3 <i>KEY FOR ANALYSIS OF VOICEOVER FEATURES</i>	182
TABLE 5.4 <i>EXIT SLIP SCHEDULE</i>	184
TABLE 6.1 <i>STUDENT-CENTRED COMPONENT RECOMMENDATION</i>	258

List of Figures

FIGURE 2.1 THE INTEGRATION OF THE KEY THEORETICAL AND PEDAGOGICAL PERSPECTIVES	23
FIGURE 2.2 CUMMINS' LITERACY ENGAGEMENT FRAMEWORK	35
FIGURE 4.1 SEQUENCE OF DATA GENERATION	135
FIGURE 4.2 OPEN CODES AND PRELIMINARY AXIAL CODING FROM THE PHASE ONE FOCUS GROUP TRANSCRIPT	143
FIGURE 4.3 SECTION FROM THE PHASE ONE FOCUS GROUP CATEGORY BASKET ILLUSTRATING THE LINK BETWEEN RAW DATA AND AN AXIAL CODE GROUPING "DEVELOPING COMMUNITY CONNECTION"	145
FIGURE 4.4 SECTION FROM THE PHASE ONE LITERACY DEVELOPMENT ANALYSIS DOCUMENT DEMONSTRATING THE MAPPING OF CODED DATA TO INDICATORS FROM THE NSW ENGLISH EAL/D STAGE 6 SYLLABUS	167
FIGURE 5.1 THE COLLECTION AND REPORTING OF DATA IN THE FINDINGS CHAPTER	170
FIGURE 5.2 THE STORYBOARD SCAFFOLD.....	176
FIGURE 5.3 SCREENSHOT OF THE RESEARCHER'S IDENTITY TEXT.....	178
FIGURE 5.4 TECHNICAL ASSISTANCE TO DEMONSTRATE THE INSERTION OF RECORDED VOICEOVER.....	179
FIGURE 5.5 CONNECTING THE MULTIMODAL TASK OF DIGITAL IDENTITY TEXT CREATION WITH FORMATIVE ASSESSMENT	180
FIGURE 5.6 SHEIHEDA'S OPENING SCREEN	189
FIGURE 5.7 SHARBEL'S OPENING SCREEN.....	190
FIGURE 5.8 IBRAHIM'S EVOLVING IDENTITY.....	191
FIGURE 5.9 SHEIHEDA'S LEBANESE CULTURE	192
FIGURE 5.10 IBRAHIM'S AFGHANI CULTURE	193
FIGURE 5.11 SHARBEL'S INTERCULTURAL REPRESENTATION	195
FIGURE 5.12 IBRAHIM'S COLLAGE.....	196
FIGURE 5.13 SHARBEL'S FAMILIAL LOVE SHOWN THROUGH REFLECTION	198
FIGURE 5.14 SHARBEL'S FAMILIAL LOVE SHOWN THROUGH HUMOUR	198
FIGURE 5.15 ARTISTIC ABILITIES OF IBRAHIM'S BROTHER	199
FIGURE 5.16 SHEIHEDA'S CLOSING SCREEN	200
FIGURE 5.17 IBRAHIM'S POLARITY OF EMOTIONS.....	201
FIGURE 5.18 IBRAHIM'S SYMBOLIC GRAPH	203
FIGURE 5.19 SHARBEL'S TRIBUTE TO ALEXANDER McQUEEN.....	205

FIGURE 5.20 GRACE’S OPENING SCREEN	214
FIGURE 5.21 BAHAR’S OPENING SCREEN	214
FIGURE 5.22 NANCY’S OPENING SCREEN	215
FIGURE 5.23 BAHAR’S KURDISH CULTURE	216
FIGURE 5.24 NANCY’S CHINESE CULTURE	217
FIGURE 5.25 THE ICONIC CHINESE LANDMARK OF CANTON TOWER	218
FIGURE 5.26 GRACE’S VILLAGE IN SYRIA	219
FIGURE 5.27 NANCY’S PAST-TIME OF SHOPPING AFTER SCHOOL WITH HER FRIENDS	220
FIGURE 5.28 BAHAR’S REPRESENTATION OF A HAPPY SCHOOLING ENVIRONMENT	221
FIGURE 5.29 SYMBOLIC IMAGE OF GRACE’S CONNECTION TO HER BROTHER	223
FIGURE 5.30 NANCY’S CONCEPTUAL REPRESENTATION OF THE IMPORTANCE OF FAMILY	224
FIGURE 5.31 BAHAR’S CONCEPTUAL REPRESENTATION OF THE IMPORTANCE OF FAMILY	224
FIGURE 5.32 SIGNPOST THAT CONVEYS BAHAR’S POSITIVE EXPECTATIONS ABOUT THE FUTURE	226
FIGURE 5.33 EMOTICON THAT SYMBOLISES BAHAR’S HAPPINESS IN AUSTRALIA	226
FIGURE 5.34 GRACE’S INITIAL SENSE OF BOREDOM AND LONELINESS	228
FIGURE 5.35 BAHAR’S APPRECIATION OF AUSTRALIA	229
FIGURE 5.36 GRACE’S DESIRE FOR ACADEMIC SUCCESS	230
FIGURE 6.2A FIRST COMPONENT OF THE NSW DEPARTMENT OF EDUCATION’S CULTURALLY INCLUSIVE PRACTICE POLICY “CULTURALLY INCLUSIVE SCHOOLS AND LEARNING ENVIRONMENTS”	253
FIGURE 6.2B SECOND COMPONENT OF THE NSW DEPARTMENT OF EDUCATION’S CULTURALLY INCLUSIVE PRACTICE POLICY A “CULTURALLY INCLUSIVE CURRICULUM”	254
FIGURE 6.2C THIRD COMPONENT OF THE NSW DEPARTMENT OF EDUCATION’S CULTURALLY INCLUSIVE PRACTICE POLICY - “SELECTING RESOURCES”	255
FIGURE U.1 SCREENSHOT SHOWING AN EXCERPT OF THE (RED CAPITALISED) OPEN CODES AND (HIGHLIGHTED) AXIAL CODING GROUPINGS FOR THE PHASE 1 FOCUS GROUP TRANSCRIPT.	412

Chapter 1: Research Background - Cultural Inclusion in the Australian Context

The term *inclusion* implies an active process that can have a significant impact on life outcomes for individuals, as well as collective groups of people. The complexity of defining inclusion is partly due to the various conceptions and interpretations that are possible in diverse contexts (Armstrong et al., 2010). The Australian Human Rights Commission (2013) associates social inclusion with “participation, equal opportunity, and empowerment” (Triggs, 2013, p. 5). Inclusion has evolved over the years from being predominantly related to students with disability or Special Educational Needs (SEN), to consider inclusive education that addresses the needs of students from ethnically and culturally diverse backgrounds (Booth et al., 2000; Borkett, 2018; United Nations Educational, Scientific and Cultural Organization [UNESCO], 1994, 2003). The UNESCO Conceptual Paper of Inclusive Approaches in Education (2003) outlines the following definition for both cultural and Special Educational Needs inclusion:

Inclusion is seen as a process of addressing and responding to the diversity of needs of all children, youth and adults through increasing participation in learning, cultures and communities, and reducing and eliminating exclusion within and from education. It involves changes and modifications in content, approaches, structures and strategies, with a common vision that covers all children of the appropriate age range and a conviction that it is the responsibility of the regular system to educate all children. (UNESCO, 2003, p. 7)

Drawing on this broad understanding of inclusion as a term implying action, the issue of embodied diversity among students and the reality that is entailed for educators as they interact with them becomes apparent. Contemporary education systems are faced with the challenge of accommodating the educational needs of students ranging in their physical, intellectual, social, emotional and linguistic needs (UNESCO, 2003). Consequently, the general concern of schools is in the implementation of a range of effective pedagogies which will address the variation of learner conditions and abilities to serve the individual and collective needs of their students (Corbett, 2001). This study set out to investigate the implementation of culturally inclusive pedagogy with EAL/D youth in an Australian secondary school setting, aiming to promote students' interactions with communities in their new country of residence. Facilitating EAL/D youth's positive engagement with their communities is an essential aspect to consider within educational policies that aim to promote culturally inclusive schools.

Kalantzis and Cope (2025) argue that teaching pedagogy that begins with the recognition of young people's background promotes education justice, supporting the inclusion of different groups. As a result, teaching pedagogy that is guided by the concept of education justice aims to empower students in their access to social and educational contexts, promoting the development of agency in society (Kalantzis & Cope, 2025). Education justice is relevant to the purpose of this research project, as the study investigates teaching pedagogy that acknowledges students' personal and cultural background in the learning process.

In the next section, an explanation of the acronym EAL/D is provided to describe the specific subset of participants in this research project. Section 1.1 also provides the rationale for the study's focus on EAL/D participants' engagement with multimodal

identity text creation through an exploration of teaching pedagogy that recognises the relevance of students' background in their learning.

1.1 English as an Additional Language or Dialect (EAL/D)

In Australian schools, EAL/D is the educational acronym that refers to those students whose home language is a language or dialect other than Standard Australian English (SAE), which is the variety of spoken and written English used formally in Australian schools. The Australian Curriculum specifies that EAL/D students are learning English as an additional language or dialect, and embodies several groups of students (Australian Curriculum Assessment and Reporting Authority [ACARA], 2014). In particular, EAL/D students make up the following groups:

- Aboriginal and Torres Strait Islander students who speak an Aboriginal or Torres Strait creole, or a variety of Aboriginal English, as their home language
- Indigenous students who speak a traditional or heritage Indigenous language
- Migrant and refugee students who speak an English-based creole, pidgin or dialect as their home language
- Overseas and Australian-born students whose first language is a language other than English. This group of students can include international students or young people who are returning to Australia after extended periods in non-English speaking settings and are learning English as an additional language or dialect (EAL/D). (Harper & Feez, 2021)

The acronym (EAL/D) points to the English language learning needs of the above categories of students, as they can require additional teaching and learning support to develop proficiency in Standard Australian English (ACARA, 2014). It is important to note that EAL/D students have diverse educational backgrounds that can vary to a

significant extent (Harper & Feez, 2021). While some EAL/D students have experienced consistent schooling that is equivalent to their age peers in Australia, other EAL/D students with a refugee, or a refugee-like background can have limited or no previous experiences of education. EAL/D students who have had disrupted experiences of schooling have little or no literacy experience in their first language, or in any language (ACARA, 2014). Conversely, some EAL/D students can have excellent literacy skills in their first language, or another language; they may have learned English as a foreign language and have experienced some exposure to written English, but need to develop their speaking skills in English.

Prior to the Australian Curriculum's adoption of the acronym EAL/D to refer to those students whose home language is a language or dialect other than Standard Australian English (ACARA, 2012), the acronym ESL was used to refer to students who were learning English as a second language in Australian schools. The acronym (ESL) has been associated with a deficit view of learners because it is not inclusive of students whose home dialect is not Standard Australian English, such as certain Aboriginal English varieties, or non-standard dialects / creoles (ACARA, 2012). The other limitation of the acronym ESL is the implied inaccuracy of its assumption that all English language learners study English as a *second* language, because many students can learn English as a third, fourth or additional language (Saleh, 2017). As a result, the gradual shift in Australia from using ESL to EAL/D with the introduction of "/D" in EAL/D reflects a deliberate effort from policy makers and teachers to include those learners. Table 1.1 provides a comparison chart that outlines the terminology of both acronyms, including terminology that is used in current policy in Australia. Table 1.1 also illustrates how the transition from ESL to EAL/D

demonstrates a more inclusive representation of students (Hertzberg, 2012; Saleh, 2017).

Table 1.1
ESL and EAL/D Comparative Chart

Acronym and associated meaning	(ESL) English as a Second Language	EAL/D (English as an Additional Language or Dialect)
Scope	Assumes that students are learning English as a second language. ESL does not acknowledge that students may already know more than one language and / or dialect.	English as an additional language or dialect acknowledges that students may already know several languages and / or dialects.
Educational Policy	Not formally used in the Australian Curriculum, but ESL is still used internationally	Aligns with the following: <ul style="list-style-type: none"> • Multicultural Education Policy • The Australian Curriculum • The EAL/D Learning Progression
Focus	Centralises the language acquisition aspect rather than the individuality of students	Recognises the diverse and multilingual background of students who are also learners of English
Implication on perceptions of inclusion	ESL is a less inclusive acronym because it excludes dialect speakers and those students who know more than two languages	EAL/D is a more inclusive acronym because it acknowledges multilingual learners and students who are dialect speakers of English

In the context of this doctoral study, the EAL/D students who chose to participate in the research project were all migrant, refugee or overseas-born students. The EAL/D participants did not include Aboriginal and Torres Strait Islander students, as there were no Indigenous students present in the participating Year 11 and Year 9 classes at the research site. All of the EAL/D participants were in the process of learning

English while also engaging with the Australian Curriculum in EAL/D English classes at a mainstream high school setting. It is relevant to mention that the participating students varied in the length of time since they had arrived in Australia, and that some students had experienced trauma and disrupted schooling as a result of their past experiences prior to arrival. All participants in the EAL/D English classes had either begun their schooling in Australia during their primary school years, or they had joined their EAL/D English class after attending an Intensive English Centre for up to one year. Please see [Chapter 4](#) for more information about the EAL/D participants, where de-identified vignettes are provided for each student.

In this doctoral study, the EAL/D participants' engagement with the literacy activity of multimodal identity text creation was investigated in relation to teaching pedagogy that recognises the relevance of students' background in their learning. Identity texts were initially developed in response to a Canadian initiative researching the pedagogical options that emerge through the adoption of multiliteracies (New London Group, 1996) to address the social and educational needs of a growing ethnically and culturally diverse classroom population (Cohen, 2011). Cummins (2011) and other researchers (Cummins, 2015; Eamer & Hughes, 2012; Giampapa, 2010; Zaidi et al., 2016) argue that identity texts are examples of the empowering products of learning that emerge through a multiliteracies approach to teaching and learning. Instigated by classroom teachers to support student creations or performances that invest in and mirror back student identity to the school and wider community (Cohen, 2011), identity texts can be in written, spoken, signed, visual, musical or dramatic form, as well as combinations in multimodal form. In this doctoral study, the EAL/D participants created multimodal identity texts in the form of digital video diaries, which they composed using a video editor app. Thus, multimodal

identity texts were selected as the focal point of this project's exploration of education justice, investigating the impact of teaching pedagogy that is based on cultural inclusion in relation to EAL/D students.

Prior to current deliberations about the conception of inclusion, the concept of *integration* was commonly believed to be an appropriate approach to the education of young people from other cultures (Borkett, 2018). Primarily, the concept of integration was concerned with the idea that a child or young person had to 'fit in' with the practice of the dominant setting (Corbett, 2001). An example of integration would be an educator's choice not to identify a young person's cultural knowledge or skills as relevant to their school context. Rather, integration promotes the student's acquisition of knowledge and skills that are expected in the dominant setting (Rix, 2011). The educator's lack of representation of the young person's background knowledge would thus be seen as exclusionary in the school setting from an inclusive perspective. This study sought to understand the learning benefits that may be created when educators *do* identify a young person's cultural knowledge as being relevant to their school context.

The next section provides a brief, historical background of exclusionary policies and practices, which is provided to demonstrate their considerable and lasting presence in Australian legislation up until the 1970s.

1.2 Historical context to exclusionary policies and practices in Australia towards Indigenous and migrant persons

An overview of historical perceptions focussed on the inclusion of culturally diverse young people in Australia is necessary to reveal the negative impact on past education practices which raise issues of social justice. Recent historical commentary has shown that post-invasion colonial government and society in

Australia have discriminated against persons who are not within the 'dominant culture' of Anglo-Celtic heritage (Mann, 2013). This was particularly evident in the exclusion of Indigenous and migrant populations in legislation in the years prior to the formation of a Federation in 1901. Over time, changing attitudes towards culturally and linguistically diverse persons have had direct beneficial relevance to the approaches taken to educating young people who are learning English as an additional language. The historical background below aims to illustrate how a gradual governmental change and development of policy paved the way for the *Multicultural NSW Act 2000* (New South Wales [NSW] Government.), and the ensuing culturally inclusive practice in modern Australian school settings.

The post-invasion history of Australia has been marked by predominantly exclusionary laws and practices towards Indigenous and migrant populations (Soutphommasane, 2017). During the occupation and colonisation periods of Australia, intellectual and political acts of racial exclusion were practised through the dispossession of Indigenous people and subsequent policies, such as the *Aborigines Protection Act of 1909* that separated Aboriginal children from their families. The Assimilation period from the late 1930s further extended exclusionary practices to schools, granting authority to principals to remove Aboriginal children from their schools to continue their "education", or to train as labourers for British colonials (Burridge et al., 2012). Furthermore, up until the 1967 referendum, Indigenous people were not acknowledged in the census or Constitution as part of the Australian nation. This effectively dismissed the Commonwealth from assuming responsibility for Aboriginal affairs, in addition to excluding the Indigenous population from accessing citizenship rights (Attwood et al., 2007; Burridge et al., 2012). Whilst the 1967 referendum was a turning point in Australian history, some historians argue

that the significance of the referendum in facilitating change was mainly due to the creation of a climate that provided the federal government with a mandate to override the inconsistency of the state governments towards implementing citizenship rights of Aboriginal people; eventually the responsibility for Aboriginal affairs was adopted at a Commonwealth level in 1972 (Attwood et al., 2007).

Research has shown that socio-economic exclusion of Indigenous people in Australia continues to exist; studies have attributed this to lingering social processes that reinforce racial inequality between non-Indigenous and Indigenous communities, and the marginalisation of Indigenous representation in the media (All Together Now, 2021; Saunders et al., 2008; Walter, 2009, 2016). While acknowledging the importance of this issue, the focus of this doctoral study is not on Indigenous students due to the population of the classes that were sampled.

Exclusionary policies regarding immigration were also implemented by the newly formed Australian Federation of 1901. A number of policies that were introduced by the Australian government in 1901 were a reflection of Australian nationalism in the 1880s and 1890s, which was characterised by a social resistance towards non-European immigration and the reasoning that: “there should not be an influx of people alien in customs, religion and civilization”, as voiced by the Colonial Secretary, Joseph Chamberlain in 1897 (Vrachnas et al., 2011, p. 9). The *Immigration Restriction Act 1901* was one of the first Acts to be passed as legislation, enforcing the selection of migrants to Australia based on race and colour; this policy became widely known as the White Australia policy. The White Australia policy was closely linked with Australian national identity up to the 1960s, as the preservation of an Anglo-centric, British Commonwealth country, excluding all non-white people from entering the country (Mann, 2013).

However, the period following World War II witnessed the largest wave of migration to Australia, due to the establishment of formal immigration policy that aimed to address serious shortages in labour to facilitate transport, energy resources, housing, schools and hospitals (Collins, 1991). Despite the government's overwhelming preference for British migrants in response to loss incurred through Australia's involvement in the war, non-British Europeans eventually formed the majority of migrants who moved to Australia to address the insufficient infrastructure and labour shortage in the aftermath of World War II (Vrachnas et al., 2011). Along with this wave of migration, assimilationist policies were developed during the 1950s, based on the denial of those immigrants' birth culture, language, and past experiences to become 'Australian' (Damousi, 2012; Vrachnas et al., 2011).

A key goal of assimilationist policy was the development of English language proficiency among migrants and their children to encourage their involvement and effective communication with others in Australian society. As a result of this policy, the government did not endorse the provision of interpreter services for adult migrants to participate in the community, or their children in schools (Haebich, 2008). Rather, school-age migrant children were "immersed in the English language, school routines and the nation's civic and moral values" that were embodied in the general classroom, with the expectation that the students would unproblematically absorb the English language and develop proficiency (Haebich, 2008, p. 176). The inadequacy of the assimilation service model in the 1950s led to mounting pressure on migrant students to learn with minimal language support, and teachers to effectively teach their linguistically diverse students with minimal educational resources (Haebich, 2008). Over time, severe economic disadvantage among certain groups of European migrants was identified in the 1966 *Poverty Report* (Henderson, 1975). The

inadequate provision of educational support for migrant children contributed to the maintenance of *difference*, rather than assimilation into Australian society, as a sizeable group of migrants emerged with lower educational outcomes and opportunity to prosper in the wider Australian community (Haebich, 2008).

A change in approach towards exclusionary immigration policy took a more definite form with the abolition of the White Australia policy in 1973 under the new leadership of Prime Minister Gough Whitlam (Henry, 2020). During the period 1962-1972 the policy of assimilation was replaced by a policy of 'integration', which encouraged migrants to incorporate themselves into the dominant Anglo-Celtic society, while also retaining elements of their own culture (Mann, 2013). While the policy of integration was more open to social engagement with migrant cultures to acknowledge the formation of a new, distinctive Australian identity; at work and at school, migrants were still expected to communicate through an exclusively English medium (Mann, 2013). As mentioned at the beginning of this chapter, the assumption that migrant student culture and background knowledge were not related, or should not be considered as impacting on education outcomes during the era of integration policy in Australia, meant that exclusionary practice in school settings continued to exist. In line with this doctoral study's exploration of education justice, which contends the importance of student identity in the learning process, culturally inclusive practices are examined in relation to student literacy development.

1.3 From Colonisation to Multiculturalism

The introduction of laws to prohibit racial discrimination in Australia eventually took place in 1975. The *Racial Discrimination Act 1975* was a result of Australia's becoming a signatory to the International Convention on the Elimination of all Forms of Racial Discrimination (CERD), which was adopted by the international community

in 1966 (Soutphommasane, 2015). The *Racial Discrimination Act 1975* was introduced into Australian legislation nearly a decade later, after four versions of the Racial Discrimination Bill were introduced into parliament between 1973 and 1975 (French, 2016). The *Racial Discrimination Act 1975* prohibits racial discrimination in Australia and guarantees equality before the law regardless of race, acting as a civil protection for all Australians against racial discrimination and racial hatred (Soutphommasane, 2017).

The failure of assimilationist policies in the 1960s is argued to have contributed to the emergence of multiculturalism (Boese & Phillips, 2011; Castles, 1992; Elias et al., 2020), a term that was first coined in 1973 by the Minister for Immigration, Al Grassby in a government speech to refer to policies and services that addressed the influx of immigrants to Australia after World War II (Koleth, 2010). However, a 1978 Review of Post Arrival Programs and Services, commonly known as the 'Galbally Report' emphasised the need for government to reorientate its approach to multiculturalism as the formal recognition of ethnic communities and diverse cultures, providing equal opportunities and adequate services for migrants to participate in Australian society (Boese & Phillips, 2011; Galbally, 1978). Accordingly, in 1981 Prime Minister Malcolm Fraser associated multicultural policy with cultural pluralism in his inaugural lecture at the Australian Institute of Multicultural Affairs, introducing the importance of multiculturalism in strengthening social cohesion in the wake of the post-war migration intake:

...Multiculturalism is about diversity, not division – it is about interaction, not isolation. It is about cultural and ethnic differences set within a framework of shared fundamental values which enables them to coexist on a complementary rather than a competitive basis.

It involves respect for the law and for our democratic institutions and processes...Not least, multiculturalism is about equality of opportunity for the members of all groups to participate in and benefit from Australia's social, economic and political life... (Fraser, 1981, p. 3)

Multiculturalism has remained an integral policy to Australian national identity which has been supported by successive governments and the general public (Elias et al., 2020). In its present form, multiculturalism emphasises the achievement of a just society that is inclusive of culturally diverse groups (Brahm Levey, 2012). It is argued that the *Racial Discrimination Act 1975* has served as a legislative expression of multiculturalism at the federal level (Soutphommasane, 2017). The state of New South Wales has also legislated multicultural acts that incorporate access to government programs and services, equity for diverse communities and protection against discrimination (Elias et al., 2020; NSW Government., 2000).

Whilst the multicultural education movement is endorsed through state legislation and positive school reception of its inclusive aims and ideals, some criticism towards Multicultural Education policy argues that it has limited transformative effect in minimising the exclusionary structure of mainstream society (McVee & Boyd, 2016). Another argument claims that the multicultural education movement invites surface reforms that are attributed to "affirming diversity and identities through positive images of subordinated groups [by] focusing on colour coordination and food festivals", which recognise and romanticise difference (Leistyna & Woodrum, 1996, pp. 2-3) but fail to examine how unequal power relations may be reinforced through EAL/D students' unequal access to language in the mandated curriculum. Furthermore, the concept of social inclusion is claimed to have gradually replaced

multiculturalism in Australian federal policy since 2007. Scholarly critique has questioned the ambiguity of defining the Social Inclusion Agenda and its relation to migrants, refugees and their descendants in Australia, claiming it to be more assimilationist in practice as it overlooks culturally exclusive processes in the community (Boese & Phillips, 2011; Young, 2000).

In the context of this doctoral study, the Multicultural Education Policy underpins the NSW government's approach to "commit schools to providing opportunities that enable all students to achieve equitable education and social outcomes and participate successfully in our culturally diverse society" (NSW Department of Education, 2005, para. 1). The underlying principles of the Multicultural Education Policy are relevant to this research, as the study builds on the inquiry of "meeting the educational needs of all students and learners... including those from culturally, linguistically and religiously diverse backgrounds, and preparing them for effective participation in Australian life" (NSW Department of Education, 2005, para. 1). The research explores culturally inclusive practice through a particular focus on multimodal identity texts and literacy development.

1.4 The Research Topic

There has been a marked change in the approach to policy that guides the education of culturally and linguistically diverse students in Australia. While assimilation and integration policies adopted the view that culturally diverse students should embed themselves into the dominant culture of a white, Anglo-Celtic society, with minimal acknowledgement of their cultural and educational needs to succeed (Haebich, 2008), current Australian educational policy emphasises inclusive education for all students. Now inclusive policy mandates the institutional acknowledgement of cultural and educational needs of diverse student backgrounds as a component of

effective education. This policy development suggests an acknowledgement of young people's background as being important to teaching pedagogy, thereby aiming to promote social justice through the inclusion of different groups.

Australia became a signatory to the UN Convention on the Rights of Persons in 2008 (Meehan, 2016). Following Australia's adoption of the Convention (United Nations, 2006) the "Melbourne Declaration on Educational Goals for Young Australians" (2008) was developed, leading to the formation of a goal which had an important impact on the policy framework of the Australian Curriculum, in particular on issues of equity and inclusion (ACARA, 2016; Hyde et al., 2013). The goal of "Australian schooling [that] promotes equity and excellence" (Ministerial Council on Education Employment Training and Youth Affairs, December 2008, p. 7) is concerned with supporting "the diverse needs of the student population...using pedagogical approaches that account for students' needs" (ACARA, October 2012, p. 13). Thus, it can be seen that current educational policy indicates a shift towards more inclusive goals. However - the impact of the new policy is yet to be established, in terms of an exploration of pedagogies that acknowledge and support students' diverse needs and backgrounds.

The impetus for and conceptualisation of this study was guided by my own experience as an EAL/D teacher who has been working to support the diverse learning needs of EAL/D students for over 10 years. The EAL/D students who I work with have usually arrived in Australia within the previous 5 years, and often include youth who are refugees or have a refugee-like background. Hence, this particular group of EAL/D students who have recently arrived in Australia need to establish new connections with others in their new country of residence; unlike EAL/D students whose home language is not English, and who are more accustomed to a

new country because they have lived in Australia for a longer period of time. My experience in teaching recently arrived EAL/D secondary students provided insight into the complex issues and emotions that these students face in a new country. The reality of many students who arrive as refugees includes facing language barriers that inhibit communication with others, in addition to experiencing homesickness, anger, sadness and frustration at being forced to leave behind homes and loved ones (Department for Victorian Communities, 2005). Often, recently arrived EAL/D students who are not refugees experience a spectrum of emotion (NSW Refugee Health Service, 2011) as moving abroad to study, or moving for family commitments is seldom a voluntary choice for the students. For EAL/D students, adjusting to a new way of life and a new school environment bears direct implications for their sense of cultural inclusion in the school, and wider community (Ainscow et al., 2006; UNESCO, 2009).

As an EAL/D teacher, the principles of culturally inclusive education have guided my approach to providing EAL/D learning support to my students as they adjust to a new country, a new high school or transition into various post-school pathways. In my search to maintain teaching pedagogy that is inclusive of EAL/D students' personal background, I observed that multimodal texts could be used to draw on EAL/D students' "funds of knowledge" (Moll et al., 1992, p. 1) to facilitate their English language development. This realisation led me to consider investigating how this link could be explored in depth with EAL/D students at a mainstream high school setting in which they are enrolled. Teaching practice that draws on multimodal identity text creation can offer an avenue for culturally and linguistically diverse students to connect their personal experiences with the content of the curriculum (Cummins & Early, 2011) becoming a relevant activity to investigate pedagogy that incorporates

culturally inclusive values. The research topic eventually developed to focus on how EAL/D students created digital multimodal identity texts, considering an exploration of how such culturally inclusive practice would relate to EAL/D students' literacy development in a secondary school setting.

My choice of research topic was guided by my worldview and perspective about the "nature of research" (Creswell & Creswell, 2018, p. 5). In particular, this study is guided by the belief that research about language teaching should work towards humanising the curriculum (Freire, 1970), encouraging a bridge between the mandated school curriculum and EAL/D students' human experiences of culture, family, friendships, memories, hopes and identity. As the research topic combines exploration of cultural inclusion with multimodal language teaching in a secondary school context, the research questions that guide this study are:

How does multimodal identity text creation support culturally inclusive literacy practice with EAL/D students in a secondary school setting?

- a) What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?
- b) What culturally inclusive values are developed through multimodal identity text creation?
- c) How does the creation of multimodal identity texts develop EAL/D students' literacy skills?

This study acknowledges secondary EAL/D teachers' concerns of implementing culturally inclusive teaching practices that are both informed by theory and accessible.

Furthermore, the study brings to light principles of culturally inclusive values and literacy practices that multimodal identity texts support. Ultimately, the significance of this inquiry is related to the concept of education justice (Kalantzis & Cope, 2025) as the study seeks to draw on culturally inclusive pedagogy to explore EAL/D youth's access to social and educational contexts, when students connect their personal experiences and background to learning in the curriculum.

1.5 Organisation of the Thesis

The second chapter of this thesis presents the theoretical and pedagogical perspectives that informed the underlying purpose of this research project. The approach taken in the study centres on the interrelation between constructivism, critical socio-cultural theory and multiliteracies pedagogy, highlighting the study's philosophical orientation that literacy is embedded in culturally inclusive practice. The use of a multidimensional theoretical and pedagogical approach is discussed in relation to the study's aim of investigating the transformative impact of teaching and learning. An adaptation of Callow's framework (2023) is also described as an analytical framework, which was adopted to interpret the participants' use of different semiotic modes in relation to how the high school EAL/D students engaged with multimodal identity text creation in the study.

The third chapter presents a literature review of relevant studies that have explored EAL/D students' digital story creation in secondary school settings. The chapter is structured into three parts. The first part contextualises the current research project in terms of the Australian setting, discussing key Australian policies that relate to culturally inclusive education and literacy learning in relation to EAL/D students. The second part critiques previous research that is related to EAL/D students' creation of digital stories in relation to their sense of belonging and aspects of literacy (ACARA,

2025a). The third part focusses on a review of studies that have built on Cummins' seminal work with identity text creation (Cummins & Early, 2011; Cummins et al., 2015), demonstrating that limited research has explored multimodal identity text creation in relation to culturally inclusive pedagogy.

The fourth chapter outlines the methodological design that was selected to guide the research investigation. The process of participant recruitment is documented, and EAL/D student participants are introduced through narrative vignettes. An overview of the case study approach is given, as well as the multiple sources of data generated and analysed across the two phases in the study. Lastly, an explanation of three different approaches to data analysis is given. A combination of inductive and deductive methods is outlined to describe the coding procedures adopted in the study (Merriam & Tisdell, 2015). The use of multimodal semiotic analysis and the National Literacy Learning Progression (ACARA, 2025b) is also described to focus the research investigation on the participants' use of different modes and literacy practices in their identity texts.

In the fifth chapter, the analysis and findings related to the first and second phases of the study are presented in two parts. Part I - Phase 1 presents the findings from three Year 11 focus students, while Part II - Phase 2 presents findings from three Year 9 focus students. After presenting the analysis of the multiple sources of data in each phase of the study, the chapter concludes with an interpretative summary that introduces three significant themes that emerged in the analytic process.

The sixth chapter presents a discussion of the findings and the key conclusions of the research project. First, the three themes introduced in Chapter 5 are discussed in relation to the three sub questions of the study, which collectively contribute to the

overall discussion about how multimodal identity text creation supports culturally inclusive literacy practice with EAL/D students in a secondary school setting. Next, the implications of EAL/D youth's digital identity text creation are discussed in regard to educational practice within a secondary school context. The chapter concludes with reflections on the methodological limitations and strengths of the study, as well as offering recommendations through which the study could influence future change.

Chapter 2: A Multidimensional Theoretical and Pedagogical Approach

This chapter presents the epistemic underpinnings of the research which are relevant to understanding the aims of the study. The research approach in this study drew upon an interpretivist epistemology, where subjective beliefs are co-created between the researcher and the researched, in order to understand the lived experiences of the participants (Lincoln & Guba, 2016). Interpretivism is a broad epistemological approach that accommodated the perspectives of the researcher and the EAL/D student participants as the research topic of culturally inclusive literacy practice. As the study was investigating the impact of EAL/D students' creation of multimodal identity texts on their sense of inclusion, the selected theoretical and pedagogical perspectives that informed the research inquiry integrated different viewpoints that presented "a way of asking", which guided the research process (Wolcott, 2005, p. 178). The inter-related theoretical and educational perspectives were informed by the study's philosophical orientation that considers literacy as embedded in culturally inclusive practice. The multidimensional theoretical and pedagogical approaches combined in the research approach are named below in order to signpost how the researcher planned to interpret the interconnecting concepts.

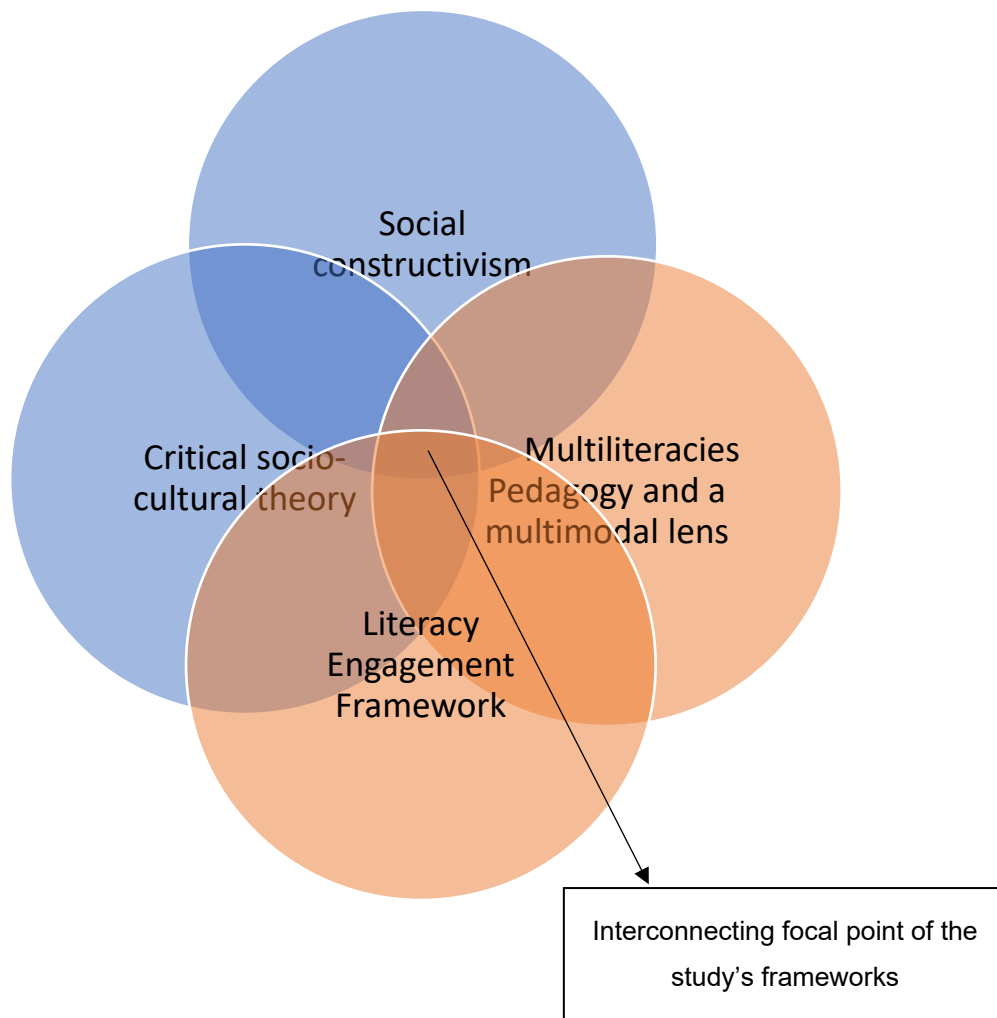
The chapter begins with an overview of social constructivist theory, which emphasises the socially constructed nature of reality (Creswell, 2014) that was adopted in this study to understand the research context and phenomena of identity text creation. Critical socio-cultural theory is then presented as the underlying perspective through which the purpose of education is perceived in this study,

highlighting the value of students' identities and experiences (Graman, 1988, p. 442). This theoretical stance is complemented by Freire's humanising principle, which contends the centrality of students' 'cultural universe' in creating their own learning experiences (Freire, 1970). Given the researcher's focus on identity texts, multimodality is the lens through which the creation and perception of meaning may be understood through an exploration of semiotic resources that are 'socially made' (Kress, 2010, p. 8). The chapter ends with a review of two key pedagogical perspectives that are key to the investigation of EAL/D students' creation of multimodal identity texts in a school context: multiliteracies pedagogy and the conceptual framework of Literacy Engagement (Cummins et al., 2015). Discussion of these topics provides insight to the grounded nature of the study's aim to explore how EAL/D students' expression of meaning through multimodal communicative modes supported their development of literacy and language skills.

Figure 2.1 represents the integration of the key theoretical and pedagogical perspectives that underpin this study. To analyse the EAL/D students' use of different semiotic modes to create digital identity texts, multiliteracies and multimodality guided the research inquiry into EAL/D students' expression of meaning through multimodal communicative modes. In particular, an adaptation of Callow's framework (2023) was adopted to analyse the EAL/D students' use of different semiotic modes to create digital identity texts and to interpret their representations of events and participants. Each of the four sub headings below (2.1-2.4) provides an overview of how key theoretical and multimodal aspects are integrated in the research project.

Figure 2.1

The integration of the key theoretical and pedagogical perspectives



2.1 Constructivism

Constructivism assumes that “there are multiple realities, or interpretations of a single event” (Merriam & Tisdell, 2016, p. 29). A constructivist perspective in a research study emphasises the socially constructed nature of reality, assuming that phenomena can only be understood within the context that is being studied (Guba & Lincoln, 1989). Creswell (2013) asserts that researchers do not “discover” knowledge in constructivist research; rather, researchers construct knowledge:

In this worldview, individuals seek understanding of the world in which they live and work. They develop subjective meanings of their experiences... These meanings are varied and multiple, leading the researcher to look for the complexity of views..... In other words, they are not simply imprinted on individuals but are formed through interaction with others (hence social constructivism) and through historical and cultural norms that operate in people's lives. (Creswell, 2013, pp. 24-25)

Social constructivism informed the research approach that knowledge is socially constructed by those involved in the research process. The study adopted the view that researchers [as experienced teachers] construct knowledge about the phenomena [identity text creation] that they are observing (Merriam & Tisdell, 2016).

A social constructivist approach was necessary to consider because this study addressed the processes of interaction between the EAL/D participants, their contextual background and the secondary school setting (Creswell, 2014). Research that draws on a social constructivist approach relies heavily on the participants' views of the situation being studied. The researcher's goal is to understand and interpret the various constructions of meaning and knowledge that the participants provide about the situation or phenomenon that is being studied (Creswell & Poth, 2018; Mertens, 2010).

The research approach that was taken in the study supports Vygotsky's sociocultural theory of the social origins of higher mental functioning and semiotic mediation. Vygotsky attributed the development of culturally organised human psychological process to collaborative forms of social interaction with "people in [an] environment

and in cooperation with peers” (Vygotsky et al., 1978, p. 90). Learning as a social and collaborative activity is the central principle of sociocultural theory, acknowledging the learner to be an active participant who constructs their own knowledge and understanding through a gradual appropriation of representations of meaning that are associated with the material and psychological cultural “tools” and “sign operations” of a community (Vygotsky et al., 1978, p. 54). Sign systems such as language, writing and number systems are “the product of specific conditions of social development” that mediate human behaviour (Vygotsky et al., 1978, p. 55). Since socio-cultural theory is often associated with research in educational contexts that investigate students’ creation of texts, socio-cultural theory was particularly relevant to this study.

When considering how cultural tools shape membership in community, culture should not be considered a “passive storehouse” of meaning that is stored in the human mind (Gee, 2013, p. 46). Rather, culture is construed as a set of “constrained potentials” that provide opportunities for people to “design, produce and transform” meaning (Gee, 2013, p. 46). The constructive notion of communication as active, creative and design-oriented is attributed to the idea that meanings are assembled through humans’ active creation of signs, rather than being a passive retrieval of meaning in the human mind (Kress, 2010). A communicator’s active creation of signs [or texts] forms “socialised, interactively shaped, and transferrable intentions to direct, shape and spin the meaning of a sign in certain ways that are apt for the actions, goals and purposes the communicator has” (Gee, 2013, p. 42). The theoretical notion of the active role of participants in text creation guided the study’s interpretation of EAL/D student experiences. In this study, the ‘signs’ that were being investigated were in the form of digital identity texts. The participants were

understood to design and produce innovative assemblages of meaning through multimodal communication and social interaction that was directed towards self-expression of their culture and identity.

2.2 Critical Socio-cultural Theory

A critical socio-cultural perspective that is informed by Freire's humanising principle guided the research approach, supporting the integration of students' diverse sociocultural values, background knowledge and dispositions as important resources to teaching and learning (Freire, 1970). Building on socio-cultural theory to understand the relationship between teaching and learning (Vygotsky, 1978) critical socio-cultural theory also acknowledges the critical equity orientation inspired by Freire. Therefore, the theoretical perspective was appropriate for a study that examined contemporary issues related to cultural diversity and inclusion (Booth et al., 2000; Cummins, 2009). Freire's humanising principle presents a dialogical approach, advocating for education as an effort to liberate people, and not as another instrument to dominate them (Freire, 2021). Freire's endorsement of a dialogical approach to education is based on a "horizontal relationship" between the educator and the student, encouraging a process of learning that is based on communication and collaboration, where the acquisition of literacy "...does not involve memorizing sentences, words, or syllables - lifeless objects unconnected to an existential universe - but rather an attitude of creation and recreation, a self-transformation producing a stance of intervention in one's context" (Freire, 2021, p. 45).

This critical orientation was highlighted in the study's approach to data collection and interpretation as culturally inclusive values were examined through students' engagement with multimodal identity texts. Freire's proposition of adopting problem-

solving education principles to develop students' critical awareness through dialogue was relevant to the purpose of the study. The student participants' discursive engagement during the multiliterate events is viewed as having provided them with the potential for a transformative recreation of their possible identities. In the process of multimodal identity text creation, students "self-transform[ed]" within their educational context to develop a critical awareness of the relevance of their own backgrounds to literacy and learning (Freire, 2021, p. 45). When teachers foster among students "the critical capacity to make choices" in their engagement with literacy to "transform [the] reality" of their experience of education (Freire, 1970, p. 4) self-reflective dialogue that is based on communication and collaboration becomes an important factor in learning.

The continuing relevance of Freirean-based pedagogy that fosters the development of students' capacity for critical awareness is exemplified in contemporary research. Studies have revealed experiences of marginalisation and misunderstanding of multilingual, refugee youth through their digital storytelling compositions (Symons & Gajasinghe, 2022) and in visual arts research that drew on a critical pedagogy framework to encourage bi/multilingual youth to discuss significant, open-ended topics through their personal representations of identity, using Photoshop collages (Aghasafari et al., 2022). A recent study that relates closely to this thesis has sought to understand how youth from refugee backgrounds expressed and repositioned their identities for a public audience through the critical lens of intersectionality (Kendrick & Early, 2025). While Kendrick and Early (2025) and this research project both explored how EAL/D youth used digital storytelling to represent their lived experiences through a Freirean approach, and an interest in improving student equity, Kendrick and Early (2025) focussed on how the students' narratives

illuminated various contexts of their lives and identities, revealing intersectional identities. However, this study focussed on how the EAL/D students' creation of digital identity texts supported cultural inclusion.

Denzin and Lincoln argue that a critical approach to qualitative research is significant to recognise diverse groups within society (Denzin & Lincoln, 2018) which is endorsed in this study's aim to explore EAL/D student learning. Students who are studying English in a foreign setting are often in a power-imbalance in secondary schooling, due to EAL/D students' experience of various levels of difficulty in accessing the language and content of the curriculum (Cummins, 1986, 2001, 2009; Uptin et al., 2016). Freire's humanising principle works within Vygotsky's socio-cultural theory as it supports the view of teaching and learning as a social process, where learners are collaborative and active participants in their learning. Thus, the research inquiry incorporated a critical perspective that aimed to understand effective EAL/D teaching pedagogy.

2.3 Multiliteracies and Multimodality: Theory and Practice

Both the work of the multiliteracies project (New London Group, 1996) and the theoretical concepts of multimodality were frameworks which informed this study. Developing understandings of multimodality, based on Kress and van Leeuwen's inquiry into the role of social semiotics in multimodal meaning-making, informed the early work of the multiliteracies project (1996) which built on multimodality through its inquiry into how student engagement with multimodal texts fosters a sense of social connection and participation. Because of the close theoretical relationship between the two, multimodality and multiliteracies have been adopted as appropriate analytical tools for assessing the types of multimodal texts created in classroom contexts, and those in this specific study.

Multimodality builds upon the theoretical notion of the semiotic mediation of signs to include perceived 'signifiers' of meaning, such as images, spoken or written words, and 'signified' meanings that are interpreted through the processes of higher mental functioning (Callow, 2023; Gee, 2013; Kress, 2010; Kress & Van Leeuwen, 2006; Unsworth, 2001). Multimodality associates the perception and expression of meaning (or 'signs') using a mode, or modes, to be facilitated through a social and historical shaping by the sign-maker and perceiver of the text (Kress, 2010, pp. 10-11). "Modes" have been defined as "abstract systems for organising the communicative use of material signifiers" (Jewitt, 2009, p. 2) with each mode offering distinct possibilities and constraints in its meaning-making potential (Jewitt et al., 2016a). The following are examples of modes: written language, image, speech, gesture, photography, painting, music (Callow, 2023; Serafini, 2014). Researchers in the field of education and multimodality assert that the study of meaning-making attends to varying forms of communicative sign creation and perception, which are situated in distinct, social and cultural contexts.

The closely related and pioneering work of the New London Group and their multiliteracies pedagogy combined a view of modal semiotic mediation of meaning, with the argument that literacy incorporates language and multimodal forms of visual, audio, and spatial patterns of meaning that coincide with written-linguistic modes of expression (New London Group, 1996). Therefore, a theoretical view of multimodality was adopted as part of the theoretical framework for this study to explore how students drew on multimodal identity text features to construct versions of their identity.

2.4 Multiliteracies Pedagogy

A multiliteracies perspective informed the study's view of literacy pedagogy as a teaching and learning relationship that acknowledges the interconnected context of students' culturally and linguistically diverse societies. Multiliteracies draws on multimodal theory to support the view that modes of representation are much broader than language. Rather, meaning is made through multimodal forms of visual, audio, and spatial patterns of meaning that coincide with written-linguistic modes of expression (Cope & Kalantzis, 2000; New London Group, 1996). A multiliteracies approach to literacy pedagogy seeks to empower students to be effective communicators in a variety of multimodal, and intercultural discourses (New London Group, 1996), aiming to foster learning conditions that lead to students' "full and equitable social participation" in a globalised community of interconnected societies that produce ever-changing textual forms (Cope & Kalantzis, 2000, p. 9).

Multiliteracies pedagogy endorsed civic pluralism in schools (Kalantzis & Cope, 1993; New London Group, 1996) and has remained relevant to the culturally diverse student context in Australian schools, despite its inception three decades ago. Differences in languages, culture and identity are viewed as resources or bridges to a more inclusive society (New London Group, 1996), enabled through various forms of student self-expression, social connection and participation. The multiliteracies endorsement of civic pluralism is argued to combat the fragmentation of diverse communities (Serafini & Gee, 2017) as it advocates for inclusive schools that acknowledge and celebrate diverse student backgrounds as "a social resource in the formation of new civic spaces and new notions of citizenship" (Cope & Kalantzis, 2000, p. 15). The relevance of culturally inclusive ideals to the study are highlighted in documentation such as the NSW Culturally Inclusive Curriculum (Centre for

Education Statistics and Evaluation, 2020) and the Australian Curriculum's aim to develop inclusive teaching and learning to support the diversity of students, including those for whom English is an additional language or dialect (ACARA, 2025). Thus, adopting a multiliteracies approach to literacy pedagogy supported the study's exploration of culturally inclusive values in multimodal identity text creation.

2.5 The Interconnecting Perspectives and the Research Question

This section sets out the justification for the adoption of a multidimensional theoretical and pedagogical approach to guide the exploration of the research question. The focal point of the interconnecting perspectives was designed to target the research inquiry question: *How does multimodal identity text creation support culturally inclusive literacy practice with EAL/D students in a secondary school setting?* The interconnection of the key perspectives is represented in Figure 2.1 which highlights the overlap of four frameworks: constructivism, critical socio-cultural theory, multiliteracies pedagogy and the literacy framework, in the research design to understand how secondary-aged EAL/D students engaged with multimodal identity text creation. Thus far, three of the key elements have already been introduced. As demonstrated above, the constructivist perspective directed the study's interpretivist exploration of EAL/D students' creation and perception of meaning as they engaged with multimodal identity text features. Within constructivist theory, a socio-cultural perspective was adopted to interpret EAL/D students' perception of their own personal and cultural knowledge when creating their multimodal identity texts, as well as to observe socio-cultural aspects that influenced EAL/D students' experience of multimodal identity text creation.

The interrelation of critical socio-cultural theory is evident as the research approach built on a constructivist viewpoint, emphasising a critical perspective

towards the relevance of culturally inclusive values to literacy development. The third dimension of the research framework, multiliteracies pedagogy, delves further into the research inquiry about how the inclusion of EAL/D students' multimodal expressions of identity develops EAL/D students' literacy skills. A multiliteracies perspective dovetails with critical socio-cultural theory to merge the view of civic pluralism and culturally inclusive values, thus presenting the research approach towards literacy development as being embedded in the contextual environment of the student. The fourth interconnecting perspective, the literacy engagement framework (Cummins, 2015) was adopted as it offers analytical properties that correlated with the research inquiry to observe EAL/D student literacy development through multimodal identity text creation. This final element is introduced in the next section of the chapter.

2.6 Cummins' Framework of Literacy Engagement

The study drew on Cummins' Framework of Literacy Engagement (Cummins, 2015) to provide an analytical perspective through which student engagement with school curricula was defined, and to analyse literacy development in EAL/D secondary students' creation of multimodal identity texts. The viewpoint that was adopted in this study supports the argument that student engagement with school is dynamic and interactive in nature, whereby contextual and psychological factors can influence students' engagement with school and curricula (Fredricks et al., 2004; Wang & Eccles, 2013). Consistent with research literature in the area, the concept of school engagement is understood to consist of three distinct features: behaviour, emotion and cognition (Callow & Zammit, 2012; Fredricks et al., 2004; Jimerson et al., 2003). Behavioural engagement encompasses student participation in academic and social activities in the school; emotional engagement includes positive and negative

reactions to teachers, peers and the overall context of the school, while cognitive engagement implies student willingness to apply the required effort that facilitates the comprehension of complex ideas and skills in school curricula (Fredricks et al., 2004).

In a similar vein, Cummins contends that there are interrelated, contextual and psychological components of instruction that enable students to engage actively with literacy. Cummins argues that engagement with literacy is enhanced when four components of instruction are addressed: academic language is scaffolded, instruction is connected to students' lives and prior knowledge, challenging academic tasks affirm student identity, and student knowledge and competency in the use of academic language is developed across the curriculum (Cummins et al., 2015).

The Literacy Engagement Framework (Cummins et al., 2015) can be viewed as a representation of the multidimensional nature of students' engagement with school and curricula, as the three, distinct features of behavioural, emotional and cognitive engagement are evident in the framework's expression of effective instruction that promotes EAL/D students' active engagement with literacy. The correlation of behavioural, emotional and cognitive engagement (Fredricks et al., 2004) in the Literacy Engagement Framework is outlined in the following points:

- Cognitive engagement is apparent in the framework's emphasis on instruction that fosters EAL/D student participation in academic activities through the scaffolding of academic language.
- Behavioural engagement is apparent in instruction that promotes EAL/D student participation in social activities

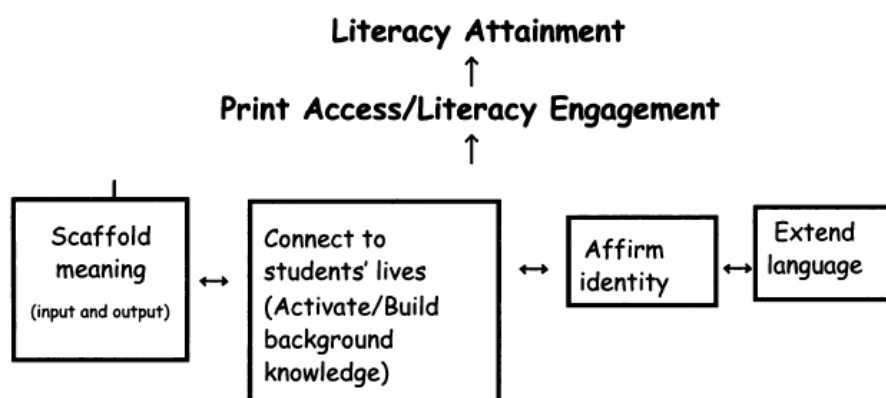
through learning that connects to students' personal backgrounds, lives and prior knowledge.

- Emotional engagement is apparent in the framework's emphasis on instruction that fosters EAL/D students' positive reactions to teachers, peers and the overall context of the school, as they complete challenging academic tasks that affirm their identity.
- Cognitive engagement is also apparent in the framework's emphasis on instruction that facilitates EAL/D students' application of the required effort to develop mastery of complex ideas and skills across the school curricula, due to learning experiences that build their comprehension of academic language.

Arguably, the four components of instruction in Cummins' framework support emotional engagement when, for instance, they effectively integrate to promote culturally inclusive values. Fundamentally, the Literacy Engagement Framework (Cummins et al., 2015) aligns with an interactive view of student engagement with school curricula that considers both contextual and psychological factors. The three, distinct features of behavioural, emotional and cognitive engagement complement Cummins' framework to provide greater depth into the construct of literacy engagement. Cummins argues that identity affirmation plays a central role in literacy engagement (Cummins et al., 2015), although the framework does not address the *varying* responses of literacy engagement that are apparent when a group of high school EAL/D students create multimodal identity texts. I

propose that adopting an analytical perspective which integrates Cummins' Literacy Engagement Framework alongside the view that behavioural, emotional and cognitive features influence students' engagement with literacy can offer greater depth to understanding how adolescent students participate with multimodal identity text creation.

Figure 2.2
Cummins' Literacy Engagement framework



Note: adapted from Cummins et al. (2015)

2.7 Multimodal Theory to Support Analysis of Multimodal Identity Texts

Complementing the multiliteracies pedagogy and Cummins' framework is the use of multimodal theory as the lens through which the Year 11 and Year 9 participants' multimodal identity texts were analysed in this study [see [Chapter 5](#)]. The specific theoretical framing for analysing the students' multimodal identity texts was a social semiotic lens, flowing from the work of those in the New London Group (1996) as well as Kress and van Leeuwen (2006). A social semiotic analytical lens involves the researcher's intensive engagement with artefacts, whereby emphasis is placed on the "social contexts and resources of meaning-making within which an individual's meaning-making is suffused" (Jewitt et al., 2016, p. 74). Viewing the EAL/D participants' multimodal representations of identity through a multimodal social

semiotic lens thus required an observation of the modal features and elements of each digital story, where aspects of 'rhetoric' and 'design' were understood as the social relations in the process of multimodal communication, and the arrangement of semiotic resources in the making of a multimodal representation (Kress & Van Leeuwen, 2006, p. 219). Further, building on Halliday's seminal research into the relation between grammar, meaning and discourse (Halliday, 1978) and multimodality, social semiotics developed as a view through which the creation of meaning in a text is understood to consist of three communicational elements or metafunctions, which are: *the ideational*, or 'field' register that focusses on what is represented in a text, *the interpersonal*, or 'tenor' register that focusses on the interaction between the composer, responder and participants of a text, and *the textual*, or 'mode' register that focusses on the structure of a text in accordance with its purpose and medium (Callow, 2023; Halliday, 1978; Halliday & Matthiessen, 2014; Kress & Van Leeuwen, 2006).

Analysing the participants' multimodal identity texts using this social semiotic lens, and the three metafunctions allowed a comparison of the common elements of representation across the visual, written and audio language modes of the digital stories. Due to the school-based context of the research setting, it was determined that Callow's articulation of the multimodal social semiotic lens would provide an analytical perspective that facilitates a pedagogic interpretation of the multimodal meanings that emerged in the EAL/D students' identity texts, given its education focus. Further, the multimodal metalanguage that is drawn from the framework supported this study's aim to describe how various modes were integrated in the 'multimodal ensembles' (Serafini, 2014) of EAL/D students' digital stories to create various levels of meaning, while also analysing aspects about the audience, purpose

and digital text type (Callow, 2023, p. 33). Previous Australian doctoral research has adopted Callow's social semiotic framework to study meaning-making practices in multimodal texts, such as Izadi's inquiry into the semiotic resources that are used by adult YouTube presenters during their reading performances of wordless picturebooks to engage child viewers, eliciting findings that are relevant to early childhood practitioners about the types of meaning-making that emerge through the reading of visual texts (Izadi, 2023). Other research that has drawn on Callow's framework to analyse multimodal texts in educational settings include an American study that focussed on identity and power as portrayed by "Black girl participants" in picturebook images (Barton et al., p. 8). In addition, a research project by Capello and Barton (Barton et al., 2022) investigated how multilingual primary students created multimodal exit tickets to communicate their reflections on the visual curriculum; using Callow's framework (Callow, 2023) to analyse the overall patterns of visual features in the students' drawings.

While this previous research (Barton et al., 2022; Izadi, 2023) has drawn on Callow's framework to examine semiotic meaning-making practices in multimodal texts, it is important to note that the framework was not developed to explore the spoken mode in terms of vocal monologues. Therefore, a limitation in the aforementioned research is the minimal analysis of the participants' use of the audio mode to convey meaning – in particular, verbal aspects that constitute the participants' use of 'voice' in multimodal texts. Callow's framework includes analysis of music and sound, but no details on the analysis of voice as part of a multimodal text. To address this, I have drawn upon a number of studies to extend Callow's work into how voice might be analysed in the context of a digital multimodal text (Callow, 2023). To build upon previous research that has adopted Callow's framework in educational settings, I

contend that the inclusion of an additional element of *voice* is necessary in the model to analyse the spoken aspect of student voiceovers for this study, as it was the predominant audio mode in the students' multimodal identity texts.

Chapter 4 will present how Callow's framework was adapted for this study for use with data analysis of the multimodal identity texts, with the inclusion of spoken features of *voice* that contributed to the pre-existing analytical categories of multimodal data analysis. The additional element of voice complemented the *visual* and *written* modes which were used to interpret the multimodal meanings in the students' identity texts.

2.8 Conclusion

This chapter has put forward the theoretical and pedagogical perspectives that informed the underlying purpose of this research project. In this study, the multidimensional theoretical and pedagogical approach was utilised to address the following points. First, a critical socio-cultural perspective that is based on Freirean pedagogy was applied to interpret culturally inclusive values through students' engagement with multimodal identity texts. Consequently, the study sought to investigate the transformative impact of teaching and learning that draws on student identity and background by drawing upon the analytical perspective of the Literacy Engagement Framework (Cummins, 2015). Second, multiliteracies and multimodality guided the research inquiry into how EAL/D students' expression of meaning through multimodal communicative modes is relevant to their development of literacy and language skills. Thus, an adaptation of Callow's framework (2023) was adopted to analyse the EAL/D students' use of different semiotic modes to create digital identity texts and to interpret their representations of events and participants. Collectively, constructivism, critical socio-cultural theory and multiliteracies pedagogy overlapped

to facilitate this investigation of how secondary-aged EAL/D students engaged with multimodal identity text creation.

The next chapter presents a literature review of studies that have explored how secondary school EAL/D students engage with multimodal composition in the field of education. The Literature Review is divided into three components, where each section contributes to the contextualisation of the current research project in terms of the Australian setting of the study and previous research that has explored multimodal forms of identity text creation.

Chapter 3: Literature Review Part I - Cultural inclusion in Australian secondary school settings

The Literature Review presents a synthesis and critique of relevant research about secondary school EAL/D students and multimodal composition in the field of education. As this study investigated adolescent, secondary school EAL/D students' creation of identity texts, the Literature Review has been structured into three sections addressing each key area. Part I of the Literature Review contextualises this study by examining key Australian policies that relate to culturally inclusive education. Specifically, 3.1.1 the first part of the review provides a discussion of the national policy context for cultural inclusion in relation to culturally and linguistically diverse school students in both Australian states and territories, critiquing current NSW policy in the context of the creation of a culturally inclusive curriculum (NSW Department of Education, 2020). Section 3.1.2 of the review then provides a discussion of the national policy context for literacy learning in relation to EAL/D students, with specific reference to the current Literacy capability (ACARA, 2025) and the Literacy Policy (NSW Department of Education, 2007), contending the role of literacy as being significant to promote EAL/D students' productive engagement in society (New London Group, 1996).

Next, Section 3.1.3 of the review outlines two interrelated concepts that are central to the topic of this study: adolescence and identity. As the thesis focusses on how adolescent EAL/D students aged 14 - 19 experienced cultural inclusion, which was mediated through their creation of multimodal identity texts, it is necessary to establish the definitional standpoint for how adolescence is understood in the study. A short discussion of research into adolescent identity formation is given to highlight

the complex relationship between adolescence and identity, indicating the influence of factors that affect secondary students as they engage with school and literacy activities. As the specific literacy activity that was chosen as the focus of this study is multimodal identity text composition, an overview of research that studied the impact of multimodal literacy practices on adolescent identity formation is presented in Section 3.1.4.

Part II of the Literature Review provides an overview of international studies that have explored multimodal composition in relation to digital storytelling and EAL/D students' expressions of identity, offering a critique on aspects of literacy that specifically relate to EAL/D students and cultural inclusion. Seeking a range of scholarly perspectives to inform my own research inquiry, I set out to identify a gap in the literature related to investigations of how multimodal identity texts develop EAL/D students' literacy skills. In Part II of the Literature Review, I examine contrasting, research-informed viewpoints on the connection between multimodal composition, cultural inclusion and literacy development from a range of time periods and in various international settings.

Part III of the Literature Review provides an overview of research that has investigated how the affirmation of student identity through multimodal identity text creation can build connections between EAL/D students and their learning across various educational settings. However, Part III also shows that there are limited studies that have examined EAL/D students' creation of digital identity texts in Australian secondary school settings using culturally inclusive pedagogy. Unlike Part II, which critiques previous research that is related to EAL/D students' creation of digital stories in relation to their sense of belonging and aspects of literacy, Part III focusses on a review of studies that have built on Cummins' seminal work with

identity text creation (Cummins & Early, 2011; Cummins et al., 2015) with a focus on pedagogic decision making that targets students' increased engagement with school curricula. Part III demonstrates that limited research has explored how multimodal identity text creation can impact adolescent EAL/D students' sense of cultural inclusion in their new country of residence. Thus, in Part III, the Literature Review concludes with a consideration of findings in relevant studies with multimodal identity texts, situating this dissertation in the field of research.

To undertake the Literature Review, I conducted searches using the ERIC (Education Resources Information Centre) database. The ERIC database offers a wide range of peer-reviewed articles and publications in the field of education, aiming to ensure a thorough exploration of relevant scholarship. I selected related keywords such as "multimodal identity texts", and "digital texts" in combination with "cultural inclusion" to align with the focus of my research to identify related studies. In addition to database searching, I used the snowballing method, examining reference lists and citation networks of key publications that emerged during my search to locate additional literature that was relevant to the topic (Johnson & Christensen, 2017). The adoption of an iterative process searching for relevant literature facilitated the inclusion of previous research that might not have appeared in the initial search, thereby enhancing the currency, depth and breadth of the review.

3.1 Cultural Inclusion

Australian schools are sites of cultural and linguistic diversity. Over 2000 ethnic backgrounds are represented in Australian schools, indicating the cultural diversity of students for whom English is an Additional Language or Dialect (ACARA, 2024). In response to the need to support culturally inclusive practice and EAL/D student literacy development, NSW state policies (NSW Department of Education, 2005) and

frameworks (NSW Department of Education, 2005, 2020) have been implemented.

As the study is set in the state of New South Wales, Australia (NSW), the Multicultural Education Policy is the most relevant to the research project.

The multicultural principles contained within the Multicultural NSW Act 2000 promote the equal rights and responsibilities of all the people of NSW, recognising their different linguistic, religious and ancestral backgrounds within a multicultural society (NSW Government, 2000). The Multicultural NSW Act 2000 provides the framework for the implementation of the *Multicultural Education Policy* (NSW Department of Education, 2005), which links the concept of literacy and teaching practices with the intent of improving students' effective participation in society. The enactment of this intent can be seen in policy items that require the NSW Department of Education to ensure that schools:

Multicultural Education Policy Item 1.1.3 prepare all students and learners with the knowledge, skills and global perspectives needed to live and work effectively in Australian society. (NSW Department of Education, 2005, para. 1)

In addition, the policy outlines the accountability of schools to promote cultural inclusion that promotes cultural diversity in the community:

Multicultural Education Policy Item 1.2.1 culturally inclusive, non-discriminatory schooling environments that support the learning and wellbeing of all students and learners, and foster intercultural understanding and respect. (NSW Department of Education, 2005, para. 2)

In New South Wales educational settings, the *Multicultural Education Policy* (NSW Department of Education, 2005) underpins the implementation of culturally inclusive practice within schools. In addition, the *Multicultural Education Policy* guides the facilitation of culturally cohesive teaching and learning environments in the curriculum (Centre for Education Statistics and Evaluation, 2020). The NSW Department of Education defines the facilitation of culturally inclusive practice at a whole school level through:

- inter-group relations among students
- relationships between the school, parents and community
- communication and consultative decision-making strategies
- representative student voice and leadership
- acceptance of diversity as normal and comfortable

(NSW Department of Education, 2020, para. 1)

The implementation of culturally inclusive practice is facilitated through a tripartite structure, whereby the three components encompass “culturally inclusive schools and learning environments”, a “culturally inclusive curriculum” and the “selection [of] resources” (NSW Department of Education, 2020, para. 1-3). The first component of “culturally inclusive schools and learning environments” is divided further into values, model behaviours, planned activities and strategies that schools can enact (NSW Department of Education, 2020, p. para. 1) which collectively aim to promote cultural inclusion. While the component of “culturally inclusive schools and learning environments” (NSW Department of Education, 2020, para. 2) is divided into these four aspects that aim to provide educators with more tangible ideals and behaviours

that illustrate cultural inclusion in a school setting, this component does not clearly acknowledge the role of literacy development in enabling culturally and linguistically diverse students to engage productively in society. Rather, the approach that is adopted towards cultural inclusion in this component predominantly focusses on the affirmation of student diversity in school settings. As outlined in Chapter 1, a major tenet of the multicultural education movement, the recognition and celebration of cultural difference, has been critiqued as offering surface reforms that fail to examine how unequal power relations may be reinforced through EAL/D students' unequal access to language in the mandated curriculum (Leistyna & Woodrum, 1996).

Similarly, the second component of the NSW Department of Education's outline of culturally inclusive practice does not emphasise the role of literacy development in promoting EAL/D students' productive engagement in society. The second component of a "culturally inclusive curriculum" is divided into indicators that demonstrate educators' "development" and "delivery" of culturally inclusive content that:

- reflect the cultural, linguistic and religious diversity of society
- promote students' learning in a supportive environment that is free from prejudice and discrimination
- provide opportunities for students to identify as Australian and explore cultures and beliefs that may be different from their own
- encompass curriculum content and pedagogy at a classroom level

- include materials and examples that challenge stereotypes to avoid prejudice and bias
- encompass teaching and learning activities that provide students equal opportunities to learn and share experiences
(NSW Department of Education, 2020, p. para. 2)

The indicators above reveal that there is an important focus on creating a culturally inclusive and supportive curriculum, reflected in the learning environment of the classroom, which aims to combat the harmful effects of discrimination and prejudice against culturally and linguistically diverse students in both schools and in the wider community (Ministerial Council on Education Employment Training and Youth Affairs, December 2008; UNESCO, 2003).

However, an ambiguity remains concerning the enactment of the indicator that states that, “teaching and learning activities provide students with equal opportunities to learn, share experiences and succeed at school” (NSW Department of Education, 2020, p. para. 2). Essentially, this component of culturally inclusive practice provides only two, specific pointers that are related to students’ literacy development. One pointer specifies that, “teachers differentiate the curriculum to suit all learners, including students learning English as an Additional Language or Dialect” (NSW Department of Education, 2020, para. 2), which is significant to create learning experiences that build upon learners’ current knowledge base in a subject (Tomlinson, 2017). The other pointer specifies that teachers, “make connections to students’ lives to ensure relevance,” (NSW Department of Education, 2020, para. 2) which has been shown to build upon EAL/D learners’ literacy development, as meaningful relationships are drawn between content that is being taught and prior

knowledge that is relevant to the subject (Cummins, 2015). As outlined above, this component of culturally inclusive practice requires a greater emphasis on indicators and pointers that elaborate on the enactment of literacy development which promote EAL/D students' productive engagement in society.

“Selecting resources” makes up the third component of the NSW Department of Education's outline of culturally inclusive practice (NSW Department of Education, 2020, para. 3). The selection of resources is divided into five aspects that aim to provide guidance for educators when making choices about which resources to use in teaching and learning environments. The five aspects about teachers' selection of resources to promote cultural inclusion are: accuracy of cultural representation, balance of perspectives regarding a cultural group, thematic relevance to cultural diversity and intercultural understanding, inclusion of significant aspects of history or culture, and use of language that is not culturally biased (NSW Department of Education, 2020). The selection of resources is significant to creating teaching and learning opportunities that foster EAL/D students' literacy development, thus forming a significant component of culturally inclusive practice. A consideration of resources to facilitate culturally inclusive practice is apparent in this research project, as multimodal identity texts have been chosen as a focus point to observe their impact on EAL/D adolescent students' sense of cultural inclusion in a school setting. As noted above, there is a limitation in the NSW Department of Education's outline of culturally inclusive practice (NSW Department of Education, 2020) as the tripartite model does not emphasise the role of literacy development in promoting EAL/D students' productive engagement in society. With this in mind, the study aims to highlight the role of literacy development to foster culturally inclusive practice,

exemplified through high school EAL/D students' creation of multimodal identity texts.

Cummins argues that educational policies which ignore the relationship between identity, literacy engagement and multilingual academic achievement reinforce underachievement among English language learners (Cohen, 2011). On the other hand, school policies that enable students to use language and literacy in ways that will “affirm their identities” (Cummins & Shelley, 2011, p. 189) empower students to access school curricula and attain academic achievement in the classroom (Cummins, 2015). To a great extent, Australian educational policy is aligned with the multicultural education movement, aiming to support affirmation of students' cultural diversity in school settings, as outlined above in the culturally inclusive values of the *Multicultural Education Policy*. Further, multiculturalism underpins the NSW Department of Education's outline of culturally inclusive practice (NSW Department of Education, 2020) which guides the implementation of whole school and curriculum facilitation of culturally cohesive teaching and learning environments. As there are both national and state policies relevant to EAL/D education, Section 3.1.1 below provides a comparative overview of how other Australian policies differ from the NSW provisions. Policy towards cultural inclusion in the Australian Capital Territory (ACT) is not included in the review below because schools in the ACT are guided by the culturally inclusive values of the *Multicultural Education Policy* in NSW (NSW Department of Education, 2005).

3.1.1 State and territory policies towards cultural inclusion in Australian school settings

In addition to the NSW Department of Education's outline of culturally inclusive practice, policies have been implemented in other Australian states and territories to facilitate cultural inclusion in school settings. For example, the Victorian state policy towards cultural inclusion views diversity as a form of equity that is implemented as a child safety standard in educational settings (State Government of Victoria, 2024). Similar to the approach that is outlined in the NSW framework of culturally inclusive practice, the Victorian *Child Safe Standard 5* states that, "Children have better opportunities to fulfil their potential when diversity is valued," and that "Negative experiences like exclusion and discrimination can be harmful" (State Government of Victoria, 2024). The outline of *Child Safe Standard 5* specifies the following indicators to guide Victorian schools towards creating learning environments that support diversity:

- recognise and respond to students' diverse circumstances
- understand that some students are at higher risk of harm than others
- provide easy access to information
- adjust procedures to respond to different needs
- make sure complaints processes are child-friendly, culturally safe and easy to understand. (State Government of Victoria, 2024)

A key difference between the NSW and Victorian approach towards the implementation of cultural inclusion in schools, is that the Victorian government requires schools to develop and endorse a policy statement or curriculum document that details the strategies and actions it will take to uphold diversity and equity, which address the five indicators listed above. The Victorian approach to cultural diversity demonstrates some aspects of the multicultural education movement, aiming to support affirmation of students' cultural diversity in school settings. For example, the Victorian state outlines examples of culturally inclusive strategies to include:

- displaying a variety of intercultural and international flags around the school
- providing the school community with access to information in different languages
- anticipating the needs of students from diverse backgrounds and life circumstances.
- recognising dates that connect with the school community, such as Cultural Diversity Week
- using instructional materials to explore differences and similarities amongst students in class and across the whole school community (State Government of Victoria, 2024)

It is evident that the Victorian policy towards cultural inclusion in educational settings also suggests that there is limited acknowledgement of the role of literacy development in promoting EAL/D students' productive engagement in society.

In the state of Queensland a cultural diversity policy is implemented that addresses all Queenslanders in the various regions, incorporating diverse forms of inclusion to support “equality of opportunity” in its statement (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs, p. 2). For example, the *Queensland Cultural Diversity Policy* refers to “ensuring that all [culturally diverse] Queenslanders can fully participate” in society through education, economy, governance, and interacting with its people and wider community (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs, p. 2). The policy is divided into four policy outcomes that aim to develop cultural inclusion:

Outcome 1: Language independence,

Outcome 2: Education participation and attainment,

Outcome 3: Economic independence and

Outcome 4: Community participation (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs, p. 2).

In relation to Outcome 2: Education participation and attainment, the policy makes an important reference to how economic and social participation for some people from culturally diverse backgrounds can be limited due to a lack of proficiency in English. Consequently, this can “impact on a person’s ability to find employment, perform at school, access health and other services, understand legal requirements, and generally participate in the Queensland community” (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs, p. 5). In its Cultural Diversity Policy, the state of Queensland outlines strategies that aim to support families and children from culturally diverse backgrounds to participate. For example, the

Queensland Department of Education, Training and Employment (DETE)

implements the following initiatives:

- providing students from non-English speaking backgrounds in schools and TAFE Institutes with access to English as a Second Language programs
- developing school-based initiatives for refugee students which support their learning, social and psychological needs
- providing community-based family engagement and support programs, such as free translation and interpretation services and professional development activities for educators (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs, p. 8)

The *Queensland Cultural Diversity Policy* contends that the participation of culturally diverse students and their families in society is significant to the Australian community, and the economy. Further, the policy specifies that the participation of culturally diverse students in education is significant to “maximise [their] opportunities and become economically independent” (Department of Aboriginal and Torres Strait Islander and Multicultural Affairs, p. 7) reflecting the multiliteracies tenet that contends the necessity of literacy skill attainment which foster student adaptation to the requirements of rapidly changing social and economic environments (Cope & Kalantzis, 2015). Similar to the NSW culturally inclusive framework and the Victorian state policy towards cultural inclusion, greater acknowledgement of the development of literacy practices is necessary in the *Queensland Cultural Diversity Policy*, emphasising its relevance to culturally inclusive practice in education.

Similarly, the *Multicultural Policy of the Northern Territory* also outlines objectives, focussed outcomes and actions that support cultural inclusion. However, the Northern Territory's educational policy towards cultural inclusion is limited in its lack of acknowledgement towards the role of literacy practices in creating inclusive spaces. Key actions to support EAL/D students in the Northern Territory Government education system include predominantly resettlement programs such as Student Intensive English Units, translating services and supporting relationships between the education system and families to "ensure the best outcomes for migrants and new arrivals" (Northern Territory Government, p. 11). The *Western Australian Multicultural Plan 2021-2026* encompasses three policy priority areas that aim to foster inclusion and participation of its culturally diverse students:

- Policy priority 1 – Harmonious and Inclusive communities
- Policy priority 2 – Culturally Responsive Policies, Programs and Services
- Policy priority 3 – Economic, Social, Cultural, Civic and Political Participation. (Government of Western Australia, 2021)

The Plan also outlines teaching and learning "actions" that are not specific to cultural inclusion. For example, schools are responsible for providing a teaching and learning environment that is responsive to the diverse needs of EAL/D students to improve outcomes and provide support for newly arrived students through Intensive English Centres (Government of Western Australia, 2021). Similar to the other Australian state and territory policies towards cultural inclusion, Western Australian state

schools aim to develop students' social and literacy attributes to equip them "with contemporary and emerging work capabilities" beyond school into further education training or work (Government of Western Australia, 2021). Despite Western Australia's policy towards creating inclusive priorities, there is limited connection to literacy practices that teachers can draw upon to foster culturally inclusive environments.

In the recent *Tasmanian Multicultural Action Plan* (Tasmanian Government, 2025) there is a clear acknowledgement of the need for state action that develops cultural awareness and culturally inclusive communities. In relation to educational settings, the Plan refers to a need to support the development of cultural awareness and safety in schools: "The level of culturally responsive teaching and culturally safe support within the Tasmanian education system is not sufficient for families to navigate and succeed in the Tasmanian education system" (Tasmanian Government, 2025, p. 25).

The *Tasmanian Multicultural Action Plan* describes current initiatives that aim to support EAL/D students in schools. Actions that are implemented by the Tasmanian Department for Education, Children and Young People to support the education of culturally diverse students include onsite learning delivered by English as an Additional Language (EAL) advanced support teachers or social workers, as well as providing online learning classes for EAL students in Years 7 to 10 to help facilitate conversational English with peers while having interpreters present (Tasmanian Government, 2025, pp. 27-29). As with the other Australian states and territories, the Tasmanian Multicultural Action Plan outlines actions that associate multiculturalism with inclusion, such as celebrating culturally significant days and events and encouraging students to "dress up, make things, sing songs and have food to

celebrate days and religious festivals from other countries” (Tasmanian Government, 2025, p. 27).

While these actions are significant to celebrate the diverse cultural backgrounds of EAL/D students and their families, the *Tasmanian Multicultural Action Plan* does not refer to the relevance of literacy practices which enable students to participate in society. An internet search of the Tasmanian Department of Education website reveals that schools are guided in their implementation of culturally inclusive learning environments through provision of *Inclusive Language Guidelines* (Tasmanian Government, 2024). The *Inclusive Language Guidelines* provide school staff and students with advice regarding the practice of communication that is respectful of diversity, regardless of their personal, social and cultural backgrounds. The Tasmanian Department of Education contends that: “Language is a powerful tool for fostering inclusion. It can make individuals and communities feel valued, respected and included, and should positively reflect the social and cultural diversity of DECYP [Department for Education, Children and Young People (DECYP)]” (Tasmanian Government, 2024, p. 3).

Similar to the other Australian states and territories, the endorsement of culturally inclusive teaching and learning environments in Tasmanian schools is viewed as necessary to eliminate discrimination and to welcome students to participate in their schools and communities. Although the *Inclusive Language Guidelines* are significant to promote intercultural understanding and communication with EAL/D students, demonstrating cultural sensitivity and respect towards diversity (Tasmanian Government, 2024), it is important to note that the Tasmanian Department of Education does not offer specific guidelines that aim to empower EAL/D students to participate in schools through the use of their own language. For example, there is

no specific document or policy on the Tasmanian Department of Education website that guides schools towards creating teaching and learning environments that empower EAL/D students to develop literacy practices which enable students to participate in their schools and wider communities.

In a similar vein, the South Australian Department for Education offers general guidance for educators in terms of building inclusive classrooms that support cultural diversity. Grounded in the *South Australian Multicultural Act 2021* (The Parliament of South Australia, 2021) the implementation of culturally inclusive education is fostered through a practical resource that prompts discussion about cultural differences and the importance of building intercultural understanding that recognises and respects student diversity (Government of South Australia: Department of Education, 2025). The *Diversity and Inclusion: Guidance For Educators* is based on a core part of the General Capabilities (Intercultural Understanding, Ethical Understanding and Personal and Social Capability) as it provides teachers with a video resource titled *Bullying Prevention: Diversity and Inclusion* to help promote student discussion and awareness of cultural diversity (Government of South Australia: Department of Education, 2025). However, as noted above about the Tasmanian Department of Education's approach to developing cultural awareness and inclusion in school settings, there is no reference in the South Australian Guidance for Teachers document about the relevance of implementing literacy practices which facilitate EAL/D students' participation in their school settings. Section 3.1.2 below provides a discussion of the national policy context for literacy learning in relation to EAL/D students. Similar to the policy context towards cultural inclusion in school settings, there are both national and state or territory influences on the curriculum.

3.1.2 Literacy and Australian educational policy

In the Australian educational context, the Australian Curriculum aims to develop young people's knowledge of literacy and skills needed for education, training and the workplace, which includes developing students' competency with multimodal texts (ACARA, 2025c). The Australian Curriculum defines multimodal texts as a combination of language with other means of communication such as visual images, soundtrack or spoken words, as in film or digital media (ACARA, 2025c). This section of the review situates the research project within the broader context of the Australian Curriculum, Assessment and Reporting Authority's (ACARA) approach to the teaching and learning of literacy. The notion of literacy as a set of language skills that are transferable to any situation is suggested to have evolved in international educational settings, including the Australian setting. Contemporary Australian educational policies that address the teaching of literacy have progressively developed (ACARA, 2025b; NSW Department of Education, 2007) to reflect an understanding of literacy as a means of communication that is interwoven with language, and embedded in the situated social practices of students' everyday lives (Freebody, 2007; Halliday, 1978; Heath, 1983; Street, 1984). In the current Australian Curriculum, literacy is noted to be "fundamental to a student's ability to learn at school and to engage productively in society", emphasising the interconnection of literacy with diverse forms of language "for learning and communicating" in the various settings of students' everyday lives to enable them to participate effectively in society (ACARA, 2025b, p. 3).

The shift towards a view of literacy that acknowledges the situated social practices of participants is also outlined in the United Nations Educational, Scientific and Cultural Organization (UNESCO) definition of literacy, "as the ability to read and write, to

identify, understand, interpret, create, communicate and compute, using printed and written materials including online, as well as the ability to solve problems in an increasingly technological and information rich environment” UNESCO Institute for Lifelong Learning 2016, p. 7). These adaptations indicate a marked, global focus towards the need to embed multimodal awareness in literacy teaching.

Fundamentally, emerging texts of the 21st century will require educators to utilise pedagogies that continue to develop literacy practices that support students’ transactions with “written text, visual images, graphic elements, hyperlinks, video clips, audio clips, and other [multimodal] representation” to communicate content (Kress, 2005; Serafini, 2012, p. 27).

In Australian schools, the educational approach towards the teaching of literacy is governed by both national, and state (or territory) departmental policies that guide its implementation in the classroom. As the study took place at a school in Sydney, the corresponding state policy is the NSW state *Literacy Policy K-12* (NSW Department of Education, 2007) which outlines a definition of literacy that mirrors the approach that is maintained by multiliteracies pedagogy:

Literacy involves students developing their understanding and application of knowledge and skills to communicate and comprehend effectively. Literacy is fundamental to a student’s ability to learn at school and engage in the world around them. (NSW Department of Education, 2025)

Many aspects of the *Literacy Policy K-12* align with multiliteracies pedagogy, supporting a view of literacy which contends that meaning is made through multimodal forms of visual, audio, and spatial patterns that coincide with written-linguistic modes of expression (Cope et al., 2017; New London Group, 1996). The

policy reflects the multiliteracies tenet that associates the development of student literacy skills with an adaptation to the requirements of rapidly changing social and economic environments, which requires student competence in a range of new communication forms and media (Cope & Kalantzis, 2000; NSW Department of Education, 2007): “Policy Item 1.1.2 Literacy skills need to continually expand and diversify because our rapidly changing social and economic environment requires competence in a range of new communication forms and media.” (NSW Department of Education, 2007)

In addition, the *Literacy Policy K-12* outlines a range of literacy practices and skills that support students in code-breaking and in understanding, using, analysing, and evaluating texts for a variety of purposes and audiences. Further, it associates literacy teaching with instruction about the “skills, knowledge and understandings that are required for students to be literate” (NSW Department of Education, 2007). Thus, the NSW state *Literacy Policy K-12* promotes a conception of literacy that acknowledges the multimodal nature of meaning-making, as well as a skills-based notion of literacy teaching.

At a national level, the Australian Curriculum sets the expectations for the learning of students across the country, including the desired outcomes of literacy education and the knowledge, skills and concepts that need to be taught (ACARA, 2024). The Australian Curriculum comprises the F-10 Curriculum and Senior Secondary Curriculum, which both integrate the following three dimensions of expected teaching and learning: the Learning Areas, the General Capabilities, and the Cross-Curriculum Priorities. The Australian Curriculum’s expectations about literacy education are outlined in the general capabilities, which are the following (ACARA, 2025):

- Critical and Creative Thinking
- Digital Literacy
- Ethical Understanding
- Intercultural Understanding
- Literacy
- Numeracy
- Personal and Social Capability (ACARA, 2025a)

It is interesting to note that while the Australian Curriculum emphasises the interconnection of literacy with diverse forms of language that enable students to engage productively in society (ACARA, 2025), the Literacy general capability is listed as a separate entity from the other, six general capabilities, all of which are connected to literacy practices that facilitate student participation in society.

Moreover, the Australian Curriculum for English specifies that each of the seven, general capabilities are represented in English subjects, (ACARA, 2024) which suggests that within the holistic representation of the Learning Area: English, it is evident that a distinct, skills-based approach to the Literacy general capability is made apparent.

The association of the Literacy general capability with student skill development is evident in ACARA's outline of this general capability as "students listening to, reading, viewing, speaking, writing and creating oral, print, visual and digital texts, and using and modifying language for different purposes" (ACARA, 2025, p. 3). In the Literacy general capability, a skills-based view of literacy is further

apparent in the association of student learning as being able to “access, understand, analyse and evaluate information and ideas, express thoughts and emotions; present ideas and opinions; and interact with others” (ACARA, 2024, p. 3). In addition, the Literacy general capability has recently been updated to represent the National Literacy Learning Progression, which is a tool created by ACARA that can support teachers to monitor students’ literacy development as they engage with the Foundation to Year 10 Australian Curriculum (ACARA, 2025). The structure of the National Literacy Learning Progression is organised into three elements that align with the modes of language use: “speaking and listening”, “reading and viewing” and “writing” to support students’ effective participation in activities at school and in their lives beyond school (ACARA, 2025b, pp. 3-4). Within each element of the progression, observable indicators of literacy attainment are evident in sub-elements that are organised into progression levels of literacy development (ACARA, 2025b). The Australian Curriculum’s inclusion of the General Capabilities indicates that, increasingly, there has been a shift towards the teaching of literacy “as part of a broader set of capabilities, skills or key competencies” (Hanemann, 2022, p. 19). While the Australian Curriculum presents a definition of literacy that predominantly supports the notion that literacy is embedded in the situated social practices of students’ everyday lives, it is also evident that the Australian Curriculum remains traditionally focussed on providing benchmarks for the measurement of skills-based literacy.

In this section of the review, an overview of the Australian Curriculum, Assessment and Reporting Authority’s (ACARA) approach to the teaching and learning of literacy, as well as the NSW local policy have been outlined. Both state and national Australian educational policies promote a conception of literacy that acknowledges

the multimodal nature of meaning-making, while also attributing literate capabilities to the attainment of knowledge, skills and behaviours that foster effective participation in school and society. So far, this review has demonstrated that state and national education policies endorse the multimodal nature of language and meaning-making, as well as a skills-based approach to literacy teaching. As this research project investigated adolescent EAL/D students' literacy development through the Learning Area of subject English as a factor in cultural inclusion, the connection to the Australian Curriculum's General Capabilities, which address literacy practices that facilitate student participation in society is strategic. Ultimately, the study connects the skills-based focus of the Literacy general capability with adolescent EAL/D student literacy development as they create multimodal identity texts, examining the influence on cultural inclusion. Therefore, in the next section of the review 3.1.3 focusses on establishing a definitional standpoint for how adolescence was understood in the study

3.1.3 Adolescence and identity

Adolescence can be defined as a stage of human development that takes place between childhood and adulthood, ranging the span of the teenage years between 13-19 or extended to 11-20 years of age (Christenbury et al., 2009; World Health Organization, 2023). Adolescents experience rapid physical, cognitive and psychosocial growth, which affects how they feel, think, make decisions, and interact with the world around them (World Health Organization, 2023). Research about adolescent neurodevelopment indicates that young people within this age group are frequently described as excessive risk takers, overly self-focussed, and highly susceptible to social pressure (Pfeifer & Berkman, 2018). In addition to the heightened activity of neurological development during adolescence, it has been

argued that in Western contexts, “adolescents are the most tested group of young people in history, in most middle-class households the most regulated and scheduled, and a group that, as a whole, faces some real insecurity regarding societal stability, expectations, and pressures“ (Christenbury et al., 2009, p. 5). This research establishes the complications many secondary school students experience during the period of adolescence.

The turbulent period of adolescence has implications for secondary school students in relation to their wellbeing and education. Research has demonstrated that adolescents begin to explore their emerging identities in ways that foster autonomy from authoritative figures, such as teachers; while placing an increased focus on forming a type of connection, or social identity with peers (Meeus et al., 2005; Pfeifer & Berkman, 2018). The significance of social identity to adolescents indicates how membership, and non-membership of certain social groups impacts youth’s sense of belonging in their social contexts (Head, 2002). This viewpoint guided this doctoral study’s interpretation of how adolescents think of themselves and others (Verhoeven et al., 2019), indicating how membership, and non-membership of certain social groups impacts on their personal sense of identity, as they transition into different social roles: from being a child, a teenager, and then a young adult (Head, 2002; Stets & Burke, 2000). For EAL/D students, developing connections or social membership with peers may entail additional complications, such as language barriers and adjusting to a mainstream society that may have a drastically differing culture and way of life. Adolescent EAL/D students are often caught in the “crossroads of physical, mental, emotional, and cultural transformations” as they traverse periods of disconnection, uncertainty, hope, and resilience (Baynham &

Prinsloo, 2009, p. 400), which can greatly impact upon their sense of social identity with peers.

Despite the significance of emerging personal and social identities during adolescence, there is a marked importance that is placed on the immediate need for English language instruction in school settings. Verhoeven contends that further research is needed to explore the role of schools and educators in supporting adolescent students' identity development through their learning experiences (Verhoeven et al., 2019), pointing to a gap in the field that aims to be addressed through the focus on culturally inclusive practice in this study. Thus, for adolescent students whose emerging identities are influenced by developing connections with others, research into culturally inclusive practice is pertinent to educators of EAL/D secondary students.

3.1.4 The role of multimodal literacy practices in the formation of identity

Acknowledging the challenges of adolescence, identity development, and the needs of EAL/D learners, this section of the Literature Review provides an overview of research that studied the impact of multimodal literacy practices on adolescent identity formation. There are a limited range of school-based studies that have examined identity-affirming literacy practices with adolescent EAL/D students within the last 10 years of 2025 (Chen & Schweitzer, 2019; DeJaynes, 2015; Dutton, 2018; Kendrick & Early, 2025; Kendrick et al., 2022; Kim & Li, 2020; Rajendram et al., 2022; Smith et al., 2022). Amongst the few studies that have explored multimodal identity-affirming literacy practices with adolescent EAL/D students, some of these studies have documented how meaningful connections between school curricula and EAL/D students' cultural background are created (Dutton, 2018; Kim & Li, 2020;

Rajendram et al., 2022; Smith et al., 2022), while other studies have examined out-of-school identity-affirming literacy practices and language development through various multimodal forms, such as drama (Dutton, 2018), film (DeJaynes, 2015), developing video games (Karam, 2018) and digital storytelling (Chen & Schweitzer, 2019; Kendrick & Early, 2025; Kendrick et al., 2022).

It is important to note that other research that has investigated the impact of identity-affirming literacy practices with EAL/D participants has reported findings with a range of participants, as well as varying student responses to the use of identity affirming practices (DeJaynes, 2015; Dutton & Rushton, 2021; Veum et al., 2021; Zaidi et al., 2016). For example, an ethnographic study, which took place between 2012-2013 at a high school in New York, examined the impact of self-curated film making in an ethnically diverse classroom (DeJaynes, 2015). The data comprised a teacher inquiry journal and course blog, student generated artifacts and a series of informal interviews and group conversations with student participants. The 3-month project was carried out with a cohort of 15–16-year-old students who collected, interpreted and represented culturally and personally meaningful artifacts, stories, and family memories to create “artful digital films” about their identity to share with their peers (DeJaynes, 2015, p. 186). The findings indicate that as the student participants shared their films, they developed a connection with each other and “communal ethos” in the classroom, demonstrating solidarity and a “greater sense of collective responsibility” (DeJaynes, 2015, pp. 185-189). The findings highlight that youth-produced films can serve as a kind of ‘social glue’ in educational communities, inviting youth to make visible a range of local and global affiliations, which create a sense of belonging and deeper awareness of increasingly diverse learning contexts.

However, there are several, unclear aspects about the study. First, the student participants are referred to as being “diverse in terms of...racial and ethnic identity” (DeJaynes, 2015, p. 188) with no distinction between participants who had a language background other than English, and those who were learning English as an additional language, presenting a lack of clarity regarding which group of EAL/D students the findings may relate to. In addition, the study drew on a selective group of 12 focal student participants who “had been trained to be critical ethnographers and action researchers” (DeJaynes, 2015, p. 189) indicating that the group of secondary students who participated in the research did not represent a typical sample of high school students who are studying subject English at school. The findings also suggest that despite the positive sense of belonging that is fostered through self-produced films, youth also reported reluctance to share personal, cultural information about their background with others. Thus, from this study it is apparent that a layer of complexity exists when adolescent EAL/D students create multimodal identity texts, suggesting the potential for further research that delves beyond the notion of “affirmation of identity” (Cummins, 2015, p. 555) towards understanding additional aspects that influence adolescent EAL/D students’ identity text creation.

Similarly, a Norwegian study that took place with twenty-three 16–19-year-old newly arrived, adolescent immigrant students (Veum et al., 2021) revealed different responses to the adolescent participants’ experiences of identity text creation, which have not been noted in research with primary school participants. Drawing on data such as student generated photos and captions, observation, and meeting notes, Veum et al. (2021) observed that in “most of the [identity] texts” the adolescent participants in their study resisted the use of personal photos, but were happy and

proud to showcase their work (Veum et al., 2021, p. 1017). In addition, a significant portion of the students' visual representation in their multimodal identity texts was made up of objects that symbolised aspects of the students' identities. This finding is echoed in the Australian 'Identity Texts Project' (Dutton & Rushton, 2021) which investigated the impact of identity text creation with Year 7 and Year 8 students through 'translanguaging', a pedagogy that endorses students' use of their diverse lingual resources to understand their world (Arzipe & McAdam, 2011) contends that some resistance towards showcasing was evident amongst the high school EAL/D participants who created multimodal identity texts. De Jaynes (2015) also notes that some adolescent EAL/D participants preferred to use "metaphor and abstraction" in their creation of personal multimodal texts, suggesting that the act of showcasing students' personal stories "hold[s] inherent emotional risks" that may inhibit EAL/D participants from self-representation in multimodal texts (DeJaynes, 2015, p. 194). Furthermore, more recent research with medical university students from ethnically and culturally diverse backgrounds in Florida suggests that cultural and societal norms towards the disclosure of personal information, such as the sharing of identity texts, varies between students and can impact their sense of readiness to participate in identity text creation and showcasing (Zaidi et al., 2016) Thus, these studies (DeJaynes, 2015; Veum et al., 2021; Zaidi et al., 2016) suggest that teenage and young adult EAL/D participants may experience some reluctance towards forms of self-expression and showcasing during identity text creation. With this in mind, the current study was mindful of adolescents' reactions to the showcasing of identity texts.

The discussion of studies above demonstrates that adolescents may not perceive the sharing or showcasing of identity as a positive experience. Conversely,

developing a positive sense of social identity can give adolescents a supportive social environment where they feel a sense of belonging and freedom to share their personal values and information with peers (Ragelienė, 2016). In summary, despite both primary and secondary school EAL/D participants reporting a sense of belonging and empowerment in communities through their self-expression of identity (Cohen et al., 2011; Cohen, 2011; Cummins, 2009a; Dutton, 2018; Giampapa, 2010; Kendrick & Early, 2025; Krulatz & Iversen, 2020; Ntelioglou et al., 2014; Veum et al., 2021), it is also true that EAL/D secondary school students demonstrate some inhibition towards the sharing and showcasing of personal identity (DeJaynes, 2015; Dutton & Rushton, 2021; Veum et al., 2021). As is commonly observed in secondary school settings, adolescence entails a confusing period in which notions of social identity preoccupy students as they experience a number of changes in group membership and identification (Johns, 2002). For adolescent English language learners, the notion of social identity is possibly further complicated as “gaining acceptance within another [dominant] ethnic group may be less easy” (Head, 2002, p. 36). The current research project aimed to build on previous findings by investigating how multimodal identity text creation supports adolescent EAL/D students’ sense of belonging and empowerment.

3.1.5 Conclusion

Part I of the Literature Review has provided an overview of three key aspects in relation to the research inquiry of the project. First, an examination of current Australian state and territory policies that relate to fostering cultural inclusion in school settings demonstrated that these Australian policies convey limitations. Primarily, both state and territory policies that address cultural inclusion in schools are limited because they generally associate culturally inclusive pedagogy with

multiculturalism, and do not acknowledge the role of literacy practices that promote EAL/D students' participation in school as being key to cultural inclusion (Ministerial Council on Education Employment Training and Youth Affairs, December 2008; UNESCO, 2003).

Second, the Literacy capability (ACARA, 2025) as seen through the National Literacy Learning Progression (ACARA, 2025b) was discussed above as a current skills-based view of literacy that is adopted by ACARA to determine student literacy development, supporting this study's investigation of EAL/D students' literacy learning as they created multimodal identity texts. In this research project, educational policy in NSW in regard to cultural inclusion (NSW Department of Education, 2020) was adopted as a critical lens to explore how literacy practices may affirm adolescent sense of self (Cummins, 2015) in the process of creating multimodal identity texts.

Finally, a definitional stance towards adolescent identity development was given to ground this study's exploration of EAL/D youth's responses to multimodal identity text creation in terms of factors that can affect secondary students as they engage with school and literacy activities. Previous research that has considered identity affirming literacy practices through adolescent EAL/D students' multimodal texts was introduced to contextualise the current study's focus, as there is a lack of research that investigates the influence of digital identity text creation in relation to adolescent EAL/D students' sense of belonging and empowerment.

Part II of the Literature Review provides a critical discussion of international studies that have explored multimodal digital storytelling and EAL/D students' expression of identity. The review demonstrates that a significant gap can be identified in relation

to the lack of research that explores EAL/D students' creation of personal digital stories and the influence on literacy development and cultural inclusion.

Literature Review Part II

3.2 EAL/D student digital story creation about identity in secondary school settings

In the 21st century, the influence of globalisation has led to the emergence of new forms of multimodal media as individuals, groups and societies communicate across increasingly transnational borders. To varying extents, internationally, schools have tracked those practices evolving from teaching and learning environments that reinforce traditional forms of print-based literacy into settings in which literacy practices that require students to develop contemporary competencies in comprehending and producing hybrid texts in multimodal forms are encouraged (Walsh et al., 2015). The 2022 paper *Transforming Literacy Learning Spaces* commissioned for the UNESCO International Literacy Prizes and International Literacy Day activities outlines the importance of “foundational learning” to promote a “productive life in a fast-changing environment”, requiring educational systems to include diverse ways of learning, such as acquiring the ability to communicate in digital means (Hanemann, 2022, pp. 16-17). Therefore, competency in the effective use of technology, and multimodal uses of digital media and environments, can be seen as a form of foundational learning that promotes the participation, inclusion and advancement of people in society (Cope et al., 2017; UNESCO, 2009; van Leeuwen, 2018).

Multimodal texts can assist students who are learning English as additional language to understand and produce “new ways of communicating”, developing “their meaning making repertoires to support attainment of academic language and literacy” (Walsh et al., 2015, p. 67). In Australian school settings, the comprehension and creation of imaginative, informative and persuasive multimodal texts involves experimentation

and adaptation of diverse language and textual elements (ACARA, 2025d) developing EAL/D students' awareness of multimodal semiotic pathways to create meaning, and fostering their participation in daily life interactions and academic contexts.

While the Australian Curriculum promotes teaching and learning environments that foster students' knowledge of multimodal texts in the 21st century, students' creation of imaginative, informative and persuasive texts is also directly related to outcomes that reflect measurable skill attainment (ACARA, 2025b). The Australian Curriculum's focus on measurable outcomes that are clearly defined and systematically assessed reflects a traditional approach to education that is associated with a teacher-centred context (Harper & Parkin, 2023). This focus contrasts with the growing sense of importance in our contemporary, technological world to create learner-centred opportunities that enable students to develop their analytical and higher-order cognitive skills, which connect their own experiences and interests with different content areas. The creation of such learner-centred opportunities assists students to produce an end-product that demonstrates their meaningful engagement with the curriculum and the interconnected world around them through multimodal channels. It has been noted that the integration of different elements such as images, music, transitions, tiles, video and narrated voice in the process of digital text creation leads to the creation of more powerful, effective (Balaman, 2018) and authentic (Skinner & Hagood, 2008) stories. Further, digital text creation is suggested to be an effective communication tool as it assists students to convey their intended messages through the various affordances of the different modes, facilitating language learning through an expansion of EAL/D students'

repertoire of expression and representation in the target language (Smith et al., 2022).

Part II of this Literature Review represents a deliberate shift from a critique of policy to provide a critical overview of selected research studies from various, international secondary school settings, exploring how adolescent EAL/D students engage with the creation of multimodal texts. More specifically the research reviewed focusses on how EAL/D students engage with digital story creation to represent their unique identities as a form of literate practice. In the studies that are outlined in Part II of the Literature Review, the researchers have not necessarily always described the students' digital text creations as identity texts. However, it was considered important to include a selection from this body of research because the scope and inquiry of the studies below intersect with research that has investigated how adolescent EAL/D students engage with multimodal identity texts.

Part II of the Literature Review outlines findings that report on the intersection between personal digital stories which represent EAL/D students' unique backgrounds, and those which can be classified as multimodal identity texts. The findings of previous research that has investigated digital storytelling with adolescent and EAL/D youth in English language learning environments in Australian and international settings have been grouped under two subheadings, to highlight how students' interactions with personal digital stories and/or multimodal identity evoke activities which:

- Promote literacy development – See [Section 3.2.1](#)
- Facilitate identity expression and agency – See [Section 3.2.2](#)

In each of the subsections, a critique of research is provided to establish the state of the field of studies that have investigated adolescent EAL/D students' engagement with multimodal texts. Strategically, each subsection reveals themes that have emerged from previous studies, as well as aspects that need to be explored in terms of EAL/D youth's use of digital storytelling to represent their identity in secondary school settings.

3.2.1 EAL/D student digital story creation: Literacy development

Within the context of the Australian Curriculum, literacy development is generally understood to involve students' attainment of listening, reading, viewing, speaking, writing and speaking skills, through their engagement with print, visual and digital texts (ACARA, 2024). In the Australian Curriculum, literacy development also refers to practices that require students to effectively interact with others, using and modifying language for different purposes (ACARA, 2024; Freebody & Luke, 1990; Halliday, 1978). In the studies reviewed below, attention is paid to how they focus on attempts to scaffold EAL/D learner literacy in various ways, developing aspects of literacy in terms of 21st century competencies (Robin, 2008), critical thinking in diverse language modes (Kendrick et al., 2022), and improvements in writing and communication (Emert, 2014; Sultana & Turner, 2021). Critical commentary is also given about issues that are raised from the review of studies, as they are important for consideration in a study about identity formation during adolescence.

In relation to the creation of digital stories, Cummins and Early's work shows that literacy development has been associated with EAL/D students' positive engagement with the literacy practices of the multimodal task (Cummins & Early, 2011). Digital story creation encompasses traditional reading and writing literacy

practices, in addition to 'new' literacy practices that reflect the needs of students living and learning in a digital world (Sylvester & Greenidge, 2009). Through digital story creation and sharing, the EAL/D students engaged with digital tools that offered affordances, or features that foster access to collaborative literacy practices, such as communicative reading, writing and discussion skills (Beach, 2012). Additionally, digital stories offered EAL/D students who struggled with writing traditional text an alternative conduit to express themselves (Johnson et al., 2021) affording English language learners opportunities to develop literacy in school, and out-of-school settings.

Digital stories are a common form of digital writing in schools, combining written text with various forms of multimedia, including still images, photographs, recorded audio, music and video clips (Lambert & Hessler, 2018), which are then brought together in a software tool such as Microsoft PowerPoint, Windows MovieMaker, Apple's iMovie or an application such as Video Editor (Howard, 2018). Through digital story creation, students engage with "multimodal writing" (Howard, 2018, p. 23), where students develop their knowledge of literacy practices that require them to appropriately combine graphics, video, and sound skills, in a way that effectively communicates meaning with others.

There is general consensus that the creation of digital stories develops student literacy skills and practices in terms of 21st century competencies (Lambert & Hessler, 2018; Robin, 2007; Smith et al., 2022). Twenty-first century competencies can be defined as the capacity to learn throughout one's life and effectively interact with others in different contexts (New London Group, 1996), requiring students to develop inquiry and knowledge-creation skills that are connected with creativity, analytical and critical thinking skills (Niemi & Multisilta, 2016). Digital storytelling is an

activity that develops 21st century competencies, requiring students to engage in the creative process of integrating technology, critical thinking and problem-solving skills to communicate a coherent narrative with others (Thang et al., 2014). Research has supported the finding that creating digital stories promotes the development of the following competencies:

- Digital literacy: the ability to communicate with an ever-expanding community to discuss issues, gather information, and seek help;
- Global literacy: the capacity to read, interpret, respond, and contextualize messages from a global perspective;
- Technology literacy: the ability to use computers and other technology to improve learning, productivity, and performance;
- Visual literacy: the ability to understand, produce, and communicate through visual images;
- Information literacy: the ability to find, evaluate, and synthesize information. (Robin, 2008, p. 224)

The participation of students in the multiple steps of designing, creating and presenting their own digital stories develops several multiliteracies competencies that are integral to interact with contemporary forms of media in personal and workplace contexts (Robin, 2007). Digital storytelling has been found to develop the following literacy skills:

- Research skills: finding and analysing pertinent information to document aspects of the story;
- Writing skills: formulating a point of view and developing a script;
- Organisation skills: managing the scope of the project, the materials used, and the time it takes to complete the task;
- Technology skills: learning to use computers, digital cameras, scanners, microphones, and multimedia authoring software to improve learning, productivity, and performance;
- Presentation skills: deciding how to best present the story to an audience;
- Interview skills: finding sources to interview and determining what questions to ask;
- Interpersonal skills: working within a group and determining individual roles for group members;
- Problem-solving skills: learning to make compositional decisions and overcoming obstacles at all stages of the project;
- Assessment skills: gaining expertise critiquing their own work and the work of others. (Robin, 2007, pp. 432-433)

An ethnographic study that investigated EAL/D students' numerous multimodal projects, including digital storytelling, demonstrates implications for the literacy development of urban middle school youth in San Francisco (Sultana & Turner, 2021). The yearlong research project engaged seven multilingual focal students in the creation of digital stories, hip-hop music videos and hip-hop songs, which explored identity through writing about self, family, relationships and their community. The researchers argue that the process of writing storyboards and scripts for digital storytelling empowered English language learners because of the various literacy practices it employs with language skills, content knowledge, and critical media literacy for social transformation. The findings indicate that the EAL/D students' creation of their own media using different software developed the participants' multiliteracies through their development of technological skills as they created different multimodal texts for a variety of audiences, preparing the participants for participation in future academic, civic and social contexts (Sultana & Turner, 2021).

Further, the creation of digital stories has been found to offer EAL/D students opportunities to not only engage with literacy practices that are essential to contemporary, 21st century contexts, such as digital and ICT literacies (Jones & Hafner, 2021) but practices that foster literacy development through active learning, student collaboration and engagement with curriculum content in the classroom (Jiang & Hafner, 2025). A Canadian, qualitative case study that took place with 15 adolescent, refugee students aged between 16-19 years of age, set out to investigate the participants' engagement with literacy practices and experiences as they created digital stories. The focus of the study was to investigate how students drew from the "fuller context" of their lives and literacies for identity affirmation and

more autonomous communication (Kendrick et al., 2022, p. 969). The researchers instigated a multimodal adaption of Rose's sites of visual meaning-making (Rose, 2012) and used thematic analysis to analyse the data from students' digital compositions. In terms of how the students engaged with literacy practices in their creation of digital stories, the study noted the following findings:

- The digital stories positively reflected students' digital competencies, where they developed their knowledge of digital tools to communicate and build a relationship with their audience;
- The participants displayed pride in sharing their digital stories with an "authentic audience" which showcased issues of significant, personal importance;
- The creation of digital stories prompted an opportunity for participants to become autonomous producers of powerful texts that affirmed student identities;
- The use of multimodal representation in digital story form enabled participants to communicate complex and profound literacy skills in critical thinking in diverse language modes;
- Participants developed critical awareness of the way information is effectively presented and communicated in and across different modes in digital, multimodal texts;

- Participants developed their linguistic repertoires in aspects such as phonological, lexical, grammatical and genre levels. (Kendrick et al., 2022)

The study demonstrates the personal and educational benefits of EAL/D students' creation of digital stories, as the students engaged with multimodal practices that fostered their literacy development.

However, Kendrick et al. (2022) present a generalised interpretation of the data that does not offer a view of potential discrepancies in participants' experiences. For example, the study reports that the participants displayed pride in sharing their personal experiences to an authentic audience, although the study does not acknowledge the limitation of extending this finding to all potential students who may not experience pride in sharing their personal experiences with an audience. It is therefore significant to note that while the aforementioned studies have found that there are educational benefits associated with digital story composition, research has also found that there are key challenges that arise during digital story composition. Some of these key challenges are outlined in Section 3.2.5 below.

Kendrick et al. (Kendrick & Early, 2025; Kendrick et al., 2022; Michalovich et al., 2025) connect EAL/D students' creation of digital stories with literacy development that is directly related to an "investment" in issues of equity, diversity and inclusion in education systems. They contend the significance of teaching English language learners to develop proficiency in literacy skills and practices such as "what can be done with digital tools", and the digital means through which they can "form relationships with others to construct and maintain their identities" (Jones & Hafner, 2021; Kendrick et al., 2022, p. 964). Kendrick and Early's (2025) study demonstrates

that EAL/D students' creation of digital stories are representations of "intersectional identities", where the students' narratives illuminate various contexts of their lives and identities. Their study shows that through their digital stories, the participants revealed "hidden identities" related to activism, which had not been visible to their teachers and peers during their usual classroom lessons (Kendrick & Early, 2025). In particular, Kendrick et al (Kendrick & Early, 2025; Kendrick et al., 2022; Michalovich et al., 2025) highlight the powerful ways that the visual and written modes can be used in digital storytelling to bring forward identities that intersect with school curricula, demonstrating an investment in equitable education. On the other hand, this study focusses on how EAL/D youth's use of audio, visual and written modes combine in digital storytelling to support their sense of cultural inclusion in their learning and school community.

Research that connects English language learners' personal experiences, or cultural background with the curriculum has also been explored through digital story creation. In a study that was carried out with a class of international students at a university in the United States over three semesters of research and practice, the participants created digital stories about a topic that was significant to them, comparing life in their home countries with their experiences as foreign students in the United States. The study found that digital storytelling promoted an inclusive classroom environment and a collaborative "community of practice" where students assisted each other to create digital texts, and learnt about each other's cultural backgrounds (Vinogradova et al., 2011). While the study acknowledges that digital stories promote an inclusive pedagogy with young adult English language learners, the findings may not be entirely applicable to high school EAL/D students. In the first instance, the participants are fee-paying international students who are generally motivated

towards positive engagement with classroom learning; arguably, international students also have uninterrupted schooling experiences that contribute to their development of a sound knowledge base in the target language. On the other hand, high school EAL/D students have varying experiences of uninterrupted schooling (ACARA, 2014), which may impact their capacity to “invest” in the language learning environment of a classroom (Darvin & Norton, 2018).

Research has also explored the relevance of digital storytelling in relation to English language learners’ motivation to engage within mandated school curricula. A summer literacy program, which took place over the course of 5 weeks in Southeastern United States, set out to explore how 70 multilingual refugee boys created personal digital stories in response to their interpretation of a poem (Emert, 2013). The ages of the participants ranged from 8 to 18 years of age, and all of the students had demonstrated difficulty in attaining “on-level proficiency” in most subject areas (Emert, 2013, p. 356). The study reports that while the participants generally required intensive teaching and learning to translate their written poetic responses about themselves, into multimodal, digital form, several educational benefits were achieved. The participants’ motivation to complete their digital stories was evident as they were “fearless, engaged and committed to producing quality digital products” (Emert, 2013, p. 362). The researcher attributes the participants’ motivation to learn about digital storytelling to the task’s use of multiple modal affordances to create meaning, such as the selection of images and music to capture the tone and intention of the students’ written poems, offering participants a welcome array of semiotic choices to overcome the language barriers to reading and writing.

Similarly, the facilitation of increased communicative repertoires through digital storytelling has been attributed to the creation of multiple semiotic affordances in

multimodal pedagogies (Beach, 2012; Wilson et al., 2012). A study that took place with a Canadian transition class of adolescent refugee students found that a digital storytelling project provided opportunities to expand EAL/D students' engagement with literacy through the creation of semiotic pathways other than the written mode, developing the participants' capacity to express "difficult knowledge", suggesting that their creation of digital stories enabled them to overcome the inhibition of language barriers (Johnson & Kendrick, 2017, p. 672). The researchers' multimodal analysis of a focal participant's digital story revealed that engagement with elements of design "opened up distinct possibilities to make visible intangible aspects" of the EAL/D student's identity to connect with their past experiences (Johnson & Kendrick, 2017, p. 672).

The research suggests that the "intangible aspects" (Johnson & Kendrick, 2017, p. 672) of students' identities are made apparent as participants' use of the various modes enabled them to convey emotion and past experiences in a meaningful form that is captured by the design elements of colour, light, perspective and foregrounding through metaphorical imagery. Likewise, the focal participant's use of music in his digital story enabled him to convey mood in his narrative, thus adding depth to his representation of identity and past experiences (Johnson & Kendrick, 2017).

The findings of Johnson and Kendrick (2017) align with previous research about the transformative potential of multimodal identity projects (Cummins, 2009a; Cummins et al., 2015). They contend that multimodal tasks can enhance EAL/D students' self-confidence and sense of personal achievement, as the educational environment acknowledges students' background experiences to foster a "sense of belonging" (Johnson & Kendrick, 2017, p. 674). Interestingly, the study also makes note of the

adolescent participants' preference to draw on photographs and stock images from various online sources, rather than personal artifacts or photographs of themselves or family and friends to add to their digital stories. Similar to other research that has revealed EAL/D students' reticence towards the showcasing of personal identifiers in their multimodal texts (DeJaynes, 2015; Dutton & Rushton, 2021; Veum et al., 2021) the findings indicate that the representation of self during adolescence is influenced by the complexity of identity formation.

Thus, this section has demonstrated that previous research has provided some insight into how EAL/D students' creation of digital stories can promote aspects of literacy development. Amongst the studies outlined in Section 3.2.1, EAL/D students' creation of digital stories were found to promote literacy skills and practices such as 21st century competencies (Robin, 2008; Sultana & Turner, 2021), the communication of complex literacy skills in critical thinking (Kendrick et al., 2022) and the use of various modes to overcome the inhibition of language barriers (Johnson & Kendrick, 2017). However, there is a noticeable gap in research that has investigated how adolescent EAL/D youth's creation of digital stories influences literacy development, while also studying the influence of complex aspects of identity formation on students' engagement with multimodal learning in a secondary school setting.

3.2.2 EAL/D student digital story composition: Identity expression and agency

Cummins and Early's work on EAL/D students' composition of digital stories demonstrates the affirmation of culturally and linguistically diverse student identities (Cummins & Early, 2011). Their research suggests that multimodal and multilingual practices that promote students' expression of identity also promote opportunities for

social interaction, enabling students to become agents of their own learning (Cummins & Early, 2011; Darvin & Norton, 2018). Student agency can be described as students being empowered to have an active role in making choices and decisions that shape their learning, wellbeing and experience of school (NSW Department of Education and Training, 2025). Similar to research with identity text creation (Cohen, 2011; Cummins et al., 2015), the creation of digital stories has been found to support adolescent EAL/D students' expression of identity and sense of agency, as youth reflect upon their lives and interests (Chen & Schweitzer, 2019; Kendrick & Early, 2025; Kendrick et al., 2022; Lambert & Hessler, 2018; Rogers et al., 2010; Skinner & Hagood, 2008).

The connection between EAL/D students' expression of self through digital stories, and their sense of agency can be related to pedagogy that is invested in their identities. Darvin and Norton (2015) propose that educators should acknowledge the complex link between students' "performed identities" at school, as well as their "investment" in classroom language practices (Darvin & Norton, 2015, p. 36) which may conflict with their out of school identities. The researchers contend that:

As identity is fluid, multiple, and a site of struggle, how learners are able to invest in a target language is contingent on the dynamic negotiation of power in different fields, and thus investment is complex, contradictory, and in a state of flux. (Darvin & Norton, 2015, p. 37)

Darvin and Norton (2015) emphasise that as EAL/D learners interact with English speaking environments, they are "reconfiguring their relationship to the social world", where identity categories of race, gender, class and ethnicity operate to position and

shape students' interactions in different learning contexts, and which may "limit opportunities to speak and be heard" (Darvin & Norton, 2018, p. 1). Ultimately, teaching and learning environments that do not promote students' sense of belonging, also limit their sense of agency in their learning.

The construct of investment (Darvin & Norton, 2015; McKay & Wong, S.L., 1996) implies that while a student may be a highly motivated learner, they may not become invested in the language practices of a classroom if the teaching and learning environment marginalises individual student identities in any form. For example, teaching and learning environments that are not culturally inclusive of students' diverse backgrounds, and their unique funds of knowledge (Moll et al., 1992) can create "unequal relations of power between language learners and target language speakers" (Darvin & Norton, 2018, p. 1). Thus, this thesis argues that it is essential to acknowledge that language learning is a social practice that is influenced by students' individual response to the goals and practices of learning activities, as well as their performed identities during the learning process.

The creation of digital stories has been found to offer opportunities for EAL/D students to develop their agency at school as they work collaboratively with others (Karakoc, 2025; Sultana & Turner, 2021). A part of the Boundless Classroom Project which took place in Finland, Greece and California set out to investigate 10-14 year old student levels of engagement with digital texts (Niemi & Multisilta, 2016).

Drawing on a framework of Global Sharing Pedagogy, the study aimed to investigate mediators, or factors that promote student investment with learning that draws on 21st century texts (Niemi & Multisilta, 2016). In the Boundless Classroom Project, which took place between September and November 2012, students collaboratively created short video stories by designing, shooting, remixing and sharing them with

their peers locally or globally. The findings of the project indicated that students can become highly invested in their learning through their creation of digital stories, developing agency through skills such as problem-solving, argumentation, decision-making and cooperation (Niemi & Multisilta, 2016). The study does not specify whether the student participants in Finland and Greece were sharing their digital stories as English language learners, although this research project does investigate EAL/D students' creation of personal digital stories to share with their peers.

The Boundless Classroom Project offers relevant insight into adolescent students' development of agency in their learning through their creation of digital stories.

Fundamentally, the researchers contend that student engagement in their learning is promoted by “mediators” or factors that are “motivational qualities, including positive emotional experiences, such as fun, student aspiration and inspiration, enthusiasm and commitment or the ability to devote persistent work to a learning task” (Niemi & Multisilta, 2016, p. 453). The notion that mediators promote student engagement with learning is relevant to Darwin and Norton's (2018) concept of English language learners' investment in the language learning environment of an English-speaking classroom (Darvin & Norton, 2015, 2018). It is suggested that EAL/D adolescent students' engagement with digital story creation is an individual experience, according with the concept that EAL/D student investment in a learning environment is contingent upon students' interactions in different learning contexts (Darvin & Norton, 2018; Wilson et al., 2012). Adolescent EAL/D students will vary in their individual capacity to engage with a literacy activity such as digital story creation due to their distinct responses to the goals and practices of learning activities, indicating that students' performed identities during the learning process are “complex,

contradictory, and in a state of flux” (Darvin & Norton, 2015, p. 37), and suggesting that mediators influence student investment in their learning experiences.

The creation of digital stories has been found to have a positive impact upon EAL/D youth’s increase in agency as they developed their confidence to present their ideas to others. A study that was carried out in 2013 with nine, middle grade adolescent refugees, titled the “Hear a Story, Tell a Story, Teach a Story” literacy project, suggests that there are several educational benefits through English language learners’ engagement with digital story creation (Emert, 2014). The project consisted of seven, 1-hour workshop sessions and a showcasing session that took place across an 8-week period. The research inquiry set out to create an authentic language-learning environment to observe how the female participants engaged with various literacies to produce a digital translation of a life event. Emert (2014) notes that over the course of 8 weeks, the students demonstrated a marked decrease in their apprehension of producing a digital project to share with an external audience; during the showcase session, the participants were supported on stage with the presence of assistants who had guided the students during the workshop phases of the project. The study emphasises that the showcase requirements of participants’ explaining the process of creating their digital stories, and answering the audience’s questions and comments, empowered them to develop their confidence to speak to an audience (Emert, 2014). Interestingly, the researcher has acknowledged that the showcasing session is a high-stakes event and attempted to alleviate its potential effect on the participants by providing the moral support of the assistants on the stage alongside the students. This suggests that the sharing of personal stories may be a difficult experience for adolescent English language learners, thus it cannot be

assumed that the creation of digital stories to share with an audience will necessarily be a positive experience for all EAL/D students.

Research has also considered how EAL/D learners' expression of their identity through the multimodal features of their digital stories facilitated their development of a distinct voice. A recent study that was implemented at an American university set out to investigate 10 EAL/D tertiary students' use of multimodal features to represent their personal voice through digital storytelling (Krasova & Moroz, 2024). In the study, Krasova and Moroz (2024) describe personal voice as a channel for self-expression through which English language learners convey aspects of themselves in their digital stories, reflecting their unique writing styles and identities (Krasova & Moroz, 2024, p. 1). The mixed methods research inquiry focussed on whether 25 tutor participants at the university could identify digital stories that were composed by the same EAL/D students, when shown amongst a collection of digital stories by various students. In the findings, the researchers contend that the EAL/D students' identities were discernible through the multimodal features of their digital stories, highlighting the importance of multimodal components such as visual and linguistic elements in capturing the EAL/D students' individual identities in their digital stories. While Krasova and Moroz's (2024) study points to the significance of voice in representing unique personas through digital storytelling in a tertiary setting, it does not address how multimodal features such as images and voice are utilised and conveyed by EAL/D students in a secondary school setting to represent their identity. Thus, there is scope to further investigate how EAL/D youth draw upon multimodal affordances of digital stories to represent their identities in an Australian context, and to consider its relevance to culturally inclusive pedagogy.

A qualitative case study that investigated middle school English language learners' creation of digital stories at a northeastern school in the United States indicates a connection between multimodal representation of identity and EAL/D students' accounts of their sense of empowerment (Kim et al., 2021). The researchers drew on multiple-case data collection methods and systemic functional linguistics to analyse the elements that the participants assembled in their digital stories, investigating how the middle school participants "remixed" across modes to articulate their feelings and reflect on their learning through digital story creation (Kim et al., 2021, p. 2). The findings report that the two focal EAL/D students utilised different forms of remixing to communicate their emotions, and that digital story creation can encourage student expression and reflection by offering them creative freedom as they integrate semiotic resources that overcome barriers to expression through verbal and written forms (Kendrick et al., 2022; Kim et al., 2021). Further, the study highlights the benefit of digital story creation in facilitating the empowerment of participants, who choose to reflect on negative experiences through an expression of these events in multimodal form.

In an English for science course that was taken by undergraduate science students at an English-medium university in Hong Kong, Hafner investigated how English language learners drew upon multiple modes of expression to represent their scientific knowledge to both specialist and non-specialist audiences (Hafner, 2015, p. 493). In some instances, the English language learners' remixing of images, which included stock images and footage, was found to create good visual coherence that unified student voice in the multimodal composition. Although, Hafner also found that in some instances, the English language learner's representation of voice in their multimodal composition was compromised by their inclusion of stock footage and

student-generated footage that differed in quality (Hafner, 2015). The study suggests that an English language learner's remixing of visual and aural resources can construct "a strong voice", which Hafner contends is connected to the notion that students can draw on multimodal composition to adopt different positions, or to become different "social actors" in their representation of scientific knowledge (Hafner, 2015, p. 504). Similar to Hafner (2015), this study contends the significance of visual and aural resources in conveying student voice. However, this research project specifically draws attention to the English language learners' use of visual and spoken features in their digital stories to positively convey their own sense of identity, and not the identity of "the typified voice of a category of social actors" (Hafner, 2015, p. 504). Clearly, this is an important distinction, as it demonstrates that English language learners can draw on multimodal composition to convey their own voice, or they can adopt identities that are based on different social actors. Ultimately, in each case the situational context of the multimodal composition would be important to understand how EAL/D students use multimodal elements to convey voice.

The culturally diverse identities of adolescent EAL/D students offer unique perspectives from which English language learners can know and understand the world, providing rich opportunities for educators to develop student agency as they are empowered to make connections to school curricula. The notion of EAL/D students as "transcultural youth", who experience different languages, culture, artistic forms, and "ways of seeing and thinking about the increasingly fluid and hybridized world", are contended to adopt "transcultural identities", mediating situations to "reposition themselves across cultures and to enact more productive and meaningful identities within" (Guerra, 2007, p. 138).

The influence of transcultural repositioning amongst adolescent English language learners has been studied in relation to digital story creation, where students are empowered to express their past experiences through multimodal form, developing a sense of agency in their learning. For example, an intergenerational case study that was carried out with immigrant adults and seventh-grade emergent bilinguals in southern United States in 2014 examined the role of multimodal and digital texts in revealing transnational ties and identities (Noguerón-Liu & Hogan, 2017). Using a cross-case study methodology, the researchers compared the visual digital stories of two adult women and two 14-year-old adolescents. Drawing on data that was collected from the case study site of the middle school, the adolescent participants were asked to compose a digital story about an experience, person, or subject that was of importance and value to them. The 8-week project involved the collection of audio recordings from interviews and focus groups, digital and print-based artifacts. The findings illustrate differences in the ways adult and adolescent EAL/D students represent their interconnected lives in two nations, thus emphasising the complex “identity work” of English language learners as they mediate between two worlds (Noguerón-Liu & Hogan, 2017, p. 284). Essentially, the study contends that EAL/D students who have travelled from homeland regions of conflict or experienced traumatic immigration are influenced by visual media coverage of their homelands, reflecting their concerns about homeland violence in their digital storytelling (Noguerón-Liu & Hogan, 2017). This research offers insight into the complex nature of adolescent EAL/D students’ representations of personal identity through digital storytelling, as students may choose not to refer to their country of origin (Noguerón-Liu & Hogan, 2017), differing from research with primary school students who created multimodal representations of their identity that predominantly included

positive references to their country of origin and cultural background (Cohen, 2011; Cummins et al., 2005; Giampapa, 2010). Thus, EAL/D students' creation of digital stories can build agency as they are empowered to express their past experiences or identities through multimodal form.

It is apparent that while youth may create multimodal representations of identity that reinforce their cultural background, they occasionally embody more critical expressions that challenge assumptions about gender, youth or ethnicity (Kendrick & Early, 2025; Rogers et al., 2010). A study that was carried out in the form of an action research project at a middle school in south Arizona suggests that EAL/D students use multiple cultural and communicative resources in interconnected ways to express hybrid identities (Wilson et al., 2012). The research was implemented as a 5-month unit on student identity in an eighth grade reading and writing class for English learners, to examine how they engaged with multiple forms of representation to express identities through their own digital podcasts. Drawing on theories of social semiotics, the researchers contend that the student participants' digital podcasts demonstrate ideational, interpersonal and textual functions that reflect distinctive identities where "specific points of salience in relation to the people, events, places, and interest in their lives" were highlighted (Wilson et al., 2012, p. 383). Similar to other research findings (Darvin & Norton, 2018), the authors contend that EAL/D students become "invested" in multimodal representation of self, as the practice allows students to consciously craft and blend different worlds, providing students with agency to consider and share their wishes, histories and senses of self in synergistic ways that foster "identity enhancement" (McKay & Sau-Ling Cynthia, 1996, p. 603).

The findings, which were determined through the analysis of six student podcasts, emphasise that salient themes varied amongst each of the adolescent participants. The significance of this finding reinforces the argument that the expression of identity amongst adolescent EAL/D students requires further research that delves beyond the notion of “affirmation of [cultural] identity” (Cummins et al., 2015, p. 555) towards understanding additional aspects that influence adolescent EAL/D students’ identity text creation. The research by Wilson et al. (2012) suggests that their adolescent EAL/D participants have unique perceptions, and representations of their identity that reflect different levels of emphasis upon country of origin, and cultural background; thus, offering an understanding of multiple, intercultural themes of salience that influence adolescent English language learners’ multimodal representation of identity.

Ultimately, the representation of personal identity through digital story creation facilitates high school students’ identity construction during a significant period of their lives, during adolescence. As learners compose their personal stories, they are empowered to reconsider ‘who they are’ and ‘who they want to become’ (Balaman, 2018), which provides an avenue that positions learners with agency to continue to form their identity. Notwithstanding the benefits of digital story creation in terms of facilitating educational spaces that foster EAL/D student expression of identity and connections to school curricula, some challenges are evident in the implementation of digital storytelling in school settings.

3.2.3 Key challenges associated with digital story creation

Research indicates that students can experience a variety of challenges when designing digital projects. Some challenges of digital story creation include

experiencing technical difficulties, student uncertainty about teacher expectations in regard to the task, and a sense of dissatisfaction with the representation of ideas through multimodal format (Smith et al., 2022). English language learners have reported that complications in the technical requirements of digital tasks include the use of editing features, and the selection of images, or music to capture the intended meaning, which then require adequate class time and extensive teacher support to facilitate the students' completion of the task (Smith et al., 2022).

The integration of multimodal composition into classroom practices is argued to pose several pedagogical issues in the classroom context (Sultana & Turner, 2021; Yi et al., 2019), such as:

- Lack of support in school contexts that emphasise traditional reading and writing literacy practices
- Fixed curricula and class routine practices that do not invite multimodal literacy practices
- Time constraints that require teachers to prioritise high-stakes standardised testing
- Disparities in access to digital technology between better resourced and under-resourced schools
- Teachers and students who may not be familiar with technological applications
- Teacher perceptions of language learning, text production and literacy as being bound in traditional print-based teaching and

learning practices, and which minimise the importance of teaching and learning practices that include multimodal forms of literacy practices. (Balaman, 2018; Sultana & Turner, 2021)

However, while it is important to acknowledge key challenges that have been found in relation to digital story creation, it is also necessary to draw attention to the limitations that arise from deficit perspectives adopted toward EAL/D students that have persisted which ignore the potential of educational digital practices to support struggling students. A scoping literature review that was carried out to explore research about the digital literacies demonstrated by refugees between 2014-2024 found that previous research mainly focussed on refugee learners' access to technology, as opposed to how educators could leverage the EAL/D students' own digital strengths to strengthen their language learning in the classroom (Karakoc, 2025). This finding reiterates the importance of implementing educational practices that address EAL/D students' language and literacy learning needs in general, rather than adopting "deficit perspectives" that attribute challenges in language and literacy education to individual EAL/D learners (Shapiro & MacDonald, 2017). For this reason, this research project chose to adopt digital stories as a means of studying the impact of multimodal identity text creation in building EAL/D students' learning and their sense of belonging in the Australian context.

3.2.4 Conclusion

Part II of the Literature Review has outlined a body of research that investigated how EAL/D students engage with digital story creation to represent their unique identities. As noted in the opening above, this body of research is relevant to the research inquiry of the current study, which set out to investigate how two groups of

adolescent EAL/D students engaged with multimodal identity text creation in the form of digital stories. It is important to note that while several international studies have explored digital story creation with EAL/D students in relation to academic learning (Smith et al., 2022; Sultana & Turner, 2021; Sylvester & Greenidge, 2009; Wang, 2022) and in relation to the creation of inclusive spaces to represent student identities (Kim & Li, 2020; Noguerón-Liu & Hogan, 2017; Pandhiani, 2024; Rajendram et al., 2022) there is a notable lack of research that investigates EAL/D students' multimodal representation of identity through digital story creation in an Australian secondary school setting. This research project aimed to address the lack of research that has investigated how EAL/D students' creation of digital stories can influence literacy development and cultural inclusion in an Australian high school.

Literature Review Part III

3.3 Identity texts and the implementation of culturally inclusive pedagogy

Seminal research by Cummins and other researchers (Cohen, 2011; Cummins, 2015; Cummins et al., 2005) has examined the role of identity-affirming pedagogy chosen by teachers to work with English language learners and its impact on literacy development in the classroom. These researchers support the view that students' creative writing and cultural production or performance, in various combinations of multilingual and multimodal form, allow the expression, projection and recreation of identity (Cummins et al., 2005; Cummins & Early, 2011). Because of their potential to [re]present student identity, these student productions became known as identity texts.

One of the earliest studies exploring the nature and production of identity texts was a Canadian action research project that was known as the Multiliteracy Project, which aimed to facilitate classroom teachers' implementation of multiliteracies pedagogy in culturally diverse classrooms (Cohen, 2011). Further studies by Cummins (2011) and others who have researched identity texts (Cummins, 2015; Dutton & Rushton, 2018; Eamer & Hughes, 2012; Giampapa, 2010; Kendrick et al., 2022; Prasad, 2020; Rajendram et al., 2022; Zaidi et al., 2016) contend that identity texts are examples of the empowering products of learning that emerge through a multiliteracies approach to teaching and learning. Instigated by classroom pedagogies that support processes through which students can create and share their identity across the school and wider community, identity texts can be created in written, spoken, signed, visual, musical or embodied form, as well as combinations in multimodal form (Prasad, 2020). For example, Cummins' research with English language learners and multimodal identity texts, in various international educational contexts, demonstrates

a pedagogy that supports English language learners' participation with literacy, as well as promoting identity affirming learning opportunities for these students (Cummins, 2009b, 2009a; Cummins et al., 2015).

Furthermore, Cummins and other researchers (Cummins, 2015; Daniel & Eley, 2018; Dutton & Rushton, 2018; Eamer & Hughes, 2012; Giampapa, 2010; Prasad, 2020; Zaidi et al., 2016) argue that the use of identity texts allows for greater connections between students' cultural background and learning experiences in the classroom, challenging the devaluation of identity that can be experienced by multilingual, minority students in diverse educational contexts (Cummins, 2015; Rajendram et al., 2022). Cummins refers to such inclusive classroom practices that uphold students' cultural background as the demonstration of "teacher agency or ability" to implement pedagogies of choice (Cohen, 2011, p. 184). Cummins uses the term "pedagogies of choice" (Cummins, 2009b, p. 261) to refer to teaching practices that provide multilingual learners with a space to negotiate their identities in the classroom. Studies have been carried out in various international and Australian school settings (Cohen, 2011; Cummins, 2009b; Dutton, 2018; Dutton & Rushton, 2021; Kendrick & Early, 2025; Kendrick et al., 2022; Krulatz & Iversen, 2020; Rajendram et al., 2022) to determine the educational impact of students' participation with identity texts. However, there are no known studies which have explored "pedagogies of choice" (Cummins, 2009b) through an investigation that extrapolates the educational impact of students' participation with identity texts on culturally inclusive practice.

3.3.1 Finding the gap: Identity texts and culturally inclusive pedagogy

Part III of the Literature Review outlines various studies that have taken place in both primary and secondary school settings to determine the educational impact of

students' creation of identity texts. An overview of such studies reveals an absence of academic research that has examined how multimodal identity texts support cultural inclusion as well as literacy development for EAL/D students in a high school setting. The literature review sections below will illustrate how. Although several studies have explored how identity texts facilitate the affirmation of EAL/D student identities, there is a noticeable gap in the available body of research which elaborates on the construct of culturally inclusive pedagogy through identity text creation. This study pursued this line of enquiry by identifying the construct of culturally inclusive pedagogy, which is evident as 'culturally inclusive values' that were observed and explored in the process of identity text creation.

Fundamentally, the concept of culturally inclusive pedagogy in this study was understood to encompass teachers' values, representing goals, or behaviour that created a positive sense of "participation in learning, cultures and communities, reducing and eliminating exclusion within and from education" (UNESCO, 2003, p. 7). The notion of a 'value' was understood to comprise the following features:

- Values are inherently positive, cognitive representations of basic motivations (Roccas & Sagiv, 2017)
- Values represent abstract, desirable goals that reflect what people consider to be important and worthy (Roccas & Sagiv, 2017)
- Values serve as standards or criteria that provide social justification for people's choices and behaviours (Rokeach, 1973)
- Values are relatively stable over time and across situations (Schwartz, 1992).

In relation to this study, culturally inclusive values which were evident in the classroom contexts were ascertained through an inquiry that built on the four

components of instruction that underpin Cummins' Literacy Engagement Framework (Cummins, 2015) and the dimensions of behavioural, emotional and cognitive engagement (Fredricks et al., 2004). That is, teachers' culturally inclusive values were judged to be evident through the process of multimodal identity text creation where perspectives of the EAL/D student participants' experiences, beliefs, and attitudes aligned with features of culturally inclusive pedagogy. Unlike Part II of this Literature Review, which shows how EAL/D students engage with digital story creation to represent their unique identities as a form of literate practice, Part III reviews a collection of studies for evidence of teachers' use of culturally inclusive practice in the classroom.

3.3.2 Exploring identity texts through the lens of culturally inclusive values

A review of the available body of research about EAL/D students' multimodal identity text creation shows that there are limited studies that have investigated this teaching and learning activity through the lens of culturally inclusive pedagogy. In particular, there is minimal research that has explored teachers' adoption of culturally inclusive values through their use of multimodal identity texts in the classroom.

In terms of exploring culturally inclusive pedagogy, the Canadian Multiliteracy Project introduced above, was an initiative to research classroom teachers' implementation of multiliteracies pedagogy with culturally diverse primary school students (Cohen, 2011; Cummins et al., 2005; Giampapa, 2010) and included the students' creation of dual language identity texts. This multi-site action research project consisted of a case study that was carried out with English language learner students at two elementary schools in Toronto, investigating how dual language identity text creation improved students' participation with writing processes in English (Cohen, 2011). A

teacher at one of the participating schools in Toronto created dual language identity texts with students in Grades 6 and 7, while another teacher at another participating school in Toronto created dual language storybooks, autobiographies and 'flip books' with students between Grades 2-6. The findings indicate that as students in Grades 6 and 7 created dual language identity texts, they developed their vocabulary and language skills in both languages and engaged in metalinguistic conversations (Cohen, 2011).

It is apparent that the main focus of Cohen's (2011) study was to explore the influence of multimodal identity text creation on the students' language development in a primary school setting. To an extent, the participating teachers demonstrated some aspects of culturally inclusive pedagogy in relation to their use of dual language identity texts to connect students' home languages to the literary genres of the curriculum, developing their vocabulary skills and comprehension strategies (Cohen, 2011). In doing so, the teachers increased the primary students' capacity to participate in their learning, while also improving the connection between parents and the school (Cohen, 2011). However, while the researcher drew on ethnographic methods in the study (Creswell & Miller, 2000) to factor in the primary students' views about their experiences of migration to Canada, there is a lack of focus on culturally inclusive values in terms of the participating teachers not exploring the contextual influences that impacted the students' sense of identity in the school and the wider community.

The present study differs from Cohen's (2011) study with primary students as it investigated EAL/D youth's sense of self during adolescence, including a specific focus on culturally inclusive pedagogy that investigated socio-cultural factors that contributed to EAL/D youth's representation of identity in a high school setting.

Unlike Cohen's (2011) study in a primary school setting, this study set out to explore socio-cultural aspects that influenced EAL/D students' sense of belonging in a high school setting, thus focusing on how culturally inclusive pedagogy empowered students in their multimodal representations of what they considered to be important to them (Rokeach, 1973).

As part of the Canadian action research project that is outlined above, another study set out to examine how multimodal dual language identity texts facilitated literacy engagement and learning in a Grade 4 classroom (Giampapa, 2010). The ethnographic study took place over a period of one and a half years to explore how multimodal dual language books offered English language learners with an opportunity to articulate, write and visually represent how they saw others and how they saw themselves. The data included open-ended and semi-structured interviews with teachers, focus groups with the student participants, documents and student work samples. Giampapa (2010) argues that the creation of multimodal dual language identity texts affirmed the fourth-grade students' linguistic and cultural background as resources that effectively promote student identity. As noted in Cohen's study, the participating teachers' inclusion of students' first language was found to be beneficial to their English language attainment, as students' metalinguistic awareness was enhanced (Cohen, 2011). However, both studies in the Canadian Multiliteracy Project demonstrate a lack of focus on culturally inclusive values, as the teachers focussed primarily on building the young students' capacity to participate in their learning, rather than adopting culturally inclusive pedagogy that explored the students' sense of belonging within their surrounding community. As noted above, this doctoral study set out to explore the participating teachers' adoption of multimodal identity text creation with a focus on culturally inclusive

pedagogy that addressed EAL/D youth's sense of belonging in a high school setting, acknowledging additional socio-cultural layers of complexity in terms of adolescent identity formation that are not found in the Canadian Multiliteracy Project.

Similarly, other research that studied primary students' creation of multimodal identity texts has demonstrated its influence in promoting a positive affirmation of student identity (Ntelioglou et al., 2014). A qualitative case study that was carried out with two beginner phase Grade 3 classes in Canada examined English language learners' emerging multimodal literacy practices as they engaged with digital technology and drama pedagogy (Ntelioglou et al., 2014). Drawing on observation field-notes, multimodal artifacts, and interviews with the teachers, students, and parents, the research goal was to observe and document the literacy practices that emerged when the students used their first languages to engage with multimodal forms of literacy such as digital technology and drama pedagogy. The researchers observed that the students' creation of multimodal identity texts to develop their descriptive writing practices changed the classroom dynamics, allowing the students to access positions of expertise as they developed familiarity with digital practices (Ntelioglou et al., 2014). Similar to the above review about the Canadian Multiliteracy Project, Ntelioglou's study (2014) aligns with pedagogy that draws on the literacy engagement framework (Cummins et al., 2015) to improve students' academic engagement and interest in literacy, although the study demonstrates a lack of culturally inclusive pedagogy. The participating teachers' focus on the use of multimodal identity texts to improve school-based engagement with learning are evident in their goals of sparking "students' interest in reading and to change their attitudes toward literacy" (Ntelioglou et al., 2014, p. 3). The teachers' goals indicate a lack of culturally inclusive values that consider the EAL/D students' representation of

what is important to their sense of identity (Roccas & Sagiv, 2017) to improve students' connections with their surrounding communities. While Cohen (2011), Giampapa (2010) and Ntelioglou et al. (2014) have drawn on teaching through a multilingual lens to ascertain findings that are relevant to a group of primary school participants, the current study aims to investigate the impact of teaching through a culturally inclusive lens in relation to a group of high school EAL/D students as they create multimodal identity texts.

A growing number of studies that have been carried out in secondary school settings have examined how EAL/D students engage with identity text creation (Daniel & Eley, 2018; Dutton, 2018; Dutton & Rushton, 2021; Kendrick & Early, 2025; Kendrick et al., 2022; Krulatz & Iversen, 2020). While some research into high school EAL/D students' creation of identity texts has been carried out in Australia (Dutton, 2018; Dutton & Rushton, 2021), many of the studies have taken place in international school settings (Kendrick et al., 2022; Krulatz & Iversen, 2020; Veum et al., 2021). It is important to note that several of the studies that are outlined below have been published in journals or educator publications that target a general teaching audience. Therefore, a significant limitation exists in the field as some of the publications do not include a clear set of research questions that lead to specific findings which can be definitively reported upon below. Rather, several of the studies present a general overview of the student participants' creation of identity texts, reporting generalised findings about the benefits or limitations of identity text creation, which can readily be understood by a professional, teaching audience. Furthermore, previous research with identity text creation reports generalised findings about student engagement with school curricula, reflecting a limitation in the lack of reference to a clearly defined notion of engagement in terms of teaching

pedagogy that is based on culturally inclusive values, as outlined above in Section 3.3.1. This research project's investigation into high school EAL/D students' creation of multimodal identity texts in an Australian, secondary school setting aims to build on the available body of research in the field.

The most recent, Australian research into EAL/D student creation of identity texts has been the 'Identity Texts Project' (Dutton, 2018; Dutton & Rushton, 2021) which took the form of a multiple site, qualitative case study. The Identity Texts Project (Dutton, 2018; Dutton & Rushton, 2021) investigated the impact of identity text creation with Year 7 and Year 8 students through 'translanguaging' (Arzipe & McAdam, 2011) a pedagogy that endorses students' use of their diverse linguistic resources to understand their world. Similar to Cohen (2011), Giampapa (2010) and Ntelioglou et al. (2014) who drew on a multilingual lens to explore primary students' creation of multimodal identity texts to improve the students' engagement with their learning, the Identity Text Project (Dutton, 2018) did not adopt culturally inclusive pedagogy as a focus in their study. Rather, the Identity Texts Project (Dutton & Rushton, 2021) reported on the participating teachers' implementation of translanguaging poetry pedagogy through their creation of identity texts – focusing on aspects of writing that were shown through the students' complex representations of the relationship between their languages and their identity.

The Identity Texts Project comprised an ethnographic design, that took place over 5 years, with three participating secondary schools, and three primary schools (Dutton & Rushton, 2021). The following data collection methods were used in the study (Dutton & Rushton, 2021):

- Teacher participant reflections on teaching programs and resources

- Student participant work artifacts written in response to poems by published poets from diverse language backgrounds, and reflections on the writing process
- Teacher participants' professional dialogue
- Researcher reflections

It is apparent that the Identity Texts Project drew on ethnographic data collection methods that primarily focussed on the teacher participants' views about the use of translanguaging poetry pedagogy, as indicated in the researchers' significant use of teacher reflections in the study. However, student participant views about their experiences of translanguaging practices are unclearly referred to as "reflections on the writing process", which does not indicate the type of data collection method that was used to initiate the student reflections, for example, whether interviews, focus groups or other types of data collection were used to understand the student perspectives about translanguaging practices. This suggests the following limitation in the study: although the Identity Texts Project focussed on investigating the educational impact of translanguaging pedagogy for both students and teachers, the focus of the study wasn't explicitly considering culturally inclusive values as defined in this doctoral study. In Dutton and Rushton's study (2021), the students' experiences of identity text creation were not as prominent in the data collection in comparison with the teachers' responses to translanguaging pedagogy.

The EAL/D students' perspectives about identity text creation are a significant aspect that needs to be considered in the current research, drawing on an ethnographic observational role that aims to be "interactive: responsive and attuned to others" (Hopwood, 2013, p. 228). Thus, in the present study, the EAL/D students' perspectives were sought through data collection methods of semi-structured

interviews, focus groups and exit slips, demonstrating a focus on culturally inclusive values that considered EAL/D youth's perspectives about identity text creation and their personal reflections about their participation in their learning, cultures and communities (UNESCO, 2003).

The Identity Text Project puts forward findings that are relevant to this research project. First, the researchers contend that 'thirdspace practices' in the form of identity texts are facilitated through translanguaging poetic pedagogy, which improve EAL/D student engagement with learning as they "give voice to [EAL/D students'] symbolic representations of language and identity" (Dutton & Rushton, 2021, p. 110). However, the Identity Text Project does not outline how student engagement with learning is assessed, as the focus of the study aims to demonstrate the transformative influence of drama and poetry to promote student language and identity. Second, the researchers contend that the EAL/D students revealed a sense of loss in relation to their home languages as a result of the curriculum's emphasis on monolingual schooling (Dutton, 2018; Dutton & Rushton, 2021). While the findings of their study report a positive correlation between the use of students' out-of-school identities and their development of school literacies, such as English macro skills of writing and vocabulary (Dutton, 2018); the researchers noted some resistance towards translanguaging practices from the EAL/D student participants. The researchers indicate that more studies are needed to better understand the students' resistance to translanguaging practices. They suggest some potential factors that may explain why students were reluctant to include their home languages in their identity texts: the students felt uncomfortable in publicly sharing their home language, and/or the students held entrenched beliefs that prioritised English in classroom writing practices (Dutton & Rushton, 2021). Hence, the clear

focus on translanguaging pedagogy in the Identity Text Project indicates that further research with EAL/D youth is needed with a different focus, such as culturally inclusive pedagogy, to incorporate inclusive values that are responsive to high school EAL/D students' choices and behaviours (Rokeach, 1973) in response to identity text creation.

International research into EAL/D high school students' creation of identity texts has demonstrated both similar and contrasting findings with the Australian Identity Texts Project. Similar to Dutton and Rushton's findings of enhanced student engagement with English curricula, and language development through identity text creation (Dutton, 2018; Dutton & Rushton, 2021) adolescent refugee students who created digital identity maps to develop their college application essays in the United States, were also found to develop their English language macro skills of writing (Daniel & Eley, 2018). The ethnographic study, conducted over a period of one semester, drew on video recordings, photographs of student artifacts, and interviews with student participants. The researchers found that the students' integration of multiple aspects of their identity into an academic, written text facilitated oral discourse competence, reading comprehension and cohesive writing skills in English (Daniel & Eley, 2018). In Daniel and Eley's (2018) study, it is evident that there is a lack of focus on culturally inclusive values, as the teaching pedagogy is aligned with the use of identity texts to develop EAL/D students' academic competencies that are specifically associated with essay writing.

Similar to the focus of translanguaging pedagogy in the Identity Texts Project (Dutton & Rushton, 2021) a Norwegian action research project examined the benefits of trilingual identity texts in an English as a Foreign Language secondary classroom (Krulatz & Iversen, 2020) to promote students' use of their own home languages in

the classroom. The adoption of a multilingual lens to explore the high school students' creation of trilingual identity texts highlights the study's alignment with pedagogy that draws on the literacy engagement framework (Cummins et al., 2015) to improve students' academic engagement and interest in literacy. The action research took place over a period of four and a half weeks and consisted of eight 45-minute sessions and nine 75-minute sessions; data collected included a language-use questionnaire, student reflection logs, students' identity texts, lesson plans, and the teacher's notes and reflections. The 12–16-year-old student participants created multilingual identity texts that connected their home countries to Norway in three languages: Norwegian, English and a home language. The findings suggest that to some degree, creating trilingual identity texts fostered students' academic engagement with the school curriculum, affirmed their multilingual identities, and promoted a linguistically and culturally inclusive classroom (Krulatz & Iversen, 2020). Similar to the Identity Texts Project, Krulatz and Iversen (2020) do not provide a clear, operational definition in their study to demonstrate how student engagement was determined to improve through the participants' creation of multilingual identity texts. Unlike the Australian Identity Texts Project, Krulatz and Iversen (2020) noted that the teenage participants demonstrated enthusiasm towards the focus of translanguaging pedagogy during their trilingual identity text creation. Ultimately, the study demonstrates a clear lack of focus on culturally inclusive pedagogy, as the data collected is heavily focussed on the teaching process of trilingual identity text creation in terms of academic engagement within a school setting, and not culturally inclusive values that explore the students' sense of belonging in the community. While several studies have explored EAL/D students' identity text creation in relation to pedagogy that focusses on improving students' engagement with school curricula

(Cummins, 2009a; Dutton, 2018; Kendrick et al., 2022) there is a noticeable lack of studies that explore EAL/D students' creation of identity texts in relation to culturally inclusive pedagogy. For instance, within the last 10 years of 2025, research has predominantly reported that as both native English-speaking students, and English language learners create identity texts, they integrate their personal background, experiences and interests with curriculum content (Dutton, 2018; Dutton & Rushton, 2021; Kendrick et al., 2022; Kim & Li, 2020; Marsh, 2021; Nagle & Stooke, 2016). Recently, EAL/D students' creation of digital identity texts in both primary and secondary school settings has been studied through pedagogy that focusses on building students' connections to school curricula, creating identity texts such as digital stories (Kendrick & Early, 2025), video diaries (Krulatz et al., 2018), digital identity maps (Daniel & Eley, 2018) and digital identity poems (Rajendram et al., 2022).

As noted in Part II of the Literature Review, there is a significant body of research that has explored how EAL/D students engage with digital identity text creation to represent their unique identities as a form of literate practice. Part III of the Literature Review has drawn particular attention to a lack of studies that have explored identity text creation through teaching pedagogy that focusses on culturally inclusive values. Recently, EAL/D students' creation of digital identity texts has been found to facilitate multiple representational resources for meaning-making in digital spaces, leading to the development of students' critical digital literacies and linguistic repertoire in English (Kendrick & Early, 2025; Kendrick et al., 2022). It is evident that significant implications have emerged from recent research into EAL/D students' creation of digital identity texts, which demonstrate the affirmation of student identities and increased engagement with academic content and language learning. However,

there is a limitation in the lack of studies that have been carried out to explore multimodal identity text creation in terms of perspectives about the EAL/D students' experiences, beliefs, and attitudes which align with features of culturally inclusive pedagogy. As a result, it was deemed that further research into the educational implications of this multimodal literacy activity was necessary to ascertain its impact on culturally and linguistically diverse youth who are learning English as an additional language.

3.3.3 Conclusion

Part III of the Literature Review has outlined a body of international research that has studied multimodal identity text creation by EAL/D students in both primary and secondary school settings. Thus, this part of the literature review reveals a lack of research about EAL/D students' development of literacy as they create multimodal identity texts in secondary school settings. Key points in the studies have been highlighted, as well as similarities and differences between the findings across the research. The current research project aims to address the gap in the available body of research with English language learners and multimodal identity texts in an Australian, secondary school setting.

While previous research has indicated a significant correlation between identity text creation, the affirmation of EAL/D students' identity and the development of students' engagement with school curricula in various educational settings; the current research project aims to build upon these findings by examining how identity text creation influences EAL/D student literacy development. In particular, a discussion of previous research that has been carried out with identity texts revealed that there are limited studies that have examined EAL/D students' creation of digital identity texts in

Australian secondary school settings using culturally inclusive pedagogy. Further, the critical socio-cultural perspective that informs this study guides the current research inquiry into how multimodal identity text creation relates to culturally inclusive pedagogy. In essence, the study set out to address a noticeable gap in studies that investigate how EAL/D students' identities and experiences can be utilised through digital identity texts to promote their cultural inclusion and participation in school and wider communities.

Chapter 4: The Research Methodological Design

A researcher's philosophical orientations have implications for every component in the research process (Mertens, 2010) including the research design. The research methodological design includes the methods that are chosen to collect, analyse and interpret the research data in a manner suited to the epistemological stance taken by the researcher (Creswell & Poth, 2018). The interconnection of these components is comparable to the process of creating a multimodal identity text: the composer's worldview and life-experiences influence the multimodal design that is envisioned to best support the composer's intent and purpose of expression. The multimodal composer has "many modes" or many "resources for representation" that can be used to express meaning in a multimodal text (Kress, 2010, p. 8). The search for ways to express aspects of the composer's identity is influenced by the different affordances and limitations of each mode, or varying ways in the scope to offer potential meaning or expression as well as the overall purpose, world view and intended audience for the text (Kress, 2005; Serafini, 2014). Similarly, the specific methods of data collection that are chosen in a study offer insight into the research topic, the philosophical and theoretical underpinning of the study, as well as the limitations on other aspects that may not be revealed through the chosen data collection methods (Creswell & Poth, 2018). The research design of a study is planned to enable a representation of the problem that is most appropriate to the investigation. Similarly, a multimodal identity text is designed to enable the most appropriate, as well as preferred, representation of the student's identity. Given this critical insight, this chapter first presents an introduction to the general epistemological framing and decisions that guided the research design, including ethical considerations of collecting data from EAL/D students in the form of digital

stories. This chapter will then present a discussion of the specific methods chosen to answer the research question including the approach to data analysis.

4.1 Digital Stories as a Site of Multiple Interpretive Practices

Since the researcher was investigating the impact of identity text creation on secondary school students, this study was carried out through a qualitative research paradigm. Qualitative research is an approach that centres on exploring and understanding the meaning that individuals or groups attribute to a social or human issue (Creswell & Creswell, 2018). Qualitative researchers are interested in understanding how people view their experiences, and how they assign meaning to these experiences (Merriam, 1988, p. 232). Thus, qualitative research involves an interpretive approach to the world, where researchers carry out an investigation in a naturalistic setting to interpret phenomena in terms of the meanings that people bring to them (Denzin & Lincoln, 2018). The research project reported in this thesis adopted an interpretive approach to understand how the participants made meaning of their multimodal learning experiences (Kemmis et al., 2014).

Qualitative research has become “many things at the same time” because it is a site of multiple interpretive practices (Denzin & Lincoln, 2018, p. 13). The context of the research site became a site of multiple interpretive practices, which centred on the participants’ first-hand accounts of multimodal composition. The participants’ experiences of multimodal identity text creation, undertaken across two phases in the case study, were investigated in relation to three aspects. The three aspects address the research question in terms of the participants’ sense of self identity, their literacy development and their wider social connection of cultural inclusion.

The choice of case study as a methodological approach attended to a number of important features regarding the context of the study and the research questions. Case study research design offers several compelling characteristics that are aligned with the multiple interpretive practices of the research project. First, a case study allows researchers to study phenomena that range from “unusual situations to complex interactions” (Timmons & Cairns, 2010, p. 100). Second, the phenomenon is studied in its natural context using multiple sources of evidence (Yin, 2003). Third, the event, situation or program that is being studied in case study research is bounded by space and time (Hancock & Algozzine, 2006) making it suitable for research questions that investigate ‘how’ or ‘why’ a set of events or phenomenon operates in its real-life context (Yin, 2018).

The three productive characteristics of case study research were evident in this study. First, the phenomenon of multimodal composition was observed in a real-life secondary school context, drawing on two different EAL/D classes to allow for comparison between the two groups of participants at the same school site. In addition, the case study was carried out in two phases during a clearly defined perimeter of time, being across two, non-consecutive school terms between 2020 and 2021 at a secondary school setting. Finally, the research generated and analysed data using multiple sources of evidence to gain insight into the multimodal process of identity text creation.

4.2 Research Site

The study took place in a suburban public high school within a large Australian city. The suburb has a highly diverse population with 46.6% of its population born overseas (Australian Bureau of Statistics, 2021). The most common languages spoken in the suburb are Arabic, Urdu, Mandarin and Dari, alongside English. In

state schools, nearly 60% of students are from language backgrounds other than English (NSW Department of Education, 2024). Within the New South Wales Public Education system, the research site for the study was a co-educational secondary school located in western Sydney. The selected school was known to have a multicultural student cohort and it was also a host school for an Intensive English Centre (IEC), which newly arrived EAL/D students attend to develop their English language proficiency for up to one year. At the time of the study, the participating school identified 86% of its students as being from a language background other than English (LBOTE).

As the research project aimed to understand the phenomenon of multimodal identity text creation through the perspectives of EAL/D participants, it was important to select a sample of participants from a school with a number of EAL/D students through purposeful sampling (Merriam & Grenier, 2019). Once University and SERAP ethics approval had been sought and granted [see [Appendix A](#)], a secondary school in the surrounding metropolitan area was invited to participate through a purposeful sampling procedure (Patton, 2002). Purposeful sampling is a method that is common in case study methodology to investigate a phenomenon (Patton, 2002; Silverman, 2000). A purposeful sampling strategy was required to facilitate access to a research site that included a proportion of EAL/D student participants (Cohen et al., 2011), who were also studying the mandated English curriculum within specialised EAL/D English classes.

4.2.1 Participants

The participating classes were selected through “criterion sampling” which is a type of purposeful sampling whereby all participants must meet one or more criteria that

is predetermined by the researcher (Bloomberg & Volpe, 2008). The criteria for selection of participants addressed their English language levels and schooling background. In terms of English language experience, the participating students were at either the Emerging or Developing English phase of the EAL/D learning progression (ACARA, 2012). The EAL/D learning progression describes a progression of English language learning typical of students learning English as an additional language or dialect (EAL/D). The EAL/D learning progression includes broad descriptions of the characteristics of learner groups at each of four phases of English language learning: Beginning, Emerging, Developing and Consolidating English phase (ACARA, 2014). Table 4.1 lists the participants in each phase and their language placement on the EAL/D learning progression.

Table 4.1
The participants in each phase

Participant's pseudonym	Stage	EAL/D learning progression phase
Ibrahim	Year 11 – stage 6	(Developing Phase)
Sharbel	Year 11 – stage 6	(Developing Phase)
Sheiheda	Year 11 – stage 6	(Developing Phase)
Grace	Year 9 – stage 5	(Developing Phase)
Nancy	Year 9 – stage 5	(Beginning Phase)
Bahar	Year 9 – stage 5	(Emerging Phase)

One participant – Nancy – was at the Beginning English Phase at the time of the study. Despite not being at the Emerging or Developing English phase, she was included in the study as a result of her personal request to participate in the research project. As the study aimed to include a broad representation of how EAL/D students

experienced multimodal identity text creation, the inclusion of a participant at the Beginning English phase supported the researcher’s goal of designing an inclusive and rigorous case study (see [Section 4.3](#) below). All of the participating students had commenced their studies in Australia during their primary or secondary years of schooling.

The following section provides a descriptive vignette for each of the recruited participants in both phases of the case study. One image from each participant’s multimodal identity text has been placed alongside each overview to demonstrate an aspect of the participant’s identity text, which was incorporated in the participant’s final composition.

Sheiheda (study phase 1)



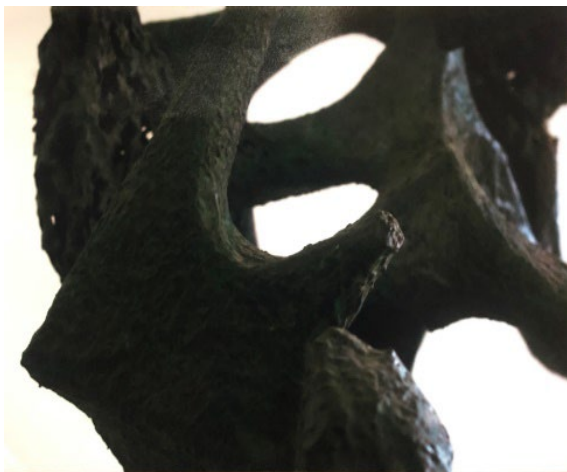
Sheiheda was born in Lebanon. He had lived in Lebanon up till the age of fifteen, before migrating to Australia with his parents and three brothers. At the time of the study, Sheiheda was seventeen years old and had been living in Australia for two years and four months. He enjoyed “binge-watching” Netflix shows as well as drawing or sketching anime characters. Sheiheda

came from a family of pastry chefs, and he aspired to establish his own pastry business upon the completion of his schooling.

Sheiheda reported to have experienced consistent schooling in Lebanon up till the 9th grade, describing the school as being great, large and organised. During the

initial semi-structured interview, Sheiheda also described the Lebanese educational system as restrictive due to the importance that was placed on academic success and students' adhering to the school rules. In comparison with the Lebanese educational system, Sheiheda viewed the Australian educational system as providing its students with greater flexibility and leniency in their schooling experience. Sheiheda valued the greater level of freedom that he could enjoy in his Australian school, advising other EAL/D students to contribute more to class, and to be involved with all educational and social aspects of their learning in class and at school.

Sharbel (study phase 1)



Sharbel was born in Iraq. He had lived in both Jordan and Armenia before moving to Australia with his immediate family as refugees. At the time of the study, Sharbel was seventeen years old and had been living in Australia for three years and seven months.

He was a quiet student who also enjoyed creative arts such as painting, drawing, sculpting and graphic design. Sharbel aspired to be a fashion designer upon the completion of his schooling. Sharbel reported to have experienced consistent schooling, having attended a private Armenian school before arriving in Australia. During the initial semi-structured interview, he described his previous school as being small and having fewer students than his Australian school. He had not experienced multimodal forms of teaching and learning in the schools that he had

attended before arriving in Australia, though he had taken part in drama performances at school. Sharbel viewed the Australian educational system as providing its students with more autonomy and a variety of subject-selection options in comparison with his earlier school settings. He also viewed the development of effective communication skills as important for EAL/D students in Australia.

Ibrahim (study phase 1)



Ibrahim was born and raised in Pakistan, though his country of origin was Afghanistan. He lived in Quetta before moving to Australia with his parents and brother. At the time of the study, Ibrahim was sixteen years old and had been living in Australia for fourteen months. Ibrahim enjoyed reading books, playing games and “hanging out” with his

friends. He spoke highly of his brother’s artistic talents and shared a close bond with his family. Ibrahim aspired to succeed in his HSC exams so that he could go to university and become a successful businessman.

Ibrahim reported to have experienced consistent schooling in Pakistan up till the 10th grade. During the initial semi-structured interview, he reported that his prior school and classes were smaller than his school setting in Australia. He had not experienced multimodal forms of teaching and learning in his school prior to arriving in Australia; Ibrahim described his previous schooling as drawing on “old” forms of teaching and learning. Ibrahim spoke of a dream to draw on all the benefits that his

new life in Australia could offer him, allowing him to prosper and share his good fortune with others in the community and the world around him.

Bahar (study phase 2)

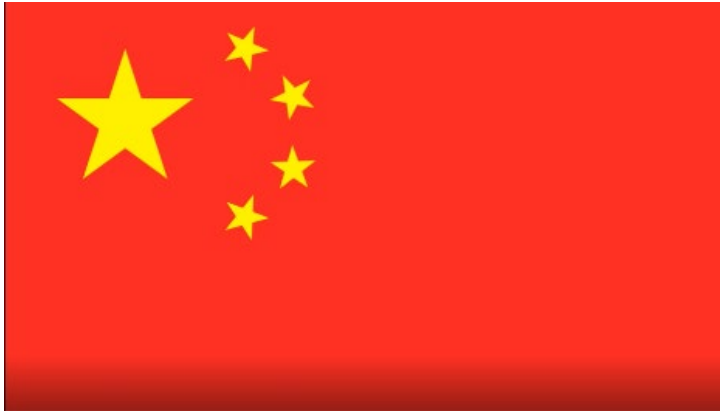


Bahar was born and raised in Türkiye, though she had a Kurdish cultural background. She had been living in Adana before moving to Australia with her

mother, father and five siblings as refugees. At the time of the study, Bahar was 14 years old and had been living in Australia for two years. She enjoyed playing games and cooking in her free time. Bahar was an outspoken student who described her experience of learning English in Australia as sometimes being confusing, due to her perception of an existing language barrier.

Bahar reported to have experienced consistent schooling in Türkiye from seven years of age until she moved to Australia. During the initial semi-structured interview, she reported to have experienced bullying (perhaps meaning racism) from the wider Turkish community. She had not experienced multimodal forms of teaching and learning in her school prior to arriving in Australia and expressed a dislike for the Turkish educational system in her former school. Bahar spoke of a greater contentment and happiness with her life in Australia, as she could now enjoy having access to greater comforts and freedom than her previous life in Türkiye.

Nancy (study phase 2)

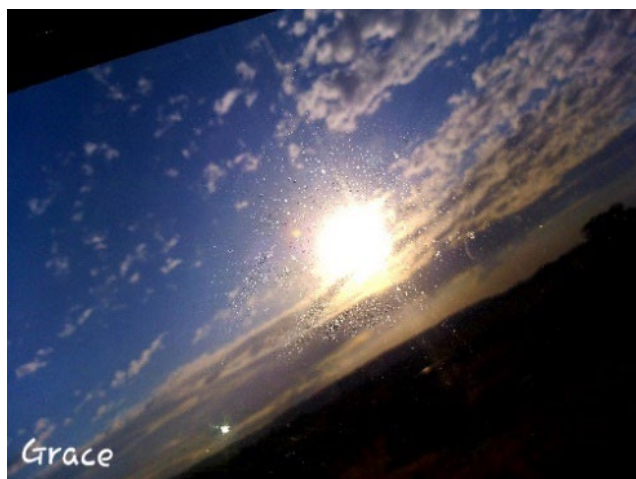


Nancy was born and raised in China. She had been living in China before moving to Australia to study English as an international student. At the time of the study, Nancy was

fourteen years old and had been living in Australia for two years. She enjoyed playing badminton as a hobby. Nancy had attended a boarding school in China and spent a happy time with her friends and family while she was living there.

Nancy commented on her experience of learning English in Australia as sometimes being confusing, as she could not always understand what the teachers were saying. She had not experienced multimodal forms of teaching and learning in her Chinese school before moving to Australia, though she showed a growing interest in creating her multimodal identity text as the weekly workshops passed on. Nancy spoke of being happier with her life in Australia, as she had learnt how to communicate with other people in English better.

Grace (study phase 2)



Grace was born in Syria. She had lived in Syria until the war erupted, then she and her family sought safety in Lebanon in 2016. After living in Lebanon for one year, she moved to Australia with her family as refugees.

At the time of the study, Grace was fourteen years old and had been living in Australia for nine years. She enjoyed taking photos and intended to study photography upon the completion of her school studies.

During the semi-structured interview, Grace spoke of the difficulties that she had encountered as a newly arrived student. Among those difficulties, were feelings of loneliness and estrangement in a new country, as Grace slowly learnt to adjust to a living in an unfamiliar environment and culture. She also encountered difficulties in learning English and recalled her experiences of being bullied during her Australian schooling while she was learning a new language. She had not experienced multimodal forms of teaching and learning in her schooling prior to arriving in Australia. Grace demonstrated a real dedication to creating her multimodal identity text.

4.2.2 Ethics

A prominent issue in research concerns the need to acquire and document informed consent from the participants about their involvement in a study (Lambert, 2019). The planning and practice of this study was informed by the University of Sydney Human Research Ethics Committee (HREC) and the State Education Research Applications Process (SERAP). In accordance with the conditions of approval that were outlined by both Ethics committees, permission to carry out the study at the school was directly sought from the Principal. Upon the Principal agreeing to the research being carried out at their school, the purpose and research methods of the study were communicated to the school's English teachers. The school's English teachers were approached because the study's investigation of EAL/D students'

multimodal identity text creation was clearly mapped to outcomes in the English syllabus in the planning stages of the project (see Findings [Chapter 5](#)).

The research project had two phases. Teacher Information Statements were distributed to the teachers [see [Appendix C](#)] to provide them with an opportunity to decide whether the multimodal identity text activities to be adopted in the study would be appropriate for the groups of EAL/D students they were teaching as well as the existing units of work they planned to teach. Once members of the English faculty had agreed to participate in the study, access was requested to two EAL/D English classes whose students would be invited to participate in the study. A key requirement was that the potential participants match the study's criteria, in terms of having arrived in Australia within five years of the study, and being at the Emerging or Developing phase of the EAL/D Learning Progression (ACARA, 2014). Additional criteria related to the voluntary participation of students in the study was also outlined in the Parent Information Statement (see [Appendix D](#)).

Informed student participant consent was facilitated through a process that was implemented prior to the commencement of the study. First, a Student Information Statement and Consent Form [see [Appendix E](#)] were provided to the students and guardians, which explained the multimodal text activities that the students would engage with. The forms also described how the data about the participants would be collected, stored and used should they agree to participate in the study. The use of photography and audio-recording to document the participants' engagement with the tasks at times during the study was also clearly indicated. The researcher's intention to publish the study's findings were also included and noted in the student consent form, highlighting the use of participant de-identifiers in any potential publications. Second, as the participants were all younger than 18 years of age, information about

the study was made accessible to both EAL/D students and their guardians through translated information statements and consent forms in Arabic, Farsi and Mandarin. The use of multiple languages aimed to ensure that informed, written consent was gained from EAL/D participants and their guardians [see [Appendices F-K](#)].

Measures were taken to secure participant confidentiality throughout the course of the study and in the dissemination of results. All electronic data files, including audio files that were collected about the participants were promptly transferred to the University-endorsed data platform, “Research Data Store” upon its generation. Furthermore, other copies of the data were deleted from all other locations. All hard copy files, such as signed participant consent forms were scanned and uploaded as secure e-copies to the Research Data Store. Upon being filed in the University’s network storage, all participant data were anonymised with pseudonyms.

4.3 Applying the Case Study Methodology

A qualitative case study is an intensive, holistic description and analysis of an issue (Creswell, 2007) or bounded phenomenon such as a program, an institution, a person, a process, or a social unit over a time-period (Merriam, 1988). Denzin and Lincoln highlight a critical question for researchers who select the case study approach as the basis of a study: “what is this a case of?” (Denzin & Lincoln, 2018, p. 342). Stake argues that a case is an “entity”, or “noun which can be visualised” (Stake, 2006, p. 2). In this research project, the entity of EAL/D students’ expressions of identity was explored in relation to culturally inclusive literacy practice. The research became a case of how two EAL/D classes experienced multimodal identity text creation at a secondary school. To define the boundaries of the case in the research project, the experiences of six EAL/D participants became the focus of the data analysis. The other EAL/D students in the class became part of

the context of the study which were also included in the analysis of the data, to become part of the overall findings.

The adoption of case study as a research design was a deliberate choice as key elements of the case study methodology were considered to frame an investigation that would address the study's research questions. These key elements included: the structure and organisation of the case, the groups of participants in each phase, the timing and sequence of data generation, and the contemplation of any interventions that could affect the research outcomes (Gorard, 2017). In addition, case study research includes ethical considerations, access to a site, and the analysis and interpretation of the data (Yin, 2018).

The focus of the case study research design was to understand and explain how EAL/D students interacted with the multimodal digital identity text creation process to shed light onto the issue of cultural inclusion. This research therefore employed an exploratory case study research design due to the investigation of operational links that were traced over time in the two different groups (Yin, 2009). This case study probed further into the existing propositions of previous research into multimodal identity texts (Streb, 2010) aiming to investigate and expand upon research into how multimodal text creation influenced two groups of EAL/D secondary students.

The researcher's commitment to building an ethically sound and rigorous case was also considered in light of the need to align with the time constraints of the participating school's secondary curriculum. To facilitate a rigorous investigation while addressing the high stakes nature of the secondary school curriculum, the case study was structured to be carried out in two phases across two, non-consecutive school terms between 2020 and 2021. The initial phase investigated a

Year 11 group's creation of multimodal identity texts, with the aim of improving the research procedure for the second phase of the project, which was carried out with a Year 9 group (Malmqvist et al., 2019). Insight into the parameters of the case study became more pronounced in the first phase, when the theory and data began to reveal what the emerging phenomenon of multimodal identity text creation was about. As a result of the first phase, modifications to the research design were made and are discussed below in Section 4.3.1.

To develop a broad representation of how EAL/D students experienced multimodal identity text creation in a secondary school, the research design included participants from two different age groups. As described in the vignettes above, the case study was made up of students from a Year 11 and a Year 9 class to allow for a broader scope of experience and cultural diversity to be examined. An important reason for carrying out a case study of two different EAL/D classes was to observe how the multimodal process, or phenomenon was experienced by the participants in the different class settings (Stake, 2006). The first phase of the case study explored how a senior group of EAL/D student participants experienced multimodal identity text creation, while the participating class in the second phase was a junior EAL/D English class. In Sections 4.3.1 and 4.3.2 information is provided about the timing and structure of the study, as well information about the participants in both phases.

4.3.1 *The first phase*

The first phase of research was carried out between August and September in 2020 with the recruited participants from a Stage 6 class (Year 11) EAL/D English class of 16 to 17-year-old boys. The class was made up of 12 students. The participation of an all-boys class in the study was decided by the English faculty of the school, who

wished to observe whether the use of multimodal learning would add to the consistent improvement that had been observed in the boys' educational performance since the school's implementation of gender-segregated, senior English classes. It is important to note that in this study, the data were not analysed according to gender. Rather, the participating teacher nominated the class of boys to participate in the study, as she was concerned about the students' inconsistent attendance and had discussed with the researcher that the addition of the multimodal pedagogic experience to the usual teaching activities could be a potential motivator to counter the problem.

The students in the Year 11 class varied in the duration of time that they had been living in Australia, ranging from 1 year to 5 years since their arrival in Australia. Having identified three students who were identified as being at the Emerging or approaching Developing phase of the English Language Learning Progressions, the teacher invited them to be part of the study. Sheheida, Sharbel and Ibrahim, who had been living in Australia between 1 and 5 years, accepted the invitation and were recruited as focus participants for the first phase of the case study, using the criterion sampling strategy outlined above. All the participants' names in this research study are pseudonyms.

After critical reflection based on the outcomes in the first phase, the research design required further clarification to be made redefining the boundaries of the case in the project (Yin, 2018). Three main modifications were made to the overall research design. First, the research question was slightly revised to create sub questions that were more explicitly inclusive of the contextual layers of the sociocultural educational experience of the participants. During the first phase, multiple contextual layers became more prominent and appeared to offer another dimension to the data that

was emerging in the study. Therefore, sub questions were developed to target specific aspects of the EAL/D participants' immediate student context, the surrounding classroom context, and the wider school context.

A second modification in the research design resulting from the first phase was an alteration to the interview schedule to allow participants additional time to engage with the multimodal identity text creation before they were interviewed. In the first phase, students were interviewed during the first workshop, but in the second phase students were interviewed at the end of the second workshop. The change in the semi-structured interview timing enabled data to emerge whilst the participants were engaging in the workshops, allowing the students to reflect on their perceptions about the process of multimodal composition. The change of interview timing provided a key source of data for the research questions.

Third, a re-evaluation of the participants' showcasing of multimodal identity texts was made necessary due to the unexpected global COVID-19 pandemic, which mandated restrictions on student gatherings to view the multimodal texts. The school's unexpected rescheduling of the senior-student final exams took place when considerations were being made to upload the multimodal identity texts during a virtual assembly. Therefore, the participants shared their multimodal identity texts with the students in one or two EAL/D English classes and data were collected about their response to that showcasing.

4.3.2 *The second phase*

The second phase of research was carried out between February and March in 2021 with participants from a Stage 5 (Year 9) EAL/D English class of 14 to 15-year-old students. The mixed gender class was made up of 15 students who were girls and

boys, several of whom had recently transitioned into high school after completing their English language learning at the Intensive English Centre. As noted for the first phase above, the data collected in the second phase was not analysed according to gender. The participating teacher of the Year 9 class chose to participate to determine the impact of the multimodal pedagogic experience upon her students' learning in English.

As in the first phase, the students varied in the duration of time that they had been living in Australia, though most of the class had been in Australia for less than 4 years. One student in the class – Bahar – was identified as being at the Emerging phase of the English Language Learning Progressions, while another student – Nancy – was identified as being at the Beginning phase of the English Language Learning Progressions, and both students had been living in Australia between 1 and 5 years. Fortunately, Bahar and Nancy were invited and agreed to participate in the study as focus participants for the second phase of the case study. Grace had been living in Australia for 9 years at the time of the study, and the decision was made to also include her as a focus participant for two reasons. First, the duration of time that Grace had been living in Australia was significantly longer than all of the other focus participants, which provided an opportunity for variation in the data (Merriam & Tisdell, 2016). Second, Grace was identified as being at the Developing phase of the EAL/D progressions.

The participants in the second phase showcased their multimodal identity texts to students from their own and one other EAL/D class. After the showcasing, the Year 9 participants took part in a focus group to give their responses about the experience of sharing their multimodal identity texts with others. In addition to the focus group data, the participants completed exit slips, which became a part of the data set of the

study. Thus far, a discussion of the timing of the study has been provided, as well as information about the EAL/D students who were focus participants in the study. Further, the two-phase structure that was implemented in the study was outlined as being relevant to the case study research. Section 4.4 will discuss the concept of data generation which took place to investigate the secondary EAL/D students' creation of multimodal identity texts.

4.4 Data Generation and Types

Identification of data relevance to a study is “determined by the researcher's theoretical orientation, by the problem and purpose of the study, and by the sample selected” (Merriam & Tisdell, 2016, p. 104). To address a research inquiry, case studies can often draw on a range of data collection methods such as observations, interviews and focus groups (Yin, 2018). In contemporary times, qualitative research or inquiry is continuously evolving to include different forms of texts and data (Creswell & Creswell, 2018) and researchers need to consider how to include new and emerging forms of information, such as digital types of data (Morse, 2020).

As this research project was guided by a transformative paradigm that aimed to focus on the experiences of the participants, a significant component of the data was generated through the EAL/D students' direct expression and representation of their experiences with multimodal learning using digital devices. This student-led generation of data was eventually embodied in the participants' creation of digital stories as multimodal identity texts. Therefore to gain insight into how the student participants perceived their sense of identity, this research project included digital methods to generate data, presenting the participant experience as a first-hand representation (Morse, 2020). Previous research that has drawn on video diaries as a form of exploring students' identity constitution has pointed to “increased

participant agency in co-generating the data” (Danielsson & Berge, 2020, p. 7). In this study, the advantage of drawing on EAL/D participants’ multimodal identity texts in the data generation process facilitated a greater sense of research partnership with the participants.

The researcher created a framework of data generation for the study that robustly addressed the research question (Gorard, 2017). Data were collected across a 4-week period in both the first and second phases of the study. The data that was generated investigated the research question from three contextual layers: the student context, the classroom context, and the school context. Together, both phases of the research project created a “thick” data set (Marcus, 1998) to investigate different aspects of the participants’ identities in relation to literacy development and cultural inclusion.

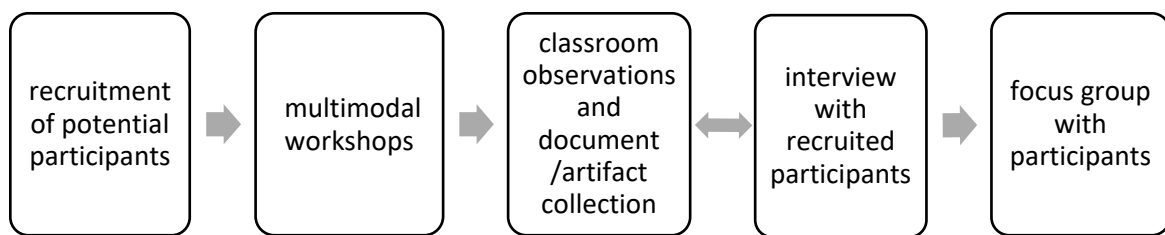
The validity of a qualitative project can be defined as how accurately the researcher’s account represents participants’ realities of the social phenomena and is credible to them (Creswell & Miller, 2000). There are several strategies that qualitative researchers use to support the validity of a study (Merriam & Grenier, 2019, p. 26). Drawing on multiple sources of data is one form of triangulation (Denzin, 1970) where the researcher may collect data through a combination of interviews, observations and documents or artifacts. Early analysis of the data sources reveals emerging findings, which are later confirmed after subsequent analysis where results are compared across the full data set. In each phase of this study, the data set consisted of observations of digital story workshops, interviews with the participants, student reflections collected in focus groups and artifacts collected as exit slips and copies of the participants’ multimodal identity texts.

Factors which had not been identified in previous studies about EAL/D students' engagement with identity texts or considered prior to the commencement of the research project gradually emerged as the case study progressed. This demonstrates how through the case study research design for this study, both the new data and previous research into multimodal identity texts was "tested directly as the phenomena unfolded in practice" (Flyvbjerg, 2011, p. 309). The research procedure was run consistently in both phases of the case study. The identification for recruitment of participants was carried out in consultation with the EAL/D class teacher according to the criterion sampling strategy. The class teacher provided contextual information about the students' individual placement on the EAL/D learning progression (ACARA, 2014) and length of time since arrival to Australia. Three potential participants were recruited in each phase according to the criterion sampling strategy outlined above. Next, the research project's focus of the EAL/D students creating multimodal identity texts was linked to the NSW English syllabus outcomes (NSW Education Standards Authority, 2017, 2019) in the unit of work that the students had been studying in class.

An outline of the four workshops was created in consultation with the EAL/D English class teacher. Each of the workshops focussed on developing an aspect, or modal element of the student participants' multimodal identity texts in each class. Four multimodal workshops were carried out across four weeks to familiarise the EAL/D class with the use of the digital application, "Video Editor" in which their digital representations were made. During the four workshops, a series of data generation practices were followed to observe and document the EAL/D students' experience of multimodal identity text creation (Figure 4.1).

Researcher reflections, thoughts and interpretations were recorded in an observation protocol and research journal for each workshop. Additional data, such as student exit slips which documented the students' response to a research focus at the end of each workshop, were also collected during each phase. Copies of participant work samples were also collected throughout the multimodal composition process. Finally, recruited participants were invited to share their thoughts and reflections about their engagement with multimodal identity text creation in a focus group that was carried out at the completion of the workshops in each phase.

Figure 4.1
Sequence of data generation



The following sections will introduce the various data types collected during the study in the order of observational data, interview data and the participant artifacts.

4.4.1 Observational data

Observational data are generated in a study to develop a firsthand record of the phenomenon (Merriam & Grenier, 2019). In this study, observational data were created in two modes as the researcher took on the roles of both participant and a non-participant (Creswell & Poth, 2018) in the multimodal learning experiences. During the implementation of the workshops, I undertook a participant role as a facilitator to organise the functional activities (Yin, 2009) that guided the participants in the process of using the application “video editor” and voice recording software “Audacity” to create their digital stories. Notes were taken about the participants’

behaviour and activities in observation protocols as they engaged with the multimodal components. As the students uploaded photos and images into their storyboard, selected music and created their voiceovers, I became a non-participant who observed the students' activities and wrote these down while later reflecting on the meaning of these observations.

The participants in each study phase engaged in four 100-minute workshops to gradually storyboard and create their digital stories, or multimodal identity texts. The aim of the workshops was to align the study's investigation of multimodal identity text creation with the EAL/D students' learning about a range of narrative forms and features [see Section 5.1]. In each phase, data were generated in the form of four observation protocols to document information about the classroom setting, the sequence of activities, student comments and researcher reflections about the students' engagement with the tasks. The observations provided valuable insight into developing a firsthand perspective of how EAL/D students engaged with multimodal identity texts (Patton, 2015) complimenting the second-hand accounts that were obtained in the interviews and document analysis (Merriam & Grenier, 2019).

4.4.2 Interview and focus group data

Qualitative interviews are a form of conversation between a researcher and a participant that focus on questions related to the research study (DeMarrais, 2004). Interview data may be generated with one participant, in small groups or through focus groups (Merriam & Grenier, 2019). Qualitative interviews provide an opportunity to learn about a participant's past life experiences (Merriam & Tisdell, 2015) or to gain in-depth understanding about how a participant experiences phenomena, or series of events (DeMarrais, 2004). As the researcher was

investigating the EAL/D students' perceptions about their experiences of multimodal identity text creation, the inclusion of qualitative interviews in the data set was highly relevant to the study. Consequently, two types of interview data were generated in the study: semi-structured interviews with individual EAL/D participants, and a focus group that was held in each phase with three focus students. In each phase, the semi-structured interviews and focus groups were conducted at the school. The semi-structured interviews ranged in duration from 4 to 7 minutes, while the focus groups were 11 minutes and 16 minutes in each phase [see Appendices X and Y].

The first aim of the semi-structured interview was to develop a profile of each participant to gain insight into their personal background and past life experiences. In developing an individual participant profile, the EAL/D students' situational context could be examined during the data analysis process to explore potential links in the findings. Factors such as age, cultural background, country of origin, previous schooling, life experiences and views about their Australian school setting were explored. The second aim of the interview sought to compare the participants' prior learning experiences with multimodal forms and their subsequent engagement with multimodal identity text creation [see [Appendix L](#)].

In addition to the semi-structured interviews, a focus group was held after the students in both study phases had completed the creation of their multimodal identity texts [see [Appendices X](#) and [Y](#)]. The focus groups were segregated by grade due to the conflicting nature of the participants' timetables in each grade, which did not allow for a focus group that included all six participants at the same time. As the researcher was investigating the impact of multimodal identity text creation on cultural inclusion, the focus groups gave participants the opportunity to share their

thoughts about their learning through the creative process, as well as their use of multimodal forms of meaning-making to create and present their digital stories.

4.4.3 *Multimodal artifact data*

A study may utilise artifacts to contribute to the researcher's understanding of the research setting and analysis (Merriam & Grenier, 2019). Case studies may use data collection strategies that are built on what Merriam and Tisdell call "mining data from documents" (Merriam & Tisdell, 2016, p. 139). Documents may be public records, visual documents such as photographs and physical or digital artifacts. For example, at the end of each of the four workshops and showcase in this study, I requested that the participants complete an "exit slip" that documented their responses to an aspect of multimodal identity text creation [see [Appendix M](#)]. In each of the exit slips, the participants circled an emoticon which described their feelings about their engagement with an aspect of creating a multimodal identity text. The exit slips also prompted the participants to provide a short, written response about their engagement with a mode of representation, which contributed to an understanding of how the high school EAL/D students engaged with multimodal identity texts.

In addition, the participants' multimodal identity texts were collected as digital artifacts in the data set [see Appendices O-T]. The multimodal identity text artifacts were the final products of the participants' storyboards, which they had completed during the workshops. Appendices O-T represent each participant's completed storyboard as the final multimodal identity text. The identity text artifacts were pertinent to investigate how EAL/D students engaged with identity text creation to develop their literacy skills, with reference to Cummins' Literacy Engagement Framework (Cummins et al., 2015). Further, the identity text artifacts were necessary

to understand how the participants drew upon the different affordances of each mode (Kress, 2010) in their digital stories to express different aspects of their identity. Section 4.5 discusses how the data set was analysed in the study to address the research inquiry.

4.5 Data Analysis

When adopting qualitative approaches, the data analysis process involves making meaning through consolidating, condensing and interpreting sections of the collected research data (Merriam & Tisdell, 2016; Saldaña, 2012). This section discusses the theoretical rationale and technical process of data analysis using a combination of inductive and deductive approaches. The inductive approach develops codes directly from the data, using phrases or terms that are described by the participants to closely mirror what is in the data; a deductive approach draws on theoretical concepts, constructs or themes from the existing literature to guide the researcher's creation of codes (Skjott Linneberg & Korsgaard, 2019). This blended analytical approach (Graebner et al., 2012) was utilised to facilitate the exploration of potentially new information directly from the data, while also remaining attuned to existing socio-cultural constructs of literacy and theories that were relevant to the study (Graebner et al., 2012; Skjott Linneberg & Korsgaard, 2019).

This study made use of three different approaches to analysis: thematic analysis, multimodal semiotic analysis and analysis informed by the National Literacy Learning Progression (ACARA, 2025b). Sections 4.5.2 and 4.5.3 outline how a thematic analytic method was adopted in the approach to making meaning from the data, a process in which data were sorted and categorised to identify patterns or themes (Kawulich, 2017). Initially, thematic analysis of all the data set (which includes observation protocols, semi-structured interviews, focus groups, exit slips and the

participants' multimodal identity text artefacts) was carried out to create categories of meaning, or themes that addressed the research questions (Merriam & Tisdell, 2015). Please see [Appendices X](#) and [Y](#) for examples of coding schema. [Section 4.5.4](#) outlines how multimodal semiotic analysis (Callow, 2023; Kress, 2010) of the participants' digital identity texts was also carried out to interpret the multimodal meanings that emerged in the EAL/D students' identity texts. The study's inclusion of multimodal semiotic analysis enriched the initial process of thematic analysis by enabling a detailed study of the participants' use of spoken, visual and written modes in their identity texts, which highlighted the importance of voiceover in relation to students' sense of cultural inclusion and empowerment.

[Section 4.5.5](#) outlines how analysis informed by the National Literacy Learning Progression (ACARA, 2025b) was used to connect the participants' engagement with identity text creation to the literacy assessment tool. The use of the National Literacy Learning Progression as a benchmark for evidence of literacy learning complemented the thematic analysis that was used in the study, by connecting the emerging themes with literacy practices and learning evidenced in the participants' multimodal identity texts. Thus, the multimodal identity texts were artifacts that provided data not only about student identity, but also about their levels of literacy learning. The Findings, Discussion and Conclusion chapters provide in-depth information about the interpretation of the data generated in in the study as a result of the three approaches to data analysis in the study.

4.5.1 The Coding Process

In qualitative analysis, a code is a word or short phrase that expresses a “summative, salient or essence-capturing attribute for a portion of language-based or

visual data” (Saldaña, 2012, p. 3). To begin the analysis process, raw data that included the audio recordings of the semi-structured interviews and focus group in each phase were transcribed. While reading through the transcriptions and observation protocols, I began the preliminary data analysis process of “open coding” of the data; I noted down comments and queries about sections of data that appeared to be potentially relevant for answering the research questions (Merriam & Tisdell, 2016, p. 174). The open codes captured my thoughts about the data, including my own interpretations of how I perceived their relevance to the research questions. Figure 4.2 presents an example of how open coding was used in the phase two focus group transcript. In Figure 4.2 my open codes link the participants’ responses about the skills or information that they perceived to have acquired with aspects of the curriculum, or their sense of connection with the school community. The open code noted between lines 7-8 about the students’ observations was related to aspects of the curriculum and was also found to resonate with the theoretical framework of multiliteracies. This relationship was recorded alongside the raw data. The open codes are shown in italicised blue font in Figure 4.2

The next step involved the grouping of open codes which belonged to a similar category of ideas, through axial coding. Axial coding aims to organise and reassemble the data into new ways after the process of open coding (Creswell, 2007). Strauss (1987) describes the process of axial coding to be more intensive coding around single categories, whereby an analyst observes the “dense texture of relationships around the axis of the category” that is being analysed (Strauss, 1987, p. 64). In this research project, axial coding was used to relate similar concepts to each other (Corbin & Strauss, 2008) and to reassemble the open coded data to give coherence to the emerging analysis (Charmaz, 2006). The process of axial coding

(Corbin & Strauss, 2015; Strauss, 1987) was carried out through highlighting sections of data that were attached to a particular grouping of open codes. While reading through the open codes across the different data sets, I allocated different highlighter colours to represent specific axial codes [see [Appendix U](#)]. Figure 4.2 demonstrates how the axial code of “community connection” (highlighted in yellow) was developed from open codes (in capitalised red font) that encompassed similar content, such as the students’ experiences of overcoming feelings of discomfort or shyness through the process of connecting to their school community as they shared their multimodal identity texts. The key for the preliminary axial codes for the transcript is provided below in Figure 4.2. The processes of axial coding are presented separately and collectively for the codes ‘community connection’, ‘links to curriculum’ and ‘modal impacts’ below (see [Appendices](#)).

Figure 4.2

Open codes and preliminary axial coding from the phase one focus group transcript

- 21 M.H - It was very useful – MIT links with other areas of learning or curriculum
- 22 S.A - yeah exactly. Would you say, um when you say we've learnt more about ourself – do you think
23 that's related to the video skills or actually you've had more time to think about your journey?
- 24 M.H Yes actually about your own self. You give time to think about your interest, about your hobbies
25 – I mean it's all related about you. THE MIT IS INCLUSIVE OF THE EALD STUDENT BECAUSE IT IS ALL ABOUT
26 THEM
- 27 S.A Yeah, exactly. Is there anything different about what you've learned or experienced from
28 participating in these multimodal activities compared with your classes before? Is there anything
29 different?
- 30 M.H Yeah we've learned more communication skills, like we try to help each other to like finish our
31 work together. And yeah ah – DEVELOPING COMMUNICATION SKILLS THROUGH COLLABORATION
- 32 S.A What do you think Mohamad? Is there anything different from these multimodal lessons to
33 other lessons you've had?
- 34 M.B Ah these lessons required more laptop and technology and working together as a teacher and
35 students DEVELOPING COMMUNICATION SKILLS THROUGH COLLABORATION and more to think deeply
36 about ourselves than normal lessons. TIME TO THINK ABOUT SELF IN COMMUNITY
- 37 S.A Yeah do you think normal lessons they're different because they're not about the students?
- 38 M.B Yeah. We learn about things that we don't know. MIT links with other areas of learning or
39 curriculum

Axial Codes for Phase 1 Semi-structured Interviews and Focus Group

Community connection

Links to curriculum

Modal impacts

4.5.2 Thematic Analysis

Following the coding of all the raw data sources, analysis involved the development of categorisation to facilitate interpretation, or to make meaning from the data (Wolcott, 1994). Preliminary axial codes across the data set were reviewed to create refined axial code groupings. In both phases of the study, seven refined axial code groupings emerged across the data set. In phase two, an additional axial code grouping emerged, being “adaptation through resilience”. A list of the colour-coded axial groupings that were recorded across both research phases is provided below.

1. Developing community connection
2. Modal impacts
3. Links to curriculum
4. Task disengagement
5. Barriers to community
6. Reluctance to share
7. Sociocultural features of multimodal identity texts
8. Adaptation through resilience* (only in phase 2)

To document the link between the raw data and axial code groupings, a figurative “category basket” was created for each data set (Marshall & Rossman, 2016; Merriam & Tisdell, 2016). During this process of data analysis, Marshall and Rossman (2016) suggest the representation of data into “buckets or baskets into which segments of text are placed” (Marshall & Rossman, 2016, p. 159). In each phase of the research, five category baskets were created for the following data:

- Semi-structured interviews category basket
- Observation protocols category basket
- Exit slips category basket
- Focus group category basket
- Multimodal identity text themes category basket

A table was created in a Word document to represent the category basket for a data set. Each category basket was made up of columns with the participant names, and segments of raw data were placed above the matching open code (in italicized red font) to link evidence from the raw data with the identified axial code grouping

(Marshall & Rossman, 2016). A section from the phase one focus group category basket is provided in Figure 4.3.

Figure 4.3

Section from the phase one focus group category basket illustrating the link between raw data and an axial code grouping “developing community connection”

	Sharbel	Sheiheda	Ibrahim
Developing Community Connection	<p>Yeah, I think I will feel more part of the school because there are students in our school who like can relate to each other because we came from other countries and we like have the same scenarios in some ways. So I think yeah, we can (FG101-104) <i>DEVELOPING SENSE OF RELATION TO OTHER EAL/D STUDENTS WITH SIMILAR BACKGROUND OR SITUATION</i></p> <p>I think I'd recommend them [making MIT] and like because it's a different like way of telling your, to share your stories (FG128-129) <i>SHARING STORIES WITH OTHER PEOPLE IN A DIFFERENT WAY</i></p>	<p>working together as a teacher and students <i>DEVELOPING COMMUNICATION SKILLS THROUGH COLLABORATION</i> and more to think deeply about ourselves than normal lessons. <i>TIME TO THINK ABOUT SELF IN COMMUNITY</i> (FG34-36)</p> <p>Yeah, it [creating MIT] actually made me realise there's a lot of ah people from different backgrounds, and I'm not the only one from my background. (FG91-92) <i>DEVELOPING SENSE OF SELF IN COMMUNITY</i></p> <p>It [creating MIT] made me feel more confident about myself and my background. (FG92-93) <i>POST MIT: DEVELOPING CONFIDENCE IN SHARING</i></p> <p>It may show them more about myself and where I've come from. (FG97) <i>LEARNING ABOUT OTHER PEOPLE</i></p> <p>I would encourage them to do it because of course ah – you make other people to learn about yourself (FG121-122) <i>LEARNING ABOUT OTHER PEOPLE</i></p>	<p>First of all, I learned about myself. My interests, my (hobbies?), my everything. I gave my time to think about myself, like my journey to here and everything suppose to (fall?) I learned about myself. (FG11-15) <i>TIME TO THINK ABOUT SELF IN COMMUNITY</i></p> <p>Yeah we've learned more communication skills, like we try to help each other to like finish our work together. (FG30-31) <i>DEVELOPING COMMUNICATION SKILLS THROUGH COLLABORATION</i></p> <p>For every class, very - you can say impassionate. I was like waiting for the class to come to like finish our work, quickly, quickly and then wait for the next class to finish our work and let everyone see what we have done, throughout the entire class. (FG53-55) <i>TASK ENGAGEMENT A BRIDGE TO SCHOOL COMMUNITY (HAPPINESS IN SHARING)</i></p> <p>But like through multimodal it's more clear. It's like people understand your meaning more like convenient. Like</p>

After documenting the link between the raw data and the axial code groupings in each data set, I proceeded to create categories and sub-categories of data that were responsive to the purpose of the research (Merriam & Tisdell, 2015). Merriam and Tisdell (2015) describe each created or named category of data to be “the answers to [the] research question(s)” (Merriam & Tisdell, 2015, p. 181). Furthermore, they describe named categories as being responsive to the research questions through the following criteria: exhaustive of the coded data, sensitising or precise in identifying the nature of the categorised data, mutually exclusive of other categories, as well as being conceptually congruent to other named categories (Merriam & Tisdell, 2015). Table 4.2 illustrates the development of named categories in

accordance with the approach put forward by Merriam and Tisdell (2015) as outlined above.

Table 4.2

Outline of the development of named categories in response to the research questions, related axial code groupings form the sub-categories

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
<p>What culturally inclusive values are developed through multimodal identity text creation?</p>	<p>Category 1: Culturally inclusive values of EAL/D students through MIT creation</p>	<p>Sub-category 1: Sharing information about identity with community</p> <p>Sharing information about self, culture and language</p> <p>Sharing information about background</p> <p>Sub-category 2: Developing positive feelings through sharing</p> <p>Developing confidence in sharing</p> <p>Happiness in sharing</p> <p>Sub-category 3: Learning about others in the community</p> <p>Interest to learn about other people</p> <p>Shared learning about other people</p> <p>Sub-category 4: Social agency in community</p> <p>Development of speaking in community</p> <p>Greater student agency with learning in classroom</p> <p>Sub-category 5: participants empowered</p> <p>Being heard and known while telling their stories</p> <p>Participants support each other to complete their texts</p>

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
<p>How does the creation of multimodal identity texts develop EAL/D students' literacy skills?</p>	<p>Category 2: Aspects of literacy skill development and school learning</p>	<p>Sub-category 1: cognitive benefits</p> <p>Modal features enhance understanding</p> <p>Modal features enhance choice of expression</p> <p>Modal features facilitate convenience of expression</p> <p>Sub-category 2: affective benefits</p> <p>Innovative multimodal features</p> <p>Enhance enjoyment of learning</p> <p>Enhance presentation of work</p> <p>Sub-category 3: increase interest in learning</p> <p>Modal features work to enhance task engagement</p> <p>Visual artifacts facilitate student interest to learn more about the multimodal identity text composer</p> <p>Sub-category 4: language and its use</p> <p>Spelling and topic vocabulary</p> <p>Narrative texts and grammatical features</p> <p>Transfer of literacy skills such as writing + digital skills to other learning contexts</p>

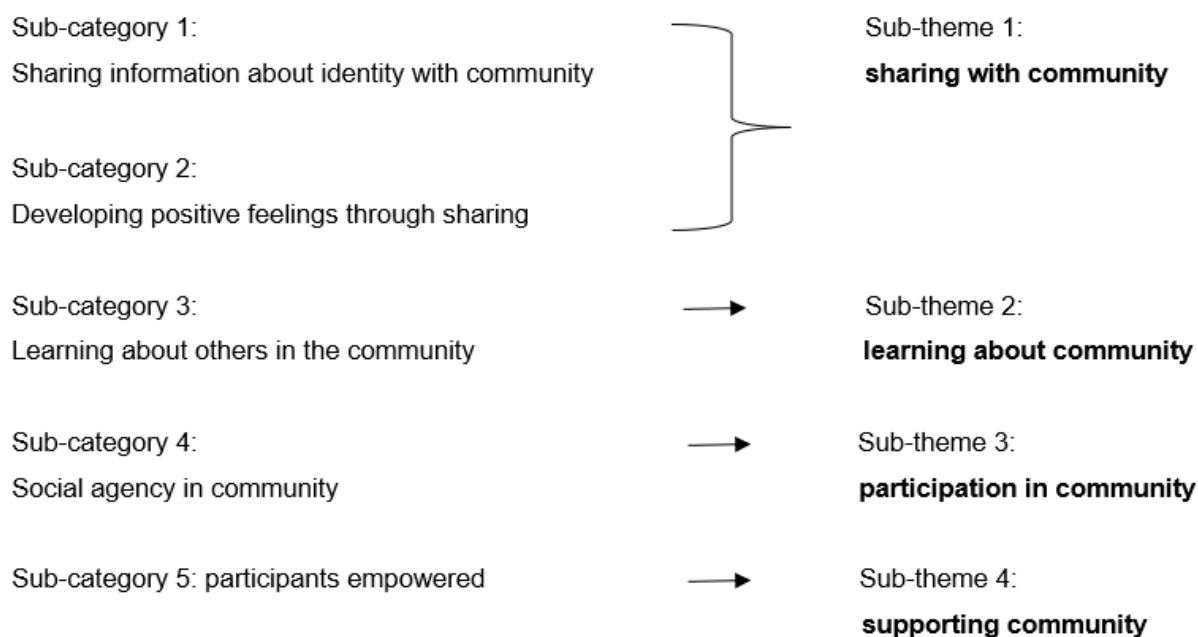
RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
		Sub-category 5: personal and cultural knowledge Learning concepts about (personal) identity Learning is linked to personal background
What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?	Category 3: Aspects that influence EAL/D students' creation of multimodal identity texts	Sub-category 1: identity Personal background, culture Loved ones Past life events Perception of the changing self Sub-category 2: home country Positive association with home country Complications in home country Journeys about home and leaving loved ones Sub-category 3: happiness with migration to Australia Quality of life + greater freedom Present lifestyle and experiences of social inclusion in the community Friendships

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
		<p>Future goals</p> <p>Sub-category 4: migration difficulties</p> <p>Experiences of social exclusion</p> <p>Language difficulties + academic success</p> <p>Adapting to life in Australia</p> <p>Prior experiences of discrimination in community</p> <p>Sub-category 5: experiences that built resilience</p> <p>Stories represent strong sense of unchanging identity</p> <p>Adaptation to life in Australia</p> <p>Stories of the past, present and perseverance</p>
<p>What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?</p>	<p>Category 4: Factors that challenge EAL/D students' creation of multimodal identity texts</p>	<p>Sub-category 1: negative feelings towards sharing information</p> <p>Dislike + difficulty of sharing information about background</p> <p>Discomfort + reservation with sharing actual events with others</p> <p>Unsure what to share with others</p> <p>Sub-category 2: controlled communication of information</p> <p>Limited information provided to audience + researcher</p>

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
		<p>Preference for some obscurity in multimodal identity text</p> <p>Sub-category 3: concerns about learning</p> <p>Barriers of language to communicate + participate</p> <p>Limited previous experience with sharing information about self</p> <p>Resistance to writing component of Multimodal Identity Texts</p> <p>Resistance to voice-recording and voiceover features of Multimodal Identity Texts</p> <p>Sub-category 4: peer disinterest</p> <p>Partially unresponsive + disruptive student audience</p> <p>Experience of social isolation</p> <p>Varying level of interest in Multimodal Identity Texts</p>

4.5.3 Construction of Themes

The view that a category is the same as a theme or an answer to a research question (Merriam & Tisdell, 2015) is mirrored in this research, though it was slightly refined in the analytical approach that was carried out. In the study, themes were an outcome of coding and categorisation (Saldaña, 2012) that were constructed through a process of observing “patterns” within, or across the data (Marshall & Rossman, 2016, p. 239). In particular, the wording of themes and sub-themes was refined from the preliminary categories of data to specify the distinct facets of meaning that were captured within the broader category, and sub-category listings. For example, in Table 4.2 above category 1: “culturally inclusive values of EAL/D students through multimodal identity text creation” captures all coded data that implies this aspect; the emergent, refined theme “developing connection to community” specifies the nature of the collective, culturally inclusive values that are inherent in the category. Similarly, the related axial code groupings that form the five, preliminary sub-categories in Category 1 (Table 4.2) were refined into distinct sub-themes that specify the individual facets of meaning which make up the theme. The refinement of themes and sub-themes for Category 1 of the phase 2 data is provided as an example below, sub-category 2 is subsumed under sub-category 1 (Merriam & Tisdell, 2015) to form the sub-theme “sharing with community”:



A list of the colour-coded axial groupings that emerged across both research phases is provided below:

1. **Developing community connection**
2. **Modal impacts**
3. **Links to curriculum**
4. **Task disengagement**
5. **Barriers to community**
6. **Reluctance to share**
7. **Sociocultural features of multimodal identity texts**
8. **Adaptation through resilience*** (only in phase 2)

(Phase 1 Table 4.3 and Phase 2 Table 4.4) demonstrate the interrelation of the three sub-research questions and their respective alignment with themes and sub-themes that were categorised in the data analysis [see [Appendices V](#) and [W](#)].

Table 4.3
PHASE 1

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
<p>What culturally inclusive values are developed through multimodal identity text creation?</p>	<p>Developing connection to community</p>	<p>Category 1: Culturally inclusive values of EAL/D students through MIT creation</p>	<p>[sub-theme 1] building communication with community</p> <p>[sub-theme 2] enjoyment of community</p> <p>[sub-theme 3] sharing with community</p>	<p>Exploring and relating to other student backgrounds</p> <p>Mutual respect through stories told</p> <p>Working collaboratively with peers</p> <p>Empathy</p> <p>Addressing cultural stereotypes through story</p> <p>Confidence through sharing</p> <p>Meaning is clarified</p> <p>Learning to talk about self</p> <p>Communication skills through collaboration</p> <p>Task engagement + happiness in sharing</p> <p>Sharing stories with other people in a different way (video)</p> <p>Indication of wish to share MIT</p> <p>Learning about other people</p> <p>Sharing information about self</p> <p>Sharing information about language</p> <p>Cultural background</p> <p>Chosen aspects of identity</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
<p>How does the creation of multimodal identity texts develop EAL/D students' literacy skills?</p>	<p>Enriching student connection to learning</p>	<p>Category 2: Aspects of literacy skill development and school learning</p>	<p>[Sub-theme 1] Learning about different forms of meaning making in multimodality</p> <p>[sub-theme 2] Transfer of knowledge to other areas of learning</p> <p>[sub-theme 3] Developing English literacy skills and language use</p> <p>[sub-theme 4] Task engagement through digital learning and sharing</p> <p>[sub-theme 5] preference for choice of modal</p>	<p>Multimodal forms of self-expression Learning to improve meaning making Developing awareness of modes Forms of meaning making</p> <p>Concepts about identity Other forms of narrative Digital and editing skills Transfer of digital skills</p> <p>Learning of vocabulary Development of writing Technical language</p> <p>Through sharing Through digital features Through digital editing</p> <p>Expression of self + culture Feelings</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
			<p>feature combination to express and communicate their MIT</p> <p>[sub-theme 6] pronounced learning about identity through modal engagement</p>	<p>Choice of digital features to express meaning</p> <p>Build communication skills</p> <p>Preference for use of images in MIT</p> <p>Dislike of voiceover+ impacted confidence</p> <p>Learning about self through modality</p> <p>Improve understanding + comprehension</p> <p>Online platform facilitates search for meaning of vocabulary about identity</p> <p>Voiceover enhanced representation of meaning in MIT</p>
<p>What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?</p>	<p>Influence of culture, life experience and development of insight in creating multimodal identity texts</p>	<p>Category 3: Aspects that influence EAL/D students' creation of multimodal identity texts</p>	<p>[sub-theme 1] expression of identity</p> <p>[sub-theme 2] influence of difficult experiences</p> <p>[sub-theme 3] influence of experiences that built resilience</p>	<p>Cultural background</p> <p>Self + family + hobbies</p> <p>Memories of home country</p> <p>Mixed emotions about moving to Australia</p> <p>Disconnect with past through time</p> <p>Through connection to culture</p> <p>Through journey to Australia</p> <p>Motivating change</p> <p>Happiness with migration to Australia</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
	Challenges	Category 4: Factors that challenge EAL/D students' creation of multimodal identity texts	<p>[sub-theme 4]: perceptions of hope</p> <p>[sub-theme 5] challenges to implementing MIT</p> <p>[sub-theme 6] discretion in sharing with community</p>	<p>Adapting well to life in Australia</p> <p>Adapting well to school in Australia</p> <p>Sense of social inclusion</p> <p>Greater opportunities</p> <p>Future goals</p> <p>Hope + aspirations</p> <p>Freedom</p> <p>Limited level of interest in MIT</p> <p>Varying level of interest in MIT</p> <p>Reluctance to engage</p> <p>Equipment not readily available</p> <p>Unsure of what to share</p> <p>Discomfort with sharing</p> <p>Preference for obscurity</p>

Table 4.4
PHASE 2

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
What culturally inclusive values are developed through multimodal identity text creation?	Developing connection to community	Category 1: Culturally inclusive values of EAL/D students through MIT creation	Sub-theme 1: sharing with community Sub-theme 2: learning about community Sub-theme 3: participation in community Sub-theme 4: supporting community	<p>Sharing information about self, culture and language</p> <p>Sharing information about background</p> <p>Developing confidence in sharing</p> <p>Happiness in sharing</p> <p>Interest to learn about other people</p> <p>Shared learning about other people</p> <p>Development of speaking in community</p> <p>Greater student agency with learning in classroom</p> <p>Being heard and known while telling their stories</p> <p>Participants support each other to complete their texts</p>
How does the creation of multimodal identity texts develop EAL/D students' literacy skills?	Enriching student connection to learning	Category 2: Aspects of literacy skill development and school learning	Sub-theme 1: Expand cognitive learning pathways Sub-theme 2: Enhance task engagement	<p>Modal features enhance understanding</p> <p>Modal features enhance choice of expression</p> <p>Modal features facilitate convenience of expression</p> <p>Innovative multimodal features</p> <p>Enhance enjoyment of learning</p> <p>Enhance presentation of work</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
			<p>Sub-theme 3: Building knowledge of English language</p> <p>Sub-theme 4: integrating culture and curriculum to increase participation in school</p>	<p>Modal features work to enhance task engagement</p> <p>Visual artifacts facilitate student interest to learn more about the multimodal identity text composer</p> <p>Spelling and topic vocabulary</p> <p>Narrative texts and grammatical features</p> <p>Transfer of literacy skills such as writing + digital skills to other learning contexts</p> <p>Learning concepts about (personal) identity</p> <p>Learning is linked to personal background</p>
<p>What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?</p>	<p>Influence of culture, life experience and development of insight in creating multimodal identity texts</p>	<p>Category 3: Aspects that influence EAL/D students' creation of multimodal identity texts</p>	<p>Sub-theme 1: expression of identity</p> <p>Sub-theme 2: influence of home country</p>	<p>Personal background, culture</p> <p>Loved ones</p> <p>Past life events</p> <p>Perception of the changing self</p> <p>Positive association with home country</p> <p>Complications in home country</p> <p>Journeys about home and leaving loved ones</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
	<p>Challenges to community</p>	<p>Category 4: Factors that challenge EAL/D students' creation of multimodal identity texts</p>	<p>Sub-theme 3: perceptions of hope</p> <p>Sub-theme 4: influence of difficult experiences</p> <p>Sub-theme 5: adapting to community through resilience</p> <p>Sub-theme 6: discretion in sharing with community</p>	<p>Quality of life + greater freedom</p> <p>Present lifestyle and experiences of social inclusion in the community</p> <p>Friendships</p> <p>Future goals</p> <p>Experiences of social exclusion</p> <p>Language difficulties + academic success</p> <p>Adapting to life in Australia</p> <p>Prior experiences of discrimination in community</p> <p>Stories represent strong sense of unchanging identity</p> <p>Adaptation to life in Australia</p> <p>Stories of the past, present and perseverance</p> <p>Dislike + difficulty of sharing information about background</p> <p>Discomfort + reservation with sharing actual events with others</p> <p>Unsure what to share with others</p> <p>Limited information provided to audience + researcher</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
			<p>Sub-theme 7: academic difficulties</p> <p>Sub-theme 8: school social barriers</p>	<p>Preference for some obscurity in multimodal identity text</p> <p>Barriers of language to communicate + participate</p> <p>Limited previous experience with sharing information about self</p> <p>Resistance to writing component of Multimodal Identity Texts</p> <p>Resistance to voice-recording and voiceover features of Multimodal Identity Texts</p> <p>Peer disinterest</p> <p>Partially unresponsive + disruptive student audience</p> <p>Experience of social isolation</p> <p>Varying level of interest in Multimodal Identity Texts</p>

4.5.4 Multimodal Semiotic Analysis

Multimodal Semiotic Analysis is a method that explores how different modes of communication, such as images, sound and written text, combine to create meaning (Kress & Van Leeuwen, 2006). In the field of multimodality, there is consensus that each mode plays a part in contributing to an array of affordances, combining to create possible meanings for the overall multimodal text (Callow, 2020; Kress, 2000; Painter et al., 2012). In line with the argument that meaning is realised differently through semiotic modes due to the variation in compositional structures that are afforded, multimodal social semiotic theory was utilised in the study as a framework to provide “usable descriptions” (Kress & Van Leeuwen, 2021, pp. 1-2) to identify and analyse the EAL/D students’ arrangement of compositional structures and how they were used in the production of meaning in their digital stories. In relation to multimodal social semiotic theory, data analysis of the EAL/D students’ identity texts was grounded in the notion that communication is founded on a social base, whereby all expressions are set in “social meanings” that are made in social action and interaction (Kress & Van Leeuwen, 2021, p. 41). As noted in Chapter 2, Callow’s articulation of the multimodal social semiotic lens (Callow, 2023) provides an analytical perspective that was used in this study to interpret the multimodal meanings that emerged in the EAL/D students’ identity texts. In particular, the category of voice was included in the multimodal analysis of the participants’ use of visual and written modes in their digital artifacts.

In the analysis of participants’ multimodal identity texts, I examined how the visual, written and audio modes contributed to the overall representations of their identity, suggesting similar meanings, “complementary meanings” and / or “contrasting meanings” (Callow, 2023, p. 38). The role of vocal and visual features is particularly

significant to the development of narrative (Marlar Lwin, 2010) and was pertinent to the participants' creation of digital stories in this study, as they represented aspects about their identity using images and voiceover. Further, in composing digital stories, students can create a certain mood and pace with the music, or the sound track that they use (Miller & Rief, 2024) and this was also noted in the EAL/D students' use of cultural music in their multimodal identity texts in this project.

In terms of voiceovers, audio aspects may include the pace, pitch-variation, rhythmic variations, stress and tone of [the speaker's] voice (Kress, 2000) which together express the emotional loading the speaker wishes to convey. Marlar Lwin (2010) defines vocal features as "the manipulation of voice by a storyteller during the storytelling process"; six main vocal features of storytelling are specified: pitch, pace, volume, pause, inflection, and tone (Marlar Lwin, 2010, p. 361). In accordance with a multimodal social semiotic view (Kress & Van Leeuwen, 2006), Bearne puts forward a frame that includes the following analytical categories to describe a composer's use of sound, or vocalisation: "content, emphasis, volume, vocal intonation, pause, pace" (Bearne, 2009, p. 161). Drawing on the theoretical perspectives above, the following categories provided a practical framework to examine the participants' use of spoken voiceovers in identity texts:

- Emphasis: the use of voice to stress specific words or phrases
- Volume: the relative loudness or softness of voice
- Pause: cessation or suspension of speech
- Pace: the relatively fast or slow speed of voice delivery to emphasise certain aspects, setting a tone or mood for the story (Miller & Rief, 2024, p. 22)
- Tone: the emotional connotations attached to vocal features

Table 4.5 is adapted from Callow's framework (2023) and is organised around the semiotic metafunctions of the field, tenor and mode elements (Halliday & Matthiessen, 2004) which Callow refers to respectively as the "Happenings", "Interacting and relating", and "Design and layout" components of meaning making (Callow, 2023, p. 45). However, in addition to the visual and written modes that are represented in the table from his framework, the inclusion of 'voice' is evident as a third analytical category in this study to highlight specific features of voiceover that the students could utilise to communicate their emotions and perceptions as they created their identity texts. Consequently, I have mapped the features of voice to the table, developing a consistent framework that enabled me to analyse the digital multimodal identity texts that the EAL/D students created in this research project.

Table 4.5
Adaptation of Callow's social semiotic framework with the inclusion of voice*

	Visual	Written	Voice
<p><u>Happenings</u></p> <p><i>Multimodal resources used to express actions, ideas, and present characters, participants and circumstances</i></p>	<p>Action qualities— representation of people, objects, events & places</p> <p>Setting- detailed or limited settings</p> <p>Conceptual qualities – images which may classify, analyse or symbolise.</p>	<p>Participants, people, places, things and ideas represented by:</p> <p>Sentence type (simple, compound, complex)</p> <p>Choice of verbs</p> <p>Noun group</p> <p>Circumstances</p>	<p>Movement</p> <p>Rhythm & pace- the relatively fast or slow speed of vocal delivery to emphasise action or movement being described</p> <p>Dynamics</p> <p>Soft/loud volume – may complement fast or slow actions being described</p> <p>Short & sharp/ flowing smooth/ stilted awkward- may complement action being described (There also may be a mismatch between words and dynamics evident)</p>
<p><u>Interacting and relating</u></p> <p><i>Multimodal resources for interacting with others, showing feelings, attitudes, credibility and power relationships</i></p>	<p>Gaze to viewer & point of view – demand viewer attention or offer</p> <p>Shot distance – close, mid or long shot suggests level of intimacy with viewer</p> <p>Angles – high, low or eye level; Each suggests a power relation with viewers</p> <p>Colours – creates moods, reflects symbolism</p>	<p>Statements, questions, commands, offers and exclamations.</p> <p>Evaluative vocabulary – express affect between or about characters, offering appreciation or judgment.</p> <p>Modality – degrees of certainty, probability using modal verbs, adverbials or adjectives</p>	<p>Tone</p> <ul style="list-style-type: none"> • light playful tone may suggest comfortable emotions (happiness, love, confidence) • Serious tone may suggest uncomfortable emotions (sadness, fear, anger, embarrassment) • Atonal – aloof, disengaged tone and emotion <p>Rhythm</p> <ul style="list-style-type: none"> • Slow pace may suggest a lazy or peaceful mood. • Fast pace / irregular rhythm may suggest an exciting or dramatic mood. • Normal pace – suggests neutral mood. • Pause – suggests the speaker is reflecting on the content being delivered <p>Dynamics</p> <ul style="list-style-type: none"> • Loud voice may suggest a dramatic, scary, jubilant or triumphant mood. • Soft voice may suggest a peaceful, happy or suspenseful mood. • Normal volume – neutral mood suggested
<p><u>Design and layout</u></p> <p><i>Multimodal resources for organising logical and cohesive texts</i></p>	<p>Salience – what feature attracts a viewer's attention</p> <p>Placement – proximity, symmetry, balance & grouping of different elements</p>	<p>Reference – flow of ideas using nouns and pronouns</p> <p>Cohesion – sets of associated vocabulary and terms</p> <p>Clause themes – choice of clause beginnings using noun groups, adverbials or verbs</p>	<p>Emphasis – drawing listeners' attention to specific words or phrases</p> <p>Inflection: the sliding (glide) of voice up or down – suggests emphasis on specific word or phrase.</p>

* adapted from Barton & Unsworth, 2014; Bearne, 2009; Callow, 2023; Ellis & Simons, 2005; Noad & Barton, 2020

4.5.5 Analysis Informed by the National Literacy Learning Progression

In Australia, the National Literacy Learning Progression (ACARA, 2025b) is a tool that was developed by ACARA and aims to assist teachers to identify and develop a student's current literacy skills. The National Literacy Learning Progression is divided into elements and sub-elements that align with the modes of language use:

Speaking and listening, Reading and viewing, and Writing, assisting teachers to plan targeted learning experiences that develop observable characteristics of a student's ability in using Standard Australian English (ACARA, 2025b).

The National Literacy Learning Progression describes the skills, understandings, and capabilities that students typically acquire as their proficiency increases in a particular aspect of the curriculum over time (ACARA, 2025). Drawing on The National Literacy Learning Progression (ACARA, 2025b) I facilitated an investigation into literacy practices (within the model's Speaking and Listening and Writing elements) that were relevant to the participants' creation of multimodal identity texts. The relevant literacy practices primarily being the participants' crafting of ideas, and [learning about] text forms, text features and vocabulary (ACARA, 2025b). For the research project, the model's sub-element of *creating texts* within the element of *writing* was used to guide the mapping of coded data. The Year 11 students' study of subject English in the NSW English EAL/D Stage 6 Syllabus and the Year 9 students' study of narratives from the NSW English K-10 contextualises the participants' development of literacy in relation to their curricula study of subject English. Figure (4.4) demonstrates a section from the phase two literacy development analysis document.

To aid interpretation of the participants' literacy development, a deductive approach in the axial code grouping "links to curriculum" was facilitated across three data sets: focus groups, exit slips and observation protocols. The raw data in each of the three data sets were analysed in relation to indicators from the following documents:

- The National Literacy Learning Progression (ACARA, 2025b) [only available up till Year 10]
- The NSW English K-10 Syllabus (NSW Education Standards Authority, 2012)
- The NSW English EAL/D Stage 6 Syllabus (NSW Education Standards Authority, 2017).

In Figure 4.4 raw data that had been categorised in the "links to curriculum" axial code grouping of the phase one focus group, were mapped to indicators from the NSW English EAL/D Stage 6 Syllabus in blue font. Key terms in the raw data, which were found to signify a matching indicator, were then highlighted in blue.

Figure 4.4

Section from the phase one literacy development analysis document demonstrating the mapping of coded data to indicators from the NSW English EAL/D Stage 6 Syllabus

FOCUS GROUP	Sharbel	Sheiheda	Ibrahim
Links to curriculum	<p>I learned about digital editing (FG5) DIGITAL SKILLS (EAL11-2) uses and evaluates, processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies</p> <p>We learned more about video editing, and IT stuff (FG42) DIGITAL SKILLS</p> <p>It's a different experience, rather than telling it [own story] verbally to someone, yeah (FG128-129). LEARNING ABOUT OTHER FORMS OF NARRATIVE, MODES AND TECHNICAL LANGUAGE (EAL11-1B) communicates information, ideas, and opinions in familiar personal, social and academic contexts</p>	<p>I learnt about how to edit a video and put music in it and put background sounds in it (FG9) LEARNT HOW TO USE MODAL FEATURES IN A DIGITAL TEXT (EAL11-2) uses and evaluates, processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies</p> <p>We learn about things that we don't know (FG38) APPLICATION OF LEARNING BEYOND TO OTHER TOPICS BEYOND THE IDENTITY TEXT</p> <p>I felt happy and interested. (FG50) TASK ENGAGEMENT (EAL11-1A) responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p> <p>it's a fun way to express yourself as well. (FG125) TASK ENGAGEMENT IN SHARING (EAL11-1A) responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure</p>	<p>I learned about the video editor app that you can use to create a multimodal video for our, for any topic... It was very useful (FG15-16, FG21) APPLICATION OF LEARNING TO OTHER TOPICS BEYOND THE IDENTITY TEXT (EAL11-2) uses and evaluates, processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies</p> <p>One is through verbally, one is through non-verbally. (FG77-78) AWARENESS OF MODES AND TECHNICAL LANGUAGE</p> <p>If they want to learn new ways of expressing themselves, then video editor is the best (FG133) LEARNING ABOUT THE DIGITAL APP FACILITATED OTHER (MULTIMODAL) FORMS OF SELF EXPRESSION (EAL11-7) understands and assesses the diverse ways texts can represent personal and public worlds</p>

4.6 Conclusion

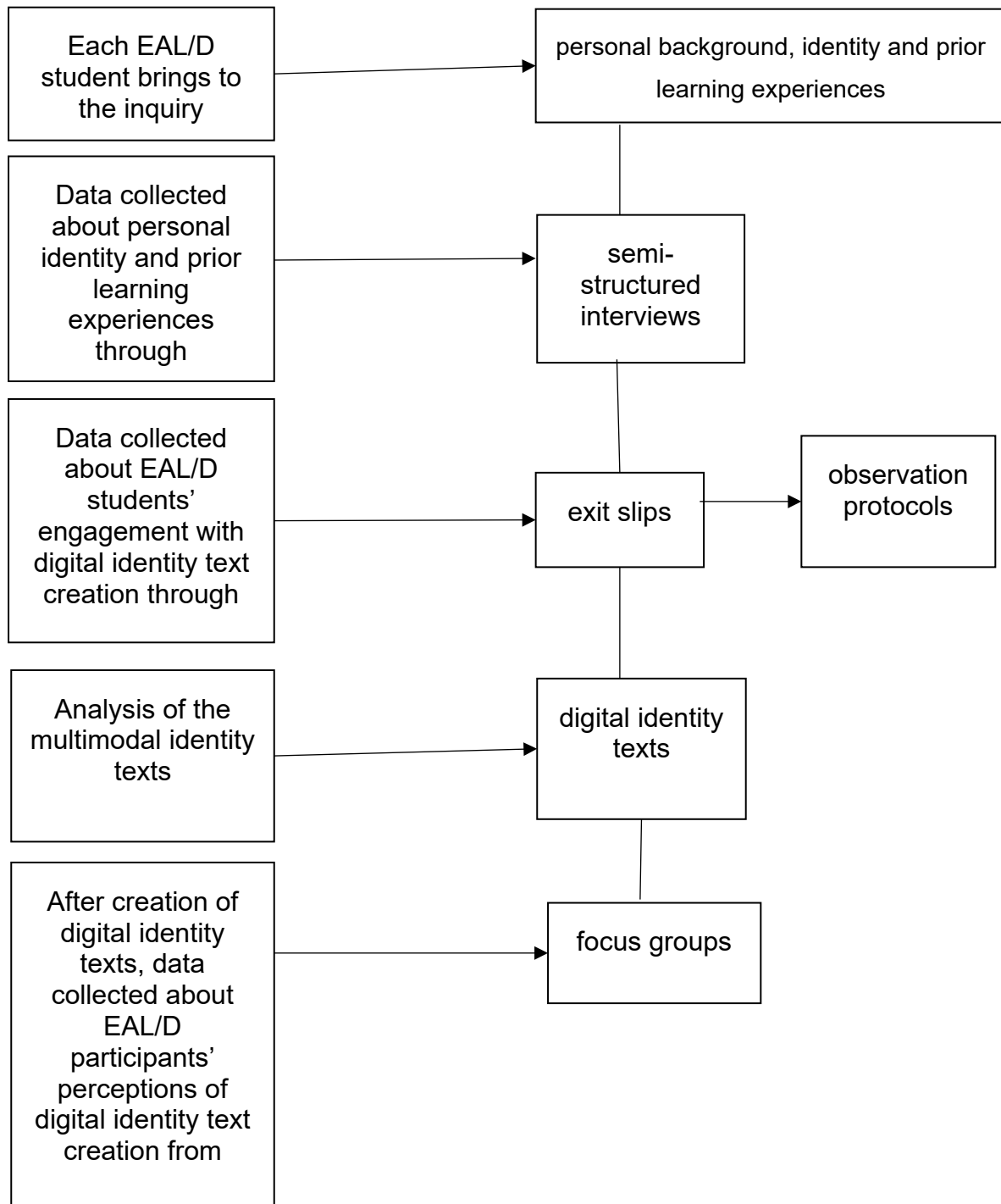
This chapter has provided an overview of the research methodological design including a critical discussion of the methods chosen to address the research inquiry. In line with the multidimensional theoretical and pedagogical framework that underpins this study, a qualitative case study approach was chosen to investigate the creation of multimodal identity texts with two groups of EAL/D secondary students. In particular, an exploratory case study approach that generated and analysed multiple sources of data across two phases was adopted to gain insight into the participants' first-hand accounts of their own engagement with digital storytelling. In addition to thematic analysis of the participants' experiences of multimodal identity text creation (Marshall & Rossman, 2016; Merriam & Tisdell, 2016), a combination of inductive and deductive approaches in the data analysis was utilised to analyse the multimodal activity's connection to the participants' literacy development and sense of cultural inclusion. The next chapter presents the findings of the study in two components that correlate with each phase of the research project.

Chapter 5: Findings - Giving Voice to EAL/D students

This chapter presents the analysis of data from the qualitative research project involving six focus EAL/D secondary school students as they each composed a multimodal identity text in the form of a personal digital story. As outlined in Chapter 4 - The Research Methodological Design, a thematic analytic method was adopted, where the data were read, coded, and categorised into themes. In accordance with Merriam and Tisdell (2015) the researcher created categories that were responsive to the purpose of the research project (Merriam & Tisdell, 2015), whereby each category of data was aligned to the research questions. To specify the distinct facets of meaning that were captured about the Year 11 and Year 9 EAL/D students' multimodal identity text creation within the broader category, and sub-category baskets of data, the wording of themes and sub-themes was refined, thus facilitating the elucidation of findings in the research project. The two tables already presented in Chapter 4 - The Research Methodological Design (*Phase 1 Table 4.3 and Phase 2 Table 4.4*) demonstrate the interrelation of the three sub-research questions and their respective alignment with themes and sub-themes that were categorised in the data analysis (see pages 155 - 160). Figure 5.1 is given below to illustrate the relationship between theoretical and pedagogical underpinnings informing the collection and reporting of data in this chapter.

Figure 5.1

The collection and reporting of data in the Findings chapter



The first section of this chapter provides an overview of how scaffolding for the creation of multimodal texts was provided for the students by the researcher in her role as guest teacher. This support was provided across the length of the study.

Each phase of the research study is then presented in two parts. Part I - Phase 1

presents the findings (from three Year 11 focus students) while Part II - Phase 2 presents findings (from three Year 9 students). For each phase, a discussion of the EAL/D focus participants' context is presented in terms of their level of English Language proficiency at the time of the study, and for socio-cultural aspects that were noted to contribute to their experiences of schooling. As additional background information, the prior educational experiences of the focus students are thus presented, providing important insight into their perceptions of learning with multimodal texts. This information was collected as part of the initial interviews with participants. These conversations also enabled the researcher to understand the past learning experiences of the EAL/D student participants before, and since their arrival to Australia. It is important to note that all generated data about each participant is anonymised with pseudonyms in the findings below, and across the thesis.

Following the description of the students' educational background, findings derived from the EAL/D students' engagement with digital identity text creation are presented, drawing on analysis of the five sources of data represented in Figure 5.1. These sources include: researcher observations of the digital story workshops, interviews with the participants, student reflections and exit slips, and analysis of the participants' multimodal identity texts. As outlined in Chapter 4 - The Research Methodological Design, the data were analysed using a blended coding approach that involved inductive categorisation as well as a deductive approach drawing on theory from the existing literature (Skjott Linneberg & Korsgaard, 2019) particularly from studies in multimodality. Given the multimodal nature of the identity texts, the researcher adapted an analytical lens that combined principles of multiliteracies pedagogy (New London Group, 1996) and social semiotics (Callow, 2023; Kress &

Van Leeuwen, 2006) with the addition of the audio element of *voice*. This lens allowed for an analysis of the visual, written and spoken modes, with findings showing how multimodal meanings were 'amplified' by the inclusion of vocal emphasis, pause, pace and tone.

In this way, the findings build upon early research with identity texts (Cummins et al., 2005; Cummins & Early, 2011; Dutton & Rushton, 2018) as well as recent research that has explored EAL/D youth's digital representations of identity (Johnson et al., 2021; Kendrick & Early, 2025; Kendrick et al., 2022; Krasova & Moroz, 2024; Michalovich et al., 2025). As noted in the Literature Review, previous studies that have explored EAL/D refugee youth's creation of digital stories focussed on how the students' selection of images, music and linguistic features highlighted their strengths and talents to accentuate positive identities in their new social contexts (Johnson et al., 2021). Other related research has explored how EAL/D refugee youth's creation of digital stories reflected their sense of pride in communicating issues of personal significance to them, demonstrating critical thinking (Kendrick et al., 2022) and the capacity to highlight different identities that 'reclaim and/or reposition' the youth's personal stories (Kendrick & Early, 2025; Michalovich et al., 2025). This study resonates with the findings of the aforementioned research that has explored EAL/D youth's creation of digital stories. However, the findings of this project particularly emphasise the importance of the EAL/D youth's voiceovers in complementing the visual and written modes to empower students to share their stories, which was found to build their participation and sense of inclusion in their learning and communities. In a similar vein, Krasova and Moroz's (2024) exploration of how linguistic and multimodal aspects distinguish EAL/D learners' expression of voice in their digital stories is related to this study. While Krasova and Moroz (2024)

contend that the concept of voice is an expression of identity that provides EAL/D students with an opportunity to position themselves within society, they also note that “the visual component of digital stories played the most important role” to distinguish student voice (Krasova & Moroz, 2024, p. 6). Ultimately, Krasova and Moroz’s emphasis on the relationship between image and text to discern EAL/D students’ representation of identity overlooks the potential of voiceover aspects of digital storytelling in conveying self-representation of identity. This study included an investigation of how visual, written and voiceover aspects convey EAL/D students’ representation of identity, which builds upon Krasova and Moroz’s (2024) study of voice in digital storytelling.

At the conclusion of the chapter, an interpretative summary is presented that draws together the most significant features of the findings in relation to the creation of culturally inclusive literacy practices for EAL/D students in the secondary school setting. The conclusion also draws together the major themes from the findings. Section 5.1 provides a summary of the steps taken by the researcher to scaffold the multimodal task for the Year 11 and the Year 9 participants in both phases. The summary is an outline of four workshops that the researcher implemented with each group of students to explain the task of creating a digital identity text, and the technical assistance that was provided to facilitate the participants’ completion of the multimodal task.

5.1 Scaffolding the Task: Storyboard to Screen

As noted in the Research Methodological Design chapter, the researcher undertook a participant role (Yin, 2009) to facilitate workshops with each group of EAL/D students in the study. In each phase of the study, workshops took place across four weeks to introduce and / or guide participants through functional activities that

provided scaffolded support for them to create their digital identity texts. At the time of the study, both groups of Year 11 and Year 9 students were learning about a range of narrative forms and language techniques used in narrative texts, which aligned with the study's investigation of multimodal identity text creation in the form of the EAL/D students' personal digital stories. In the first workshop with the Year 11 class, students were given an outline of the multimodal task that aligned with the learning outcomes set for the school term by their classroom teacher. In essence, the multimodal identity texts were a component of the EAL/D students' unit of study and directly related to the school's teaching and learning of the stage 6 English EAL/D syllabus outcome *EAL11-2: Students appreciate the ways mode, medium and technology affect meaning and influence personal response* (NSW Education Standards Authority, 2017). The researcher explained that in their study of Module B: Close Study of a Text (Film: *Pleasantville*), they would learn how to create a digital story that represented aspects that they chose to share about themselves with others, which they could choose to showcase to their peers. Similarly, in the first workshop with the Year 9 EAL/D English class, the task of creating a digital identity text was related to their unit of study about narrative genre. The multimodal task of creating their digital identity texts was an important component of the school's teaching and learning of the stage 5 English syllabus outcome *EN5-2A. A student effectively uses and critically assesses a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies* (NSW Education Standards Authority, 2012).

In terms of digital tools, initially the researcher had planned to facilitate the EAL/D students' creation of digital stories with the *MiniTool Movie Maker* app. However, due to limitations in the school's access to software, the researcher resorted to the *Video*

Editor app instead, which was readily available on the school computers. The requirements of the task, in which they were to create a digital story about themselves, were explained to the class, and students were encouraged to collate and upload photos from their phones, or to create images such as paintings, drawings, sketches or short videos to add to their digital story.

To facilitate the students' planning of their digital identity text, the researcher adopted a teaching structure that guided the multimodal process. The students were provided with a storyboard scaffold in the form of a table that was modelled first by the teacher and then completed by the students as a Google Document (Figure 5.2). The storyboard was made up of ten components which the students could choose to answer, replace with another component of their choosing, or leave blank. The components of the storyboard were presented as a suggested checklist, which the participants could include in their digital story:

1. the title of their multimodal identity text;
2. their name and age;
3. their cultural background;
4. their school;
5. information about themselves, such as their family members
6. their hobbies;
7. their journey to Australia;
8. their feelings about their cultural background,
9. their perceptions about life in Australia, and
10. their hopes or plans for the future.

The storyboard scaffold also included brief prompts that reminded the students to consider their use of the visual, written and audio elements on each screen of their digital story.

Figure 5.2
The storyboard scaffold

A storyboard lets you plan what each scene of your movie is about.

Each box gives information about one scene. The information in each box can include:

- a) An image (photo, sketch, picture, drawing)
- b) A short video (about your family or friends, culture or traditions)
- c) Text (words or sentences that explain the scene)
- d) Audio (music or your recorded voice explaining the scene)

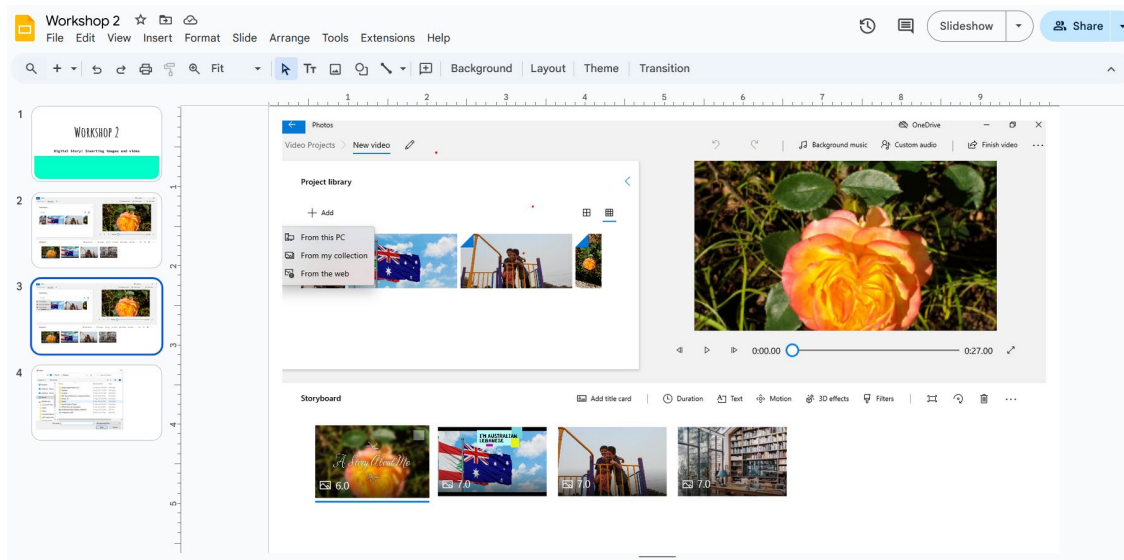
1. Title of your movie? (5.7 seconds)	2. Your name, age image/video? text/audio?
3. Your cultural background image/video? text/audio?	4. Your school image/video? text/audio?
5. Information about yourself, such as your family image/video? text/audio?	6. Information about your hobbies image/video? text/audio?
7. Your journey to Australia? image/video? text/audio?	8. What do you feel about your cultural background? image/video? text/audio?
9. What do you feel about your life in Australia? image/video? Text/audio?	10. What are your hopes or plans for the future? image/video? Text/audio?

To further scaffold the task, the researcher shared with the EAL/D students an example of a multimodal identity text, based on her own life to demonstrate the technical steps of how to access the Video Editor app and utilise its following features:

- Creating a new video project
- Inserting images and video
- Adding text/captions
- Adjusting the duration of each slide
- Special effects (3D)
- Online images

The sample identity text also explicitly demonstrated the researcher's use of photographs, online images, and voiceover to compose four screens that represented her digital story. No explicit explanation was given to students about the researcher's compositional choices to create each screen of her identity text. Rather, in this step the researcher's aim was to provide technical assistance that demonstrated the app's digital features and to model her use of the storyboard scaffold that had been offered to the participants in the first workshop to assist them to plan their digital identity texts (Figure 5.2). The researcher's sample identity text consisted of a title screen (storyboard component 1), a screen about the researcher's cultural background (storyboard component 3), a screen about the researcher's family (storyboard component 5) and a screen about the researcher's hobbies (storyboard component 6). Figure 5.3 is a screenshot of a workshop slide that illustrates the researcher's sample identity text and the technical assistance that was provided to the students in the second workshop, demonstrating how they could access the Video Editor app and utilise its digital features:

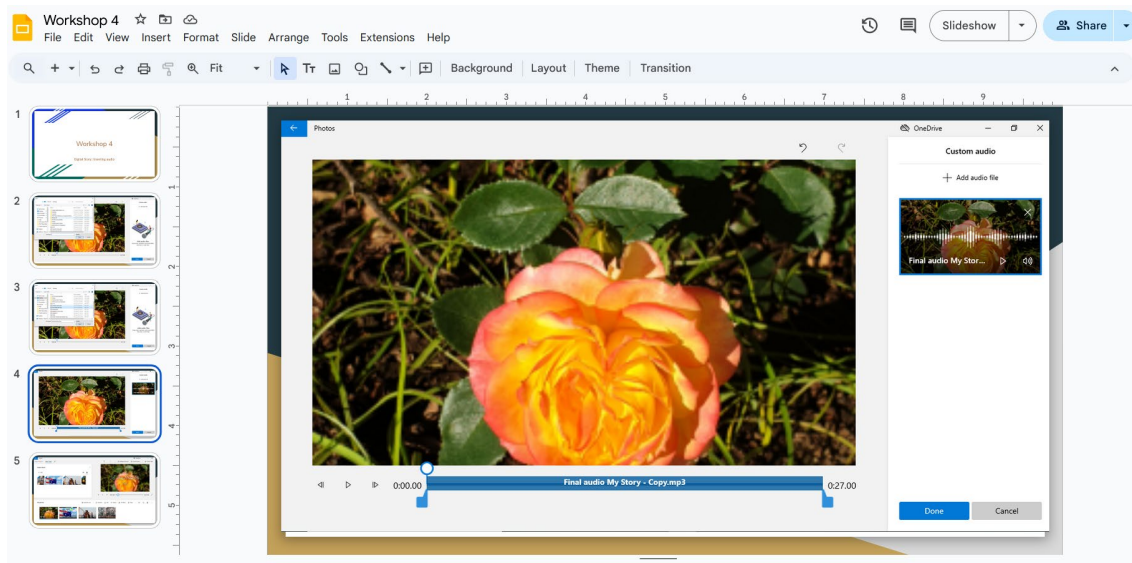
Figure 5.3
Screenshot of the researcher's identity text



In the third workshop, the students recorded their voiceovers to add to their storyboard and they were also offered the option to include accompanying music from their country of origin, or other music of their own choosing, using the *Audacity* audio recording application software on the researcher's computer to merge with their voiceover for their digital stories. In the third and fourth workshops, the students were interested to learn about how to use the *Audacity* audio recording application software [OP4]. Figure 5.4 represents how the researcher provided technical assistance to demonstrate the insertion of recorded voiceover into the sample identity text in the fourth workshop.

Figure 5.4

Technical assistance to demonstrate the insertion of recorded voiceover



As noted above, the workshops were planned to align with the Year 11 and Year 9 EAL/D English syllabi. In consultation with the Head Teacher of English, a marking rubric (Figure 5.5) was designed to connect the multimodal task of digital identity text creation with formative assessment that addressed the learning outcomes for the two groups of students, and drew upon indicators of literacy skill development that were evident in the sub-element *Creating texts* of the National Literacy Progressions (ACARA, 2025b). Situated within the *Creating texts* element, the four sub-headings of ‘crafting ideas’, ‘text forms and features’ and ‘vocabulary’ were used as criteria in the rubric to facilitate analysis of the focus participants’ literacy skill development upon their completion of the task. The implications of the findings about the focus EALD students’ literacy skill development through digital identity text creation will be discussed in more detail in the Discussion and Conclusion chapter.

Figure 5.5

Connecting the multimodal task of digital identity text creation with formative assessment

Marking Guide

Criteria		Highly achieved Mark 2	Achieved Mark 1.5	Progressing Mark 1	Experiencing difficulty Mark 0.5	Not attempted Mark 0
A S T U D E N T	Crafting ideas	Is able to effectively create a multimodal text by interweaving a wide range of ideas to present a topic	Is able to create a multimodal text by interweaving a range of ideas to present a topic	Uses some ideas to create a multimodal text to present a topic	Is unable to create a multimodal text that interweaves ideas to present a topic	Does not attempt to create a multimodal text to present a topic
	Text forms	Is able to effectively create a digital text using multiple modes that combine to effectively express meaning	Is able to create a digital text using multiple modes that combine to express meaning	Uses some communicative modes that show a developing understanding of how to express meaning using multiple modes	Is unable to create a digital text using multiple modes to express meaning, but attempts to do so	Does not attempt to create a digital text using multiple modes to express meaning
	Text features	Is able to effectively use a range of digital and structural features to create a multimodal text	Is able to use a range of digital and structural features to create a multimodal text	Uses some digital and structural features to create a multimodal text	Is unable to use a range of digital and structural features to create a multimodal text	Does not attempt to use a range of digital and structural features to create a multimodal text
	Vocabulary	Is able to accurately use a broad range of topical vocabulary that can create an emotional response and present complex meaning	Is able to use a range of topical vocabulary that can engage an audience and present some complex meaning	Uses vocabulary that shows a developing understanding of how language can present more complex meaning	Is unable to use a range of topical vocabulary that presents more complex meaning	Does not attempt to use a range of topical vocabulary that can engage an audience or present more complex meaning

5.2 Data Analysis: Coding and Referencing

The qualitative data presented in this chapter consists of the focus students' multimodal identity texts, transcript excerpts, exit slip responses and notes from four researcher observation protocols in each phase. Findings that include references to semi-structured interviews or focus group transcript excerpts are identified by a code that combines the participant pseudonym (Table 5.2), data source (Table 5.1) and the line numbers from the transcript. For example [I SI 3] is a code that refers to data from Ibrahim's semi-structured interview transcript, line 3. Findings that include a reference to a participant's exit slip response or the researcher observation protocols are identified by a code that combines the data source (Table 5.1), the respective workshop number (1-4) and where relevant, the participant pseudonym (Table 5.2). For example [SA ES3] is a code that refers to data from Sharbel's exit slip response in workshop 3, while [OP2] refers to data from the researcher's observation protocol

in workshop 2. Table 5.2 also includes the English language learning phase of each participant.

Findings that include a reference to a participant’s digital identity text are identified by a code that combines the participant pseudonym (Table 5.2), data source (Table 5.1) and the screen letter from the researcher’s analysis. For example, [SA ITb] is a code that refers to data from Sharbel’s multimodal identity text, screen b. Finally, a key is included (Table 5.3) to provide the reader with a visual representation of the voiceover features that were analysed in the participants’ digital identity texts, which are referred to in Sections 5.5 and 5.9 of this chapter.

Table 5.1
Data source codes

Data source	Code
Semi-structured interview	SI
Focus group	FG
Exit slip	ES
Observation protocol	OP
Multimodal identity text	IT

Table 5.2
Participant codes

Participant’s pseudonym	Code
Ibrahim (Developing Phase)	I
Sharbel (Developing Phase)	SA
Sheiheda (Developing Phase)	SE
Grace (Developing Phase)	G
Nancy (Beginning Phase)	N
Bahar (Emerging Phase)	B

Table 5.3
Key for analysis of voiceover features

Voiceover feature	Key
Voiced emphasis	bold text
Inclusive personal pronouns	<u>pronouns</u> <u>underlined</u>
Pause in voiceover	-

Findings - Part I – Phase 1

5.3 Prior Learning Experiences of the Year 11 EAL/D Focus Participants

At the beginning of phase 1, background information about each Year 11 focus participant was analysed, showing a number of consistent features in their lives and education prior to migrating to Australia. Ibrahim, Sharbel and Sheiheda were at the Developing phase of the English Language Learning Progressions when they were recruited as Year 11 EAL/D focus participants in the first phase of the study. At the time of the study, the three students reported having experienced consistent schooling from Kindergarten until Year 9 or 10 in their country of origin, or previous countries of residence, up until their migration to Australia. The focus participants also felt a positive sense of gratification and wellbeing since their arrival to Australia, choosing picture cards that represented images of ‘happiness’, ‘excitement’ or ‘curiosity’ to describe their feelings about living in Australia during their individual interviews. Sheiheda noted that in terms of differences in schooling, Lebanon was more “restrictive” in its approach to student agency, while “here in Australia we have more freedom than there” [SE SI 25]. Sharbel also reiterated his happiness with Australian schooling in comparison to his previous schooling in Armenia, commenting that “in the other school we don’t have that many options for study – but in Australia, we have like a lot of subjects to choose and study” [SA SI 34-35]. The

focus participants reported having had limited, or no prior educational experiences with multimodal learning [I SI 53] and [SA SI 39], Ibrahim commented that, “In my country we used to just go in front of the room and introduce our self...verbally” [I SI 57-58]. Sheiheda was the only student who had made videos at school during computer lessons in which he had taken part in Lebanon [SE SI 41-42]. When asked about whether they had shared information about themselves, their culture, traditions or celebrations with other people before coming to Australia, only Sharbel had shared his Armenian background through acting in drama classes that he had participated in while living in Jordan [SA SI 65]. Sheiheda noted that there had been no occasion to share information about himself in school before, “because we are all from the same place in Lebanon so no one really differentiates from other people” [SE SI 62-63]. Prior to their creation of digital identity texts, Ibrahim and Sharbel provided general responses about what aspects of their identity they would like to share with others in their identity texts, such as their ‘life history’ [I SI 86] or information about their first language [SA SI 74]. Sheiheda commented that in his identity text, he would like to clarify stereotypes about his Lebanese background, “my background like is not like restricted as some other backgrounds... we’re very open-minded.” [SE SI 66-70], indicating that Sheiheda perceived the task of creating a digital identity text as a means to develop intercultural understanding about his background, in addition to representing his identity.

The Year 11 EAL/D students’ reflections about their engagement with digital identity text creation are given in Section 5.4, including findings about multimodal processes that the participants enacted as they composed their digital identity texts.

5.4 Reflections about the Year 11 EAL/D Students' Engagement with Digital Identity Text Creation

As illustrated in Figure 5.1 above, data collection and analysis of the EAL/D students' engagement with digital identity text creation was focussed on exit slips that documented the participants' reflections at the end of each workshop and the researcher's observation protocols during the four workshops in each phase. Table 5.4 is a record of the exit slip schedule that the Year 11 and Year 9 EAL/D students responded to in phase 1 and phase 2.

Table 5.4
Exit slip schedule

Exit slip 1 (workshop 1)	This lesson made me feel:	I learned something interesting about:	I want to learn more about:
Exit slip 2 (workshop 2)	Using images to create my description made me feel:	I LIKE / DON'T LIKE using images in my description because:	One thing I learned in the lesson was:
Exit slip 3 (workshop 3)	Using voiceover to tell my description made me feel:	I LIKE / DON'T LIKE using voiceover in my description because:	Would you like to share your description with others?
Exit slip 4 (workshop 4)	Using an app to create my description made me feel:	I learned something interesting about:	The best part of today's class

In the exit slips, the Year 11 participants indicated that there were communal and individual benefits that were gained through their creation of an identity text. These comments reflected a willingness to share their digital representation of identity with others. For example, Ibrahim commented on the collaborative nature of "Helping other fellow [students] finish their video" [I ES4], which he noted as being the best part of the workshops. The opportunity to practise speaking about their personal identity was indicated by Sheiheda, "I learned more about talking about myself" [SE ES1], which suggests that the creation of identity texts offered the participants a

textual form to connect with themselves and their peers through personal reflection. The three focus EAL/D students also reported having developed greater awareness of the compositional process of making a video through their use of the Video Editor app. Particular skills that were attributed to the participants' creation of digital identity texts were noted in the exit slips to include the addition of audio [SA ES4], learning to find "the right images" to convey meaning [SE ES2] and using the app features to edit their digital story [I ES2]. The participants commented that they intended to extend their learning about digital text creation and editing to the completion of assignments in other subjects and learning areas [OP4] thus demonstrating their development of transferrable digital skills.

In her observation protocols, the researcher also noted that the EAL/D students discussed the literal and metaphoric meanings about concepts that they encountered in the storyboard while planning their multimodal identity text, such as their 'journey to Australia' and their 'cultural background' [OP2]. The participants' reflections about the impact of their word choice through their grammatical expression was also apparent in Ibrahim's question to the researcher during the third workshop, "is it correct to say 'I miss my country so bad' or 'I miss my country badly'?" [OP3], which suggests an awareness of the audience's response to his personal representation of identity.

Further, each of the three focus Year 11 students commented on the potential of the visual and audio modes to enhance their expression of self in their digital identity texts. In their exit slip responses, the participants reflected on their use of images to "let people see what I mean" [SE ES2] and to "show who I am" [SA ES2]. The participants' perception of the use of images as a means to support meaning-making in their digital identity texts was also associated with being "a more convenient way

to express my feelings” [I ES2], demonstrating the significance of the visual mode to assist the EAL/D participants in their digital representation of identity.

The Year 11 students’ reflections about their use of voiceover importantly also portrays an awareness of the role audio plays in multimodal meaning-making. Sheiheda’s exit slip response about his use of voiceover to represent his identity is connected to a sense of self-affirmation, “I want people to hear my story from me personally” [SE ES3]. Similarly, Ibrahim’s determination to effectively convey his meaning during his voiceover was documented by the researcher in his question about whether he could re-record his audio to capture the most accurate representation of his own emotion during his storytelling [OP3]. Sharbel’s focus on the technical benefits of including the audio element of voiceover into his digital identity texts, “it [voiceover]... helps me to share my story” [SA ES3] also acknowledges the role of audio in contributing to students’ multimodal meaning-making during digital identity text creation. However, it is important to note that not all Year 11 student participants in the study agreed to include voiceover in their digital identity texts, which was noted in the researcher’s observation protocol during the first workshop. In this instance, the researcher observed that two students in the class did not want to record a voiceover to include in their digital identity text [OP1], suggesting that the use of voiceover did not create a sense of self-affirmation for all Year 11 participants in phase 1. Rather, the inclusion of voiceover in their digital identity texts was stated to be a source of discomfort for particular EAL/D students. The participants’ varying responses to the recording of their personal voiceover in their digital identity texts is discussed further in the Discussion and Conclusion chapter.

5.5 Analysis of the Year 11 EAL/D Students' Digital Identity Texts

Over the course of the four workshops, the focus participants' creation of digital identity texts was found to reflect the narrative text structure that was modelled in the sample identity text. Analysis of the focus participants' completed storyboards indicates that the EAL/D students predominantly chose to compose responses that remained within the scope of the suggested checklist of the storyboard scaffold (Figure 5.2 above) that the researcher had modelled in her personal identity text. In addition to key aspects and patterns within the data that were noted in the focus participants' digital identity texts, the analysis below also highlights examples that demonstrate how the Year 11 EAL/D students utilised the multimodal form to convey personal, and unique reflections about their identity. Thus, in some instances the focus participants are shown to extend their multimodal representations of identity beyond the scope of the suggested checklist that was given to the students in workshop 1. For example, snapshots of data below demonstrate how the EAL/D students used visual, spoken and written features of multimodal expression to infuse their individual backgrounds with personalised references to pop culture, or iconic images that were significant to them, indicating their use of digital identity texts to portray unique, multimodal meanings about their identity. In essence, the Year 11 students' use of visual, spoken and written features in their digital identity texts combined to create positive, and inclusive forms of literacy practices.

To present the analysis of the Year 11 EAL/D participants' digital identity texts, the findings in the next section are divided into components from the storyboard scaffold (Figure 5.2). The components of the storyboard scaffold consisted of the following aspects about the participants: the student's self-introduction, their cultural background, their experiences of school, information about their family members,

their experiences about migrating to Australia, the student's hobbies and their hopes for the future.

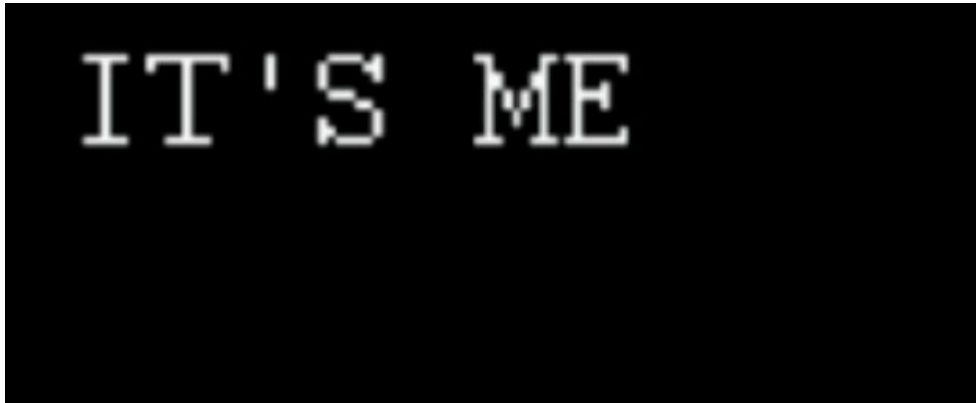
The findings below do not aim to reproduce the researcher's entire and detailed analysis of the Year 11 focus participants' identity texts. For this detailed information, the reader is directed to the appendices to access the individual analysis of each focus participant's multimodal identity text. Rather, the findings below offer an overview of key aspects that were discovered in the collective analysis of the focus participants' digital identity texts, and highlights prominent examples of the Year 11 students' use of vocal emphasis, pause, pace and tone to develop their multimodal representation of identity.

5.5.1 Opening screen: Introduction of self

In the opening screens of their digital identity texts, the Year 11 participants included a title for their identity text, and provided background information about their name and age. The voiceover of the opening screens in all of the participants' identity texts addressed the audience in a direct manner, establishing a connection with viewers and reflected the EAL/D students' perspectives about their identity. The senior students had a distinct use of steady pace throughout the spoken narration of their identity texts that revealed a calm confidence, such as Sheiheda's ("My name is Sheiheda and I'm 17 years old. I was named after my grandfather" [SE ITa]).

Figure 5.6

Sheiheda's opening screen

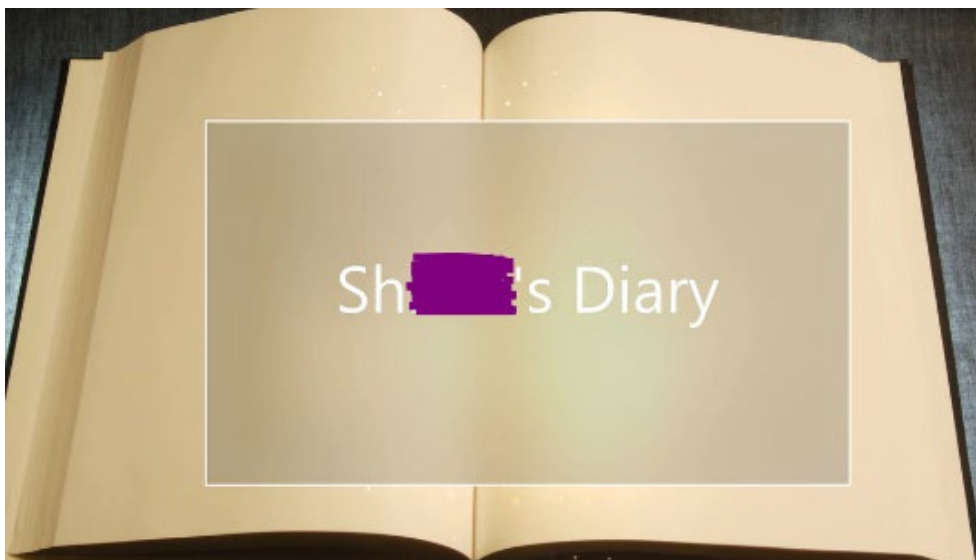


His use of a black coloured background ([Appendix Q](#)) in his title screen [SE ITa] indicated a preference for providing specific information that he was comfortable to share, as he personalised the opening screen to conceal his face (see Figure 5.6). However, the screen also suggested a confidence in who Sheiheda is, and that his heritage, signalled by the cultural explanation of his name, was also an important part of his identity.

Similar to Sheiheda, Sharbel ([Appendix P](#)) offered an interpretation of his name from his Armenian language, showing the importance of family and loved ones as a part of his identity (“My father gave me the same name as his best friend’s, which means spring flower” [SA ITb]). Sharbel’s translation of his name was accompanied by a close-up photograph of himself [SA ITb], which functioned as a self-portrait that engaged the viewer through his direct gaze at the audience, and began to develop his cultural identity in the text. In his introduction, Ibrahim ([Appendix O](#)) also drew upon image qualities of a portrait of a prominent religious figure in Islam to explain the origin of his name in connection with his Islamic faith [I ITc], showing the importance of spirituality to his sense of self.

While Sheiheda's introduction consisted of voiceover and written text without images, Sharbel and Ibrahim each utilised two screens in their introduction to verbally address the audience with a combination of images and written text. Sharbel's use of an open diary image in his title screen with the written text "Sharbel's Diary" [SA ITa] denoted ownership of his personal story, and revealed visually symbolic qualities of his self-awareness (see Figure 5.7).

Figure 5.7
Sharbel's opening screen



Ibrahim's inclusion of the butterfly as an animation [I ITb] was notably pertinent in complementing the spoken and written features of his text to highlight his perception of an evolving identity. Primarily, the animated movement of the butterfly traced a vector under the large title "myself" in bold font to visually convey a confidence in who he is (see Figure 5.8).

Figure 5.8
Ibrahim's evolving identity



Ibrahim's confident tone was further reinforced to the audience through his use of voiced emphasis on personal pronouns to refer to himself ("an introduction video about me that I also call - myself' [I ITa, I ITb]). In addition, Ibrahim's use of a pause at the end of his spoken statement before introducing himself ("-myself" [I ITb]) evoked interest to learn about Ibrahim's representation of identity. In summary, in choosing different ways to provide information about the origin of their names, the participants' opening screens established a connection with viewers by introducing aspects about their background that were significant to them in their representation of identity.

5.5.2 Cultural background

In their multimodal identity texts, each of the focus participants represented a strong sense of identification with various aspects and values about their cultural background. In addition to expressing a sense of pride about their ethnic and cultural heritage, the adolescent EAL/D participants conveyed intercultural references in their multimodal identity texts that were related to their personal interests and aspirations for their future. Consequently, when the adolescent EAL/D students reflected on their cultural background in their digital stories, the multimodal identity texts become a

form of self-affirming literacy practice as interpersonal connections were made between the inner world of the Year 11 participants, and their peers.

Primarily, analysis of the Year 11 EAL/D students' multimodal representations of their cultural backgrounds suggests that the creation of digital identity texts fostered significant points of connection and inclusion within their Australian communities. For example, in Sheiheda's representation of his Lebanese culture, his use of voiced emphasis on the adjective 'Lebanese' accentuated his proud tone towards his nationality, and connected his cultural background to his identity as a member of his Australian school community ("I have a **Lebanese** background and I'm a student at H. High School" [SE ITb]). His use of corresponding, symbolic images in his identity text, such as a close shot of the Lebanese flag in the foreground [SE ITb, SE ITm], and a photograph of the iconic 'dabke' folk dance complemented Sheiheda's use of voiced emphasis on words that he associated with his Lebanese cultural traits ("We love to **dance** a lot" [SE ITn]; "And we **also** love to have **fun** a lot" [SE ITp]) affirming his deep emotional connection towards his Lebanese heritage (see Figure 5.9).

Figure 5.9
Sheiheda's Lebanese culture



This demonstrates how a combination of spoken and visual features, the participants were able to highlight their cultural pride to their peer audience.

Figure 5.10

Ibrahim's Afghani culture



Similar to Sheiheda, Ibrahim's identity text also promoted intercultural awareness as he informed the audience about his rich, Afghani cultural traditions and customs through his combination of visual and spoken features in his digital text. In a particularly salient example of Ibrahim's multimodal representation of Afghani cultural traditions, his spoken voiceover complemented his chosen image of an Afghani dining table on the screen (see Figure 5.10), which portrayed conceptual qualities about hospitality as a cultural value which he is celebrating [I ITe]. Comparable to Sheiheda and Sharbel, who demonstrated a tone of pride towards their cultural background, Ibrahim's visual representation of his Afghani culture was complemented by his spoken voiceover to indicate a strong connection to his cultural background. Ibrahim's use of the inclusive personal pronouns 'my', 'our' and 'we' in his voiceover conveyed a personal, and collective sense of identification with his Afghani background. Further, Ibrahim's use of voiced emphasis in his evaluative

language was shown to highlight positive traits and values about his Afghani culture, which affirmed his deep sense of belonging and cultural pride towards his Afghani heritage, (“My cultural background consists of rich traditions and customs. Our traditional foods and drinks are very popular and delicious. We are **very** hospitable and keen to serve the guest the best we can. I really feel proud of my background” [ITe]).

In addition to expressing a sense of pride about their ethnic and cultural heritage, the adolescent EAL/D participants also conveyed intercultural references in their multimodal identity texts that were related to their personal interests and aspirations for their future. In particular, the socio-cultural influence of popular media and entertainment was apparent in the adolescents’ representations of identity as they made connections between their own, and other cultures in their identity texts.

Sharbel’s use of visual and spoken features in his identity text connected his Armenian cultural background with the well-known, American-Armenian Kardashian family, who are associated with reality television, fashion design and business. The humorous tone of the photoshopped image, which shows Sharbel in the foreground and the iconic Kardashian participants in proximity around him in the background was complemented by the light-hearted tone of the voiceover that addressed the audience (“My nationality is Armenian, which many of you will wonder, **are you** related to the Kardashians?” [SA ITc]) his rhetorical question established a connection with the audience as he likened himself to the well-known participants in the image, and highlighted their shared Armenian ethnicity as a common point that engages the viewer (see Figure 5.11). In addition to conveying a humorous tone to connect with his peer audience, the voiceover facilitated Sharbel’s intercultural

representation of his background, revealing the significance of peer-relationships to his sense of identity.

Figure 5.11

Sharbel's intercultural representation



In each of the focus participant's digital identity texts, the EAL/D participants conveyed their deep emotional connection to their cultural background through a combination of multimodal choices that aimed to evoke the audience's engagement with the composer's cultural background.

5.5.3 Experiences of school

The Year 11 focus participants' digital identity texts portrayed the EAL/D students' reflections about their experiences of school, which were predominantly related to their positive sense of inclusion in the Australian school community. In addition to the focus participants' inclusion of symbolic images, such as the school logo to represent their schooling in Australia [I ITf, SA ITd] the students' spoken narrations were significant in providing more detail about their emotional experiences of connecting

to a new school community. In their voiceovers, Sheiheda and Sharbel each conveyed an enthusiastic tone to describe their sense of happiness about the welcoming reception of their school community when they arrived in Australia. The importance of new friendships that contributed to the adjustment of Sharbel and Sheiheda into their new, Australian school setting was highlighted through their use of voiced emphasis in the positive, evaluative language that they used to describe their new school [SE ITI, SA ITd].

Figure 5.12
Ibrahim's collage



In his digital identity text, Ibrahim's multimodal portrayal of his schooling experience provided additional insight into the social and emotional complexities of transitioning into an Australian school context. Similar to Sheiheda and Sharbel, the emotional impact of Ibrahim's migration was evident through his tone of reflection to describe the differences that he encountered as he adapted to a new way of life in Australia, ("I have experienced **a lot of** changes and differences here compared to my own

country in various aspects of life such as sports and fitness, transport, traffic and schooling system” [I ITj]). Ibrahim’s use of a collage to visually symbolise the various differences between his home country and Australia complemented his reflective tone and spoken emphasis to highlight the difficulties of connecting to a new life in Australia (see Figure 5.12).

5.5.4 Family

In their digital representations of identity, the Year 11 EAL/D participants included segments that were dedicated to their families, suggesting that family members had a significant impact on the young people’s sense of identity. While each of the Year 11 participants portrayed a positive connection to their family, their voiced reflections and choice of images also revealed socio-cultural elements that contributed to the creation of unique, and complex meanings about familial ties that were portrayed in their multimodal identity texts. For instance, Sharbel represented a strong sense of familial love in his identity text through his use of two different images that were complemented by a tone of humour in Figure 5.13 to engage the audience (“I have a big family and it consists of six Kardashians, no I’m just kidding, I have two sisters and a brother which I’m grateful for” [SA ITa]) and a reflective tone in Figure 5.14 to describe the family’s migration, (“The reason why my family and I settled to Australia was because we wanted a safer life and better education for me and my siblings” [SA ITi]). The combination of visual and spoken features in both screens indicated cultural and symbolic meanings in Sharbel’s portrayal of his tight-knit family unit, as well as their complex experiences of leaving their homeland to escape danger and instability. Consequently, Sharbel’s multimodal representation of familial love in his identity text implied their underlying strength as a family unit, which was also

grounded by their shared experiences of culture and endurance of conflict in their homeland.

Figure 5.13

Sharbel's familial love shown through reflection



Figure 5.14

Sharbel's familial love shown through humour



The importance of family in Sharbel's personal representation of identity was also evident in Ibrahim's use of spoken and visual features in his multimodal identity text. Initially, Ibrahim's tone of pride about his culture and familial values was shown through his use of voiced emphasis of positive evaluative language to describe his

Afghani traditions of generosity and selflessness (“Afghani culture is **very** collectivistic and people generally put their family’s interest before their own” [I ITe]).

Figure 5.15

Artistic abilities of Ibrahim’s brother



In a subsequent screen, Ibrahim’s pride in his elder brother’s creative talent was apparent in his use of voiced emphasis to praise his brother’s artistic abilities (“He’s an **amazing** artist and loves drawing. I’ll show you some of his **fantastic** artworks” [I ITg]), the spoken text complementing the image of his brother’s sketch to symbolise his admiration for him. Similar to Sharbel’s digital representation of identity, Ibrahim’s positive emotional connection to his family was shown to be influenced by his strong identification with his cultural values, as well as his pride in his family.

While each focus participant’s digital identity text portrayed positive emotional connections to their family, Sheiheda’s multimodal representation of his family’s happiness and approval was associated with a personal sense of accomplishment. Unlike Sharbel and Ibrahim, Sheiheda’s multimodal portrayal of familial love was not connected to his cultural background, as he used a generic image to symbolise the

unity of the family, (“For me, **family** is one of the most important values in my life” [SE ITc]).

In his closing screen, Sheiheda’s use of a visual symbol to represent his love for his parents complemented his spoken metaphor, which was delivered in an earnest tone to emphasise the importance of their approval (“I always look to make my parents happier and make my dreams come true” [SE ITt, SE ITu]). The importance of family on Sheiheda’s sense of identity was noted to be significant to his perception of success in the future, and revealed the influence of his personal values on his multimodal portrayal of familial ties.

Figure 5.16

Sheiheda’s closing screen



Thus, the Year 11 EAL/D students’ representation of family was influenced by their identification with their cultural values, life experiences and relationships with family members, which influenced the adolescent students’ perceptions of self.

5.5.5 Moving to Australia

The Year 11 EAL/D participants’ digital stories included the students’ multimodal expression about their individual journeys to Australia and their perceptions about adapting to life in a new country. Each of the Year 11 focus participants drew upon

symbolic images of airplanes to represent their migration away from their homeland, and each focus participant also included a spoken metaphor to convey their experiences of migration as being significant, yet complex experiences in their lives [I ITh, SA ITg, SE ITk]. For example, Sheiheda's migration to Australia was symbolised by an image of an airplane on a screen, and complemented by his use of spoken metaphorical imagery to liken his migration to ("opening a new page in my journey" [SE ITh]), which demonstrated his positive outlook in adjusting to a new life in Australia, and his projection of a thoughtful tone and sense of hope about his new life in Australia.

Figure 5.17
Ibrahim's polarity of emotions



In a similar vein, Ibrahim conveyed optimism and resilience through his multimodal representation of migration to Australia. Through the binary nature of the image and written text on the screen [I ITi], and his use of voiced emphasis of emotive language, Ibrahim's visual and spoken expression indicated conceptual qualities about his past and future to highlight his feelings of happiness about his migration, ("I was **super excited** and **happy** that I was moving to Australia. I knew my life was going to change **drastically** and get **even better**" [I ITi]), and to also highlight his

sense of nostalgia about his memories of home, (“I still miss my country **so much** because I spent my entire childhood there and have lots of positive memories attached to that place” [I ITm]). Despite the polarity of emotions that were expressed in Ibrahim’s multimodal portrayal of his migration, his sense of inclusion in the Australian community was evident through his self-identification as an Afghan Australian (“I lived in Pakistan for 15 years and migrated to Australia: therefore, I’m Afghan Australian” [I ITe]), which he vocalised in a confident tone in his identity text.

Sharbel’s outlook about his migration and new life in Australia mirrored Ibrahim’s sense of hope for the future. His perception of adapting to life in Australia was verbally related to his Armenian heritage and a collective identity of historical resilience (“our culture has been through **so many** difficulties, but we still survive” [SA ITj]). Sharbel’s inclusion of an iconic photograph of the Armenian Republic Square in Yerevan complemented his spoken narration to affirm his identification with cultural history of resilience, suggesting that his cultural background is significant to his sense of identity and adaptation to life in Australia.

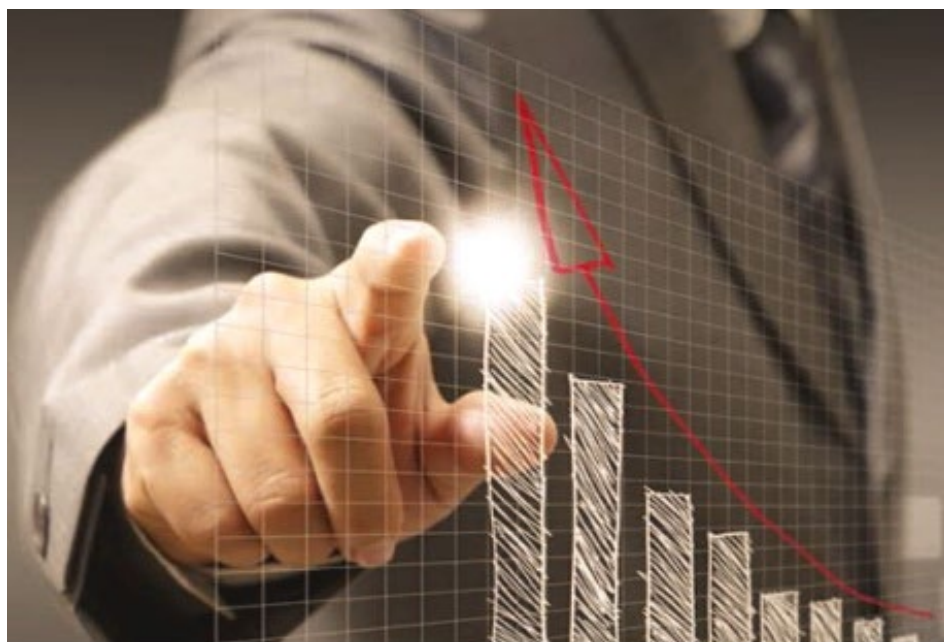
In addition to Sharbel’s spoken emphasis of evaluative language that indicated the collective resilience of Armenian people ‘**so many** difficulties’, Sharbel’s use of a spoken metaphor captured the conflicting emotions of his migration to Australia (“My journey to Australia was bittersweet” [SA ITg]). His inclusion of a personal photograph in a peaceful, beach setting conveyed symbolic qualities of peace that was complemented by his tone of optimism to illustrate his sound experience of migration to the new, Australian setting [SA IT h]. Thus, it was evident that through the focus students’ multimodal expression about their individual journeys to Australia, their digital identity texts became a type of connecting ‘bridge’ between their past experiences, and their subsequent adaptation to life in a new country.

5.5.6 Hobbies, hopes and the future

In the concluding screens of their digital identity texts, the Year 11 focus participants reflected on their individual hopes and aspirations for the future in relation to their personal interests or hobbies. Primarily, each of the focus participants conveyed an optimistic outlook about their life in Australia that was supported by the EAL/D students' use of spoken narration and images that conveyed conceptual qualities about their personal interests and aspirations. The significance of the Year 11 students' personal interests in relation to their own sense of identity can be exemplified at the conclusion of Sheiheda's identity text, who reflected on his aspiration to become a pastry chef in relation to his hobby of baking sweets ("I like to be a sweets chef in the future." [SE ITs]).

Figure 5.18

Ibrahim's symbolic graph



Similarly, Ibrahim reflected on his goal of becoming a businessman as a result of his enjoyment of the Business Studies course ("My main goal is to become a **successful** businessman and live the life of my dreams, **happily** and **peacefully** -" [I

ITo]). In his identity text, several points of significance were evident in Ibrahim's use of spoken and visual features to present a concluding reflection about his future.

Fundamentally, his inclusion of a visually symbolic image of a graph represented his hope for growth and success as a business professional, which was further highlighted by his voiced emphasis of evaluative language and the pause in the voiceover after the adverbs ("**happily** and **peacefully** -" [I ITo]) to indicate the importance of his personal goals upon his sense of fulfillment as an individual.

Ibrahim's digital identity text also reflected his concern with meeting societal expectations in the form of attaining academic success at school, which he associated with a positive reputation, ("I want to first finish HSC with higher marks and positive reputation and then go to the uni for further education." [I ITn]).

Ibrahim's inclusion of a symbolic image of graduate hats being tossed into the sky complemented his spoken reflection about his aspirations for the future, and indicated that academic success was a significant component of his identity.

Further, each of the focus participant's identity texts included a dedication that demonstrated the importance of an influential figure in each student's multimodal representation of identity. For instance, in referencing fashion designers such as Alexander McQueen and the Kardashian family, Sharbel aligned his creative interests of ("designing, painting and other artsy things" [SA ITf]), with his aspiration to become a fashion designer.

In his identity text, Sharbel's tribute to Alexander McQueen illustrated the significance of the late fashion designer as a role model figure to Sharbel, who he aspired to emulate in the future, ("I'm working really hard to be a fashion designer and a role model like Alexander McQueen" [SA ITI]).

Figure 5.19

Sharbel's tribute to Alexander McQueen



Sharbel's spoken tribute complemented the photograph of McQueen on the screen, as his tone of respect for the artist was indicated by his use of high modality and simile to express his determination to be successful like the famous designer, implying the importance of the role-model figure on his emerging identity as a young adult. Through the inclusion of intercultural references to well-known figures in the world of fashion design, Sharbel's multimodal identity text became significant to connect his Armenian cultural background with his personal interests and aspirations for the future. Therefore, in their creation of digital identity texts the Year 11 participants' reflections about their future goals were shown to be significant to the emerging identity of EAL/D youth, as they created connections between their personal background, interests and aspirations for the future in a new community.

5.6 The Year 11 EAL/D Participants' Perceptions of Digital Identity Text Creation

At the conclusion of the four workshops in phase 1, a focus group was held with the three Year 11 focus participants to analyse their perceptions of creating digital

identity texts. Analysis of the participants' focus group responses suggests that their experiences of creating digital identity texts facilitated the development of the EAL/D students' sense of connection to their community, and strengthened links between their personal background and the school curriculum.

The EAL/D students' perceptions of developing a connection to their community was found to be made up of several key aspects. The first aspect that was noted about the participants' experiences of creating identity texts was their development of greater self-awareness, which Ibrahim recalled in the focus group, "First of all, I learned about myself... I gave my time to think about myself, like my journey to here and everything" [I FG 11-12]. Both Ibrahim and Sheiheda's comments about their development of a greater understanding of themselves was attributed to having had more time in class to reflect deeply upon their own sense of identity to create their digital texts [SE FG 30, I FG 11-15]. Second, through their development of self-awareness, the focus participants noted that they were able to extend their representations of identity to engage with others in the community, inviting their peers to reflect upon differing ways of life and cultures. The notion of connecting with others through the sharing of identity texts was described by Sharbel as being able to "relate to each other because we came from other countries and we like have the same scenarios in some ways" [SA FG 91-92]". In a similar vein, the focus participants noted that the sharing of multimodal identity texts enabled students to learn about each other, and could foster a sense of belonging in the school community [SA FG 90, SE FG 106-107], which Ibrahim contemplated to be necessary within multicultural communities to develop intercultural understanding, empathy and awareness, "when I see a picture of your, of your background, and they think where are you from? How is it there? Like, feel your feelings" [I FG 70-71].

Third, the creation and showcasing of multimodal identity texts was proposed by Sheiheda and Ibrahim to have developed their confidence in themselves to share information about their cultural backgrounds with others in their school community [SE FG 82-83, I FG 46-48]. In addition, the focus participants perceived that their collaboration with each other to create their digital identity texts developed their interpersonal skills, “we’ve learned more communication skills, like we try to help each other to like finish our work together” [I FG 25-26]. Thus, the analysis of the participants’ focus group responses demonstrated that through their creation and sharing of digital identity texts, the EAL/D students gained insight into themselves and developed connections with each other and their school community.

Further, the EAL/D students’ perceptions of multimodal identity text creation suggests that their engagement with the digital literacy activities strengthened the formation of links between their personal background and the school curriculum. Primarily, the focus EAL/D students commented that they had been interested in participating in the creation of digital identity texts, which portrayed their personal worlds, to share with peers in their school community. For example, Ibrahim described his response to the workshops to be enthusiastic, “you can say impatient. I was like waiting for the class to come to like finish our work, quickly, quickly and then wait for the next class to finish our work and let everyone see what we have done” [I FG 46-48]. Similarly, Sheiheda and Sharbel described their positive engagement with digital identity text creation as a “fun way to express yourself” [SE FG 108-109] and an innovative way to learn about various narrative forms, “It’s a different experience, rather than telling it [own story] verbally to someone, yeah” [SA FG 111-112]. In essence, the focus participants’ perceptions of representing their identity in multimodal form indicated that they had gained insight into how different language

modes complemented each other to enhance their expression of meaning, “we used a lot of ways to, ah, express ourselves and write more about ourselves. We used images a lot in these videos, and, ah, sounds and some music background to present our cultural backgrounds” [SE FG 59-61]. In particular, the EAL/D students conveyed the view that in their creation of digital identity texts, they had observed how features of the visual, written and spoken language modes effectively combined in multimodal form to express their representation of identity with their peers, “There are many ways to express your story. One is through verbally, one is through non-verbally. But like through multimodal it’s more clear. It’s like people understand your meaning more – like – convenient” [I FG 68-70]. Thus, the focus participants ascertained that their engagement with digital identity text creation had facilitated clarity, and ease in the communication of their personal identity, as multiple modes of language complemented each other to capture their representations of self. [SA FG 64-66, SE FG 59-61]. Further, the focus participants acknowledged that during the workshops about digital identity text creation, they had learnt about specific skills such as video editing and Information Technology (IT) processes [SA FG 34-35] and how to add music and background sounds into their videos [SE FG 8-9, I FG 14-15].

Findings - Part II – Phase 2

5.7 Prior Learning Experiences of the Year 9 EAL/D Focus Participants

At the beginning of phase 2, background information about the three Year 9 focus participants was analysed, revealing significant aspects about their lives and education prior to their creation of digital identity texts. Bahar, Grace and Nancy were at different phases of the English Language Learning Progressions when they were recruited as Year 9 EAL/D focus participants in the second phase of the study. Nancy was at the Beginning English phase, Grace was at the Developing English phase and Bahar was at the Emerging English phase of the English Language Learning Progressions (ACARA, 2014). At the time of the study, Nancy and Bahar reported to have experienced consistent schooling from Kindergarten until Year 6 or 7 in their country of origin, or previous countries of residence, up until their migration to Australia [N SI 36, B SI 45]. Grace reported to have experienced disrupted schooling due to ongoing conflict in Syria, and her subsequent move to Lebanon to escape the war [G SI 26-27].

In the semi-structured interviews, the focus participants provided similar responses to each other about their overall sense of wellbeing since their arrival in Australia. Each of the three focus participants chose the same two picture cards to describe their feelings about living in Australia: an image of a dancing child to represent a state of 'happiness', and an image of a child with question marks to represent a state of 'confusion'. Grace and Bahar both commented that their sense of happiness about their life in Australia stemmed from being able to live in a peaceful country with their loved ones, where they could enjoy greater freedom and access to a comfortable way of life [G SI 71, B SI 113-114]. Nancy also chose the same image to represent her feeling of happiness in Australia, although she could not verbally elaborate on

why she felt happy, due to limitations in her English language proficiency at the time of the study [N SI 77].

Despite their sense of happiness with their life in Australia, the three focus participants all noted that their experiences of learning English in Australia led them to feeling confused at times. Bahar and Nancy reflected upon the difficulties that they experienced at school as a result of unknown English words [B SI 139, N SI 93], while Grace added that her apprehension about developing English proficiency led her to feel concerned about the future [G SI 66-67]. At the time of the study, Grace's sense of apprehension about her proficiency in English was also connected to her initial feelings of loneliness and isolation upon her arrival to Australia,

I didn't wanna learn English 'cause yeah, 'cause it was hard for me to... To have a new life and stuff. And yeah. And I was scared to, to actually not learn - at all... No-one helped me and stuff like that. [G SI 87-92].

The focus participants reported having had limited, or no prior educational experiences with multimodal learning, [B SI 100] and [G SI 45]. Nancy commented that she enjoyed listening to music after completing her homework, although she did not provide any examples of having used images, music or sound in her learning before [N SI 69]. When asked about whether they had shared information about themselves, their culture, traditions or celebrations with other people before coming to Australia, none of the focus participants had experienced this in a formal school setting [B SI 177, G SI 102, N SI 130]. Prior to their creation of digital identity texts, Bahar and Nancy provided general responses about what aspects of their identity they would like to share with others in their identity texts, such as their background

culture [B SI 190] and their name [N SI 139]. Grace commented that in her identity text, she was not sure about what aspects of her identity she would like to share with others [G SI 111].

The Year 9 EAL/D students' reflections about their engagement with digital identity text creation are given in the next section, including findings about multimodal processes that the participants enacted as they composed their digital identity texts.

5.8 Reflections about the Year 9 EAL/D Students' Engagement with Digital Identity Text Creation

As noted in Part I, data collection and analysis of the Year 9 EAL/D students' exit slip responses and the researcher's observation protocols provided insight into the focus participants' engagement with digital identity text creation. Primarily, the focus participants' exit slip responses demonstrated both positive and negative perceptions about their engagement with digital identity text creation. First, the Year 9 EAL/D students each commented on aspects of learning that were developed in the workshops while composing their identity texts, including understanding "new words" [G ES1] such as 'identity' [B ES1, N ES1]. The focus participants also reported feeling interested to learn more about composing digital stories [B ES1, N ES1] and learning about the spelling of new English words [G ES1]. Second, in her observation protocols the researcher noted that the Year 9 focus participants supported each other to complete their identity texts. For instance, the EAL/D students were interested to read each other's written storyboards for feedback [OP2] and listened intently to each other as they recorded their voiceovers [OP3] which indicated the collaborative nature of the students' engagement with digital identity text creation.

Third, the Year 9 EAL/D students reflected on the impact of the visual and spoken modes to support their expression of meaning in their identity texts. In particular, the participants noted that their use of images in their identity texts was effective, “because I can show what I want to say” [B ES2] and to help “describe more about my story” [G ES2]. Although Nancy was initially reluctant to record a voiceover to add to her identity text, she was then encouraged by her observations of the other Year 9 EAL/D students to record her own voiceover [OP3]. Nancy noted that the inclusion of voiceover in her identity text was interesting, “because it’s new” [N ES2] and this led her to practise her spoken narration at home in preparation for her voiceover recording in the workshop [OP3]. Bahar commented that the innovative nature of combining her voiceover with her chosen images enhanced her engagement with the task, “it’s more interesting with the pictures” [B ES2].

However, while the participants’ exit slip responses indicated that the EAL/D students were engaged with the task of including an audio voiceover in their digital identity text, the focus participants were also apprehensive about sharing their voiceover with others. The Year 9 EAL/D students’ discomfort with sharing their voiceover was initially noted in the exit slip responses [B ES2, G ES2], which Grace attributed to a dislike of her voice in the recording [G ES2]. Further, after agreeing to showcase their digital identity texts with their peers, the researcher noted in her observation protocol that the three focus participants sat at the far end of the room in embarrassment during the showcase, distancing themselves away from the student audience [OP5]. Bahar subsequently commented that her experience of showcasing her digital identity text to the student audience was not enjoyable, “I didn’t like the lesson because I was a bit nervous about my voice” [B ES5]. Grace and Bahar’s visibly deflated state at the end of the showcase was also noted by the researcher in

her observation protocol [OP5], which suggested that showcasing their digital identity texts had created a sense of self-consciousness for the two focus participants.

5.9 Analysis of the Year 9 EAL/D Students' Digital Identity Texts

Similar to the analysis of the Year 11 focus participants' digital identity texts in Part I, the Year 9 focus participants' digital identity texts were also found to reflect the narrative text structure that was modelled in the researcher's sample identity text. The analysis below presents key aspects and patterns within the data that were noted in the focus participants' digital identity texts, and highlights examples that demonstrate how the Year 9 EAL/D students utilised the multimodal form to convey personal, and unique reflections about their identity. In particular, the snapshots of data below demonstrate how the EAL/D students used visual, spoken and written features of multimodal expression in their identity texts, and highlight prominent examples of the Year 9 students' use of vocal emphasis, pause, pace and tone to develop their multimodal representation of identity. Thus, the analysis below aims to illustrate key points that emerged from the researcher's multimodal analysis of the three Year 9 focus participants' identity texts. The researcher's individual analysis of each focus participant's multimodal identity text is located in the [Appendices](#).

5.9.1 Opening screen: Introduction of self

In the opening screens of their digital identity texts, the Year 9 focus participants included a title for their identity text and introduced their names. Grace's title screen ([Appendix S](#)) provided additional background information about her name, which revealed a negative outlook that was apparent in her choice of the written adjective 'stolen' in the metaphoric title (*A STOLEN LIFE*). Her use of bold, capitalised text on the opening screen was salient in the centre, drawing the viewers' attention and suggested a strong sense of personal loss about her experience of migration (see

Figure 5.20). The image and written text were complemented by her spoken statements, which conveyed voiced emphasis of the adverb 'wrong' to highlight her tone of disappointment about the misspelling of her name, (It spells like G**** because in my country, Syria they spelt it **wrong** [G ITa]).

Figure 5.20
Grace's opening screen



Figure 5.21
Bahar's opening screen



Bahar ([Appendix R](#)) and Nancy ([Appendix T](#)) chose not to include background information about their names in their opening screens, rather each student

expressed a brief spoken statement that introduced their names. Further, their opening screens consisted of voiceover and the written text (*My Story*), and their inclusion of the possessive pronoun (*my*) conveyed ownership of their personal stories [B ITa, N ITa]. While Bahar’s calm and steady tone was complemented by the visual feature of a uniform colour purple in the background (see Figure 5.21), Nancy’s cheerful tone was complemented by her use of a visual background that was made up of patches of bright colours (see Figure 5.22). Nancy’s use of voiced emphasis to introduce her name also conveyed her confident tone, (“Hi, *my* name is **Nancy.**” [N ITa]).

Figure 5.22
Nancy’s opening screen



Thus, the focus participants’ opening screens established a connection with viewers as they addressed the audience in a direct manner, and revealed differing tones that were reflected by their use of visual and written aspects that were complemented by spoken features.

5.9.2 Cultural background

To varying extents, each of the Year 9 focus participants referred to aspects about their cultural background in their multimodal identity texts. Analysis of the Year 9

EAL/D students' digital texts suggests that their use of audio and visual features supported their expression of meaning about their cultural backgrounds, and their connections to their sense of identity. For instance, in her spoken text Bahar's statements about her Kurdish background revealed a lack of familiarity with describing her cultural background to others in English, which was indicated by her hesitant tone and pause during the voiceover, ("my background is Kurdish. I have a - Kurdish cultural identity." [B ITc]). Bahar's inclusion of an image that portrayed the Kurdish flag with animated shooting stars on the screen complemented the spoken description of her Kurdish background, enabling her to visually represent a celebratory tone that symbolised a sense of belonging to her Kurdish ethnicity (see Figure 5.23).

Figure 5.23

Bahar's Kurdish culture



Similarly, Nancy's use of audio and visual features in her digital text highlighted the significance of her Chinese background upon her sense of identity. In several screens, Nancy's multimodal representation of her Chinese culture was related to her childhood memories of China that she experienced before travelling to Australia,

which demonstrated her strong sense of connection to China [N ITe, N ITf, N ITg. N ITh].

Figure 5.24
Nancy's Chinese culture



For example, Nancy's inclusion of an image that showcased an abundance of traditional Chinese food, and animated balloons that appeared on the screen (see Figure 5.24) were indicative of her cultural pride towards Chinese cuisine [N ITh]. Nancy's steady pace and reflective tone in the accompanying voiceover on the screen complemented the culturally symbolic image, and highlighted her sense of homesickness, ("I enjoyed eating there." [N ITh]).

Nancy also included iconic photographs of China to symbolise her sense of pride about her Chinese background, such as her use of a photograph of the iconic Chinese landmark of Canton Tower (see Figure 5.25).

Figure 5.25

The iconic Chinese landmark of Canton Tower



However, Nancy's spoken text also revealed her sense of isolation in Australia, and expressed her alienation from the Australian community, ("When I came to Australia, I didn't know how to talk to people. It was a big problem in the start" [N ITi]), indicating a tone of nostalgia towards her country of origin. In essence, Nancy's voiceover on the screen did not reflect the visual representation of her cultural pride that was symbolised by the photograph. Rather, her spoken statements revealed a tone of sadness that demonstrated the negative impact of language barriers upon her sense of inclusion in the Australian community. Thus, despite the contrasting meanings that were conveyed in the visual and audio modes on the screen, the multimodal meanings that were portrayed combined to represent Nancy's ongoing, emotional connection to her Chinese culture, which empowered her during her experience of language difficulty in the Australian community.

Similar to Nancy, Grace's multimodal representation of her culture was related to aspects of her life in Syria before her migration to Australia. For instance, Grace's

sense of belonging to her village in Syria was demonstrated through her use of a scenic photograph to showcase the village (see Figure 5.26), and her voiceover to recount positive memories of her lifestyle there with her friends, (“...my routine was waking up in the morning, going to school, going back home, eat, do my homework and just go stay with my friends for the whole day...” [G ITk]).

Figure 5.26

Grace’s village in Syria



Grace’s spoken recollection of her early memories in Syria were delivered in a brisk pace that matched her energetic tone, indicating her determination to portray a neutral mood as she described her life in Syria before the war. Unlike Nancy and Bahar, Grace’s representation of her cultural background was not portrayed to be significantly connected to her sense of identity. However, Grace’s early memories of her life in her country of origin were indicative of the lingering significance of Syria on her sense of identity.

In each of the focus participant’s digital identity texts, the EAL/D participants conveyed specific aspects of their cultural background to contribute to their digital identity texts. The Year 9 participants’ use of images complemented their voiceovers

to portray powerful multimodal meanings about their connection to their cultural backgrounds.

5.9.3 Experiences of school

The Year 9 focus participants' digital identity texts included some reference to their experiences of school in Australia. Unlike the Year 11 EAL/D focus participants, who chose to represent their schooling experiences in Australia; the analysis indicated that the Year 9 EAL/D focus participants preferred to reflect on their experiences of school in their previous countries of residence. In their digital representations of identity, Grace and Nancy connected their experiences of schooling with their childhood friends in their countries of origin [G ITk, N ITe]. For example, in her voiceover Nancy's use of the inclusive pronouns (*my, we*) conveyed a tone of nostalgia as she reflected on earlier memories of her life in China, ("My life was playing with my friends after school every time and we went to shopping together" [N ITd, N ITe]). Nancy's spoken text was complemented by a photograph to represent Nancy's pastime of shopping after school with her friends, which provided insight into her strong sense of belonging with her friends in China (see Figure 5.27).

Figure 5.27

Nancy's past-time of shopping after school with her friends



Grace had disrupted experiences of schooling in Syria due to ongoing conflict in the region, although she drew upon a tone of humour to reflect upon her early memories of attending school, (“In Syria in school I was very good. If I just used to get 9.5/10, I used to cry so much.” [G ITk]). Grace’s choice of a peaceful image that portrayed her village in Syria complemented the positive mood of her spoken text, as she conveyed a determination to represent a thoughtful tone about her past that was indicated by her energetic pace in the delivery of her voiceover. In a similar vein, Bahar conveyed a tone of optimism towards her schooling in Australia.

Figure 5.28

Bahar’s representation of a happy schooling environment



Her inclusion of a photograph that symbolised a happy schooling environment (see Figure 5.28) complemented her spoken text about her perception of studying in a new country, (“I mostly like the **Australian** school system but sometimes it can be difficult... actually **everything** was so different from Australia” [B ITh]). Despite the challenges that she had experienced, Grace’s spoken reflection indicated her appreciation of education in Australia, which was conveyed through her voiced

emphasis of the noun 'Australian' and pronoun 'everything' to highlight her process of adjusting to a new school environment.

5.9.4 Family

In their digital representations of identity, the Year 9 EAL/D participants portrayed the importance of familial connections on their sense of identity. While each of the Year 9 participants offered brief spoken statements to describe the various positive connections within their families, their choice of images complemented their voiceovers to reveal multimodal meanings about the significance of family in their lives. Grace's multimodal representation of her family is a pertinent example of her use of visual and spoken features to convey the strong emotional connection to her brother, which she depicted in her spoken text, ("I only have one brother he's 17 years old, we [are] siblings and friends at the same time. I tell him everything and he tells me everything too. He protects me from everything and he's like my bodyguard too." [G ITg]). In her voiceover, Grace's use of inclusive personal pronouns and her repetition of the high modality pronoun 'everything' to describe their supportive interactions emphasised a strong sense of familial love and trust between the siblings. Grace's spoken portrayal of the strong emotional connection to her brother was complemented by a generic image of smiling siblings on the screen that did not represent her cultural ethnicity, although the image symbolised the significance of familial ties in her multimodal representation of identity (see Figure 5.29).

Figure 5.29

Symbolic image of Grace's connection to her brother



The importance of familial love and support in Grace's personal representation of identity was also evident in Nancy and Bahar's use of visual and spoken features in their multimodal identity texts. Nancy and Bahar both chose to include conceptual images that depicted the written text 'family' in a peaceful setting, which symbolised harmonious relationships with their families [N ITc, B ITf]. To demonstrate, Nancy's screen depicted the text 'family' on a signpost that was surrounded by a calm, sky setting, and was shown through a low angle to represent the elevated status of family in her life (see Figure 5.30).

Figure 5.30

Nancy's conceptual representation of the importance of family



Similarly, Bahar's screen depicted the written text 'family' on a banner at the beach, and was also in an elevated position in the sky [B ITf], revealing the importance of family in her personal representation of identity (see Figure 5.31).

Figure 5.31

Bahar's conceptual representation of the importance of family



In the multimodal representation of her family, Nancy's use of spoken features was noted to highlight her appreciation of her family's support. Nancy's repetition of the

personal pronoun 'my' indicated a strong sense of integration within her family unit, ("In my life, my big family is my **biggest** supporter" [N ITc]) and her voiced emphasis of the adjective 'biggest' revealed Nancy's appreciation of her family's profound support while she was away from them in Australia. Thus, in Nancy's digital identity text, the warm tone of her spoken text complemented the conceptual representation of her family in the image, which conveyed the necessity of family in her life.

The Year 9 EAL/D students' representation of family through their use of visual and spoken features offered insight into the depth of their familial connections, and indicated that familial love and support were significant aspects of the focus participants' multimodal representations of identity.

5.9.5 Moving to Australia

The Year 9 EAL/D participants' digital stories included the students' multimodal expression about their experiences of adapting to a new life in Australia. Each of the Year 9 focus participants recalled their initial perceptions of moving to a new country, and their adjustment to a different culture and way of life. For instance, Bahar's migration to Australia was represented by an image of a signpost in the form of an arrow that encompassed the written text 'Good Things' (see Figure 5.32), which conveyed positive aspects that she anticipated about her future life in Australia [B ITi]. The conceptual image of the signpost was complemented by Grace's use of voiced emphasis of the adverb 'all' and repetition of the personal pronoun 'my' to present an upbeat tone about the positive changes that she has experienced since her migration to Australia, ("when I came to Australia my life – my lifestyle absolutely changed. My house, my friends, my school and my language have **all** changed. I'm really happy to be in Australia because - what I can't do there I can do here." [B ITi]).

Figure 5.32

Signpost that conveys Bahar's positive expectations about the future



Bahar's sense of happiness about her migration to Australia was reiterated in a subsequent screen of her digital identity text, although a tone of apprehension was also revealed in her spoken text about her previous life in Türkiye.

Figure 5.33

Emoticon that symbolises Bahar's happiness in Australia



Primarily Bahar's use of a smiling emoticon image symbolised her state of happiness about her new life in Australia (see Figure 5.33), and was complemented by the

written text on the screen ‘I’m Happy’ and the repetition of the high modality adverbial ‘I’m always’, (“I’m always happy - I’m always thankful because I’m - here now” [B ITj]) to highlight her positive sense of wellbeing in the Australian community. While the pauses in Bahar’s spoken statements were noted to reveal her emotional state of appreciation about her new life in Australia, her use of pause in her voiceover also revealed her lingering fear about the dangerous conditions that Bahar had experienced during her journey of migration, (“There’s a - **lot** of dangerous people in Türkiye harassing or killing kids.” [B ITj]). Ultimately, Bahar’s use of spoken features in her voiceover provided further insight about her migration, as her multimodal representation demonstrated contrasting tones of emotion that shed light onto the complexities of her journey to Australia.

Grace and Nancy’s multimodal representation of their journey to Australia also indicated the social and emotional complexities of moving to a new country. In their identity texts, both Grace and Nancy reflected on the difficulties of not being able to communicate with others in English, and their eventual sense of happiness as they overcame language barriers to effectively communicate and adjust to their new, surrounding communities and life in Australia [G ITI, N ITj]. Grace’s digital identity text offered a notable example of combining visual and audio features to portray the impact of migration on her sense of identity.

Figure 5.34

Grace's initial sense of boredom and loneliness



While her use of a generic photo clearly represented her feelings of boredom and loneliness after arriving to Australia (see Figure 5.34), her voiceover provided greater insight into her sadness about the loss of her previous way of life and the connection that she had with her family, friends and language in Syria, (“When we came I was sad because it was boring. I was just sitting at home and I didn't have friends, and I missed my old friends. It was hard to get used to it because it's new life, new people, new language and that was the hardest thing.” [G ITI]). Further, Grace's repetition of the adjective 'new' emphasised the difficulty of adjusting to a new country and her ensuing sense of isolation from others.

Thus, it was evident that the Year 9 focus students' multimodal representation of their individual journeys to Australia offered insight into the participants' complex experiences of migration. In particular, the Year 9 focus students' use of spoken features in their voiceover revealed how their experiences of adjusting to a new life in Australia were multifaceted, and complemented the images on the screen to build the audience's understanding of the impact of migration on their sense of identity.

5.9.6 *Hobbies, hopes and the future*

To varying extents, the Year 9 focus participants reflected on their individual hopes and aspirations for the future at the conclusion of their digital identity texts. Nancy did not include any visual or spoken references to her hobbies, or aspirations for the future in her multimodal representation of identity, which could be attributed to limitations in her English language proficiency at the time of the study.

In her digital identity text, Bahar noted that her hobbies were playing volleyball, listening to music, eating, cooking, and travelling [B ITe], however no further connection was made between her hobbies and her personal aspirations for the future. Rather, in the concluding screen of her identity text, Bahar's past experiences of poverty before her migration to Australia were connected to her aspirations for the future ("I had a **lot** of difficulties in my life. I now can buy whatever I want. I have my own – own phone and things like that. I will work hard. I will do everything that I can do for my future to be better." [B ITk]).

Figure 5.35

Bahar's appreciation of Australia



Complementing her inclusion of a symbolic image of the Australian flag to convey Bahar's appreciative tone about her new home in Australia (see Figure 5.35), Bahar's sense of empowerment towards the future was revealed in her voiceover through her use of the personal pronoun 'I' in theme position and her repetition of high modality '*I will work... I will do*' to highlight her determination to overcome her past experiences of disadvantage.

Like Bahar, a determination to succeed in Australia was also evident in Grace's multimodal representation of her aspirations for the future, and was portrayed in connection with her hobby of photography.

Figure 5.36

Grace's desire for academic success



Complementing her inclusion of a symbolic image of graduates to represent her desire for academic success (see Figure 5.36), Grace's use of a brisk spoken pace and listing of action verbs demonstrated her determination to realise her dream of becoming a photographer in the future, ("Now I'm thinking in my future. I want to finish school go to university study photography; it's my dream." [G ITn]), which indicated that her aspiration for success in the future was significant to her sense of purpose and identity. Thus, the focus participants' multimodal representations of their hopes for the future revealed their determination to succeed in a new country,

and connected their past experiences and identities to their surrounding Australian community.

5.10 The Year 9 EAL/D Participants' Perceptions of Digital Identity Text Creation

At the conclusion of the four workshops in phase 2, a focus group was held with the three Year 9 focus participants to analyse their perceptions of creating digital identity texts. Two additional Year 9 participants in the study (Ali and Rania), who were at the Developing phase of the English Language Learning Progressions (ACARA, 2014) also requested to participate in the focus group that was held with Bahar, Nancy and Grace in phase 2. The two additional Year 9 participants' responses have been included in the findings when Bahar, Nancy or Grace have verbally acknowledged their agreement with Ali and Rania's comments in the focus group. Due to limitations in Nancy's English language proficiency at the time of the study, she chose not to contribute her spoken responses to the focus group. Rather, Nancy affirmed her agreement or disagreement with Bahar and Grace during some of the focus group discussion through visual cues such as nodding 'yes' in agreement, or shaking her head 'no' in disagreement. Nancy's responses have been included in the findings presented in this section where relevant.

First, analysis of the participants' focus group responses suggests that their experiences of creating digital identity texts developed the EAL/D students' sense of connection to their community in some aspects, although there were components of the multimodal identity text creation process that inhibited the participants' sense of connection with others. Primarily, both Bahar and Grace commented that through creating multimodal representations of their identity, they had overcome their embarrassment to share background information about themselves with their peers

[G FG 20-21, B FG 268]. Bahar reflected that sharing her digital identity text with her peers had been a 'happy' experience [B FG 123] which had built her sense of inclusion at school, ("Yeah, because before that, no one knows my culture, uh, where I am from. After that, like everyone knows me." [B FG 175-176]). Thus, the analysis demonstrated that through their creation and sharing of digital identity texts, the EAL/D students had developed their sense of confidence to represent their identity within the school community.

On the other hand, Grace did not agree that sharing her digital identity text with others had built her sense of inclusion at school. Rather, Grace reflected that she did not like sharing background information about herself with others because this information was personal in nature, ("Um, I don't know. It's just like, 'cause it's not, I don't think like, 'cause I don't like everyone to know about it and yeah, it's just something personal or something dear" [G FG 189-190]). Further, Grace and Bahar noted that listening to their voiceovers being played on the screen was an uncomfortable component of the multimodal identity text creation process, which led to feelings of self-consciousness during the showcasing of their identity texts to their peers [B FG 176, G FG 144-145]. Despite their discomfort with the showcasing of their pre-recorded audio during the class viewing of the digital identity texts, both Grace and Bahar agreed that their voiceovers complemented the images that they had chosen for each screen of their digital identity texts, ("I don't like that, um, d-recording my, my voice, but it's good to be like voice with, um, pictures so everyone can like, know how it, how did it happen and you can see it more" [G FG 144-145]). In essence, the Year 9 focus participants perceived that the inclusion of their spoken audio in their identity texts had been important to contribute to the overall meaning

that was being portrayed through their multimodal identity texts, despite their perceptions of the unenjoyable aspect of listening to their own voiceovers.

Second, analysis of the participants' focus group responses suggests that their experiences of creating digital identity texts fostered connections to their school curriculum, the students' past experiences and their sense of identity. In terms of developing connections to the EAL/D students' study of narratives in their Year 9 English class, Bahar and Grace agreed with Rania and Ali's view that the creation of digital identity texts had fostered their understanding of how to organise the structure of a narrative, and developed an awareness of specific aspects of literacy such as grammar, punctuation and spelling [B FG 40, G FG 52-53]. Grace also noted that the process of writing about her experiences since migrating to Australia had led to a sense of personal reflection about her past, and her evaluation of whether changes needed to be made towards her future,

(It took me, it start reminding me, like, what happened to me in like, before. It took me back years, has make me see what I'm going to do in the future. And about what, like what Rania said. It's like, what should I change in my life? What is good about my life? What is bad in my life and, yeah. [G FG 127-129])

Thus, the analysis indicated that the EAL/D students had developed greater self-awareness that was directed towards evaluating their lives and improving themselves, and their future. In a similar vein, the focus participants noted that their engagement with digital identity texts had affirmed their identities, as their multimodal stories had captured their sense of self, ("My story is who I am and I think it's never gonna change." [B FG 235]). Grace reflected that her engagement with digital

identity text creation had been a representation of who she was at that particular time of her life, (“it’s how I am right now” [G FG 246]).

The next section concludes the Findings chapter. The researcher’s interpretive summary of the data and analysis from both phases of the study is put forward, drawing together the most significant features of the findings in relation to their role as culturally inclusive literacy practices for Year 9 and Year 11 EAL/D students in the secondary school setting. The conclusion also presents the major themes from the findings.

5.11 Conclusion: Interpretive Summary of the Year 11 and Year 9 EAL/D Students’ Creation of Identity Texts

The Findings chapter has provided a synthesis of the data and analysis that was collated across the two phases in the study. This section presents the three main themes that emerged from the findings. Within each theme that is presented below, a brief comparison of the Year 11 and the Year 9 participants’ creation of digital identity texts is provided in relation to culturally inclusive literacy practices. The Discussion and Conclusion chapter provides a more detailed investigation of the themes in connection with the overarching research questions, and in connection with relevant research about multimodal identity texts in the field. The three themes that emerged from the findings are listed below.

Theme 1: Influence of culture, life experience and development of insight in creating multimodal identity texts

First, the data and analysis that were presented in this chapter indicated that the EAL/D participants’ multimodal representations of identity were influenced by socio-cultural aspects and personal life experiences that were significant to the students’

sense of self. In essence, the participants in both groups chose to include multimodal references to their personal background, such as their name, cultural background, family and hobbies. Further, through their creation of multimodal identity texts, both groups of focus EAL/D participants reflected upon their life experiences, which included both positive and negative experiences since their migration and adaptation to life in Australia. Consequently, the Year 11 and Year 9 focus participants were found to develop personal insight about their lives and reflect on their hopes for the future. This theme builds upon previous research that has focussed on how students' use of images and text in the narration of their personal stories affirms EAL/D student identity in their new contexts (Johnson et al., 2021; Krasova & Moroz, 2024; Michalovich et al., 2025). The findings of this study demonstrate that the EAL/D students' use of voiceover was also significant in empowering them to represent their personal identities, which led to their participation in the new social contexts around them.

More specifically related to the analysis of the participants' voiceovers, the EAL/D youth's creation of multimodal identity texts revealed that vocal elements such as voiced emphasis, pace, volume and tone contributed significantly to the portrayal of powerful multimodal meanings. The analysis suggested that through the participants' use of audio in their multimodal identity texts, the Year 11 EAL/D students conveyed positive representations of their life experiences, which created self-empowering perceptions about their future. On the other hand, the Year 9 participants' multimodal representations of identity demonstrated that the EAL/D students 'turned inwards' to reflect on their life experiences and to consider positive changes that they could make towards a better future.

Theme 2: Developing connections to community

Second, the data and analysis presented in this chapter demonstrated that through the process of creating multimodal identity texts, both groups of focus EAL/D students developed connections to their wider communities. This theme builds upon previous research which has found that digital representation of self develops EAL/D students' critical thinking skills (Kendrick et al., 2022) and a capacity to reposition their identity when representing their personal stories (Kendrick & Early, 2025; Michalovich et al., 2025). The findings presented from this study add to previous research by contending that digital identity text creation also promotes culturally inclusive connections between the EAL/D student composers and communities in their new country of residence. The focus participants' sense of connection to their communities was found to be made up of several culturally inclusive values across both phases of the study. The analysis of data revealed the development of the following culturally inclusive values:

- communication with community
- enjoyment of community
- sharing with community
- learning about community
- participation in community
- supporting community

In addition, the findings also demonstrated that the Year 9 focus participants experienced some level of discomfort by the showcasing of their spoken voiceovers in their multimodal identity texts, which inhibited their connection to the school community who were viewing their multimodal representation of identity. Since

previous research has not focussed on the impact of student voiceovers in adolescents' digital representations of self (Cummins et al., 2005; Cummins & Early, 2011; Dutton & Rushton, 2018; Kendrick & Early, 2025; Rajendram et al., 2022) this finding is significant in contributing to an understanding of how adolescent students can vary in their emotional responses when sharing their identity texts with others.

Theme 3: Enriching student connection to learning

Third, the data and analysis that was presented in this chapter suggested that the creation of multimodal identity texts enriched the EAL/D focus participants' connections to their learning in the secondary school context. This theme builds upon Cummins' seminal research which contends that literacy practices that affirm students' identity are likely to increase students' literacy engagement (Cummins et al., 2015). Recent research that has drawn on digital identity texts across several Canadian classes in Kindergarten to Grade 12 has continued to support the finding that through engaging with identity-affirming literacy practices, EAL/D students develop critical language skills and expand their language awareness (Rajendram et al., 2022). In this study, the Year 11 and the Year 9 focus participants were both found to learn about different forms of meaning-making through their multimodal representations of identity. Both groups of focus participants also reported developing their knowledge of particular English language and literacy skills that were relevant to their study of English in their classes. Further, the Year 11 participants noted that their learning of new Information Technology (IT) skills in the project was transferred to other subjects that they were studying at the time. Hence in this study, the findings supported the argument that identity-affirming literacy practice, such as the adolescents' creation of digital identity texts, offered an opportunity for them to share their voices "because the important experiences they

had were validated” (Cummins et al., 2015, p. 569). Adding on to this significant point, the findings of this study illustrate that the EAL/D students’ engagement with the multimodal literacy activities facilitated the integration of their personal backgrounds with the learning of curriculum content. However, the adolescent EAL/D students’ engagement with digital identity text creation was also influenced by complex aspects that were specific to the secondary school context, such as a heightened sensitivity towards their peer perceptions about their self-representations of their identity. Ultimately, this study builds on to previous research with identity texts (Cummins et al., 2005; Cummins et al., 2015; Dutton & Rushton, 2018; Kendrick & Early, 2025; Rajendram et al., 2022) to demonstrate that the adolescents’ experience of literacy engagement with digital identity texts was complex and influenced by socio-cultural aspects that are discussed in the next chapter.

Chapter 6: Discussion and Conclusion

This qualitative study set out to investigate adolescent EAL/D students' creation of multimodal identity texts in an Australian secondary school context through the lens of culturally inclusive education. Considered broadly, culturally inclusive education is a systemic process where “increasing participation in learning, cultures and communities, and reducing and eliminating exclusion within and from education” requires effective communication between policy, institutions, groups and individuals (UNESCO, 2003, p. 7). In this study the EAL/D students' multimodal identity texts were viewed as an example of multiliteracies in action where the teachers' pedagogic decisions gave students agency to explore representations of self. Kalantzis and Cope contend that the importance of multiliteracies lies in its capacity to empower individuals “to know and to act” (Kalantzis & Cope, 2025, p. 147), promoting more equitable access to social and educational contexts in an interconnected world. The relevance of multiliteracies pedagogy to the focus of cultural inclusion in this research project is connected to the concept of education justice, which is powerfully reflected in the following statement: “Education justice does not merely require the recognition of identities. It must develop agency that opens resource opportunities for individuals and social groups” (Kalantzis & Cope, 2025, p. 147).

The statement above captures the critical socio-cultural perspective that underpinned this study. Informed by the seminal work of Cummins, I was prompted by the search for inclusive teaching and learning practice that adopts multiliteracies for the empowerment of recently arrived EAL/D students in a new country (Cummins et al., 2015). This study has demonstrated how adolescent EAL/D students' creation

of multimodal identity texts can empower them to build a sense of belonging in their new communities, while enhancing student literacy development.

This chapter builds upon the previous chapter, and provides a discussion of key points from the findings in the research project. The data analysis revealed three significant themes from the study:

- **Influence of culture, life experience and development of insight in creating multimodal identity texts** (Socio-cultural aspects and personal life experiences were influential in the EAL/D participants' multimodal representations of identity).
- **Developing connections to community** (Culturally inclusive values characterised the EAL/D participants' connections to their wider communities as evidenced in their engagement with digital identity text creation).
- **Enriching student connections to learning** (Literacy learning for the EAL/D participants was enriched by their creation of digital identity texts).

These findings resonate strongly with the prior research into identity text creation with EAL/D learners (Cummins, 2015; Cummins et al., 2005; Dutton & Rushton, 2018; Hafner, 2015; Jiang et al., 2020; Kendrick & Early, 2025; Kendrick et al., 2022; Michalovich et al., 2025), dating back to the early multiliteracies project (New London Group, 1996). It contributes to the educational inquiry into how engaging with multimodal texts can promote social connection and community participation. Nearly three decades since the pioneering work of the New London Group (1996) combined their multiliteracies pedagogy with a view of modal semiotic mediation of meaning, this research project has investigated how EAL/D secondary students engaged with multimodal identity texts in digital form at an Australian school during the time period

of the early 2020s. Thus, the study's overarching research question was: *How does multimodal identity text creation support culturally inclusive literacy practice with EAL/D students in a secondary school setting?*

To explore the components of cultural inclusion and multimodal literacy practice within the overarching research question, three sub questions were developed to examine data that addressed how adolescent EAL/D participants engaged with multimodal identity texts in a secondary school setting:

- a) What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?
- b) What culturally inclusive values are developed through multimodal identity text creation?
- c) How does the creation of multimodal identity texts develop EAL/D students' literacy skills?

In the initial three sections of this chapter, each of the themes named at the start of the chapter frame the discussion of the sub questions of the study. Collectively, the initial three sections of the chapter will contribute to the overall discussion about how multimodal identity text creation supports culturally inclusive literacy practice with EAL/D students in a secondary school setting. Further, the key findings of the study are considered within the field of research that has previously explored multimodal identity text creation with EAL/D students. This is followed by a discussion of implications for educational practice regarding EAL/D students' digital identity text creation within a secondary school context, and the researcher's recommendations for further investigation of the topic. Before providing a concluding section to the

chapter, the methodological limitations of the study are identified and then reflected upon.

The conclusion will argue that the creation of culturally inclusive teaching and learning practices in secondary school environments has the potential to impact education justice. As shown in the Findings section, the EAL/D students' creation of digital stories affirmed their sense of identity while also developing their agency to connect with others. Fundamentally, digital identity text creation is contended to promote education justice as it is an activity that deepens patterns of interaction between participants and their school communities. Thus, the thesis argues that culturally inclusive teaching and learning empowers EAL/D students and facilitates their access to the surrounding social and educational contexts.

6.1 Digital Identity Texts and the Complexity of an Emerging Sense of Self

This first section discusses findings that respond to research sub question (a) What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?

The complex relationship between adolescence and identity formation was reflected in the EAL/D participants' engagement with the activity of multimodal identity text creation in a secondary school setting. Fundamentally, the adolescent participants' representations of identity were two-fold: a digital snapshot of their lived experiences, which illustrated their emerging identities (Head, 2002) and simultaneously a combination of multimodal features and social semiotic meanings conveyed to a peer audience about their lived experiences (Callow, 2023; Kress & Van Leeuwen, 2006). Further, the EAL/D participants' digital identity texts captured representations of their complex, personal experiences as they transitioned from

being students who had recently-arrived from overseas - into EAL/D youth living in Australia. Resonating with research that has reported on the challenges that EAL/D students often experience through migration, such as overcoming language barriers and adjusting to a different culture and way of life (Merga, 2020; Papatraianou & Strangeways, 2023; UNESCO, 2003, 2017); the findings indicated that the EAL/D participants' experience of creating identity texts reflected a complex dynamic that was influenced by the students' personal navigation of adolescence, at the same time as they were searching for a sense of belonging and inclusion with others in a new country.

As noted in the Literature Review, it is important to consider that previous research has generally produced varying results about EAL/D students' response to the process of identity text creation in differing contexts. This previous research has explored identity text creation with EAL/D student participants in early childhood settings (Sales et al., 2021; Streelasky, 2020) school-aged EAL/D student participants (Cummins & Early, 2011; Dutton et al., 2018; Dutton & Rushton, 2018; Eamer & Hughes, 2012; Emert, 2014; Kendrick & Early, 2025; Kendrick et al., 2022; Kim & Li, 2020; Sales et al., 2021; Vinogradova et al., 2011; Zapata & Ribota, 2021) and EAL/D tertiary participants (Valencia & Herath, 2015; Zaidi & El Chaar, 2020; Zaidi et al., 2016). For instance, initial research that explored EAL/D students' creation of multimodal identity texts in primary school settings (Cummins, 2011; Giampapa, 2010; Ntelioglou et al., 2014) has predominantly indicated that EAL/D children were positive about the sharing and showcasing of their personal identity. While previous studies have indicated that adolescent English language learners demonstrate some reticence towards the sharing and showcasing of their personal identity (DeJaynes, 2015; Dutton & Rushton, 2021; Veum et al., 2021), there is a

shortcoming in the lack of research that investigates adolescent EAL/D students' varying responses to multimodal identity text creation. The following discussion of this research project's findings about the responses of secondary school EAL/D participants' creation of multimodal identity texts adds insight into this phenomenon.

Primarily, this research project revealed the Year 11 and the Year 9 EAL/D participants' response to engagement with identity text creation was closely related to their own personal life experiences and social connections with others. In turn, the implementation of multimodal identity texts as a means to positively affirm EAL/D students' sense of identity was found to be a complex process. A key finding was that the adolescent participants in the study each reacted to disparate elements of the digital composition in different ways, unlike previous findings that have reported a predominantly positive view from EAL/D students' engagement with multimodal identity text creation (Cummins et al., 2015; Rajendram et al., 2022). For instance, in this study the participants carefully selected which experiences were included in their digital stories, which was noted in Grace's candid comment, "I don't like everyone to know about it and yeah, it's just something personal" [G FG 189-190]. To a significant extent, the EAL/D youth's digital identity texts included references to personal characteristics that fostered identification with social groups, such as friends (Phinney et al., 2023; UNESCO, 2018; Verhoeven et al., 2019). In relation to the Year 11 and the Year 9 participants' multimodal representations of identity, their references to social groups involved intrapersonal connections that reflected their exploration of meaning about their personal sense of belonging to a particular group, such as their ethnic identity, as well as the adolescent participants' interpersonal connections, which reflected their sense of identification with the wider society (Phinney et al., 2023). Thus, in this study the high school participants' creation of

multimodal identity texts showed evidence of self-awareness, along with some features of self-affirmation - as the EAL/D youth reflected on their personal experiences and social connections during a crucial period of their emerging identity development.

6.1.1 The influence of intrapersonal and interpersonal connections on adolescent participants' multimodal representations of identity

While previous research has found that EAL/D students in primary school settings experience a sense of identity-affirmation through their creation of multimodal texts (Cohen, 2011; Cummins et al., 2005), this study indicated that the adolescent EAL/D participants perceived some aspects of multimodal identity text creation to be a self-affirming experience in a secondary school setting. As discussed in the Findings chapter, the participants' inclusion of positive experiences in their identity texts were generally found to be instances of self-affirmation. Self-affirmation was evident in the way the EAL/D youth's multimodal identity texts showed their pride in the positive aspects of their lives and hopes for the future. In particular, this research project indicated that multimodal identity text creation fostered the adolescent EAL/D students' self-reflection and perceptions about their past, present and future selves, which were captured in their digital representations of identity. Thus, this study expanded upon previous research that has explored how adolescent EAL/D students' creation of personal digital stories represents the interconnected nature of their identity (Guerra, 2007; McKay & Sau-Ling Cynthia, 1996; Noguerón-Liu & Hogan, 2017; Phinney et al., 2023) as this research project found that adolescent EAL/D students' representations of identity mediated between different cultures and experiences to represent their thoughts, emotions and perspectives about themselves in the Australian community.

6.1.2 *Intrapersonal connections*

In relation to intrapersonal connections that were used to represent the personal self, the EAL/D participants' creation of multimodal identity texts was influenced by their own perceptions of their sense of self. Similar to findings in previous research, this study highlighted how the adolescent participants' use of multiple cultural and communicative resources in their digital texts reflected interconnected ways to express hybrid identities (Wilson et al., 2012). The intrapersonal connections that were found to influence the Year 11 and the Year 9 EAL/D participants' digital identity texts included the students' reflections about personal aspects such as their name, age, country of origin, cultural background, family members, and hobbies. In essence, the high school participants expressed unique intrapersonal connections, including their thoughts and feelings about their personal background, experiences and motivations, illustrating a renewed consideration about their personal sense of self within a new community.

For instance, analysis of the Year 11 EAL/D participants' digital identity texts indicated that the senior students interwove aspects about their personal background, cultures and life experiences with their aspirations for the future. In line with previous research, which contends that digital storytelling offers culturally and linguistically diverse students the opportunity to consciously craft and blend different worlds (Darvin & Norton, 2018; McKay & Sau-Ling Cynthia, 1996; Serafini & Gee, 2017) the data analysis in this study demonstrated that through their creation of digital identity texts, the Year 11 focus participants blended different cultures and shared their personal backgrounds and histories to represent their identity in harmonious ways. Sharbel's identity text is a prominent example of how his use of written, visual and audio features combined to create powerful multimodal meanings

that were conveyed through digital storytelling (see [Appendix P](#)). In essence, Sharbel utilised the affordances of multiple modes (Callow, 2023; Kress, 2010) to showcase his own intrapersonal connections with his Armenian ethnicity. His digital identity text provided him with an opportunity to reflect on, and 'blend' his Armenian ethnicity with American pop culture, connecting his artistic talents through visual and audio narration with his aspiration to be a fashion designer.

In a similar vein, the Year 9 EAL/D participants' digital identity texts offered insight into intrapersonal connections that impacted the students' varying perspectives about their personal backgrounds and histories. The Year 9 participants' digital representations of identity revealed both positive and negative perspectives about their sense of self within a new community, indicating the connections students made between aspects of their identity formation. For example, Grace reflected on her difficult experiences of settling into Australia as it was a "new life, new people, new language and that was the hardest thing" [G ITI]; although Bahar recalled her own sense of happiness, "here we got a car and a better house than before, actually everything was so different [in] Australia." [B ITn]. While previous research has contended that digital storytelling facilitates the empowerment of culturally diverse participants (Kendrick et al., 2022; Kim et al., 2021), the findings of this study suggest that the adolescent participants' multimodal expression of personal aspects of their identity such as their name, cultural background and life experiences were deeply private in nature, and sharing them was not always a positive experience that created a sense of empowerment. In a similar vein, Michalovich et al. (2025) draw attention to how youth with refugee backgrounds carefully position their self-representations of identity by choosing what aspects of their refugee experiences and cultural backgrounds they will include through multiple modes in their videos.

Essentially, this study also highlights the importance of acknowledging that EAL/D youth's multimodal representations of identity can evoke responses that vary according to the students' own past and personal experiences. As some studies have articulated, the ability to "position" themselves and viewers (Michalovich et al., 2025) empowers English language learners to share chosen aspects of their identities with others in mainstream English classrooms (Jiang et al., 2020).

As shown in the Findings chapter, the Year 9 participants drew upon different forms of 'remixing' (Cope et al., 2017; Kendrick et al., 2022) to communicate their emotions of nostalgia and disappointment as they recollected aspects about their personal migration journeys through digital storytelling. The Year 9 participants' clear sense of inhibition about the showcasing of their digital representations of identity adds to previous Australian research that has noted EAL/D students' reluctance to display their home languages in their identity texts (Dutton & Rushton, 2021). Consequently, the participants relayed various responses to their own digital storytelling, which were positive in some elements of the process, and negative in others – such as the showcasing of personal aspects of their multimodal identity texts to an audience.

6.1.3 *Interpersonal connections*

In regard to interpersonal connections that were used to represent social relations with others, the findings showed that digital representations of identity developed EAL/D students' social connections with others. This development was evident from the observation protocols during the showcasing of the multimodal identity texts, where the researcher noted that the student audience reacted positively to the participants' digital stories, "The students cheered and clapped during and after the multimodal identity texts were shown" [OP5]. In addition, the development of social

connections with others was shown in the focus group, where the participants commented about their positive interactions with peers in the school setting, “we’ve learned more communication skills, like we try to help each other to like finish our work together” [I FG 25-26]. The participants’ development of social connections was not only evident in their school setting but also with others, such as Ibrahim’s expression of happiness about his inclusion in the Australian community, “I would like to thank the Australian government for granting VISA to me and my family and providing us a more advantaged and peaceful life” [I ITr]. These findings reflect DeJaynes’ (2015) study, in addition to the elements of intrapersonal connections that are fostered through EAL/D participants’ creation of multimodal identity texts. Thus, the study offers a unique perspective to contend that EAL/D youth create digital representations of identity to convey perspectives that reflect on “who they want to become” (Balaman, 2018, p. 204).

Personal aspirations across the participants were conveyed not only by their texts but in interpersonal connections made during their creation. Thus the Year 11 participants’ representation of their future identities, or “who they want to become” (Balaman, 2018, p. 204) was impacted by their social connection with others.

Ibrahim’s identity text is a notable example of the influence of societal expectations on the senior student’s aspirations to attend university and become a successful businessman, as demonstrated in his voiceover that he wanted to “first finish [the] HSC with higher marks and [obtain a] positive reputation and then go to the uni for further education” [I ITn]. In a similar vein, the Year 9 participants’ reflections on their real identities (Balaman, 2018) was influenced by their interpersonal connections in a new country. In essence, Nancy’s representation of the difficulties she experienced to socially connect with her peers illustrated the importance of overcoming language

barriers to facilitate her sense of connection and identification with others in the community, “I tried to figure out how to talk and how to communicate with people and friends. I can speak English now. I am very happy” [N ITj, N ITk]. It is clear that through their multimodal reflections about the impact of their migration journeys, the EAL/D participants demonstrated the importance of effective interpersonal connections with others to overcome feelings of cultural alienation. Further, the EAL/D participants’ digital representation of their positive interpersonal connections with others led to a reconsideration of their emerging identity - as resilient and optimistic youth in a new community, which was reflected in Bahar’s voiceover, “I will work hard. I will do everything that I can do for my future to be better” [B ITk].

In summary, the adolescents’ emerging sense of self was shaped by both the intrapersonal and interpersonal connections presented in their multimodal identity texts. Primarily, the Year 11 participants’ multimodal representations of identity reflected the youth’s positive aspirations for the future, pointing to an optimistic outlook that indicated their confident representation of identity. In contrast, the Year 9 EAL/D participants connected their difficult experiences of migration with contemplative reflections about their sense of inclusion in the community, indicating the isolating influence of language barriers and feelings of cultural alienation on the adolescent students’ connections with others. The key point about the two groups of high school students’ digital representations of identity is the notable development of their emerging sense of self as they combined multimodal features to create their personal stories.

Section 6.2 builds upon the previously discussed findings about the influence of intrapersonal and interpersonal connections in adolescent EAL/D participants’ multimodal representations of identity. The relation between EAL/D high school

students' creation of digital identity texts and the development of culturally inclusive values is discussed in the context of the participants' personal and school communities.

6.2 Digital Identity Texts and the Creation of Pathways to Community

This second section discusses findings that respond to research sub question (b): What culturally inclusive values are developed through multimodal identity text creation?

In essence, the findings of this research project demonstrated that multimodal identity text creation captured EAL/D youth's varying sense of cultural inclusion within the Australian community. This variety of connectivity in relation to cultural inclusion shows a more complex picture than is often reported in the current literature. In this study, the analysis of the adolescents' digital identity texts revealed that several socio-cultural aspects and personal life experiences were related to the participants' portrayal of identity and belonging in the Australian community, such as their personal experiences of culture, migration, interests, talents and forms of group membership in their communities (Pfeifer & Berkman, 2018; Phinney et al., 2023). In particular, the analysis revealed that the EAL/D high school participants reflected on three groups, or communities, in relation to their sense of belonging in Australia: members of their family unit, members of their school community, and members of their wider community. Building upon the limited range of research that has explored EAL/D high school students' multimodal identity text creation (DeJaynes, 2015; Dutton & Rushton, 2018; Dutton & Rushton, 2021; Veum et al., 2021), this study shed light onto the multifaceted nature of adolescent EAL/D students' engagement with digital identity texts. Fundamentally, the findings of this research project demonstrated the complexity of EAL/D students' personal and social identities during

adolescence as they navigated their relationships with different communities of family, school and the world beyond. Thus, the specific focus of this study's investigation into EAL/D high school participants' perceptions of 'belonging' provided a reconsideration of this multimodal literacy activity in connection with culturally inclusive pedagogy, as seen through a community lens.

6.2.1 Digital identity texts as a pedagogical means to culturally inclusive practice and intercultural understanding

A limitation in identifying the role of literacy in culturally inclusive practice was identified in the Literature Review, drawing on the Multicultural Education Policy (NSW Department of Education, 2005). The policy is outlined in digital form through a webpage and is attributed to the Teaching and Learning support unit (NSW Department of Education, 2020) and stems from the Multicultural Education Policy (NSW Department of Education, 2005). The representation of culturally inclusive practice is revisited in this chapter to provide a contextual background for the recommendations that emerged from this study. The webpage contains three components that make up a tripartite structure, which is represented below as screenshots. Please see [Literature Review Part I](#) for further information about each component.

Figure 6.2a

First component of the NSW Department of Education's culturally inclusive practice policy
"culturally inclusive schools and learning environments"

Culturally inclusive schools and learning environments

Value	Model	Plan	Enact
<ul style="list-style-type: none">● all students, staff and community members equally● all students' self-esteem and promote respect of others. For example, learn to pronounce unfamiliar names correctly● the culture, language and beliefs of each student and family. For example, allow opportunities for students and families to share information about cultural and religious practices and events● a range of perspectives and variety of educational experiences that students, parents and carers bring to learning.			

The second component, a "culturally inclusive curriculum" is further divided into two parts:

Figure 6.2b

Second component of the NSW Department of Education’s culturally inclusive practice policy a “culturally inclusive curriculum”

In developing culturally inclusive content, teachers:

Plan	Include	Avoid
<ul style="list-style-type: none">● differentiate the curriculum to suit all learners, including students learning English as an Additional Language or Dialect● use a wide variety of texts, pictures, videos and experiences● reflect upon the cultural, linguistic and religious diversity of students and consider all students when planning lessons● identify and examine bias in words and visual images● incorporate appropriate assessment practices.		

In delivering culturally inclusive content, teachers:

Display	Monitor	Explore
<ul style="list-style-type: none">● become aware of one’s own perspectives, biases and prejudices● demonstrate being comfortable with difference● promote a pluralist, just and inclusive society● show a readiness and interest in learning about different perspectives, ideas, opinions and ways of doing things● avoid building a ‘correct’ and ‘incorrect’ picture of a culture● value and draw upon the different knowledge, skills and experiences that each student brings● make connections to students’ lives to ensure relevance.		

The third component, the “selection [of] resources” is:

Figure 6.2c

Third component of the NSW Department of Education's culturally inclusive practice policy - "Selecting resources"

Selecting resources

The following criteria and key questions provide guidance for teachers when making choices about which resources to use.

Accuracy	▼
Balance	▼
Theme	▼
Omission/Inclusion	▼
Use of language	▼

While the Multicultural Education Policy aims to support the implementation of culturally cohesive teaching and learning environments in the curriculum and in school settings, the Literature Review also demonstrated that within the NSW Department of Education's webpage representation of culturally inclusive practice (NSW Department of Education, 2020) the tripartite model does not emphasise the role of literacy development in promoting EAL/D students' productive engagement in society. In particular, there are a limited number of pointers and indicators that specify the enactment of literacy development as a means to promote EAL/D students' productive engagement in society in the culturally inclusive model (NSW Department of Education, 2020). Rather, the approach that is adopted towards cultural inclusion in the tripartite model predominantly focusses on the affirmation of student diversity in school settings.

The role of literacy development, in relation to fostering culturally inclusive practices played a significant role across this study. It was demonstrably clear through the

students' digital texts that the process of creation was found to foster their active connection with others through communal interactions, which were described as the following culturally inclusive practices in the research findings:

- communication with community
- enjoyment of community
- supporting community
- sharing with community
- learning about community
- participation in community

Through their participation in these practices, the EAL/D students reflected on values that they perceived to emerge in their creation of digital identity texts.

These findings build upon Cummins' argument that school policies which enable students to use language and literacy in ways that will "affirm their identities" empower students to access school curricula (Cummins & Shelley, 2011, p. 189).

This study is significant in illustrating that high school EAL/D students' digital representations of their identity also empower them through their development of self-growth and self-awareness, as the participants connected their identities with others in the school community. In summary, the findings demonstrate the interconnected nature of multimodal literacy, student participation and the development of cultural inclusion.

Table 6.1 represents this study's recommendation to add a student-centred component to the NSW Department of Education's model of culturally inclusive practice (NSW Department of Education, 2020). This student-centred component could be added to the model under the subheading "Culturally inclusive curriculum",

and be placed after the table which is introduced with the statement: “In delivering culturally inclusive content, teachers” (NSW Department of Education, 2020, para. 2). The additional component referring specifically to literacy could be introduced with the statement, “In connecting student identity to culturally inclusive content, teachers implement”, which then emphasises the role of literacy activities that are based on multimodal expression, intrapersonal and interpersonal connections. Hence, the additional student-centred component is embedded with culturally inclusive practices that emerged in the study (see below for amended table).

Table 6.1 reflects a multiliteracies perspective towards literacy pedagogy that views the student as an active participant in the teaching and learning process (Cope & Kalantzis, 2000; New London Group, 1996). In addition, Table 6.1 emphasises the connections of students into culturally and linguistically diverse communities, which is perceived to be an important resource to the teaching and learning process (Freire, 1970) and a central component of culturally inclusive practice. If applied, the findings of this study could significantly expand upon the NSW Department of Education’s current representation of culturally inclusive practice (NSW Department of Education, 2020). In essence, the study has demonstrated the interconnected nature of student identity, multiliteracies pedagogy and cultural inclusion, which is lacking in the NSW Department of Education’s current outline of culturally inclusive practice (see [Literature Review Part I](#)). To address the limitation of the NSW Department of Education’s current representation of culturally inclusive practice, Table 6.1 is put forward to highlight the central role of student identity in the implementation of policy that guides cultural inclusion in schools and learning environments.

Table 6.1
Student-centred component recommendation

In connecting student identity to culturally inclusive content, teachers implement:

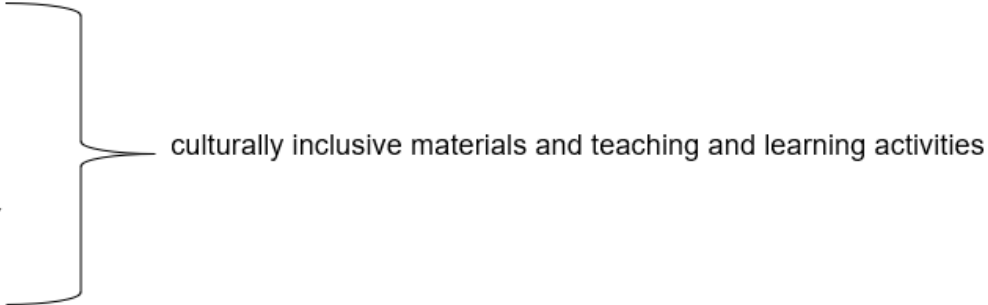
	Intrapersonal connections	Interpersonal connections
<i>Literacy activities that foster students' active connection with others through communal interactions -</i>	<p>Offer opportunities for students to express their personal interests and talents using a variety of modes</p> <p>Encourage students to express their sense of inclusion within a community or communities across a range of texts and learning experiences</p> <p>Invite students to reflect on the impact of personal experiences such as migration on their emerging sense of identity in written, spoken and multimodal forms</p> <p>Encourage students to consider and express their personal goals for the future as part of literacy learning experiences</p>	<p>Offer opportunities for students to share their emerging identities with the school community in written, spoken and multimodal forms</p> <p>Offer opportunities for students to learn about and participate with the school community as part of literacy learning experiences</p> <p>Offer opportunities for students to connect their learning with personal communities such as family in written, spoken and multimodal forms</p> <p>Offer opportunities for students to connect their aspirations with the wider community beyond school across a range of texts and learning experiences</p>

This study is relevant to the NSW Department of Education's policy towards cultural inclusion, as the research findings are initially echoed in the pointer which outlines that at a whole-school level, culturally inclusive practice "focuses on inter-group relations among students" (NSW Department of Education, 2020, para. 1). In particular, the endorsement of positive inter-group relations among students is specified in the tripartite component that states that culturally inclusive schools and learning environments "plan activities that provide all students with opportunities to express their voice within the school" (NSW Department of Education, 2020, para.

1). However, specificity regarding the inclusion of the student-centred component, is missing. Consequently, the research project points to the necessity of acknowledging EAL/D students' identities in the teaching and learning process to facilitate communal connections that strengthen EAL/D students' sense of belonging in Australia. In particular, the participants' multimodal representations of identity revealed that EAL/D youth reflected on members of their family unit, peers in their school community, and people in the wider community to demonstrate their varying connections to others. This study demonstrated that adolescent EAL/D students' engagement with digital identity text creation provided them with an opportunity to express their voice about their personal stories (Bearne, 2009; Miller & Rief, 2024), connections to culture and their perspectives about the future.

The adolescent EAL/D students' reflections about their relationships with different communities of family, school and the world beyond is related to the NSW Department of Education's tripartite component that outlines how teachers can develop and deliver teaching and learning activities that address a culturally inclusive curriculum. The implementation of a culturally inclusive curriculum where students' experiences are valued and shared is suggested in the pointer that teachers "display and draw upon the different knowledge, skills and experiences that each student brings" (NSW Department of Education, 2020, p. para. 2). A limitation in this pointer is the noticeable lack of acknowledgement of student agency in the creation of a culturally inclusive curriculum, where "teacher development" and "delivery of culturally inclusive content" (NSW Department of Education, 2020, p. para. 2) are contended to also require students to actively connect with their communities through explicit literacy activities, such as multimodal identity text creation (Cummins, 2009; Cummins & Early, 2011; Dutton & Rushton, 2018; Zapata &

Ribota, 2021). These findings are relevant to the NSW Department of Education's representation of cultural inclusion, which is limited in its emphasis on teacher-directed instruction towards culturally inclusive curriculum. The emphasis on teacher-directed instruction is evident in the model's description of how teachers enact the development and delivery of culturally inclusive content through the following key directives, where teachers:

- plan
 - include
 - display
 - monitor
 - explore
 - avoid (tokenism, stereotypes, assumptions)
- 
- culturally inclusive materials and teaching and learning activities

In essence, this study highlights the importance of centralising EAL/D students' role in creating a culturally inclusive curriculum, which is situated within the wider sphere of teacher-orientated instruction.

6.2.2 Literacy policy in Australia

As demonstrated in the Literature Review Part I, the Australian Curriculum, Assessment and Reporting Authority's (ACARA) approach to the teaching and learning of literacy predominantly supports the view that literacy is embedded in the situated social practices of students' everyday lives (ACARA, 2024, 2025c). For instance, the Australian Curriculum's inclusion of seven General Capabilities (ACARA, 2025a) emphasises the interconnection of literacy with diverse forms of language that enable students to engage productively in society (see [Literature Review Part I](#)). The seven General Capabilities are the following:

- Critical and Creative Thinking
- Digital Literacy
- Ethical Understanding
- Intercultural Understanding
- Literacy
- Numeracy
- Personal and Social Capability

Additionally, as outlined in the Research Methodological Design chapter - the structure of the *National Literacy Learning Progression* into three elements, which align with the modes of language use (“Speaking and listening”, “Reading and viewing” and “Writing”), is noted to support students’ effective participation in activities at school and in their lives beyond school (ACARA, 2025c).

Providing students with equal opportunities to learn, share experiences and succeed at school is acknowledged in the enactment of Multicultural Education policy (NSW Department of Education, 2005). Further, the significance of recognising the link between the affirmation of culturally and linguistically diverse students and student achievement in an educational setting (Cummins et al., 2015) is pertinent to the ACARA framework. In particular, the intercultural understanding capability specifies the importance of acknowledging students’ cultural diversity in an increasingly intercultural society, as noted in its description to “involve students developing the knowledge and skills needed to reflect on culture and cultural diversity, engage with cultural and linguistic diversity, and navigate intercultural contexts” (ACARA, 2022, p. 4).

The study has affirmed that the interconnection of student identity, multiliteracies pedagogy and student participation is necessary to implement culturally inclusive practice that addresses how student voices are expressed in the school (NSW Department of Education, 2020). The findings of this research project demonstrate the importance of building intercultural understanding within a school community, while also highlighting the importance of acknowledging students' "funds of knowledge" (Moll et al., 1992, p. 1) and the communities that they engage with as being key to cultural inclusion. Therefore, as shown above in Table 6.1 - one recommendation emerging from the study is that the NSW Department of Education's representation of culturally inclusive practice (NSW Department of Education, 2020) is revised to make explicit reference to the interconnected role of literacy practices that support student identity to develop culturally inclusive schools and curriculum. This change would entail the acknowledgement of student agency as being key to teachers' implementation of explicit literacy activities which, as previous research has shown (Heath, 1983; Pahl & Rowsell, 2012; Simpson et al., 2019), facilitate opportunities for students to share their different knowledge, skills and experiences as a means to connect their identities, cultures, skills and experiences with others in the community.

6.3 Digital Identity Texts and the Enrichment of EAL/D Student Literacy Learning

Building on the comments above, Section 6.3 discusses findings that respond to research sub question (c): How does the creation of multimodal identity texts develop EAL/D students' literacy skills?

Previous research has shown that students from culturally and linguistically diverse backgrounds can struggle to overcome barriers that impede their effective

participation in learning (Merga, 2020; Olagookun & White, 2017) and in society (UNESCO, 2018). Common barriers that can limit EAL/D students' effective participation and sense of inclusion in the community include a lack of proficiency in the English language (Cummins et al., 2015; Johnson & Kendrick, 2017; Walsh et al., 2015) and a disconnection between the students' "funds of knowledge" (Moll et al., 1992, p. 1) and the curriculum (Cummins & Shelley, 2011; Sultana & Turner, 2021). This study highlighted the impact of digital identity texts in propelling forward EAL/D students' connections to their school communities.

The findings of this study revealed the importance of this multimodal activity in relation to addressing the Australian Curriculum's General Capabilities of Intercultural Understanding and Literacy (ACARA, 2025a). Specifically, the analysis of the EAL/D participants' digital stories highlighted that multimodal identity text creation fostered literacy practices that facilitate adolescent students' participation in society (Ministerial Council on Education Employment Training and Youth Affairs, December 2008; Smith et al., 2021; UNESCO, 2003). The Findings chapter outlined how the participants' use of multimodal identity texts facilitated their participation in the microcosm of their local school context through their use of language to express their cultural background, experiences, hobbies and talents. For example, Ibrahim's digital story indicated his positive sense of inclusion in the community, "I want to use all the opportunities and resources being provided to me for my own benefit as well as others" [I ITq]. Similarly, Nancy's digital story demonstrated the importance of developing English language proficiency to enable her to connect with others, "I can speak English now. I am very happy" [N ITk].

In addition, the data analysis indicated that through their engagement with digital identity text creation, the EAL/D students developed their knowledge of the

'Speaking and listening' and 'Writing' elements that make up the skills-based Literacy general capability (ACARA, 2024). While the findings correlate with both the national curriculum outcomes (ACARA, 2022) and the national and state-based policies around literacy skills and texts (ACARA, 2025c; NSW Department of Education, 2007), the empowering nature of working with digital multimodal texts was particularly significant across this study.

There is a rich body of work that emphasises the important role of multimodal meaning-making in literacy activities (Callow, 2023; Kress & Van Leeuwen, 2006; Serafini, 2014). This study demonstrated how the multimodal meaning making in literacy activities empowered adolescent EAL/D students in a secondary school setting to connect with the curriculum and the school community. Fundamentally, the study offers significant insight into how EAL/D students' creation of digital identity texts convey powerful multimodal meanings that enabled the participants to address barriers to their sense of belonging. The research project contributes to the field as it provides an alternative perspective to previous research that has explored the link between multimodal identity text creation, student engagement and identity affirmation (Cummins et al., 2005; Cummins et al., 2015; Dutton & Rushton, 2018; Kendrick & Early, 2025; Kendrick et al., 2022; Michalovich et al., 2025; Rajendram et al., 2022). This study contends the importance of acknowledging the complex layers of adolescent identity formation (Pfeifer & Berkman, 2018; Phinney et al., 2023), which influence secondary school EAL/D students' experience of digital story creation.

6.3.1 Exploring student voice

To an extent, the findings of this study correlate with previous research that has contended that a student's voice is one of the most compelling parts of a digital story (Balaman, 2018; Krasova & Moroz, 2024). Differing from previous research (Hafner, 2015), this project provided unique insight into how adolescent EAL/D students' use of voiceovers in their multimodal identity texts empowered them to speak directly to their school audience through their representations of self. This finding varies from Hafner's (2015) study, which focussed on how university students' "remixing" of existing digital texts into their own videos could "promote or compromise the expression of learner voice" (Hafner, 2015, p. 486).

In terms of promoting culturally inclusive environments, this study has shown that the English language learners' multimodal representation of identity empowered them to share their own voice with others. Through the inclusion of spoken audio in their digital identity texts, the high school EAL/D students conveyed powerful multimodal combinations (Callow, 2023) and representations of their identity that connected their voices, and their stories with the curriculum. The significance of digital identity texts in creating connections between student identity and the curriculum is thus two-fold:

- The connection that is created between the composer in a digital identity text and the viewing audience through its multimodal expression empowers EAL/D youth to share their identities with other communities, and
- The connections blur the barriers between students' lives and the curriculum to develop EAL/D youth's literacy skills, which are pertinent to their sense of inclusion in the school community.

At this point, it is important to note that the metaphoric expression of “building connections” also refers to how the adolescent participants overcame the challenge of sharing their representations of identity with the viewing audience. As demonstrated in the Findings section, some EAL/D youth reported feeling disconcerted with the compositional aspect of listening to their own voiceovers during the recording and showcasing of their digital identity texts. The Year 9 participants commented about being particularly uncomfortable with the audio component of the multimodal texts: “And the voice, oh my God (laughs) it was embarrassing” [B FG176]. Notably, the Year 9 participants’ marked dislike of listening to their own voiceovers was not evident in the Year 11 participants’ perceptions about their experience of audio voice recording, which suggests that the younger adolescent participants were particularly sensitive towards their emerging social identity and their perceptions of connections with their peers (Meeus et al., 2005; Pfeifer & Berkman, 2018) while the senior students were more focussed on their future identities, or “who they want to become” (Balaman, 2018, p. 204) in the community.

Despite the Year 9 participants’ heightened sense of self-awareness, they also reflected upon having developed positive connections to their personal sense of self through peer support during their creation of digital identity texts, which was apparent in their focus group comments: “...but what just, um, Bahar said. Thank you 'cause it took me back to my memory, my memories, and took me to the future to, to, to know what I'm gonna do” [G FG 295-296].

In essence, the research project provided insight into the complex dynamics of both intrapersonal and interpersonal relationships with peers, which were shown to influence adolescent EAL/D students’ creation of identity texts. The dimensions of

intrapersonal and interpersonal connections revealed the complexity of youth's personal and public lives as they developed confidence to share their personal voices with others. This aspect has not been strongly represented in previous research with identity texts (Cummins & Early, 2011; Dutton & Rushton, 2018; Kendrick & Early, 2025; Michalovich et al., 2025; Streelasky, 2020; Zaidi & El Char, 2020). The importance of acknowledging the influence of both connections to self, and social connections with others during adolescence (Pfeifer & Berkman, 2018; Phinney et al., 2023) sheds light onto the double-edged nature of identity text creation during this turbulent period in EAL/D students' lives, as they are navigating both physiological and psychological growth and development, as well as significant cultural adjustments to a new country (Head, 2002; UNESCO, 2018).

6.3.2 *Literate practices*

While the adolescent participants reflected on the challenging emotions of self-consciousness and vulnerability towards the representation of their personal identity to their peers, the EAL/D secondary students also acknowledged the value of digital identity text creation as being a type of empowering experience. The multimodal literacy activity prompted greater self-awareness about the trajectories of their life-stories and their own, significant role in shaping the direction of their journeys - from the past into the present, and the unforeseen future.

As described in Chapter 2, a multiliteracies perspective informs the study's view of literacy pedagogy as a teaching and learning relationship that acknowledges the interconnected context of students' culturally and linguistically diverse societies. Since the New London Group's formulation of multiliteracies pedagogy (New London Group, 1996), perceptions about the field of literacy, have shifted significantly

towards a concept of literacies which is associated with a set of diverse practices that can vary across modes of communication, contexts and cultures (Lankshear & Knobel, 2006; Nash & Skerrett, 2025). Through this study's investigation of multimodal identity texts with EAL/D secondary students, an exploration of the participants' digital texts within a multiliteracies pedagogical framework offered insight into their use of digital features to represent their identity and "outside-of-school literacy practices" (New London Group, 1996). In terms of the EAL/D youth's outside-of-school literacy practices, the findings of this study revealed that in their digital identity texts both the Year 11 and the Year 9 participants represented diverse literacy practices that they associated with their sense of identity. For example, the senior EAL/D students included personal photographs and spoken accounts about their engagement with the creative arts, which varied from fashion design, visual arts and baking. Similarly, the Year 9 participants' digital identity texts included representations of their engagement with outside-of-school literacy practices, such as the students' enjoyment of photography and cultural cuisine. Thus, within the Australian context of this case study research project the findings demonstrated an interconnection between the EAL/D participants' digital representation of their identity, which included both academic, and outside-of-school literacy practices.

As noted in the Literature Review, contemporary Australian educational policies that address the teaching of literacy (ACARA, 2025d; NSW Department of Education, 2007) reinforce the idea that literacy is embedded in the situated social practices of students' everyday lives (Heath, 1983; Street, 1984), which was demonstrated in this study. However, a skills-based approach to literacy teaching is also evident in the Australian Curriculum's development of the National Literacy Learning Progression (ACARA, 2025c), which contains observable indicators of literacy attainment that

were used in the research project to analyse the EAL/D students' development of literacy skills through their creation of digital identity texts (see [Literature Review Part I](#)). In this study, both groups of EAL/D participants were found to develop skills-based aspects of literacy, several of which were mapped to content within sub-elements of the National Literacy Learning Progression (ACARA, 2025c). In particular, the National Literacy Learning Progression elements of 'Speaking and listening skills', and 'Writing skills' were found to be most relevant to the study's investigation of literacy development, as the participants utilised spoken voiceover, visual and written expression to compose their identity texts. Consequently through their creation of digital identity texts, the Year 11 and Year 9 EAL/D participants' development of skills-based aspects of literacy are summarised below as dot points from the elements of 'Speaking and listening skills', and 'Writing skills' in the National Literacy Learning Progression (ACARA, 2025c). The dot points below are indicators that are mapped from sub element levels 5-10 across the 'Speaking and listening skills', and 'Writing skills' elements. The matching code for each indicator from the National Literacy Learning Progression (ACARA, 2025c) is included at the end of each dot point below.

6.3.3 Skills Developed in multimodal identity text creation

Speaking and listening skills: data from the observation protocols, exit slips, multimodal identity texts and focus groups revealed that both groups of EAL/D participants developed their understanding of the following literacy skills in the process of creating and showcasing their digital identity texts:

- Discusses language and audio features of the text [LiS6]

- Uses technologies and multimodal resources to enhance meaning and effect in presentations [SpK7]
- Uses ideas and language features appropriate to complex topics [SpK7]
- Uses a range of evaluative language to express opinions or convey emotion [SpK7]
- Uses a range of emotive language appropriate to topic, purpose and audience [SpK7]
- Controls a range of language features to affect the audience (e.g. uses modal language for emphasis) [SpK7]
- Rehearses spoken text to accommodate time and technology [SpK5]
- Interacts with the school or the broader community, adjusting language and responses to suit purpose and audience [InT6]
- Shows increasing awareness of audience by moderating length, content and delivery of spoken texts [SpK6]
- Controls tone, volume, pitch and pace to suit content and audience [SpK5]
- Uses a range of rhetorical devices and humour to engage the audience [SpK8]

Writing skills: data from the observation protocols, exit slips, multimodal identity texts and focus groups revealed that both groups of EAL/D participants developed their understanding of the following literacy skills in the process of creating their digital identity texts:

- Includes multimodal resources to support the development of ideas throughout the text (use of audio to complement mood of text) [CrT10]
- Includes salient multimodal features to complement written ideas [CrT9]

- Uses literary techniques such as dialogue and vivid description, to carry the plot [CrT10]
- Uses vocabulary to evoke humour [CrT9]
- Uses words to express cause and effect [CrT9]
- Selects structural elements to suit the purpose (a narrative may include an orientation, evidence of complication) [CrT9]
- Uses modal language to illustrate shades of meaning [CrT10]
- Uses complementary noun and verb groups [CrT11]
- Uses passive voice and nominalisation strategically [CrT10]
- Uses structural features flexibly to organise ideas strategically (e.g. includes a defined, cogent conclusion / summation) [CrT10]
- Generates, selects and crafts ideas to support a recognisable theme [CrT10]
- Uses time connectives to sequence ideas and events, and groups related ideas into paragraphs [GrA4]
- Uses imagery and figurative devices appropriately [CrT10]
- Uses language that evokes an emotional response [CrT10]

Ultimately, multimodal identity texts facilitated the participants' development of academic literacy practices. The skills-based aspects of literacy correlated with the students' engagement with different modes of language in the process of planning, composing and showcasing their digital stories. Similar to previous research that has demonstrated a connection between EAL/D students' creation of digital stories and their development of literacy skills and practices (Lambert & Hessler, 2018; Miller & Rief, 2024; Robin, 2007) such as communicative reading, writing and discussion skills (Beach, 2012; Kendrick et al., 2022), this research project highlighted how the use of digital storytelling and culturally inclusive pedagogy fosters literacy

development. While previous studies have found that EAL/D students' creation of digital stories develops their knowledge of multiple semiotic affordances to create meaning (Wilson et al., 2012) and technological skills that offer communicative repertoires to overcome deficiencies in reading and writing through English (Johnson & Kendrick, 2017; Sultana & Turner, 2021), this research project offered insight into how students' digital representations of identity connect with literacy skill development that empowers English language learners to feel a stronger sense of inclusion in their school community. For instance, in the Year 11 focus group, the relation between the EAL/D participants' development of technological literacy skills and the connection of their identities to the school community is apparent,

We used a lot of ways to ah express ourselves and write more about ourselves. We used images a lot in these videos, and ah sounds and some music background to present our cultural backgrounds. So we used a lot of ways to show what we wanted to, wanted people to see. [SA FG 59-61]

Similarly, in the Year 9 focus group, the relation between the EAL/D participants' creation of digital identity texts and spoken / written skill development is apparent,

We had to write a story. We have to come up with a story. So, it was easy because I had to write my own story and that helped me with my grammar, punctuation and spelling. So, it was, it was actually helpful to write, to, to write like, a narrative story. And then, it was also helpful to write my own story. [FG 33-36]

In creating their digital identity texts, both groups of EAL/D participants engaged with speaking, listening and writing skills that developed their knowledge of vocabulary, narrative text form and features.

Previous studies have explored EAL/D youth's digital identity text creation in connection with literacy development that is related to how student identities intersect with school curricula (Dutton, 2018; Dutton & Rushton, 2021; Kendrick et al., 2022; Kim & Li, 2020; Marsh, 2021; Nagle & Stooke, 2016). This research project focussed on the representational aspects of participants' identity in relation to both academic and outside-of-school literacy practices with a focus on how they utilised digital features in their multimodal identity texts. Primarily it was found that through the process of using spoken voiceovers in their multimodal identity text creation, the EAL/D participants developed their connections to the school community as they shared their digital stories with others. The next section focusses on how the different modes of the students' identity texts, especially the audio mode, play an important role in strengthening English language learners' sense of inclusion in their school community. The significance of the audio mode in EAL/D students' digital representations of their identity is then related to pedagogical implications for the use of multimodal identity texts in secondary school settings.

6.4 Digital Identity Texts: Pedagogical Implications for Secondary School Teachers

This study set out to investigate how EAL/D students' creation of multimodal identity texts relates to the process of culturally inclusive environments in a secondary school setting, and to ascertain pedagogical implications for their use in secondary school contexts. Two key pedagogical implications that emerged from the project are outlined here.

First, EAL/D students' engagement with multimodal identity texts can develop important connections between them and their school community, as they assist in relating the English language learners' identities, or "funds of knowledge" (Moll et al., 1992) with curricula learning that becomes relevant to their personal background, interests and aspirations. In the study, the importance of developing connections between EAL/D students, curricula and the school community was shown to strengthen English language learners' sense of inclusion in the community, demonstrating that digital identity texts can be used in secondary school contexts to facilitate positive channels of communication. For example, school communities can learn about EAL/D students' past experiences, their cultural customs, traditions and aspirations for the future, leading to culturally inclusive practice that "focuses on inter-group relations among students" (NSW Department of Education, 2020). Thus, teachers of EAL/D students could include multimodal identity text creation within a teaching and learning sequence for a range of topics and subject areas to promote culturally inclusive practice. The multimodal activity would be part of a unit of work that supports student inclusion and literacy development through subject English, or other learning areas. Multimodal identity text creation could also be adapted to suit other educational goals, such as assisting career advisors to support EAL/D youth in identifying and connecting their strengths, interests, values and skills with career paths in their new country of residence. Connecting to EAL/D youth interest was shown in the participants' digital identity texts, as they relayed their creative talents in photography, fashion design, visual arts and cultural cuisine with their career aspirations in Australia. In essence, this first implication affirms the UNESCO description of culturally inclusive education as a process which is centred on

“increasing participation in learning, cultures and communities, and reducing and eliminating exclusion within and from education” (UNESCO, 2003, p. 7).

Building on from this first implication of developing connections between EAL/D students, curricula and the school community, teachers can also utilise digital identity texts to explore multimodal meaning making that facilitates English language learners’ sense of self-confidence in a new country. The study demonstrated that the participants’ use of the visual mode provided them with agency to choose images that they were comfortable to share with their peers, while the written mode was shown to develop aspects of literacy such as vocabulary and emphasis through their creation of storyboards. The EAL/D participants’ use of the audio mode was found to be particularly significant in complementing the visual and written modes in their digital identity texts, as the youth drew upon the affordances of their own voiceovers to powerfully convey their identity to others through multimodal expression. This relates to other research that has suggested that a student’s voice is one of the most compelling parts of a digital story (Beach, 2012; Bearne, 2009). In the study, the EAL/D students’ use of audio features in their voiceovers was found to develop their confidence to overcome their reluctance to share their personal stories with others. The students were empowered through their development of agency in controlling the spoken representation of their identity texts, which was evident through their use of audio features such as: voiced emphasis, pause, pace and tone.

Thus, the second key pedagogical implication is that teachers’ encouragement of student voice can also be an enhancing feature for culturally inclusive instruction in the curriculum. For example, this study has shown that teachers can draw upon EAL/D students’ use of voiceover features in digital identity text creation to build EAL/D students’ awareness of how aspects of audio can be utilised effectively to

represent their identity and connect with others. The points below reflect aspects of voiceover that can be used in EAL/D students' digital representations of identity. In terms of complementing the visual and written modes of expression, the audio mode was found to empower EAL/D students to present diverse facets of their sense of self in the following ways:

- Voiced emphasis that is placed on words which are spoken in the audio indicates their significance to the speaker, and can include concepts, emotions or memories that are pertinent to the speaker's sense of identity.
- Pause during a voiceover draws attention to the ideas being represented, and can reflect the speaker's emotion about the content being conveyed.
- Pace can be constant or vary during a voiceover. The use of a calm and measured pace reflects a relaxed and confident state. The use of a rapid pace in the voiceover can reflect heightened emotions about aspects represented in the identity text.
- Tone is significant in reflecting the speaker's attitude towards aspects that are being conveyed in their representations of identity.

It is important to note that the study also demonstrated the complexity of identity-development during adolescence as represented by secondary EAL/D students who are creating personal digital stories, and who are sensitive to peer perceptions (Pfeifer & Berkman, 2018) in a high school context. Adding to the second implication outlined above is the recommendation that teachers support EAL/D students' readiness to share their personal identity with others. As demonstrated in the Findings chapter, adolescent English language learners may be vulnerable or self-conscious about showcasing their identity texts to their peers.

The key pedagogical implications that emerged from the project highlight important advantages of incorporating digital identity texts in a secondary school context. Teachers of EAL/D youth can create language learning activities that facilitate the acknowledgement of student voices, such as digital identity text creation, while also drawing attention to the meaning-making potential of the different language modes. In combination with the visual and written modes, the use of audio such as students' voiceovers can empower culturally and linguistically diverse students towards greater agency in representing their identity. The findings also point to the significance of centralising the role of EAL/D students in a culturally inclusive curriculum, as English language learners are provided with opportunities to actively connect their experiences, talents and goals with the curriculum and the world beyond schooling.

6.5 Suggestions for Further Research

The research project focussed on the qualitative analysis of EAL/D students' digital identity text creation in relation to culturally inclusive practice in a secondary school setting. While this study investigated the participants' creation of multimodal identity texts in the form of digital stories using the Video Editor app, further case studies could be carried out to study the impact of voice features in other forms of digital identity texts - such as blogs, vlogs or podcasts. As a result, further research may investigate additional aspects of student voice in identity texts to explore effective features that build EAL/D students' sense of inclusion in their social and educational contexts. These potential research projects may include a different set of data to investigate how EAL/D students' use of the audio mode complements the visual and written modes to create multimodal meaning in various digital identity texts. Ultimately, there is a wide-ranging choice of digital text forms that adolescents are

engaging with to convey their sense of identity in the contemporary era (Jiang & Hafner, 2025). Further research could be carried out to determine how secondary schools can embed student voices into curriculum literacy that empowers EAL/D youth to connect with others in their surrounding communities.

Finally, as this study focussed on the student participants' perceptions of their own identity texts, further research could include class teachers' perspectives about multimodal identity text creation as a teaching and learning activity that improves cultural inclusion.

6.6 Limitations of the Study

The research project was situated in the qualitative paradigm and used a case study methodology to investigate aspects of cultural inclusivity as two groups of EAL/D high school students engaged with multimodal identity texts in the form of personal, digital stories. Aspects of a qualitative paradigm and the case study methodology convey limitations that may influence the nature of data collected in a study.

Qualitative research involves an inductive process where theory is built from observations, data and the researcher's creation of meaning that is derived from being in the field (Skjott Linneberg & Korsgaard, 2019). The first potential limitation concerns the influence of my own teaching background in secondary schools as an English and EAL/D teacher. It may be perceived that my role as a teacher influenced my interpretation of meaning as a researcher, which was derived from being at the research site as a facilitator of the participant workshops and a researcher (Merriam & Grenier, 2019). To address this concern, which was anticipated in the planning of the study, I sought to carry out the research project at a school site that I had not worked at before. Since I was not attending the school to work with any of the

teaching staff or students in my usual role as a teacher, the workshops and collection of data in the study became my focus as a researcher. Hence, as a participant observer in the study, I could stand back and undertake the role as a facilitator to organise the functional activities in the project, while the class teacher maintained her own teaching role for the student participants (Yin, 2009). My own teacher knowledge was thus utilised to plan the implementation of the workshops in partnership with the school to ensure the relevance of the project to the school's EAL/D syllabus for the participants in Year 11 and Year 9.

Another limitation of the research project relates to the nature of case study methodology and the set number of days that were available for the researcher to work with each group of EAL/D participants at the research site. As can be expected, the high-stakes nature of teaching and learning in a secondary school context was evident at the research site with the Year 9 and Year 11 groups that participated in the study. Since the Year 11 students were completing their Higher School Certificate (HSC), the case study research design allowed for only four workshops in each phase, where each group of participants were required to create their digital identity texts within the set timeframe. The brisk pace of the workshops was not overly problematic for me as the researcher, although in the observation protocol for the third workshop, I noted that it was not sufficient time for all EAL/D students in the class to complete their digital identity texts, "students are at various stages of their digital stories, with a majority still uploading images" [OP3].

While there were time constraints within this case study project, the qualitative research facilitated a rich exploration of how multiple participants experienced the phenomenon (Merriam & Tisdell, 2016) of digital identity text creation. Multiple forms of data were collected in both phases of the study to explore this phenomenon:

observation protocols, exit slips, individual semi-structured interviews, the participants' digital identity texts, and focus groups. The perspectives that were described in the Year 9 and Year 11 EAL/D participants' responses to digital identity text creation have contributed to the depth of findings in this qualitative study. In particular, the range of EAL/D participants' responses was essential to demonstrating the unique nature of this activity, because the EAL/D students' representation of their identity is fundamentally a deeply personal and individual experience. Overall, the case study methodology was essentially adapted to suit the conditions and availability of research participants at the research site of a secondary school context.

6.7 Conclusion

Picturing Identity: An Investigation into Culturally Inclusive Literacy Practice with Secondary EAL/D Students Using Multimodal Texts was a study that set out to address the overarching research question of *how multimodal identity text creation supports culturally inclusive literacy practice with EAL/D students in a secondary school setting* from the perspective of education justice. Using the combined theoretical and pedagogic frameworks of social constructivism, multiliteracies pedagogy and multimodality, findings have been reported that demonstrate the benefits of adopting a critical socio-cultural perspective in research that investigates culturally inclusive literacy practices with secondary students for whom English is an additional language or dialect (EAL/D).

In a world that is increasingly connected by the breakdown of barriers through digital technologies, there lies a paradox in the question of how educators can promote opportunities that develop students' equitable access to social and educational contexts. Kalantzis and Cope's (2025) call for education justice prompts action to

promote the creation of culturally inclusive teaching and learning practices in secondary school environments. In essence, the varying states of EAL/D youth's connections to their academic and social environments, as well as their own sense of identity, can depend on many factors (UNESCO, 2018) such as their personal experiences, the availability of familial and communal support, and their access to education in the past (ACARA, 2014, 2025b). Further, within the academic demands of secondary schooling, EAL/D students are also learning about the content of the curriculum through English as an additional language (Cummins, 1980; Hammond, 2001; Hammond & Gibbons, 2005), while also navigating the complexity of adolescent identity formation.

As described at the beginning of this chapter, my personal interest in the question of how to promote EAL/D students' access to their social and educational settings through multimodal literacy has been fundamental to this study. In this research project, the critical socio-cultural perspective that informed my view of students' identities and experiences as being integral to the purpose of education (Freire, 1970; Graman, 1988) is related to the concept of education justice (Kalantzis & Cope, 2025) which contends the importance of connecting students' sense of self with pedagogy that empowers them to connect with others and the world around them. As this study has shown, adolescent EAL/D students' creation of multimodal identity texts, which are based on personal experiences, empowered them to build a sense of belonging in their new communities. The creation of multimodal identity texts created channels of communication between participants and their school communities, facilitating their access to the surrounding social and educational contexts. For both groups of participants, the EAL/D students became active agents of their own culturally inclusive education.

The research project also demonstrated that in addition to building a sense of cultural inclusion, the students' creation of digital identity texts developed their awareness of how different language modes can be used to powerfully convey different facets of their identities to others. Aligning with previous research that has explored the educational implications of teaching with multimodal texts in schools (Callow, 2023; Jewitt, 2008; Serafini, 2015), the participants in this study were shown to develop a variety of practical speaking, listening and writing skills that supported them to comprehend and express their ideas through a combination of several modes. In terms of digital identity text creation with high school EAL/D students, the study demonstrated that the use of the audio mode in combination with the visual and written modes was of particular relevance in developing the students' self-expression amongst their peers. The implication of this research is that the process of creating digital identity texts can provide adolescent participants with an educational avenue to develop their confidence to share their voices, unique experiences and aspects of identity to connect with others in their new country of residence.

A number of key recommendations have been put forward in this chapter, each of them intended to enhance student and teacher experience of cultural diversity and inclusion. The recommendations are as follows:

- The encouragement of student voice, in terms of actual spoken or recorded modes, can be an enhancing feature for culturally inclusive instruction in the curriculum.

- The inclusion of an explicit definition about the interconnected role of literacy and student identity, which should be part of pedagogical practice in culturally inclusive schools
- The cultivation of EAL/D students' confidence in sharing their personal identity in a range of appropriate forms and classroom contexts

These recommendations form central outcomes of this research project. Through the EAL/D youth's creation of digital identity texts, the need for culturally inclusive teaching and learning practice that is responsive to students' identities was highlighted.

When considered at a macro-level, the study also highlighted the importance of centralising student identity in educational policy that is concerned with cultural inclusion as a matter of social justice. Hence, to address this missing element from the NSW Department of Education's model of culturally inclusive practice (NSW Department of Education, 2020) a final recommendation emerging from the project is the inclusion of an additional component focusing on literacy activities that foster students' active connection with others through communal interactions. This recommendation is related to Cummins' assertion that "broader patterns of societal power relations exert a major influence on educational outcomes" (Cummins, 2011, p. 189). While Cummins contends that school-based policy needs to promote language and literacy use in ways that will affirm student identities and achievement (Cummins, 2011; Cummins, 2015), this study demonstrated that EAL/D students' interactions with communities in their new country of residence is an essential aspect to consider within educational policies that aim to promote culturally inclusive schools. Fundamentally, the creation of culturally inclusive environments that

empower EAL/D students is a collaborative effort, where educational policies are connected to teaching and learning practice that both acknowledges, and invites opportunities for EAL/D youth to participate more confidently and successfully in their learning and communities.

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Appendices

Appendix A: Ethics Approval Letter



Research Integrity & Ethics Administration
HUMAN RESEARCH ETHICS COMMITTEE

Thursday, 28 November 2019

Prof Alyson Simpson
Education; Faculty of Arts and Social Sciences
Email: alyson.simpson@sydney.edu.au

Dear Alyson,

The University of Sydney Human Research Ethics Committee (HREC) has considered your application.

I am pleased to inform you that after consideration of your response, your project has been approved.

Details of the approval are as follows:

Project No.:	2019/869
Project Title:	Picturing Identity: An Investigation into Culturally Inclusive Literacy Practice with Secondary EAL/D Students Using Multimodal Texts
Authorised Personnel:	Simpson Alyson; Allaou Sussan; Callow Jonathan;
Approval Period:	28 November 2019 to 28 November 2023
First Annual Report Due:	28 November 2020

Documents Approved:

Date Uploaded	Version Number	Document Name
19/11/2019	Version 2	Parent Information Statement Clean
19/11/2019	Version 2	Initial Letter of Contact Clean
19/11/2019	Version 2	Student Participant Information Statement Clean
17/09/2019	Version 1	Reference List for Human Ethics Form
15/09/2019	Version 1	Interview Schedule
15/09/2019	Version 1	Exit Slips
15/09/2019	Version 1	Student Participant Consent Form
15/09/2019	Version 1	Focus Group Schedule
15/09/2019	Version 1	Observation Protocol
15/09/2019	Version 1	Teacher Participant Information Statement
15/09/2019	Version 1	Teacher Participant Consent Form
15/09/2019	Version 1	Expression of Interest in Study Email
15/09/2019	Version 1	Refugee Student Programs Advisor Email
15/09/2019	Version 1	Arabic Translated Student Participant Consent Form
15/09/2019	Version 1	Mandarin Translated Student Participant Consent Form
15/09/2019	Version 1	Persian Translated Student Participant Consent Form

Special Condition/s of Approval

- It will be a condition of approval to remove 'The pictures we used in this sheet are from Microsoft Clip Art and from the people at Inspired Services Publishing (www.inspiredservices.org.uk). They said it's ok for ' from the student PIS.

Condition/s of Approval

- Research must be conducted according to the approved proposal.
- An annual progress report must be submitted to the Ethics Office on or before the anniversary of approval and on completion of the project.

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CRICOS 00026A

- You must report as soon as practicable anything that might warrant review of ethical approval of the project including:
 - Serious or unexpected adverse events (which should be reported within 72 hours).
 - Unforeseen events that might affect continued ethical acceptability of the project.
- Any changes to the proposal must be approved prior to their implementation (except where an amendment is undertaken to eliminate *immediate* risk to participants).
- Personnel working on this project must be sufficiently qualified by education, training and experience for their role, or adequately supervised. Changes to personnel must be reported and approved.
- Personnel must disclose any actual or potential conflicts of interest, including any financial or other interest or affiliation, as relevant to this project.
- Data and primary materials must be retained and stored in accordance with the relevant legislation and University guidelines.
- Ethics approval is dependent upon ongoing compliance of the research with the *National Statement on Ethical Conduct in Human Research*, the *Australian Code for the Responsible Conduct of Research*, applicable legal requirements, and with University policies, procedures and governance requirements.
- The Ethics Office may conduct audits on approved projects.
- The Chief Investigator has ultimate responsibility for the conduct of the research and is responsible for ensuring all others involved will conduct the research in accordance with the above.

This letter constitutes ethical approval only.

Please contact the Ethics Office should you require further information or clarification.

Dr Helen Mitchell
Chair
Human Research Ethics Committee (HREC 1)

The University of Sydney of Sydney HRECs are constituted and operate in accordance with the National Health and Medical Research Council's (NHMRC) [National Statement on Ethical Conduct in Human Research \(2007\)](#) and the NHMRC's [Australian Code for the Responsible Conduct of Research \(2007\)](#).

Appendix B: Recruitment Letter to the Principal



Sydney School of Education and Social Work
Faculty of Arts and Social Sciences

ABN 15 211 513 464

Professor Alyson Simpson

Associate Dean (Education)

Room 428

Education Building

The University of Sydney

NSW 2006 AUSTRALIA

Telephone: +61 2 9351 6344

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Email: alyson.simpson@sydney.edu.au

Web: www.usydney.edu.au/

Picturing Identity: An Investigation into Culturally Inclusive Literacy Practice with Secondary

EAL/D Students Using Multimodal Texts.

To the Principal,

Your school community is invited to take part in a research project: *Picturing Identity: An Investigation into Culturally Inclusive Literacy Practice with Secondary EAL/D Students Using Multimodal Texts.*

The research is being conducted by the chief investigator, Professor Alyson Simpson and doctoral researcher Sussan Allaou. The following information is provided as part of the SERAP process with the DEC and the University of Sydney Human Ethics approval process. Involvement of your school in the project is subject to approval from both bodies.

Sessions of students' interaction with multimodal activities will be audio-taped, videoed and transcribed. A pilot study of five 30-35-minute multimodal sessions will take place in the classroom with one English or EAL/D class across approximately five weeks. After the pilot study, participants will be recruited from a different English or EAL/D class and another five 30-35 minute multimodal sessions will take place in that classroom across approximately five weeks.

As this study also examines EAL/D students' literacy development during their creation of multimodal texts, the grades of consenting students will be sought from the class teacher for research purposes only. The class teacher will be asked to provide the researchers with the results of consenting student participants collected through formative and summative assessment as they create multimodal identity texts in response to a Curriculum Objective such as:

through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to:

- A. communicate through speaking, listening, reading, writing, viewing and representing
- B. use language to shape and make meaning according to purpose, audience and context
- C. think in ways that are imaginative, creative, interpretive and critical
- D. express themselves and their relationships with others and their world

Research Question and Methods

This study aims to answer the following research questions:

How do multimodal literacy events support culturally inclusive values and literacy practices with EAL/D students in a secondary school?

a) What features of multimodal identity texts do students identify as enhancing and valuing their own personal and cultural knowledge?

b) How does the creation of multimodal identity texts develop EAL/D students' literacy skills?

During the 2 x five sessions, the students will create a multimodal text in hard copy or digital form which presents a description of their personal historical/cultural background. Up to four students in each class will be recruited as participants to share their learning experiences before, during and after the creation of multimodal identity texts to observe links with culturally inclusive values and literacy development. A showcasing of students' multimodal identity texts will be discussed in collaboration with the class teacher if the students give permission. Each session will be recorded using the researcher's voice and video recorder and later transcribed for analysis. Copies of students' work will be analysed as part of the research project.

If you agree to host the research project in your school, we will ask you to distribute Information Statements and Consent Forms to the teachers. These forms contain more detailed information about the study. Participant Information Statements and Consent Forms are available in Arabic, Mandarin Chinese and Persian.

If you have any questions or concerns about the study that you would like to discuss, please contact Sussan Allaou by email at: sussan.allaou@det.nsw.edu.au

Regards,

Professor Alyson Simpson

Associate Dean (Education)

Sussan Allaou

PhD (Education) Candidate

Appendix C: Teacher Information Statement



Sydney School of Education and Social Work
Faculty of Arts and Social Sciences

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Picturing identity: An investigation into culturally inclusive literacy practice with secondary EAL/D students using multimodal texts

TEACHER INFORMATION STATEMENT

To EAL/D and English Teachers,

EAL/D students from your EAL/D or English Class are invited to take part in a research project: *Picturing Identity: An Investigation into Culturally Inclusive Literacy Practice with Secondary EAL/D Students Using Multimodal Texts*. The research is being conducted by the chief investigator, Professor Alyson Simpson and doctoral researcher Sussan Allaou. The following information is provided as part of the University of Sydney Human Ethics approval process. Ethics approval has been given by the University and by the DEC through the SERAP process. Involvement of your school in the project is subject to approval from both bodies.

The nature of the research:

This research study is about how multimodal literacy activities support students for whom English is an Additional language or dialect (EAL/D). The study examines the link between students' engagement with multimodal textual practices and cultural inclusion in the school community. This study will involve EAL/D students creating multimodal identity texts in the form of personal descriptions. Sessions of students' interaction with multimodal activities will be audio-taped, videoed and transcribed.

A pilot study with EAL/D students from an EAL/D or English class will take place across one term. The researcher Sussan Allaou will collaborate with the class teacher to plan and teach a part of one English outcome during five 30-35 minute multimodal lessons. This will take place across approximately five weeks. The class teacher will be asked to provide the researchers with the results of consenting student participants collected through formative and summative assessment as they create multimodal identity texts in response to a Curriculum Objective such as:

through responding to and composing a wide range of texts and through the close study of texts, students will develop knowledge, understanding and skills in order to:

- A. communicate through speaking, listening, reading, writing, viewing and representing
- B. use language to shape and make meaning according to purpose, audience and context
- C. think in ways that are imaginative, creative, interpretive and critical
- D. express themselves and their relationships with others and their world

Sussan will then repeat this process with another EAL/D or English class in the following school term to collect comparative data.

Research Question and Methods

This study aims to answer the following research questions:

How do multimodal literacy events support culturally inclusive values and literacy practices with EAL/D students in a secondary school?

a) What features of multimodal identity texts do students identify as enhancing and valuing their own personal and cultural knowledge?

b) How does the creation of multimodal identity texts develop EAL/D students' literacy skills?

During the 2 x five sessions, the students will create a multimodal text in hard copy or digital form which presents a description of their personal historical/cultural background. Up to four students in each class will be recruited as participants to share their learning experiences before, during and after the creation of multimodal identity texts to observe links with culturally inclusive values and literacy development. A showcasing of students' multimodal identity texts will be discussed in collaboration with the class teacher if the students give permission. Each session will be recorded using the researcher's voice and video recorder and later transcribed for analysis.

If you agree to participate in this research project in your school, we will ask you to distribute Information Statements and Consent Forms to the EAL/D students in your class and their parents/caregivers, providing them with the opportunity to volunteer to participate. These forms contain more detailed information about the study.

If you have any questions or concerns about the study that you would like to discuss, please speak to Sussan Allaou or contact her by email at sussan.allaou@det.nsw.edu.au.

Regards,

Professor Alyson Simpson

Associate Dean (Education)

Sussan Allaou

PhD (Education) Candidate

Appendix D: Parent Information Statement (English)



School of Education and Social Work
Faculty of Arts and Social Sciences

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Chief Investigator (Supervisor)

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Web: <http://www.sydney.edu.au/>

Picturing identity: An investigation into culturally inclusive literacy practice with secondary EAL/D students using multimodal texts

PARENT INFORMATION STATEMENT

(1) What is this study about?

Your child is invited to take part in a research study about how learning English engages students who are studying English (as an additional language) with their school community.

Your child has been invited to participate in this study because they are studying English as another language. This Participant Information Statement tells you about the research study. Knowing what is involved will help you decide if you agree to your child taking part in the research. Please read this sheet carefully and ask questions about anything that you don't understand or want to know more about.

Participation in this research study is voluntary.

By giving your consent to take part in this study you are telling us that you:

- ✓ Understand what you have read.
- ✓ Agree your child can take part in the research study as outlined below.
- ✓ Agree to the use of personal information about your child as described.

You will be given a copy of this Parent Information Statement to keep. Translated copies of this Participant Information Statement are available in Arabic, Mandarin Chinese and Persian.

(2) Who is running the study?

The study is being carried out by the following researchers:

- Sussan Allaou, PhD Candidate, University of Sydney
- Professor Alyson Simpson, Associate Dean, University of Sydney
- Dr Jon Callow, Senior Lecturer of English Education, University of Sydney

Sussan Allaou is conducting this study as the basis for the degree of Doctor of Philosophy (Education) at The University of Sydney. This doctoral study will take place under the supervision of Professor Alyson Simpson and Dr Jon Callow.

(3) What will the study involve for your child?

As part of your child's regular English program, your child will be learning how to make a description in five 30-35-minute sessions during the school term. All students in your child's English class will be asked to describe their individual and cultural backgrounds. The class teacher will assess the learning of students during these lessons.

Only students who agree to participate in the study will be involved in the following activities with the researcher:

- Your child will be asked to participate in one interview and one focus group in the study to talk to the researcher about their experiences of school in Australia.
- The researcher will also talk to your child about the description that they make in the English class.
- The researcher will take photos of your child's work and use a voice recorder in the focus group and interviews to record what they say. The researcher might also use a video recorder to record students as they make their description in the class.
- When your child finishes their description, they will be asked to give permission for their description to be shown to an audience, such as at a school assembly or included in the school magazine. You and your child can agree to allow this to occur, or you can decide not to allow the public sharing.
- The researcher will ask your child's teacher about your child's English grades before and after the study. This will help the researcher to understand more about learning in the classroom.

(4) How much time will the study take?

This study is made up of five 30-35-minute sessions of learning and observation in class. The students will learn how to make a description, which is what they usually learn in English class. There is one individual interview at the beginning of the study, the interview is 15-20 minutes. There is one 20-minute focus group at the end of the study.

(5) Who can take part in the study?

This study will seek to work with students currently understood to be at Developing or Emerging English stage of their language acquisition.

(6) Does your child have to be in the study? Can my child withdraw from the study once they've started?

Being in this study is completely voluntary and your child does not have to take part. Whether your child participates will not affect their current or future relationship with the researchers or anyone else at the University of Sydney or the school now or in the future.

If your child decides to take part in the study and then changes their mind later, they are free to withdraw at any time. You or your child can do this by telling the researcher(s) and no consequences will arise as a result of their withdrawal.

Your child is free to stop the interview at any time. Unless your child gives us permission to keep the recording of the interview, any recordings will be erased and the information your child has provided will not be included in the study results. Your child may also refuse to answer any questions that they do not wish to answer during the interview.

If your child takes part in a focus group, they are free to stop participating at any stage or to refuse to answer any of the questions. However, it will not be possible to withdraw your child's individual comments from our records once the group has started, as it is a group discussion.

(7) Are there any risks or costs associated with being in the study?

Your child will be asked to make a description that expresses their identity. The topic is not likely to be upsetting or uncomfortable for your child. However, if anything they talk about during the discussion does make them feel upset they can stop taking part. If your child wants, we can assist them to obtain help by contacting you, teachers or counsellors in the school.

(8) Are there any benefits associated with being in the study?

We cannot guarantee that your child will receive any direct benefits from being in the study. In participating in this study, your child's English language skills may be further developed.

(9) What will happen to information about your child that is collected during the study?

By providing your consent, you are agreeing to us collecting personal information about your child for the purposes of this research study. Your child's information will only be used for the purposes outlined in this Parent Information Statement.

Your child's information will be stored securely, and your identity/information will be kept strictly confidential, except as required by law. Study findings may be published, but you will not be individually identifiable in these publications.

(10) Can I tell other people about the study?

Yes, you are welcome to tell other people about the study.

(11) What if I would like further information about the study?

When you have read this information, Sussan Allaou will be available to discuss it with you further and answer any questions you may have. If you would like to know more at any stage during the study, please feel free to contact Chief Investigator, Professor Alyson Simpson.

(12) Will I be told the results of the study?

You and your child have a right to receive feedback about the overall results of this study. You can tell us that you wish to receive feedback by ticking the relevant box on the consent form. This feedback will be in the form of a one-page summary. If you agree to receive feedback you will receive this feedback after the study is finished.

(13) What if I have a complaint or any concerns about the study?

Research involving humans in Australia is reviewed by an independent group of people called a Human Research Ethics Committee (HREC). The ethical aspects of this study have been approved by the HREC of the University of Sydney (2019/869). As part of this process, we have agreed to carry out the study according to the *National Statement on Ethical Conduct in Human Research (2007)*. This statement has been developed to protect people who agree to take part in research studies.

If you are concerned about the way this study is being conducted or you wish to make a complaint to someone independent from the study, please contact the university using the details outlined below. Please quote the study title and protocol number.

The Manager, Ethics Administration, University of Sydney:

- Telephone: +61 2 8627 8176
- Email: human.ethics@sydney.edu.au
- Fax: +61 2 8627 8177 (Facsimile)

This information sheet is for you to keep

Appendix E: Student Information Statement (English)

Page 1 of 3



Sydney School of Education and Social Work
Faculty of Arts and Social Sciences

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Email: alyson.simpson@sydney.edu.au
Web: www.usydney.edu.au/

*Picturing Identity: An Investigation into Culturally Inclusive Literacy Practice with
Secondary EAL/D Students Using Multimodal Texts.*

Study Information Sheet:

(1) What is this study about?

You are invited to take part in a research study about how learning English engages newly arrived students in the school community.

We are asking you to be in our study because you are learning English as an additional language and you have recently arrived in Australia. You can decide if you want to take part in the study or not. You don't have to - it's up to you.

This sheet tells you what we will ask you to do if you decide to take part in the study. Please read it carefully so that you can make up your mind about whether you want to take part.

If you decide you want to be in the study and then you change your mind later, that's ok. All you need to do is tell Ms. Sussan Allaou that you don't want to be in the study anymore.

If you have any questions, you can ask us or your family or someone else who looks after you. If you want to, you can speak to Ms Sussan Allaou any time about the study.

(2) Who is running the study?

The study is being carried out by the following researchers:

- Sussan Allaou, PhD Candidate, University of Sydney
- Professor Alyson Simpson, Associate Dean, University of Sydney
- Dr Jon Callow, Senior Lecturer of English Education, University of Sydney

(3) What will happen if I say that I want to be in the study?

If you decide that you want to be in our study, we will ask you to:

- Agree to let Ms Allaou observe how you make a description of your individual and cultural background in your English class.
- Agree to let Ms Allaou take photos or copies of your description. If you change your mind later about letting her do this, you can let her know and she won't use the images or copies.
- Participate in an interview to talk about your experience of school and learning English in Australia.
- Write short answers to three questions at the end of five English lessons in the study.
- Participate in a lunch time focus group to talk about your experience of learning in the school community. A "focus group" is when a group of students are interviewed by a researcher at the same time. There will be between two and four students and Ms Allaou in your focus group. The focus group will take place indoors at your school and will happen during part of your lunch break.
- During the focus group, Ms Allaou will ask the students in the group to talk about their experiences of making a description and engaging in the school community. If you don't want to answer a question in the focus group, it is ok. You can stop talking in the focus group at any time if you don't want to talk anymore. However, when you talk with Ms Allaou and the other students in the focus group, we won't be able to take out the things you say after you have said them. This is because you will be talking in a group and our notes will have all the things that everyone else said as well. If you say it's ok, Ms Allaou will record what you say in the focus group interview with a tape recorder.
- If you say it's ok, we will record what you say in the interview and focus group with a tape recorder.
- If you say it's ok, we will make a video of you in your English class when you are making a description.

- If you say it's ok, we will take some photos of your work in your English class.
- If you say it's ok, we will look at your English grades to see what you have learnt in English.

(4) Will anyone else know what I say in the study?

We won't tell anyone else what you say to us, except if you talk about someone hurting you or about you hurting yourself or someone else. Then we might need to tell someone to keep you and other people safe.

All of the information that we have about you from the study will be stored in a safe place and we will look after it very carefully. We will write a report about the study

and show it to other people but we won't say your name in the report and no one will know that you were in the study, unless you tell us that it's ok for us to say your name.

(5) How long will the study take?

1. The interview at the beginning of the study will be 15-20 minutes of your lunch time.
2. Answering three questions at the end of the English classes will take a few minutes
3. Taking photos or copies of your work will take a few minutes in the class time
4. Participating in the focus group will take about 20 minutes of your lunch time – Ms Allaou will make sure to leave you with 15-20 minutes of your own.

(6) Are there any good things about being in the study?

You may develop your English skills by participating in the study.

(7) Are there any bad things about being in the study?

If you talk about anything that makes you feel upset in the English class or interviews, you can stop taking part. Your English teacher or Ms Allaou can help you by calling your parent, teacher or counsellors in the school.

(8) Will you tell me what you learnt in the study at the end?

Yes, we will if you want us to. There is a question on the next page that asks you if you want us to tell you what we learnt in the study. If you circle Yes, when we finish the study we will tell you what we learnt.

(9) What if I am not happy with the study or the people doing the study?

If you are not happy with how we are doing the study or how we treat you, then you or the person who looks after you can:

- **Call** the university on +61 2 8627 8176 or
- Write an **email** to human.ethics@sydney.edu.au

This sheet is for you to keep.

Student Consent Form (English)



School of Education and Social Work
Faculty of Arts and Social Sciences

ABN 15 211 513 464

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Chief Investigator (Supervisor)

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Facsimile: +61 2 9351 2606
Email: alyson.simpson@sydney.edu.au
Web: <http://www.sydney.edu.au/>



Picturing identity: An investigation into culturally inclusive literacy practice with secondary EAL/D students using multimodal texts

Student Consent Form

If you are happy to be in the study, please

- **write** your **name** at the bottom of the next page
- **sign** your **name** at the bottom of the next page
- put the **date** at the bottom of the next page.

You should only say 'yes' to being in the study if you know what it is about and you want to be in it. If you don't want to be in the study, don't sign the form. Translated copies of this Parent and Student Consent Form are available in Arabic, Mandarin Chinese and Persian.

In saying yes to being in the study, I am saying that:

- I know what the study is about.
- I know what I will be asked to do.
- Someone has talked to me about the study.
- My questions have been answered.
- I know that I don't have to be in the study if I don't want to.
- I know that I can pull out of the study at any time if I don't want to do it anymore.

- I know that I don't have to answer any questions that I don't want to answer.
- I know that I can stop participating in the focus group at any time but my comments will be recorded because it is a group discussion.
- I know that the researchers won't tell anyone what I say when we talk to each other, unless I talk about being hurt by someone or hurting myself or someone else.
- I know the researcher will ask my English teacher about my literacy test grades.
- I know that results of this study may be published but my name and photo will not be shown in any writing or presentations.

Now we are going to ask you if you are happy to do a few other things in the study. Please tick (✓) 'Yes' or 'No' to tell us what you would like.

Are you happy for us to take photos of you?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Are you happy for us to make videos of you?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Are you happy for us to tape record your voice?	Yes <input type="checkbox"/>	No <input type="checkbox"/>
Do you want us to tell you what we learnt in the study?	Yes <input type="checkbox"/>	No <input type="checkbox"/>

Parent's/carer's signature:

Student's signature:

.....
Signature

.....
Signature

.....
PRINT name

.....
PRINT name

.....
Date

.....
Date

Appendix F: Parent Information Statement (Arabic)



School of Education and Social Work
Faculty of Arts and Social Sciences

ABN 15 211 513 464

غرفة الاجتماعات 429
بناء التعليم A35
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الهاتف: +61 2 8627 5137
بريد الإلكتروني: alyson.simpson@sydney.edu.au
الموقع: <http://www.sydney.edu.au/>

البروفيسور اليسون سيمبسون
كبير المحققين (مشرف)

Picturing identity: An investigation into culturally inclusive literacy practice with secondary EAL/D students using multimodal texts

PARENT INFORMATION STATEMENT

بيان معلومات الوالدين

(1) What is this study about?

على ماذا تتطوي هذه الدراسة؟
تتم دعوة طفلكم للمشاركة في دراسة بحثية حول كيفية تعلم اللغة الانجليزية للذين يدرسون اللغة الانجليزية (بصفه اضافيه)
مع مجتمعهم المدرسي.

وقد تمت دعوة طفلكم للمشاركة في هذه الدراسة لأنه يدرس اللغة الانجليزية كلفه اضافيه. بيان معلومات المشارك هذا
يخبرك عن الدراسة البحثية. ان معرفه ما ينطوي عليه الأمر سيساعدك علي ان تقرر إذا كنت توافق علي مشاركة طفلك في
البحث. يرجى قراءه هذه الورقة بعناية وطرح اسئله حول اي شيء كنت لا تفهمونه أو تريد ان تعرف المزيد عنه.

والمشاركة في هذه الدراسة البحثية طوعية.

بإعطاء موافقتكم للمشاركة في هذه الدراسة, انتم تقولون لنا انكم:

- ✓ تفهمون ما قد قرأتم.
- ✓ توافقون علي مشاركته طفلكم في الدراسة البحثية كما هو موضح أدناه.
- ✓ توافقون علي استخدام المعلومات الشخصية حول طفلكم كما هو موضح.

ورقة المعلومات هذه لكم للإحتفاظ بها. ترجمت نسخ من هذا البيان باللغة العربية والصينية والفارسية.

(2) من الذي يدير الدراسة ؟

يتم اجراً الدراسة من قبل الباحثين التاليين:

- سوزان علوة ، مرشحه دكتوراه ، جامعه سيدني

- البروفيسور اليسون سيمبسون ، العميد المساعد، جامعه سيدني
- الدكتور جون كالو ، محاضر أول في تعليم اللغة الانجليزية ، جامعه سيدني

سوزان علوة تقوم بإجراء هذه الدراسة كأساس للدكتوراه في الفلسفة (التعليم) في جامعه سيدني. وسوف تتم هذه الدراسة تحت اشراف البروفيسور اليسون سيمبسون والدكتور جون كالو.

(3) ماذا ستشمل هذه الدراسة لطفلك؟

كجزء من برنامج اللغة الانجليزية التي يتم في تدريس طفلكم ، سيتعلم كيفيه الوصف في خمس جلسات 30-35 دقيقة خلال الفترة الدراسية. سيطلب من جميع الطلاب في الصف الإنجليزي لطفلك أن يقومون بالوصف عن خلفيتهم الفردية والثقافية. سيقوم معلم أو معلمة الصف بتقييم تعلم الطلاب خلال هذه الدروس. فقط الطلاب الذين يوافقون على المشاركة في الدراسة سيشاركون في الانشطة التالية مع الباحث:

- المشاركة في مقابله واحده، ومجموعه التركيز واحده للتكلم مع الباحثة عن تجاربهم بالدراسة و المدرسة في أستراليا.
- وسوف تتحدث الباحثة مع طفلكم عن الوصف الذي يقوم في طفلكم في الصف الانجليزيه.
- سيقوم الباحث بالتقاط صور لأشغال طفلك واستخدام مسجل صوت في مجموعه التركيز والمقابلات لتسجيل ما يقولونه المشاركون في البحث . وقد تستخدم الباحثة أيضا مسجل فيديو لتسجيل الطلاب وهم يقومون بصفهم في الصف الإنجليزي.
- عند انتهاء الوصف الخاصة بهم في الصف الإنجليزي، سيطلب من طفلكم عرض هذا الدرس على جمهور المدرسة، مثل في الجمعية المدرسية أو في المجلة المدرسية. يمكنك أنت وطفلك الموافقة بحدوث ذلك ، أو يمكنك ان تقرر عدم السماح بالمشاركة العامة.
- ستسأل الباحثة عن علامات طفلكم في اللغة الانجليزية قبل الدراسة وبعدها. وهذا سيساعد الباحثة على فهم المزيد عن التعلم في الفصول الدراسية.

(4) كم من الوقت ستستغرقه الدراسة ؟

وتتكون هذه الدراسة من خمس دورات دراسية لمدة 30-35 دقيقة للتعلم والمراقبة في الصف. سيتعلم الطلاب كيفيه تقديم وصف ، وهو ما يتعلمونه عادة في الدرجة الثانية من المستوي الإنجليزي. هناك مقابله فرديه واحده في بداية الدراسة ، والمقابلة هي 15-20 دقيقة. هناك مجموعه التركيز لمدة 20 دقيقة في نهاية الدراسة.

(5) من يمكنه المشاركة في الدراسة ؟

تسعى هذه الدراسة للعمل مع الطلاب التي يفهم حاليا ان تكون في تطوير أو الناشئة المرحلة الانجليزية من اكتساب اللغة في المستوي الثاني من اطار المنهج iep.

(6) هل يجب ان يكون طفلك في الدراسة ؟ هل يمكن لطفلي ان ينسحب من الدراسة بمجرد البدء الدراسة؟

المشاركة في هذه الدراسة هو طوعي تماما ولا يتعين على طفلك المشاركة. لن تؤثر قراركم على علاقتكم الحالية أو المستقبلية مع الباحثين أو اي شخص آخر في جامعه سيدني أو المدرسة الآن أو في المستقبل.

إذا قرر طفلكم المشاركة في الدراسة ومن ثم غير رأييه في وقت لاحق ، فهي أو هو حر في الانسحاب في اي وقت. يمكنكم أنتم أو طفلكم القيام بذلك من خلال اخبار الباحثين ولن تنشأ اي عواقب نتيجة لانسحابهم.

أيضاً أثناء المقابلة سيسمح لطفلك وقف المقابلة في اي وقت. إن لم يمنحنا طفلكم الاذن للاحتفاظ بتسجيل المقابلة، سيتم مسح اي تسجيلات والمعلومات التي قدمها لنا طفلكم. لن يتم تضمينها في نتائج الدراسة. كما يمكن لطفلك ان يرفض الإجابة عن اي اسئلة لا يرغب في الاجابه عنها أثناء المقابلة.

عند المشاركة في مجموعه التركيز ، يحق لطفلكم أن ينسحب من المشاركة في اي مرحله أو أن يرفض الاجابه علي اي من الاسئلة. ومع ذلك، لن يكون من الممكن سحب تعليقات طفلك الفردية من سجلاتنا بمجرد بدء المجموعة، حيث انها مناقشه جماعيه.

(7) هل هناك اي مخاطر أو تكاليف مرتبطة بالدراسة ؟

سيطلب من طفلكم ان يقدم وصفا يشرح به عن هويته. الموضوع غير محتمل ان يكون مزعج أو غير مريح لطفلكم. ومع ذلك ، إذا كان اي شيء يتحدثون عنه خلال المناقشه تجعلهم يشعرون بالضيق يمكنهم التوقف عن المشاركة. إذا كان طفلك يريد ، يمكننا مساعدتهم للحصول على المساعدة من خلال الاتصال بك ، والمعلمين أو المستشارين في المدرسة.

(8) هل هناك اي فوائد مرتبطة بالدراسة ؟

لا يمكننا ان نضمن لك ان الطفل سيحصل علي اي فوائد مباشره من الدراسة. في المشاركة في هذه الدراسة ، يمكن تطوير مهارات طفلكم في اللغة الانجليزيه بشكل أكبر.

(9) ماذا سيحدث للمعلومات المتعلقة بطفلكم التي يتم جمعها أثناء الدراسة ؟

من خلال تقديم موافقتك، فانك توافق علي جمع المعلومات الشخصية لطفلكم لأسباب تنتج على القيام بالدراسة البحثية هذه. سيتم استخدام معلومات طفلكم فقط للأسباب المنشورة في بيان المعلومات هذا.

سيتم تخزين معلومات طفلكم بشكل أمين، سيتم الاحتفاظ بالهوية/المعلومات الخاصة بكم بسريه تامه، باستثناء ما يقتضيه القانون. قد يتم نشر نتائج الدراسة ، ولكن لا يمكن التعرف عليها بشكل فردي في هذه المنشورات.

(10) هل يمكنني اخبار الآخرين عن الدراسة ؟

نعم ، أنتم مدعوون لاجبار الآخرين عن الدراسة.

(11) ماذا لو كنت ارغب في المزيد من المعلومات حول الدراسة ؟

عندما تقرا هذه المعلومات، ستكون سوزان علوة متاحة لمناقشتها معكم والاجابه علي اي اسئلة قد تكون لديكم. إذا كنت ترغب في معرفه المزيد في اي مرحله خلال الدراسة ، لا تتردد في التواصل برئيسة المحققين، البروفيسور اليسون سيمبسون.

(12) هل سيتم اخباري بنتائج الدراسة ؟

يحق لكم أنتم وطفلكم تلقي ملاحظات حول النتائج الاجماليه لهذه الدراسة. يمكنك ان تقول لنا ان كنت ترغب في تلقي هذه المعلومات عن طريق التأشير علي المربع ذات الصلة علي نموذج الموافقة. ستكون هذه الملاحظات في شكل ملخص من صفحه واحده. إذا كنت توافق علي تلقي ملاحظات سوف تتلقى هذه الملاحظات بعد الانتهاء من الدراسة.

(13) ماذا لو كان لدي شكوى أو مخاوف بشأن الدراسة ؟

تتم مراجعة البحوث التي تنطوي علي البشر في أستراليا من قبل مجموعه مستقله من الناس تسمى لجنه أخلاقيات البحوث البشرية (HREC). لقد تمت الموافق علي الجوانب الاخلاقيه لهذه الدراسة من قبل hrec في جامعه سيدني. (البروتوكول رقم 2019/869). وكجزء من هذه العملية، اتفقنا علي اجراء الدراسة وفقا للبيان الوطني بشأن السلوك الأخلاقي في البحوث البشرية (2007). وقد وضع هذا البيان لحماية الناس الذين يوافقون علي المشاركة في الدراسات البحثية.

إذا كنتم انتم او طفلكم قلقين بالطريقة التي تجري بها هذه الدراسة أو كنت ترغبون في تقديم شكوى إلى شخص مستقل عن الدراسة ، يرجى الاتصال بالجامعة باستخدام التفاصيل الموضحة أدناه. يرجى اقتباس عنوان الدراسة ورقم البروتوكول.

مدير أداره الأخلاقيات ، جامعه سيدنى:

• رقم الهاتف : +61 2 8627 8176

• Email: human.ethics@sydney.edu.au

• Fax : +61 2 8627 8177 (الفاكس)

ورقه المعلومات هذه هي لك للحفاظ على

Appendix G: Parent and Student Consent Form (Arabic)



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Picturing identity: An investigation into culturally inclusive literacy practice with secondary EAL/D students using multimodal texts

Student Consent Form

تسجيل الموافقة للمشاركة في بحث للتعليم

إن كنت موافق للمشاركة في هذا البحث, الرجاء

- إن تكتب اسمك في الأسفل
- إن توقيع اسمك في الأسفل
- إن تضع التاريخ في الأسفل

إن موافقتك على المشاركة في هذا البحث يجب أن يكون مبني على أنك تكون على علم بموضوع البحث, ورغبتك الخاصة أن تشارك بهذا البحث. إن لم تريد المشاركة في هذا البحث, فلا توقع هذه الورقة. توجد أوراق للمعلومات عن هذا البحث مترجمة في اللغات العربية, الصينية والفارسية.

عندما تقول نعم للمشاركة في هذا البحث, فأنت توافق على التالي:

- إنني على علم بموضوع هذا البحث
- إنني على علم بما سيطلب مني للمشاركة في هذا البحث
- هناك شخص تكلم معي لتقديم معلومات عن هذا البحث
- قد تم الاجابة عن اسئلي
- إنني اعلم انني استطيع أن لا اشارك في هذا البحث إن لم اريد ان اشارك
- إنني اعلم انني استطيع أن انسحب من المشاركة في البحث عندما لم اعد اريد المشاركة

- إنني اعلم انني استطيع أن لا اجيب عن الأسئلة التي لا أرغب بأجابة عنها
- إنني اعلم انني استطيع أن لا اجيب على أي من الأسئلة في مجموعة التركيز إن لم أرغب بأجابة عنها, ولكن إجاباتي السابقة في المجموعة تسجل لأنني اكون اتحدث مع عدد من الأشخاص في مجموعة
- إنني اعلم ان الباحثون لم يخبرون أحد عن ما أقوله لهم اثناء البحث, إلا بحالة أخبرتهم عن أنني اتعرض للأذى أو انني اريد ان أذي نفسي او شخص اخر
- إنني اعلم ان الباحثون سيسئلون المعلمة عن نتائج إمتحاناتي في الصف
- إنني أعلم أن نتائج هذا البحث يمكن ان تنشر ولكن إسمي وصورتي لن يظهران في اي من الكتابات او التقديمات

الآن سنسئلك إن كنت توافق على مشاركتك في التالي اثناء البحث. يرجى وضع إشارة بنعم او لا:

هل تسمح بأن نأخذ بعض الصور لك؟	نعم <input type="checkbox"/>	لا <input type="checkbox"/>
هل تسمح لنا بتصويرك بالفيديو أثناء البحث؟	نعم <input type="checkbox"/>	لا <input type="checkbox"/>
هل تسمح لنا بالتسجيل الصوتي اثناء البحث؟	نعم <input type="checkbox"/>	لا <input type="checkbox"/>
هل ترغب أن نعلمك بما تعلمنا اثناء البحث؟	نعم <input type="checkbox"/>	لا <input type="checkbox"/>

Parent's/carer's signature:
توقيع الأهل:

Student's signature:
توقيع التلميذ:

.....
توقيع

.....
توقيع

.....
الإسم الكامل

.....
الإسم الكامل

.....
التاريخ

.....
التاريخ

Appendix H: Parent Information Statement (Mandarin)



School of Education and Social Work
Faculty of Arts and Social Sciences

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Picturing identity: An investigation into culturally inclusive literacy practice with secondary EAL/D students using multimodal texts

PARENT INFORMATION STATEMENT 家长信息声明

(1) What is this study about?

这是一项关于什么的研究？

你的孩子被邀请参加一个有关“学习英文将如何让新抵达的学生更好地融入学校环境”的研究。

你的孩子被邀请参加这项研究因为他们正在以英语为外语学习中。本声明将告诉你这项研究的内容。了解这项研究可以帮助你决定是否同意你的小孩参与这项研究。请仔细阅读，如果你有疑问或是想要知道更多信息，请提问。

参加这次研究是自愿的。

同意参加这次研究表示：

- ✓ 你明白你读的内容
- ✓ 同意你的小孩参加这次研究
- ✓ 同意此研究使用你的小孩的个人信息

你可以保存这份家长信息声明。本声明的翻译版本有阿拉伯语，中文和泰文。

(2) Who is running the study?

这项研究由谁组织？

这项研究是由这些研究者所组织：

- Sussan Allaou, 博士生, 悉尼大学
- Alyson Simpson 教授, 副院长, 悉尼大学

- Jon Callow博士, 英文教学高级教授, 悉尼大学

这项研究是基于Sussan Allaou在悉尼大学攻读教育博士学位的基础上所进行。这项研究将在Alyson Simpson教授和Jon Callow博士监督进行。

(3) What will the study involve for your child? 研究将会要求你的小孩做什么？

作为你的孩子英语课程的一部分, 他将在五堂课(每堂30-35分钟)中学习怎么写描述文。英语班里所有的学生都将被要求描述他们的个人和文化背景。老师将评估学生在这些课堂中的学习情况。只有同意参与研究的学生才会与研究人员一起参与以下活动:

- 你的孩子将参加一个面试以及小组讨论, 谈谈他们在澳洲学校的体验。
- 研究者将与你的小孩谈谈他们在英文课堂上写的描述文。
- 研究者将拍小孩的作业, 并且会把面试和讨论小组内容录音。研究者也可能在英文课上使用录像机记录学生学习描述文的过程。
- 当你的小孩完成描述文, 他们将会被对于在学校大会或刊物上发表他们的描述文寻求同意。你和你的小孩可以同意或是否认公开发表这些作品。
- 研究者将询问你的小孩的英文老师有关他们研究前后的成绩。这将会帮助研究者了解课堂上的学习状况。

(4) How much time will the study take? 这个研究需要多长时间？

这个研究是由五堂 30 -35 分钟的学习以及观察课组成。学生将会学习如何写一篇描述文, 这本来就是第二级学生该学的。在研究初期会有一个15-20分钟的个人面试。在研究末会有一个20分钟的小组讨论。

(5) Who can take part in the study? 谁可以参加这次研究？

这次研究寻求正在学习IEP英文课程第二级的学生。

(6) Does your child have to be in the study? Can my child withdraw from the study once they've started? 你的小孩一定要参加吗? 参与后, 可以撤出吗?

这次研究是完全自愿的, 不是必须参与的。他们的决定不会影响他们目前或将来与研究, 悉尼大学的人员或学校的关系。

如果你的小孩决定参加, 但是又改变主意了, 他们可以随时撤出。你或是他们可以告诉研究者, 不会有任何惩罚。

你的小孩可以随时停止面试过程。除非他们同意我们保留采访记录, 否则所有录音都将被删除, 并且你的小孩提供的信息也都不会被采用。面试中你的小孩可以拒绝回答任何问题。

如果你的小孩参加了午间小组讨论会, 他们可以在任何阶段自由停止参与或拒绝回答任何问题。但是, 一旦小组讨论开始, 就不能从我们的记录中撤回他们的个人意见, 因为这是小组讨论。

(7) Are there any risks or costs associated with being in the study?

参加研究是否存在任何费用或风险?

你的小孩将被要求写一篇表达他们身份的描述文。这个主题是不会引起不适或不安的。但是, 如果在谈论期间有任何话题确实让他们感到不安, 他们可以随时停止参与。在他们的同意下, 我们可以帮助他们联系你, 老师, 或是学校的心理辅导师。

(8) Are there any benefits associated with being in the study?

参加这项研究会有什么益处吗?

我们不能保证你的小孩在学习期间能获得任何直接的益处。参加这次研究，他们的英文水平可能会提高。

(9) What will happen to information about your child that is collected during the study?

在这项研究中所获取的你的小孩的信息将被如何处理？

在征得你的同意后，我们将为本研究手机收集你的小孩的个人信息。他们的个人信息只会被利用于在这张家长信息陈诉所提及的意图中。

除非法律要求，你小孩的信息将被安全存储，你的身份、信息将被严格保密。研究结果可能会公布，但是在这些出版物中你的身份将不会被识别。

(10) Can I tell other people about the study?

我可以告诉其他人有关这项研究吗？

可以，你可以告诉他人有关这个研究。

(11) What if I would like further information about the study?

如果我想要知道更多有关这项研究的信息怎么办？

当你想知道更多信息，Sussan Allaou可以与你讨论并解答你的疑问。如果你在研究的任何阶段想要知道更多信息，请联系首要调查员，Alyson Simpson 教授。

(12) Will I be told the results of the study? 我会被告知研究结果吗？

你和你的小孩有权知道本研究总体结果的反馈。你可以通过勾选同意书上的相关方框告诉我们你是否希望收到反馈。次方会将采用单页摘要的形式。如果你同意收到反馈，你将在研究结束后收到此反馈。

(13) What if I have a complaint or any concerns about the study?

如果我对该研究有任何投诉或疑虑，该怎么办？

在澳大利亚，所有涉及人类的研究是由一个名为“Human Research Ethics Committee (HREC) 人类研究伦理委员会”的独立团体所审查。本研究的伦理方面已通过了悉尼大学HREC的批准[协议号：[2019/869]。作为此过程的一部分，我们已同意根据“国家人类研究伦理行为声明”（2007）开展研究。本声明旨在保护所有参与研究的人员。

如果你对这项研究有任何疑虑或者想要投诉，请使用以下的方式与悉尼大学联系。请引用研究标题以及协议编号。

负责人，伦理管理部，悉尼大学：

- 电话：+61 2 8627 8176
- 电子邮件：human.ethics@sydney.edu.au
- 传真：+61 2 8627 8177

This information sheet is for you to keep
此信息表供你保留

Appendix I: Parent and Student Consent Form (Mandarin)



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Parent and Student Consent Form

如果你愿意参加这次研究，那么请

- 在下一页的最下面写上你的名字
- 在下一页的最下面签名
- 在下一页的最下面写上日期

你应该只在知道研究内容以及自愿参加的情况下回答“是”。如果你不想参加研究，请不要填表。这张家长与学生同意书的翻译件有阿拉伯语，中文以及波斯语。

同意参加这项研究，也就表示了：

- 我知道这项研究的是什么。
- 我知道我将要被要求做什么。
- 有人跟我说过了这项研究。
- 我对这项研究的有关问题已被解答。
- 我知道我有权利不参加这项研究。
- 我知道如果我参与的意愿改变了，我可以随时退出。
- 我知道我可以不回答我不想回答的问题。

- 我知道我可以随时停止参与午间讨论小组，但是由于这是一个小组讨论，所以我的言论还是会被录音。
- 我知道研究人员不会告诉任何人我所说的，除非内容有关于被伤害，伤害他人或自己。
- 我知道研究人员会向我的英文老师询问我的成绩。
- 我知道这项研究的结果可能会被发表，但是我的名字照片不会再任何文章或是演讲中公布。

现在我们将询问你是否愿意配合在研究中做一些事情。请打勾“是” or “否”告诉我们你的意愿。

你是否愿意我们拍你的照片？	是 <input type="checkbox"/>	否 <input type="checkbox"/>
你是否愿意我们录像你？	是 <input type="checkbox"/>	否 <input type="checkbox"/>
你是否愿意我们录你说的话？	是 <input type="checkbox"/>	否 <input type="checkbox"/>
你希望我们告诉你研究结果吗？	是 <input type="checkbox"/>	否 <input type="checkbox"/>

家长/监护人 签名:

学生签名:

.....

签名

.....

签名

.....

名字

.....

名字

.....

日期

.....

日期

Appendix J: Parent Information Statement (Persian)



THE UNIVERSITY OF
SYDNEY

دانشگاه سیدنی
شماره اقتصادی: 15211513464

مدرسه آموزش و کار اجتماعی
دانشکده هنر و علوم پایه اجتماعی

استاد: آلیسون سیمپسون
رئیس تحقیقات (سرپرست)

شماره اتاق: 429
ساختمان آموزش: A35
دانشگاه سیدنی
ایالت نیوساف ولز (NSW) استرالیا 2006
شماره تلفن: 0061293516344
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آدرس وب سایت: <http://www.sydney.edu.au>

تصویرسازی هدف: تحقیق در مورد تمرین سوادآموزی فراگیر فرهنگی با دانش آموزانی که انگلیسی زبان اول آنها نیست و از متن های چندگانه استفاده می کنند.

PARENT INFORMATION STATEMENT

1) این مطالعه در مورد چه موضوعی می باشد؟

فرزند شما دعوت می شود که در یک موضوع تحقیقاتی شرکت کند. موضوع تحقیق در مورد این است که چگونه یادگیری زبان انگلیسی دانش آموزانی که انگلیسی را به عنوان زبان دیگر یاد می گیرند، با اجتماع مدرسه درگیر می کند. فرزند شما به خاطر این که انگلیسی را به عنوان زبان دیگری می خواند برای شرکت در این مطالعه دعوت شده است. موضوع این بیانیه اطلاعاتی شرکت کنندگان در مورد مطالعه و تحقیق می باشد. دانستن این که چه چیزی در این مطالعه و تحقیق استفاده می شود به شما کمک خواهد کرد که تصمیم بگیرید آیا شما موافق هستید فرزند شما در این تحقیق شرکت کند یا خیر. لطفاً این بیانیه را به وقت بخوانید و در مورد هر آنچه که نمی دانید و یا می خواهید بیشتر بدانید سوال بپرسید. شرکت در این مطالعه و تحقیق به صورت داوطلبانه می باشد. با دادن رضایت برای مشارکت در این مطالعه موارد زیر شامل گفته های شما خواهد شد که:

- ✓ شما هر آنچه که خوانده اید را فهمیده اید.
- ✓ با مشارکت فرزندتان در این مطالعه و تحقیق به صورتی که در پایین مشخص شده است موافق هستید.
- ✓ با استفاده از اطلاعات فردی فرزندتان به طوری که توصیف شده است موافق هستید.

به شما یک کپی از این بیانیه اطلاعاتی شرکت کنندگان برای نگهداری داده خواهد شد، ترجمه شده این بیانیه به زبان عربی، ماندارین چینی و فارسی موجود می باشد.

2) چه کسی این مطالعه و تحقیق را اداره می کند؟

این مطالعه توسط محققانی اداره می شود که عبارت است از:

- سوزان آلو، کاندیدای دکترا، دانشگاه سیدنی
- استاد آلیسون، سیمپسون، معاون رئیس (دانشیار) دانشگاه سیدنی
- دکتر جان کالو، مدرسه ارشد آموزش انگلیسی، دانشگاه سیدنی

سوزان آلو این تحقیق را به عنوان پایه و اساس درجه دکتری در دانشگاه سیدنی هدایت می کند. این مطالعه و تحقیق دکتر زیرنظر و سرپرستی استاد آلیسون سیمپسون و دکتر جان کالو انجام می گیرد.

3) این مطالعه و تحقیق چه مواردی را دربر می گیرد؟

به عنوان یک برنامه انگلیسی منظم برای فرزند شما، فرزند شما یاد خواهد گرفت که چگونه یک توصیف و شرح در پنج جلسه و در زمان 30 تا 35 دقیقه در طول دوران مدرسه انجام دهد. از تمام دانش آموزان در کلاس انگلیسی فرزند شما خواسته خواهد شد که

سابقه فردی و فرهنگی خود را توضیح دهند. معلم کلاس در طول دوران این دروس یادگیری بجه ها را ارزیابی می کند. فقط دانش آموزانی که قبول می کنند در این مطالعه و تحقیق شرکت کنند در فعالیت های زیر با محققان شرکت داده خواهند شد:

- از فرزند شما درخواست می شود که در یک مصاحبه و یک گروه خاص در این تحقیق شرکت کند تا در مورد تجربیات خود در مورد مدرسه در استرالیا با محقق صحبت کند.
 - محقق همچنین از فرزند شما در مورد شرح و توصیفاتی که در کلاس انگلیسی انجام داده اند می پرسد.
 - محقق عکس هایی از کارهای فرزند شما خواهد گرفت و همچنین از یک ضبط کننده صدا هنگام فعالیت گروهی و برای مصاحبه ها و برای ضبط هر آنچه که گفته می شود استفاده می کند. همچنین محقق شاید از یک ضبط کننده ویدئو برای ضبط زمانی که دانش آموزان در حال توصیف و شرح در کلاس هستند، استفاده کند.
 - وقتی که فرزند شما شرح و توضیح خودش را به اتمام رسانید، از او اجازه خواهد گرفته شد که آیا شرح و توصیفش برای حضار نمایش داده شود یا نه مثل انجمن مدرسه و یا مجله مدرسه. شما و فرزندتان می توانید اجازه بدهید که این بخش صورت بگیرد یا شما می توانید تصمیم بگیرید که نمایش در معرض عموم واقع نشود.
- محقق از معلم فرزند شما در مورد سطح انگلیسی آن ها قبل و بعد از مطالعه سوال خواهد پرسید. این به محقق کمک خواهد کرد که بیشتر در مورد آموزش و کلاس اطلاعات کسب کند.

4) در چه مدت زمانی این مطالعه و تحقیق انجام خواهد شد؟

این مطالعه و تحقیق شامل پنج مرحله 30 تا 35 دقیقه ای آموزش و مشاهده در کلاس خواهد بود. دانش آموزان در این مدت یاد می گیرند که چگونه توصیف و تشریح انجام دهند که معمولاً آنها در سطح دوم کلاس انگلیسی یاد می گیرند. یک مصاحبه فردی در شروع مطالعه انجام می شود که مصاحبه 15 تا 20 دقیقه می باشد و یک فعالیت در گروه خاص به مدت زمان 20 دقیقه در آخر انجام می شود.

5) چه کسی می تواند در مطالعه شرکت کند؟

در این مطالعه به دنبال کارکردن با دانش آموزانی هستیم که اخیراً در حال پیشرفت و یا یادگیری در سطح دوم از چهارچوب و برنامه آموزش IEP در سطح زبان انگلیسی باشند.

6) آیا فرزند شما باید حتماً در این مطالعه شرکت کند؟ آیا می تواند فرزند شما از زمانی که فعالیت را شروع کرد در زمانی به دلخواه کناره گیری کند؟

شرکت در این مطالعه و تحقیق کاملاً اختیاری است. فرزند شما هیچ اجباری برای مشارکت ندارد. چه فرزند شما مشارکت کند و چه نکند، هیچ اثری روی روابط اخیر و معمول و روابط آینده با محققان و هرکسی که در دانشگاه سیدنی و یا مدرسه فعالیت دارند چه اکنون و چه آینده نخواهد داشت.

اگر فرزند شما ابتدا تصمیم بر مشارکت در این تحقیق را داشت و بعد نظرش عوض شد، او می تواند آزادانه و در هر زمانی کناره گیری کند. شما و یا فرزندتان می توانید این را به محقق و یا محققان بگویید و هیچ اثری از نتیجه کناره گیری ایجاد نخواهد شد.

فرزند شما آزاد هست که هر زمان مصاحبه را فسخ کند. هر ضبطی پاک خواهد شد و اطلاعاتی که فرزند شما فراهم کرده است در نتایج تحقیق منتشر نخواهد شد. مگر این که فرزند شما این اجازه نگهداری از موارد ضبط شده را داده باشد. فرزند شما می تواند از پاسخگویی به سوالاتی که مایل به جواب آنها در مصاحبه نیز سرباز زند.

اگر فرزند شما در یک گروه شرکت کند، آنها آزادانه می توانند در هر مقطعی از شرکت و ادامه انصراف دهند. هر سوالی که تمایل ندارند پاسخ ندهند. به هر حال اما این امکان وجود ندارد وقتی که گروه کار خود را به عنوان بحث گروهی شروع کرده است نظرهای مربوط به شخص فرزند شما از چیزی که ضبط شده پاک شود.

7) آیا هیچگونه ریسک و هزینه ای مربوط به این مطالعه وجود دارد؟

شاید از فرزند شما درخواست شود که یک شرح و توصیفی که بیانگر هویت آن است برای ما داشته باشد. موضوع به نظر ناراحت کننده برای فرزند شما نیست. اما اگر هر چیزی در طول دوران بحث آنها را دچار احساس ناامنی و ناراحتی کرد، آنها می توانند از شرکت انصراف دهند. اگر فرزند شما درخواست کرد، ما می توانیم کمک کنیم که آنها از طریق تماس با شما، ملم و یا مشاور در مدرسه کمک بگیرند.

8) آیا منافی از شرکت در این مطالعه و تحقیق وجود دارد؟

ما هیچ تعهدی نمی‌کنیم که فرزند شما یا مشارکت در این تحقیق از هیچگونه منفعت خاصی بهره‌مند شود. با مشارکت در این مطالعه شاید توانایی زبان انگلیسی فرزند شما بهتر شود و بهبود یابد.

9) چه اتفاقی برای اطلاعاتی که در طی این مطالعه از فرزند شما جمع‌آوری می‌شود خواهد افتاد؟

با داشتن رضایت از شما، شما در واقع موافق به جمع‌آوری اطلاعات از فرزندتان برای اهداف این مطالعه هستید. اطلاعات فرزند شما فقط برای اهدافی که در بیانیه اطلاعاتی والدین مشخص شده استفاده خواهد شد. اطلاعات فرزند شما بطور امن ذخیره خواهد شد و هویت و اطلاعات شما به طور جدی محرمانه خواهد ماند مگر این که قاضی آن را بخواهد. نتایج و یافته‌های مطالعه شاید منتشر شود، ولی اطلاعات شما به طور انفرادی قابل تشخیص در این انتشارات نیستید.

10) آیا می‌توانم به دیگران در مورد این مطالعه بگویم؟

بله. شما می‌توانید در مورد این مطالعه با دیگر مردمان صحبت کنید.

11) اگر اطلاعات بیشتر در مورد این تحقیق بخواهم چه می‌شود؟

وقتی که شما این اطلاعات را خواندید، سوزان آلو، برای گفتگوی بیشتر با شما و جوابگویی سوالات شما قابل دسترس خواهد بود. اگر شما خواستید در هر مرحله‌ای بیشتر بدانید، لطفاً با رئیس تحقیقات استاد آلیسون سیمیسون ارتباط برقرار کنید.

12) آیا نتایج تحقیق به من گفته خواهد شد؟

شما و فرزندتان این حق را دارید که در مورد نتایج کلی این مطالعه مطلع شوید و آن را بدانید. شما می‌توانید بازخوردی را از مطالعه و تحقیق طلب کنید. با تیک کردن جعبه و یا مربع مرتبط رضایت نامه این بازخورد شامل یک صفحه خلاصه می‌باشد. اگر شما موافق دریافت بازخورد هستید شما آن را بعد از اتمام این تحقیق دریافت خواهید کرد.

13) اگر شکایتی و نگرانی در مورد تحقیق داشتم چکار کنم؟

تحقیقات مربوط به انسان توسط گروه غیر وابسته‌ای از مردم که کمیته اخلاقی تحقیقاتی انسانی (HREC) نام دارند انجام می‌شود. جانب اخلاقی این تحقیق توسط کمیته اخلاق تحقیقاتی انسانی (HREC) در دانشگاه سیدنی مورد تایید قرار می‌گیرد. شماره 2019/869 وقتی که مورد تایید قرار گرفت به آن تعلق می‌گیرد. به عنوان قسمتی از این مرحله، ما متعهد و مقبول به انجام این تحقیق با توجه به بیانیه ملی در مورد رفتار اخلاقی در تحقیقات انسانی هستیم (2007) این بیانیه برای حمایت از مردمی که شرکت کردن در این مطالعه را قبول کرده اند توسعه داده شده است.

اگر شما در مورد روشی که در این تحقیق استفاده شده است نگرانی و یا اعتراضی درباره شخص خاص و مستقل از این مطالعه دارید، لطفاً با دانشگاه با توجه به جزئیات زیر تماس حاصل فرمائید. لطفاً موضوع مطالعه و شماره پیوند نامه را منظور بفرمایید.

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این برگه اطلاعاتی برای نگهداری شماست.

Appendix K: Parent and Student Consent Form (Persian)



School of Education and Social Work
Faculty of Arts and Social Sciences

ABN 15 211 513 464

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Picturing identity: An investigation into culturally inclusive literacy practice with secondary EAL/D students using multimodal texts

Student Consent Form

رضایت نامه والدین و دانش آموزان

اگر شما راضی هستید که در تحقیق شرکت کنید، لطفاً

- نام خود را در پایین صفحه بعد بنویسید
- در پایین صفحه بعد امضا کنید
- تاریخ در پایین صفحه بعد بنویسید.

شما اگر میدانید که این تحقیق در باره چه است و تصمیم دارید شرکت کنید فقط باید بگویید "بله" تا در این تحقیق شرکت کنید. اگر نمی خواهید امضا نکنید. ترجمه این رضایت نامه به زبان عربی، چینی و فارسی وجود دارد.
اگر جواب دادید "بله" که در این تحقیق شرکت می کنید، من اظهار دارم.

اگر جواب دادید "بله" که در این تحقیق شرکت می کنید، من اظهار دارم

- اطلاع دارم که این تحقیق راجع به چیست.
- اطلاع دارم که از من خواسته می شود که انجام دهم
- کسی از درس خواندن من سؤال می کند.
- سئوالات من جواب داده میشود.

- اطلاع دارم که اگر نمی خواهم مجبور نیستم که در این تحقیق شرکت کنم.
 - اطلاع دارم که هر زمان می توانم در تحقیق شرکت نکنم.
 - اطلاع دارم که هر سئوالی را که نخواستم جواب نخواهم داد.
 - اطلاع دارم که در هر لحظه می توانم از تحقیق خارج شوم اما نظریه من ثابت میشود زیرا این یک بحث دسته جمعی است.
 - اطلاع دارم که محققین صحبت های من را به هیچ کس نخواهند گفت مگر اینکه برای من و یا برای شخص دیگری خطری داشته باشد
 - اطلاع دارم که محقق از معلم انگلیسی من از نمره من سئوال می کند.
 - اطلاع دارم که نتیجه این تحقیق چاپ خواهدشد ولی نام و عکس من نشان داده نخواهدشد.
- حالا از شما چند سئوال دیگر میشود اگر راضی هستید لطفا در "بله" و یا "خیر" علامت ✓ بزنید.

- | | | |
|------------------------------------|------------------------------|------------------------------|
| راضی هستم که از من عکس گرفته شود | <input type="checkbox"/> بله | <input type="checkbox"/> خیر |
| راضی هستم که از من ویدیو گرفته شود | <input type="checkbox"/> بله | <input type="checkbox"/> خیر |
| راضی هستم که صدای من ضبط شود | <input type="checkbox"/> بله | <input type="checkbox"/> خیر |

امضای والدین / قیم

امضای دانش آموز

امضای

امضای

نام خود بنویسید

نام خود بنویسید

تاریخ

تاریخ

Appendix L: Student Interview Questions



School of Education and Social Work
Faculty of Arts and Social Sciences

ABN 15 211 513 464

INTERVIEW SCHEDULE 1

1. Can you tell me about yourself?

(What is your name?)

How old are you?

Where were you born?)

2. Can you tell me about why you came to Australia?

3. Where were you living before you came to Australia?

4. Who are you living with now?

5. What language/s do you speak?

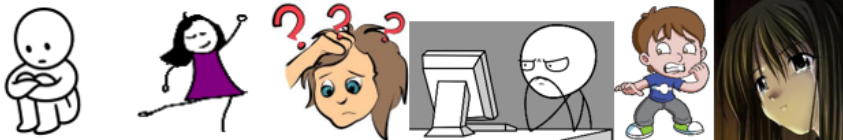
6. Did you go to school before you came to Australia? If yes, for how long? *(If no, skip questions 8 and 9)*

7. Describe the school that you went to before you came to Australia. What are some differences between your school then and your school now?

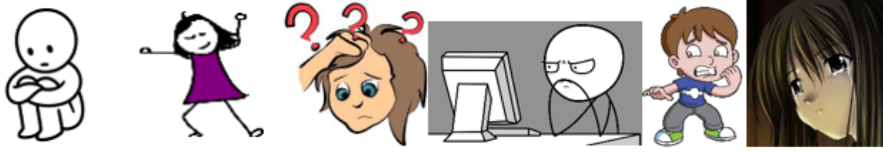
8. What kinds of skills are important for you to learn as a student in Australia?

9. Have you used any pictures, sound or music in your learning before? *(If yes, how? If no, why not?)*

10. Use these cards to describe how you feel about living in Australia. *(follow with why?)*



11. Use these cards to describe how you feel about learning English in Australia.
(follow with why?)



12. What do you like to do in your free time?
13. Have you ever had the chance to share information about yourself, your culture, traditions or celebrations - with other people before you came to Australia? This could be in a community or in school.
14. What would you like teachers or students in Australia to know about you, or your background?
15. Do you think you could teach other people or other students any new skills or information about yourself? (Follow with: what could you teach them? Or why not?)

Appendix M: Exit Slips

NAME:

1. This lesson made me feel: HAPPY SAD CONFUSED INTERESTED



2. I learned something interesting about:

.....

.....

3. I want to learn more about:

.....

.....

NAME:

1. Using an app to create my description made me feel:

HAPPY SAD CONFUSED INTERESTED



2. I learned something interesting about:

.....
.....

3. The best part of today's class:

.....
.....

NAME:

1. Using images to create my description made me feel:

HAPPY SAD CONFUSED INTERESTED



2. I LIKE / DON'T LIKE using images in my description because:

.....
.....

3. One thing I learned in the lesson was:

.....
.....

NAME:

1. Using voiceover to tell my description made me feel:

HAPPY SAD CONFUSED INTERESTED



2. I LIKE / DON'T LIKE using voiceover in my description because:

.....
.....

3. Would you like to share your description with others?

.....

NAME:

1. Tick ONE activity you did in today's lesson.

- I shared my description.
- I listened to someone's description.

2. This activity made me feel:

HAPPY SAD CONFUSED INTERESTED SOMETHING ELSE



3. I LIKED / DIDN'T LIKE the lesson today because:

.....

.....

Appendix N: Focus Group Questions



School of Education and Social Work
Faculty of Arts and Social Sciences



ABN 15 211 513 464

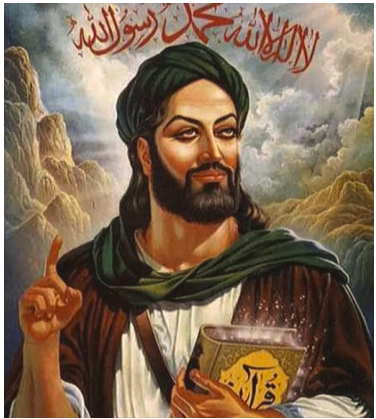
Focus Group Schedule

1. You have finished making your multimodal description. What kind of skills, or information did you learn from doing it?
2. Is there anything different about what you have learnt, or experienced from participating in these multimodal activities, compared with your classes before?
3. How did you feel while you were making your multimodal description in class? Explain why you felt this way.
4. Tell me about your multimodal presentation. How did you feel when you presented it to others?
5. Can you tell me about one or two ways that you liked to use words, pictures, sound or video in your description? Why did you like to use these ways?
6. Has this experience of sharing your multimodal description with others made you feel more involved, or part of, your school? Why or why not?
7. What would you say to other students about this activity?



Appendix O: Ibrahim Multimodal Analysis

Where several images were used by the student to convey an idea, only one image was included alongside the spoken / written text in the analysis.

Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
a		The image has action qualities of a faceless stick figure that is pointing at itself with both hands to represent the composer. The stick figure is salient against a white background, the lack of defined physical characteristics suggests an introduction to his persona.	Voice over – “Hi everyone, so this is going to be an introduction video about me that I also call -” The statement is spoken in a confident tone with a measured pace to address the audience (<i>Hi everyone</i>) as Ibrahim introduces the video as an expression of himself. There is emphasis on the personal pronoun (<i>me</i>) and a pause at the end of the spoken statement ‘that I also call.’ which evokes a sense of interest to learn about the identity of the composer.	The opening screen is a direct statement to the viewer, drawing their attention to the salient stick figure, whose undefined characteristics symbolise the composer’s developing representation of self. The spoken text complements the image as he uses a confident and measured pace to address the viewer directly, creating interest to learn about Ibrahim’s representation of identity.
b		The screen features the salient text “myself” in lower case, black font. A butterfly, which has symbolic qualities of self-transformation, is shown as an animation. There are action qualities of the butterfly fluttering	Written text – “myself” Voice over – “myself” The simple written text “myself” refers to Ibrahim, as the composer. The spoken text “myself” is delivered with strong emphasis across the two syllables (my-self) which draws the viewers’ attention	The screen suggests a confidence in who Ibrahim is, as the word “myself” is salient in bold font. The image of the butterfly has symbolic qualities that complement the spoken and written text, suggesting his evolving identity that is further indicated as the butterfly forms a vector line that underscores the written text


Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
		<p>across the screen in a vector line from the left of the screen, underscoring the one-word text as it flies to the other end of the screen to symbolise Ibrahim’s representation of self-transformation.</p>	<p>to the composer. The text is a continuation from the relative pronoun (that) and connective (also) from the statement in the previous screen, and is delivered in a confident tone.</p>	<p>“myself”, reinforcing the confidence of the composer.</p>
c		<p>The image shows the Islamic, religious figure of Hasan ibn Ali, with action qualities of sitting and gazing beyond the viewer, like a portrait. The image has conceptual qualities of spirituality, that are evident in the glowing white light around the religious figure of Hasan ibn Ali and the heavenly, background setting of the sky. The presentation of the portrait in mid-shot draws viewers closer to the religious figure, offering an observation of Ibrahim’s cultural background.</p>	<p>Written text – A verse of Islamic, Arabic text that is known as the Shahada, or Islamic oath. Voice over – “To start off, my name is M. M. H, but everyone calls me just (M), which is an Arabic word meaning ‘The Selected One’ or ‘The Chosen One among many.’ It is a title of the Islamic Prophet Muhammad (P.B.U.H), and his grandson, Hasan ibn Ali.”</p> <p>The written Arabic text highlights the composer’s Islamic faith, denoting the significance of Ibrahim’s religion on his sense of identity as he aligns his name with a figure of high status in Islam. The spoken text is a series of statements, all delivered in a steady pace and using the relating verb (is). The spoken statements contain pauses that draw attention</p>	<p>The spoken text complements the visual portrait of the iconic religious figure as both introduce Ibrahim’s cultural background, introducing a conceptual quality of spirituality that is significant to his strong sense of self. The spoken text also complements the image as he voices a sense of cultural pride through statements that describe the meaning of his middle name, and his peers’ recognition of his name as an important part of his identity.</p>


Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
			<p>to the explanation of his name. There is a significant slowing of the pace in the voiceover to emphasise the English translation that he offers for the audience ('The Selected One' or 'The Chosen One among many') and which reveals a tone of pride about the close connection of his name with Hasan ibn Ali.</p> <p>The inclusion of the origin of his name in connection with his religion begins to develop his cultural identity, and his use of the text connective (but) and personal pronouns (my, me) reveals his sense of inclusion (but everyone calls me just Mujtaba) as his cultural identity is recognised among his peers. A tone of cultural pride is evident as Ibrahim translates the meaning of his middle name in the relative clause (which is an Arabic word meaning 'The Selected One').</p>	



Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
d		<p>The image has symbolic qualities that show his Afghani and Pakistani background. The layout of the two flags shows the Afghani flag in the top position and the Pakistani flag in the bottom position, with an icon of an arrow placed between the two flags to represent his grandparents' migration to Pakistan from Afghanistan.</p>	<p>Voice over – “I was born on 31st December 2003; therefore, I'm 16 years old. Initially, I'm from Ghazni, Afghanistan but my grandparents moved to Pakistan in the 1990s so I was born there.”</p> <p>The spoken text is made up of a series of statements that are delivered in a neutral tone, and a measured pace to recount factual details about his life. The statements draw on relating verbs (was, am) to describe himself. There is a spoken emphasis on the adverb 'initially' which highlights his country of origin and the intergenerational journey of his family's migration to provide information about his background.</p>	<p>The image and spoken text convey similar meanings about his family's migration to Pakistan from Afghanistan. The spoken text emphasises his country of origin and provides more detail about the time period when his grandparents migrated to Pakistan, and the year of his birth.</p>
e		<p>The image is an Afghani dining table that is laden with traditional dishes, which leads the eye to the dinner host at the end of the table. Action qualities are evident as the host stands at the end of the dining table with his arms behind his back, while gazing at the</p>	<p>Voice over – “My cultural background consists of rich traditions and customs. Afghani culture is very collectivistic and people generally put their family's interest before their own. Our traditional foods and drinks are very popular and delicious. We are very hospitable and keen to serve the guest the best we can. I really feel proud of my background. So I lived</p>	<p>The screen has conceptual qualities as it represents his Afghani culture through the visual showcasing of traditional food. The stance of the host invites viewers into the dinner setting, the abundance of dishes that are framed by the chairs suggest the concept of cultural hospitality, which connects with viewers. The spoken text complements the image to indicate</p>


Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
		<p>viewer from a distance. The image is presented in a long shot, which offers a view of the various food items in proximity to each other, with dining chairs that frame the Afghani dishes, maximising their visual appeal to the viewer.</p>	<p>in Pakistan for 15 years and migrated to Australia: therefore, I'm Afghan Australian.”</p> <p>The spoken text is a series of statements that have inclusive personal pronouns (my, their, our, we, I) to convey an individual, and collective representation of his Afghani background. The statements all have high modality, using relating verbs (is, are) and noun groups (rich traditions and customs, traditional foods and drinks) that are delivered with spoken emphasis on the adverb 'very' to describe characteristics of his Afghani culture with a tone of pride, while repetition of the adverb 'very' (very collectivistic, very popular and delicious, very hospitable) is used with sensing verbs (keen, proud) to express a strong sense of emotional identification with his culture. The text connective (therefore) is delivered in a tone of conviction as he uses the relating verb (am) to affirm his bicultural identity.</p>	<p>a strong connection between Ibrahim's cultural traditions and his sense of identity, as the inclusive personal pronouns and his expression of tone emphasise his cultural pride as an Afghan Australian.</p>


Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
f		School logo not included for privacy reasons.	<p>Voice over – “Currently, I’m a Year 11 student at H. High School, situated in G. I study English, Maths, Business, Legal, SLR and PE. Among these, my favourite subjects are Maths, English, Business and SLR.”</p> <p>The spoken text is a series of statements which are delivered in a calm tone, and beginning with an adverb (currently) to describe Ibrahim’s circumstance as (a year 11 student). The statements include relating verbs (am, are), and noun groups (favourite subject) to describe his membership in the school community and his chosen subjects in high school, which he lists using a slower, spoken pace and with emphasis on his favourite subjects (Maths, English, Business and SLR).</p>	The symbol of the school logo is an official representation of the school body. The voiceover complements the image to provide more detail about his inclusion in his school community, as well as his subjects at school, where he places spoken emphasis on his favourite subjects.


Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
g		<p>The image is a hand-drawn sketch of an elderly man. The image is presented as a black and white sketch, reflecting perhaps a classic portrait. The old man, shown in close up, gazes beyond the viewer, offering a glimpse of his aged, and weather-beaten face. While the image has action qualities of the man smoking, Ibrahim's choice of image shows an admiration for his sibling's artistic talent.</p>	<p>Voice over – "I'm living with my family in A, Sydney. There are four members in my family: me, my mom, my dad and my elder brother. My brother is also in year 11 but a different school. He's an amazing artist and loves drawing. I'll show you some of his fantastic artworks."</p> <p>The series of spoken statements use relating verbs (am, are, is), adverbials (my family in A) and noun groups that are spoken in a measured pace (a different school, amazing artist, fantastic artworks) and with emphasis on the adjectives 'amazing', 'fantastic' to reveal a tone of admiration for his brother, and his positive emotional connection to his family. The spoken text draws on inclusive pronouns (my, we, me, I) in both subject and object position of the statements, demonstrating a sense of inclusion in his family. The spoken text includes a direct address to the viewer that is delivered in a tone of enthusiasm in the second person pronoun (you) to connect the viewer with his family.</p>	<p>While the image choice is more symbolic of his brother's artistic talent, it also reflects the emotional relationship and admiration that Ibrahim has for his older brother. The spoken text complements the image as he enthusiastically addresses the viewer to describe the members of his family, and his older brother's artistic talent.</p>


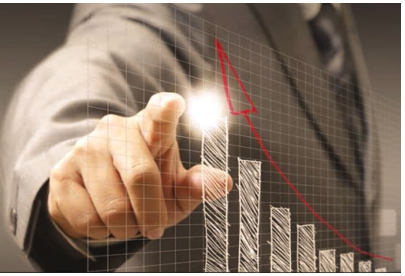
Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
h		<p>The image has action qualities of a plane flying. The airplane is salient, and the sky setting shows soft, pastel hues that create a calm mood. The plane is moving away from the viewer, creating a horizontal vector line that symbolises his migration away from his homeland.</p>	<p>Voice over – “I think Australia is a land of opportunity and one of the best places to live. My journey to here was very long and exhausting. I arrived at the Sydney International Airport with my mom and brother on the 14th of June 2019. I've been here for almost 15 months. I was super excited and happy that I was moving to Australia.”</p> <p>The spoken text is a series of statements that reveal the various feelings he has experienced since his migration. Ibrahim includes a metaphor to describe his appreciation of Australia as (a land of opportunity). Voiced emphasis on adverbials is used to describe his migration to Australia (best places to live, very long and exhausting) and there is spoken emphasis on the sensing verbs (super excited and happy) to highlight his feeling of excitement when recalling his migration to Australia. The voiceover recalls her sense of exhaustion, which is evident in his drawn-out and voiced spoken emphasis on the adjectives (very long and exhausting).</p>	<p>The screen has symbolic qualities that represent his journey to Australia, and migration from his homeland. The image is complemented by the spoken metaphor and voiced emphasis on adverbials to reveal that Sheiheda’s experience of migration has been a significant aspect in his life, as it has been exhausting but a happy change.</p>


Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
i		<p>The image has conceptual qualities that represent the past and the future, using two arrows that point in opposite directions against a black background. The text, in capitals is salient on each arrow, drawing the viewers' attention. The "NEW WAY" arrow has action qualities of a hand that is still drawing it, suggesting the concept of 'free will' where one can choose the course of action to be taken in the future.</p>	<p>Written text – "OLD WAY" "NEW WAY"</p> <p>Voice over – "I knew my life was going to change drastically and get even better."</p> <p>The simple written statements "OLD WAY", "NEW WAY" suggest concepts of the past and the future. The spoken text is a statement that is presented in a confident tone, using adverbials (change drastically, get even better) to present a positive perception about migration for his future, which is highlighted through his voiced emphasis on the adverbs 'drastically' and 'even better'.</p>	<p>The binary nature of the image and the written text draw the viewer's attention, as the salient nature of the arrows indicate conceptual qualities of his past and future in a direct way. The image is complemented by more details in the form of spoken statements that show his confident outlook through his spoken tone and emphasis on positive adverbs that describe his hope for the future. The screen suggests ownership of his personal identity and the choices he can make towards his future.</p>
j		<p>The image is a collage of four pictures which represent various lifestyle aspects. The pictures of sport balls, traffic and students in a classroom show the differences between his home country and Australia.</p>	<p>Voice over – "I have experienced a lot of changes and differences here compared to my own country in various aspects of life such as sports and fitness, transport, traffic and schooling system".</p> <p>The statements include a relating verb (have) and adverbials (in various aspects of life) to describe his observation of lifestyle differences in Australia. There is a</p>	<p>The images symbolise sport, transport, traffic and students at school. The spoken text complements the collage to provide his reflection about the differences in lifestyle that Ibrahim has observed since arriving to Australia, there is voiced emphasis to highlight the difficulties of connecting to a new life in Australia.</p>



Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
			<p>spoken emphasis on the noun group (a lot of changes) that reveals a reflective tone about the difficulties he encountered as he adapted to a new way of life in Australia. The slowing of his spoken pace as he lists the areas of life that he had experienced changes in (sports and fitness, transport, traffic and schooling system) offers the audience insight into the impact of migrating to a different country.</p>	
k		<p>The image is a collage of five pictures which represent generic concepts of education, business, food, freedom and peace. The use of colour suggests a positive mood that is connected with each aspect.</p>	<p>Voice over – “level of education, business operation, picnic places, freedom and peace.”</p> <p>The spoken text continues from the previous slide to list various aspects of life that Ibrahim has adjusted to in Australia. It is made up of noun groups that include positive themes of freedom and peace, which are delivered in a calm tone and measured pace, to express his gratitude with his new life in Australia.</p>	<p>The collage is a continuation from the previous screen. While the images and spoken text convey similar meanings about the differences in lifestyle that Ibrahim has observed since arriving to Australia, the voiceover also complements the collage to reflect his appreciation of the freedom and peace that he enjoys in his new life, therefore showing a positive sense of inclusion in the community.</p>

Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
I		<p>The image features the salient text “OPPORTUNITIES” in capitals, with red font. There is an oval-shaped background of related text, in smaller, grey font that frames the salient text. A large magnifying glass has symbolic qualities as it hovers above the centre of the salient text to represent his search for opportunities. The viewer looks down from a high angle shot onto the image, whose parts come together to form the picture of an ‘eye’.</p>	<p>Written text – “OPPORTUNITIES” Voice over – “There have been a huge variety of opportunities being offered to me to utilise and achieve my goals, to fulfil my dreams and wishes and to elevate myself beyond my capacity.”</p> <p>The simple written text “OPPORTUNITIES” presents Ibrahim’s positive outlook that is reinforced by his spoken text, which shows voiced emphasis on the noun group (huge variety, beyond) to highlight an upbeat tone as he expresses his positive evaluation of life in Australia. The action verbs (to utilise, achieve, to fulfil, to elevate) and repetition of references to personal pronouns (me, my, myself) describe his determination for self-improvement, as it is significant towards the realisation of his identity in the future.</p>	<p>The screen represents his symbolic search for a successful future, which is represented in the combination of salient, red text that is framed by the oval-shaped text and magnifying glass to form the image of an ‘eye’, a symbol of his foresight into the future. The spoken text complements the ‘eye’ symbol to express his positive outlook towards the future through an upbeat tone, as he describes the many ways that he intends to fulfil his aspirations for the future, which are significant to his sense of emerging identity as a young adult.</p>

Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
m		<p>The layout of the screen is split into two, symmetrical parts. The salient text “missing HOME” is in lower case and capitals on the left, while a mid-shot of the participant on the right has action qualities as they turn their back to the viewer, and gaze into a dark, cloudy background, creating a melancholy mood that suggests his longing for his home.</p>	<p>Voice over – “However, I still miss my country so much because I spent my entire childhood there and have lots of positive memories attached to that place.”</p> <p>The statement about his nostalgia for home is spoken in a tone of sadness, which is evident in the pause after ‘however’ and his voiced emphasis on ‘so much’. The text connective (however) and sensing verb (miss) indicate a negative aspect of migration, as his homesickness causes him to feel nostalgic. The use of adverbs and adverbials (so much, lots of positive memories) indicates the extent of his nostalgia for his country, which is further apparent in the falling pitch of his voice ‘attached to that place’.</p>	<p>The screen symbolises his sense of nostalgia since migrating to Australia, which is reflected in the cloudy setting of the image. The characteristics of pause, tone and pitch in the spoken text complements the image’s representation of his sadness, while the use of the text connective and adverbials show the significance of his childhood memories and his country as being a part of himself, and his identity.</p>

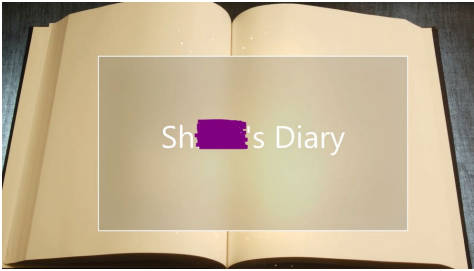

Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
n		<p>The layout of the screen is split into two parts. The image on the top has action qualities of students who are writing in an exam setting, they form a vector line. The image on the bottom has symbolic qualities of a university graduation, represented by the graduate hats that are tossed into the sky, the low angle emphasises their salience and creates a euphoric mood.</p>	<p>Voice over – “My hopes and plans for the future are unlimited. I want to first finish HSC with higher marks and positive reputation and then go to the UNI for further education.”</p> <p>The statements show a tone of enthusiasm, which is evident in his spoken emphasis on ‘hopes’, ‘plans’ and ‘unlimited’, revealing his optimistic outlook towards his future. The relating verb (are) and positive noun groups (hopes and plans, positive reputation, further education) describe the importance of achieving his personal goals. There is also a strong sense of self-confidence in his use of personal pronouns (my, I) in the theme position of his statement to indicate his belief in his potential.</p>	<p>The screen has symbolic qualities that represent his aspiration for success in the HSC and further study. The vector line that is formed by the students leads to the image below, suggesting his hope for a linear path towards his future success, and made salient with a low angle. The image is complemented by the spoken text, which reinforces his enthusiasm to achieve success in his studies. Ibrahim associates his academic success with a positive reputation, indicating that it is a significant component of his identity.</p>
o		<p>The image has action qualities of a participant who interacts with a digital representation of a graph. The participant’s hand is salient, as his finger appears to touch the highest point of the graph, which symbolises the ‘peak’ of success as</p>	<p>Voice over – “My main goal is to become a successful businessman and live the life of my dreams, happily and peacefully.”</p> <p>The spoken text is made up of a statement that uses the relating verb (is) and there is voiced emphasis in the noun groups (main goal, successful businessman) to</p>	<p>The screen has symbolic qualities that represent his aspiration for success as a business professional, indicated by the visual graph and vector line of the arrow that points upward. The image is complemented by the spoken text, which provides voiced emphasis on Ibrahim’s emotional investment in his personal growth. His happiness</p>


Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
		<p>it is a bright spot. A digitised, red arrow also has symbolic qualities, as it follows the graph to point upward, representing more success to come.</p>	<p>highlight his goals after finishing his studies. The use of the possessive pronoun (my) and the pause in the voiceover after the adverbs (happily and peacefully) indicates the importance of his personal goals upon his sense of happiness.</p>	<p>and sense of peace are significant to his sense of fulfillment as an individual.</p>
p		<p>The image has action qualities of a war plane that is slanted at an angle and is metaphorically dropping love hearts below. The text “Spread Love” is salient in the top, right position, drawing the viewer’s attention.</p>	<p>Written text – “Spread Love”. Voice over – “My best hope is to spread love, peace and joy in the world, and the best plan is to create a peaceful environment for the creatures by eliminating all the dangers and threats to nature.”</p> <p>The simple written statement “Spread Love” uses high modality, showing opposition to war. The spoken text is made up of a series of statements that use high modality, referring to the composer’s sense of hope for his wider world. The spoken text is delivered at a measured pace and in a calm tone. The use of the relating verb (is) and noun groups (best hope, best plan) describe positive ideals that he believes in. The use of adverbials (in the world, create a peaceful environment) highlights the</p>	<p>The imperative tone of the written text on the screen draws the viewer’s attention, complemented by the conceptual qualities of love in the image, which is shown in opposition to war. The voiceover complements the image to reveal more detail that suggests his wish for peace in the world around him, and its significance to him as a personal value.</p>


Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
			importance of peace for himself, and others.	
q		<p>The close up shows two parts of a puzzle that are salient in the foreground, as two hands position the parts opposite each other, creating a horizontal vector line. There is a bright light in the background that contrasts with the muted colours in the foreground, indicating symbolic qualities of hope.</p>	<p>Voice over – “I want to use all the opportunities and resources being provided to me for my own benefit as well as others.”</p> <p>The spoken text is a simple statement that shows voiced emphasis on the noun group ‘all opportunities’, showing his determination to improve his life and the lives of others. The use of personal pronouns (I, me, my, own) and relating verb (being) describe a strong sense of his motivation for creating positive change in his own life, to help others.</p>	<p>The screen has conceptual qualities, the puzzle parts are aligned in a horizontal vector line, representing the notion of problem-solving. The spoken text complements the conceptual image to reveal a tone of determination, suggesting his sense of dedication to his own self-development to assist others, which connects his identity to the wider community.</p>
r	 Australian Government	<p>The image has symbolic qualities as it represents an official logo of the Australian Government as well as showing the flora and fauna of Australia.</p>	<p>Voice over – “In the conclusion, I would like to thank the Australian government for granting VISA to me and my family and providing us a more advantaged and peaceful life. I really consider myself one of the few prosperous Afghans. Thank you very much for watching my video.”</p> <p>The spoken text is a series of statements, which includes a tribute to the Australian</p>	<p>The closing screen symbolises the composer’s tribute to the Australian Government, the salient logo draws the viewers’ attention. The spoken text complements the image as he affirms the positive impact that his migration to Australia has had on his life, while his optimistic outlook and expression of gratitude connect his identity to the community, indicating his sense of inclusion in the Australian community.</p>



Code	Multimodal semiotic features	Visual	Spoken and Written text	Multimodal meaning
			<p>Government and is delivered in a relaxed tone. The inclusive, personal pronouns (I, me, my, us) and adverbials (more advantaged and peaceful life, one of the few prosperous Afghans) affirm his migration to Australia as a positive, and life-changing experience, showing a tone of gratitude to the government and to viewers.</p>	


Appendix P: Sharbel Multimodal Analysis


Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
a	 <p>Time on screen - 5 seconds</p>	<p>Conceptual title screen, introducing the author, using a diary background, reflects a personalised style of traditional journal writing. The text is salient in the centre of the diary, drawing the viewers' attention.</p>	<p>Written text – “Sharbel’s Diary” Voiceover – “Hi, my name is Sharbel and I'm 17 years old.”</p> <p>The written title of the identity text “Sharbel’s Diary” uses a possessive noun, denoting the author’s ownership of his personal story. The voiceover is delivered in an upbeat tone, it is made up of statements that introduce Sharbel to the audience, using relating verbs (<i>is, am</i>), his age gives the viewer a social and developmental context.</p>	<p>The opening screen is a direct statement to the viewer, drawing attention to the personal nature of the text through the conceptual qualities of the open diary image, which signals the sharing of Sharbel’s identity with the audience. The image is complemented by more details in the form of spoken statements, which introduce the composer in an upbeat tone that suggests a confidence in who Sharbel is.</p>
b	 <p>Time on screen - 6 seconds</p>	<p>The image is a close shot of Sharbel who looks directly at the viewer with a slight smile, which is like a self-portrait. The self-portrait engages the viewer directly through his gaze, which demands the audience’s attention.</p>	<p>Voiceover – “My father gave me the same name as his best friend’s, which means spring flower”.</p> <p>The spoken text is delivered in a calm and measured pace, the statement uses an action verb (<i>gave</i>) and noun groups (<i>same name, best friend, spring flower</i>) to relate the origin of his name to his family and friends, which</p>	<p>The image establishes a connection with the viewer through his direct gaze, the voiceover complements the close shot of Sharbel, as he offers us an interpretation of his name from his first language, showing the importance of family as a part of his identity.</p>


Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
			begins to develop his cultural identity.	
c	 <p>Time on screen - 5 seconds</p>	<p>The image is a long-shot photograph that closely frames Sharbel in the foreground and the iconic Kardashian participants in proximity around him in the background, suggesting that they are a group of friends. Sharbel has the Armenian flag draped around his head, while the other participants have glamorous outfits with a stage setting. All the participants gaze directly at the viewer with serious, or slight-smile expressions, which demands our attention. The image has symbolic qualities as it alludes to their collective Armenian ethnicity and the fusion of two cultures.</p>	<p>Voiceover – “My nationality is Armenian, which many of you will wonder, are you related to the Kardashians?!”</p> <p>The voiceover conveys a light-hearted tone, as the statements involve the audience, directly questioning viewers through his use of the second person pronoun “you” and voiced emphasis of ‘are you’. The humorous tone establishes a connection with the audience to introduce his Armenian nationality, he compares himself to the well-known cultural figures to highlight their common ethnicity to viewers, which creates more interest to learn about his identity.</p>	<p>The image has symbolic qualities that represent the influence of intercultural connections on his representation of self, aligning his Armenian background with the American Armenian pop icons. The voiceover complements the photoshopped image as he connects with the viewer through dialogue and humour about his intercultural representation, revealing the significance of peer-relationships to his sense of identity.</p>
d	<p><i>Image of school logo not included for privacy reasons</i></p> <p>Time on screen - 6 seconds</p>		<p>Voiceover – “I attend a school called H. High School. I have a lot of fun in school. This year, I mostly focus on achieving great results in my subject, but I still try to balance studying and hanging out with friends.”</p>	<p>The image of the school logo is an official representation of the school body. The voiceover complements the image, as his tone of happiness shows his active participation in school life and his sound inclusion into the Australian school setting.</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
			<p>The spoken statements are delivered in an enthusiastic tone to describe his sense of inclusion in the school community. His use of voiced emphasis on the adjectives (<i>lot of fun, great results</i>) draws our attention to the positive evaluative language that he uses to express his happiness, further indicated by the adverbs and adverbials (<i>mostly focus, hanging out with friends</i>) which also indicate the importance of friendship to his wellbeing.</p>	
e	 <p>Time on screen - 6 seconds</p>	<p>The image is a photograph showing a long shot of Sharbel's mother and his siblings but closely framed, bringing the viewer in closer to observe the family's proximity with each other, much like a portrait. The portrait of the family has five participants, who all gaze at the viewer with smiling facial expressions, creating a connection with the audience. The image has symbolic qualities that represent the unity of the family.</p>	<p>Voiceover – “I have a big family and it consists of six Kardashians, no I'm just kidding, I have two sisters and a brother which I'm grateful for because I have a lot of fun times with them and of course my parents.”</p> <p>The statements in the voiceover continue to convey a tone of humour that creates a sense of happiness. His use of relating verbs (<i>have, am</i>) noun groups (<i>big family, six Kardashians, two sisters and a brother</i>) and sensing verbs (<i>kidding, grateful,</i></p>	<p>The image has symbolic qualities of a tight-knit family unit that is represented in the body language of the participants as they form a circle with the mother in the centre. In addition to the emotional relationships between the family, the photo also reveals cultural aspects. The spoken text complements the family photo with a tone of humour, positive sensing verbs and descriptive noun groups to reinforce the strong emotional bond in the family.</p>


Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
			<p><i>fun</i>) describe his family and his emotional connection to them.</p>	
f	 <p>Time on screen - 6 seconds</p>	<p>The image is a close shot of a sculpture that Sharbel made himself, revealing his artistic talent.</p>	<p>Voiceover – “I have many creative hobbies like designing, painting and other artsy things.”</p> <p>The spoken statement is delivered in an enthusiastic tone to describe his enjoyment of the creative arts through a sensing verb (<i>like</i>). His voiced emphasis on the adjective ‘many’ and verbs (<i>designing, painting</i>) highlight his enjoyment of several creative hobbies, while also indicating that his ‘artsy’ talents are part of his identity.</p>	<p>The image has symbolic qualities that aim to showcase his talent and appreciation of the creative arts to represent his pride in his abilities, complemented by his confident and enthusiastic tone in his voiceover to show the significance of the arts on his sense of identity.</p>
g	 <p>Time on screen - 3 seconds</p>	<p>The Emirates plane is shown moving away from the viewer, creating a horizontal right to left vector. The plane is made salient by its bright colours of white, green, black and red, drawing the viewer’s attention as it flies high above water.</p>	<p>Voiceover – “My journey to Australia was bittersweet, because..”</p> <p>The spoken text is a metaphor that uses contrast in the adjective (<i>bittersweet</i>) to emphasise the conflicting emotions of Sharbel’s migration</p>	<p>The screen has both action and symbolic qualities that represent his journey to Australia. As well as the physical act of flying, the plane’s path of movement symbolises Sheiheda’s personal journey into the future since his migration. The image is complemented by the spoken metaphor which</p>

Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
			to Australia. The voiceover is delivered in a thoughtful tone.	reveals a tone of contemplation about the emotional experience of migration in his life.
h	 <p data-bbox="197 922 595 954">Time on screen - 4 seconds</p>	<p data-bbox="779 349 1205 847">The image is a long shot of Sharbel who looks directly at the viewer with a smile, while making a 'peace' sign with his hand. The image has symbolic qualities of peace which are represented in the calm beach setting, and his hand gesture which also symbolises peace. He engages the viewer through his direct gaze at the audience, which creates a connection with them.</p>	<p data-bbox="1227 349 1675 496">Voiceover – “I left my friends and my family, but I was excited because I was going to make new friends and adventures.”</p> <p data-bbox="1227 547 1675 1163">The spoken statements are delivered in an optimistic tone, as he reflects on his experience of leaving home and his migration to Australia. The polarity of the two experiences is indicated by his pause before the text connective “but”, and Sharbel’s choice of verb groups (<i>was excited, going to make</i>) which provide more detail about his positive outlook. The noun group (<i>new friends and adventures</i>) indicates his sense of inclusion in the school community.</p>	<p data-bbox="1688 349 2132 930">The image has symbolic qualities of peace that are represented in the tranquil beach setting and in his hand gesture, which reflects his emotional sense of harmony since migrating to Australia. The spoken text complements the image’s representation of peace, as his optimistic tone and use of the text connective and positive noun groups show his sound experience of migration to the new, Australian setting.</p>

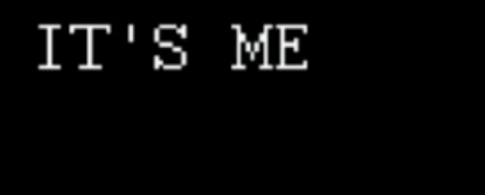
Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
i	 <p data-bbox="197 890 593 917">Time on screen - 5 seconds</p>	<p data-bbox="779 212 1214 1337">The image has action qualities of four participants who are standing and gazing, that are like a family portrait. A young girl holds up a large bundle of grapes and an apple, and her mother grasps a clay jug that is propped up against her shoulder for display. Additional action qualities are evident as a young boy stands behind the young girl with his hand reaching for a slightly concealed dagger, while a father figure stands behind the mother with his arm extended as he assertively grips the tip of a rifle that is propped up in full view. The image has culturally symbolic qualities as the female participants embody traditional roles of nurturers and homemakers, while the male participants embody traditional roles of protectors and leaders in the family. The cultural clothing of the participants reinforces his Armenian ethnicity.</p>	<p data-bbox="1227 212 1668 869">Voiceover – “The reason why my family and I settled to Australia was because we wanted a safer life and better education for me and my siblings.”</p> <p data-bbox="1227 448 1668 869">The spoken statements are made up of the adjective clause (<i>why my family and I settled</i>) and noun groups (<i>safer life, better education</i>) to describe the reasons for his family’s migration in a reflective tone. The spoken text draws on inclusive pronouns (<i>my, I, we</i>) which demonstrates a sense of unity in his family.</p>	<p data-bbox="1686 212 2136 746">The image choice is an iconic representation of a traditional, Armenian family. The image reflects cultural relationships within Sheiheda’s family and suggests the traditional roles of family members. The spoken text complements the cultural family image with a reflective tone to describe the family’s migration, reinforcing the strong bond between them and his sense of inclusion in the family unit.</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
j	 <p data-bbox="199 483 611 512">Time on screen - 12 seconds</p>	<p data-bbox="779 212 1205 671">The image presents an iconic cultural setting in Armenia, the Republic Square in Yerevan, which is photographed through a long shot. The high angle draws the viewer's attention to the scenic landscape and famous landmark. The image has symbolic qualities that represent his sense of pride towards his Armenian background.</p>	<p data-bbox="1227 212 1675 555">Voiceover – “I really like my culture because I can relate to it in so many ways and my grandfather always told me, “our culture has been through so many difficulties, but we still survive”, and that quote is really important to pass through generations.”</p> <p data-bbox="1227 603 1675 1257">The voiceover presents a series of statements that use high modality (<i>really like, really important</i>) which are spoken with voiced emphasis and a tone of pride to convey his strong connection to his cultural background. The use of text connectives (<i>because, but</i>) lead to clarifying clauses about the importance of his cultural background on his sense of identity. His choice of inclusive personal pronouns (<i>I, my, we, our</i>) in theme position reflects his strong identification with his cultural background.</p>	<p data-bbox="1688 212 2114 595">The iconic photograph symbolises Sheiheda's pride about his ethnicity, which is complemented by the spoken text to affirm his identification with cultural traditions and history about Armenia, suggesting that his cultural background is significant to his sense of identity.</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
k	 <p data-bbox="199 627 593 659">Time on screen - 4 seconds</p>	<p data-bbox="779 212 1205 555">A long shot of the Sydney Harbour Bridge features on the screen, an iconic cultural landmark in Sydney. The viewer’s attention is drawn to the scenic setting. The image has symbolic qualities that represent his positive outlook about his new life in Australia.</p>	<p data-bbox="1227 212 1668 363">Voiceover – “Australia changed my life a lot, and it made me more hopeful that I will have a great future.”</p> <p data-bbox="1227 411 1668 866">The spoken statements are delivered in a thoughtful tone, his use of action verbs (<i>changed, made, will have</i>) indicate the impact that migration to Australia has had on his life over time. The use of adverbials (<i>changes my life a lot, made me more hopeful</i>) indicates a positive sense of hope about his migration upon his future.</p>	<p data-bbox="1686 212 2136 715">The iconic photograph symbolises Sheiheda’s optimism towards his new life in Australia. The spoken text complements the image as his positive outlook towards the future is indicated by the action verbs that show his perseverance since migration, and thoughtful tone which confirms the significance of his future goals to his sense of identity.</p>
l	 <p data-bbox="199 1361 593 1393">Time on screen - 5 seconds</p>	<p data-bbox="779 882 1205 1417">The image has action qualities of models who are walking on a runway at a fashion show, they face away from the viewer, while the fashion designer Alexander McQueen walks towards the audience in the opposite direction. His smiling facial expression and open body language make him a salient figure in the image, indicating Sheiheda’s high regard for him as an iconic figure of fashion designing. The</p>	<p data-bbox="1227 882 1668 1034">Voiceover – “I’m working really hard to be a fashion designer and a role model like Alexander McQueen.”</p> <p data-bbox="1227 1082 1668 1417">The voiceover has high modality through the adverbial (<i>working really hard</i>) and noun groups (<i>fashion designer, role model</i>) to indicate the significance of fashion design as his chosen career pathway in the future. The use of simile to liken his own aspirations with the well-</p>	<p data-bbox="1686 882 2136 1417">The screen has both action and symbolic qualities that represent the world of fashion design that he is interested in. The salience of the iconic fashion designer in the image represents the significance of McQueen as an influential figure on his emerging sense of self in the future. The spoken text complements the image as his tone of respect for the artist is indicated in his use of high modality and simile to express</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
		models create a vector line that extends beyond the camera lens, suggesting symbolic qualities that represent the ongoing nature of fashion design that Sheiheda is interested in pursuing in the future.	known fashion icon (<i>like Alexander McQueen</i>) shows his deep admiration for the artist.	his determination to be successful like the famous designer, implying the importance of the role-model figure on his emerging identity as a young adult.
m	 <p data-bbox="197 1193 593 1225">Time on screen - 4 seconds</p>	The image is a black and white photograph of the late fashion designer, suggesting a classic portrait. The image is presented in mid-shot as McQueen looks beyond the viewer, offering a closer observation of him as an artist. A tone of sophistication is suggested through his serious facial expression and the action qualities of him 'modelling' as he stands with crossed arms. The image has symbolic qualities as the setting is a familiar domestic scene, representing his rise to fame from modest beginnings.	<p data-bbox="1227 528 1671 635">Voiceover – “Fun fact I have the same birthdate as Alexander McQueen.”</p> <p data-bbox="1227 683 1671 1109">The voiceover contains a pause after ‘fun fact’ which appeals to our curiosity to hear more. The spoken text contains a relating verb (<i>have</i>) to highlight him sharing the same birthday with McQueen and the noun groups (<i>fun fact, same birthdate</i>) reinforce his light-hearted tone as he identifies with the famous designer.</p>	The screen has both action and symbolic qualities that represent his self-identification with the fashion designer, the familiar domestic setting and mid-shot draws the viewer closer and symbolises Sharbel’s sense of connection with McQueen. The spoken text complements the image, as the light-hearted tone conveys the commonality of their birthday, and reveals Sharbel’s hope for similar success in the future.


Appendix Q: Sheiheda Multimodal Analysis



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
a	 <p>Time on screen - 06 seconds</p>	<p>Conceptual title screen, defining the author, using a black background, reflecting perhaps a documentary style or old-style computer screen. The text, in capitals is salient, on the top left, drawing the viewers' attention.</p>	<p>Written text – “IT’S ME” Voice over – “My name is Sheiheda B. and I’m 17 years old. I was named after my grandfather”.</p> <p>The simple written statement “It’s me” uses high modality, referring to the composer. The voiceover reiterates the written text in a measured pace to introduce the composer, indicating his confident tone. The series of statements, all with high modality, use relating verbs (<i>is, am</i>). The inclusion of the origin of his name in connection with his family begins to develop his cultural identity, while his age also gives the viewer a social and developmental context.</p>	<p>The opening screen is a direct statement to the viewer, drawing attention with the large print in a direct way, complemented by more details in the form of spoken statements, using high modality. The use of a black coloured background indicates a preference for providing specific information that he is comfortable to share, as he personalises the introductory screen to not reveal his face. However, the screen also suggests a confidence in who Sheiheda is, and that his heritage, signalled by the cultural explanation of his name, is also an important part of his identity.</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
b	 <p data-bbox="219 555 611 582">Time on screen - 03 seconds</p>	<p data-bbox="745 212 1095 635">A close shot of the Lebanese flag features in the foreground with the city of Beirut in the background. The flag has action qualities of fluttering, it is salient as its sharp, bright colours contrast with the muted colour of the city in the background.</p>	<p data-bbox="1126 212 1570 323">Voice over – “I have a Lebanese background and I’m a student at H. High School.”</p> <p data-bbox="1126 371 1570 707">The voiceover is delivered in a calm, and measured pace. There is spoken emphasis on the adjective ‘Lebanese’ to highlight his cultural pride about his background. The text is made up of statements that use relating verbs (<i>have, am</i>) to connect himself to his community.</p>	<p data-bbox="1617 212 2078 483">The voiceover complements the visual of the flag as both confidently introduce Sheiheda’s cultural background, introducing a symbolic element of patriotism, as well as connecting his local community to his identity.</p>
c	 <p data-bbox="219 1118 611 1145">Time on screen - 19 seconds</p>	<p data-bbox="745 722 1099 1417">The cartoon image shows action qualities of standing and smiling, that are like a portrait. The portrait of the smiling family has four participants that demand a connection with the viewer through their direct gaze. The placement of the participants in proximity with each other suggests their closeness. Culturally the image doesn’t reflect Sheiheda’s community or the actual number of</p>	<p data-bbox="1126 722 1570 1066">Voice over – “In my family, we are four children and my mum and my dad. For me, family is one of the most important values in my life. I love going out with my family a lot. And I feel very safe around them, and we always come up with things to do together as a family.”</p> <p data-bbox="1126 1074 1570 1417">The voiceover is made up of a series of statements that are delivered at a steady pace. The use of relating verbs (<i>have, am</i>), noun groups (<i>important values</i>) and sensing verbs (<i>love, feel very safe</i>) describe his family and his emotional connection to them, revealing a tone of happiness.</p>	<p data-bbox="1617 722 2078 1225">While the image choice is a more generic symbol of family, it reflects more on the emotional relationships of Sheiheda’s family but not the cultural ones. The spoken text complements the optimistic family image with positive, evaluative vocabulary, sensing verbs and a range of inclusive pronouns to show the unity in the family, which is highlighted by his tone of happiness.</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
		family members, rather indicating symbolic qualities of a 'happy family' generally.	The spoken text draws on inclusive pronouns (<i>my, we, me, I</i>) to demonstrate a sense of inclusion in his family, and the voiced emphasis on 'family' and 'love' highlights family as an important value in his life.	
d	 <p>Time on screen - 03 seconds</p>	The cartoon image shows action qualities of standing and serving a ball. The cartoon image of ping pong is presented in a long shot, although there is limited personal connection with the viewer as the participants are faceless and do not gaze at the viewer.	<p>Voice over – “I like to play some sports like ping pong.”</p> <p>The voiceover is delivered in a tone of light-hearted enthusiasm. The simple spoken statement uses the verb group (<i>like to play</i>) to express an emotional connection of enjoyment to ping pong.</p>	The image and spoken text convey similar meanings about Sheiheda's leisure activities, the cartoon image shows people playing ping pong, which illustrates the voice over.
e	 <p>Time on screen - 01 second</p>	The cartoon image shows action qualities of playing ping pong. The cartoon is presented as a mid-shot, offering viewers a closer connection with his hobby.	<p>Voice over – “Handball.”</p> <p>The spoken text is a continuation of the statement in the previous screen [<i>I like to play some sports like ping pong, handball..</i>] and continues to present a tone of light-hearted enthusiasm. The spoken text is a simple one-word statement that implies the use of a verb group (<i>like to play</i>) to</p>	The image and spoken text convey similar meanings about Sheiheda's leisure activities, the cartoon image shows a person playing handball, which illustrates the voice over.



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
			express an emotional connection of enjoyment to handball, which is continued from the previous screen.	
f	 <p data-bbox="219 799 595 831">Time on screen - 01 second</p>	The anime image shows action qualities of playing volleyball. The low angle places the volleyball player in a position of power over the viewer, suggesting admiration for this energetic sport.	Voice over – “Volleyball.” The voiceover is a continuation of the statement in the previous screen [<i>I like to play some sports like ping pong, handball, volleyball..</i>] and continues to present a tone of light-hearted enthusiasm. The spoken text is a simple one-word statement that implies the use of a verb group (<i>like to play</i>) to express an emotional connection of enjoyment to volleyball, which is continued from the previous two screens.	The image and spoken text convey similar meanings about Sheiheda’s leisure activities, the anime image presenting a person playing volleyball, which illustrates and complements the spoken text.
g	 <p data-bbox="219 1367 611 1399">Time on screen - 03 seconds</p>	The cartoon image shows action qualities of riding a bicycle. The cartoon image is presented in a long shot, offering a view of the hobby being portrayed. The bright colours of the cyclist’s shirt and bike wheels are salient, drawing the viewer’s attention to the activity.	Voice over – “and I like cycling.” The voiceover is a continuation of the statement in the previous screen [<i>I like to play some sports like ping pong, handball, volleyball and I like cycling</i>] and continues to present a tone of light-hearted enthusiasm. The simple statement uses a verb group (<i>like cycling</i>) to express an emotional connection of	The image and spoken text convey similar meanings about Sheiheda’s leisure activities, the cartoon image presenting a person cycling, which illustrates and complements the spoken text.


Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
			<p>enjoyment to cycling, which is continued from the previous three screens.</p>	
h	 <p>Time on screen - 03 seconds</p>	<p>The cartoon image of the American fictional character Pusheen the Cat shows action qualities of baking. The image has emotional appeal as it features a familiar comic character that is personified with human qualities of a rounded, chef figure who grasps cooking utensils with small paws, creating an endearing image that appeals to the viewer. There are pastel colours and other miniature cooking items in the kitchen setting, as well as two assistant cat chefs that reinforce the warm and inviting mood of the image.</p>	<p>Voice over – “I also like to make sweets.”</p> <p>The spoken text uses the verb group (<i>like to make</i>) which not only shows the action of baking in the statement but includes an expression of his enjoyment of baking. Ibrahim’s voiced emphasis ‘also like’, and the pause in his voiceover before he says ‘sweets’ implies a tone of pride as he reveals his talent to bake to the viewer.</p>	<p>The combination of a popular comics character happily cooking is complemented by the positive statement about Sheheida’s enjoyment of “making sweets”. The verb group shows a positive attitude to baking, and his voiceover shows a tone of pride as he reveals his hobby to bake sweets, which is indicated by the voiced emphasis.</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
i	 <p data-bbox="219 481 611 507">Time on screen - 04 seconds</p>	<p data-bbox="745 212 1077 515">The cartoon image showing a young boy sketching is a long shot but closely framed, bringing the viewer in closer to observe the action of sketching by use of an offer.</p>	<p data-bbox="1122 212 1581 280">Voice over – “Sometimes I like to draw stuff around the house...”</p> <p data-bbox="1122 328 1581 628">The voiceover delivers the statement in low volume, showing some interest in this hobby of drawing. Sheiheda uses low modality (<i>sometimes</i>) and the verb group (<i>like to draw</i>) to express his moderate connection with this hobby.</p>	<p data-bbox="1610 212 2069 515">The image and spoken text convey similar meanings about Sheiheda’s leisure activities, the cartoon image presenting a boy sketching a picture, which illustrates and complements his spoken tone of moderate interest in sketching.</p>
j	 <p data-bbox="219 906 611 932">Time on screen - 04 seconds</p>	<p data-bbox="745 644 1093 1177">The image shows the cartoon character SpongeBob intently watching a strangely shaped television. The tight cropping mid shot places us behind the television as we watch him gazing at the television. The contrast of the dark television and bright yellow colour of SpongeBob focusses us on the character.</p>	<p data-bbox="1122 644 1581 746">Voice over – “and most importantly I like to binge watch.”</p> <p data-bbox="1122 799 1581 1061">The spoken text uses voiced emphasis to draw our attention (<i>most importantly</i>) to the verb group (<i>like to binge watch</i>) to emphasise his strong emotional investment in watching television.</p>	<p data-bbox="1610 644 2069 1023">The combined use of a popular character, who is intently staring at a screen emphasises the spoken features about binge watching and its high value for Sheiheda. The spoken emphasis on the positive, evaluative vocabulary of the voiceover shows Sheiheda’s deep interest in watching shows on Netflix.</p>


Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
k	 <p>Time on screen - 04 seconds</p>	<p>The Qantas plane is shown moving away from the viewer, creating a horizontal right to left vector. The plane is made salient by its bright colours of white and red, drawing the viewer's attention as it flies high above the city of Sydney with its well-known Opera House and Harbour bridge.</p>	<p>Voice over – “Coming to Australia was opening a new page in my journey.”</p> <p>The spoken text is a metaphor that compares Sheiheda's journey to Australia as ‘<i>a new page in my journey</i>’. The voiceover is delivered in a thoughtful tone.</p>	<p>The screen has both action and symbolic qualities that represent his journey to Australia. As well as the physical act of flying, the plane's path of movement symbolises Sheiheda's personal journey into the future since his migration. The image is complemented by the spoken metaphor which reveals a sense of hope (<i>a new page</i>) to suggest that Sheiheda's experience of migration has been a significant and positive aspect in his life.</p>
l	 <p>Time on screen - 16 seconds</p>	<p>The image has action qualities of people leaping into the air. The image is a silhouette that is captured in a long-shot to focus on their body language which suggests their collective happiness in the beach setting, rather than the individual participants. The contrast between the dark colour of the silhouette and the warm hues of the sunset draws attention to the proximity of the participants in the</p>	<p>Voice over – “A lot of fun things happened at first. Then school came and introduced me to new very nice and amazing people, who helped me a lot, throughout my first couple of weeks at school.”</p> <p>The voiceover has spoken emphasis on adjectives within the noun groups (<i>lot of fun things, new very nice, amazing people</i>). The embedded adjectival clause, (<i>who helped me a lot throughout my first couple of weeks at school</i>) recounts his sense of inclusion in the school community.</p>	<p>The image has symbolic qualities of joy and friendship that are represented in the beach setting and body language of the participants, reflecting the emotional sense of harmony at Sheiheda's school. The spoken text complements the image's representation of harmony, as the use of voiced emphasis on the positive descriptive language shows his inclusion into the Australian school setting.</p>

Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
		image, suggesting a symbolic element of social harmony.		
m	 <p>Time on screen - 03 seconds</p>	<p>A close-up shot of the Lebanese flag features in the foreground with the city of Beirut in the background (repeated from the first screen). The flag has action qualities of fluttering, it is salient as its sharp, bright colours contrast with the muted colour of the city in the background.</p>	<p>Voice over – “For me, I think I have a very good cultural background.”</p> <p>The spoken statement uses a relating verb (<i>have</i>) and voiced emphasis on the evaluative vocabulary (<i>very good</i>) to express a tone of pride. Sheiheda draws on personal pronouns (<i>me, I</i>) in the theme position of the statements to highlight a positive view of his cultural background, making apparent its significance as a part of his identity.</p>	<p>The voiceover complements the visual of the flag as both reinforce Sheiheda’s pride in his cultural background, showing the symbolic element of patriotism that was introduced in the opening slides, and connecting his patriotism to his identity.</p>
n	 <p>Time on screen - 02 seconds</p>	<p>The image has action qualities of participants who are dancing the iconic Lebanese ‘dabke’. The image is presented in a closely cropped long shot, offering viewers a closer view of his culture. The participants are holding hands and in proximity with each other to represent unity. A horizontal vector line is</p>	<p>Voice over – “We love to dance a lot.”</p> <p>The simple, spoken statement uses the inclusive pronoun (<i>we</i>), verb group (<i>love to dance</i>) and adverbial (<i>a lot</i>) to express a strong sense of emotional identification with his culture. The voiceover is delivered in an upbeat tone, his enthusiasm is shown through his voiced emphasis on ‘dance’.</p>	<p>The image has symbolic qualities as it represents his Lebanese cultural traditions through the iconic dance, as well as cultural unity through the synchronised action of the participants who are moving together in the same horizontal direction. The spoken text complements the symbolic notions of the image through the inclusive vocabulary and positive evaluative vocabulary, which</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
		<p>formed as the dancers are captured in motion, the bright colour of their clothing draws the viewers' interest to observe them.</p>		<p>indicate his positive identification with his culture.</p>
o	 <p>Time on screen - 02 seconds</p>	<p>The image is a collage of iconic cultural pastries and sweets that are presented in close-up shots to clearly portray the delicious sweets, showing rich colours and textures. The individual photographs are grouped together in proximity to create a tone of abundance.</p>	<p>Voice over – “Make sweets a lot.”</p> <p>The spoken text is a simple statement that implies the verb group (<i>love to make</i>) and adverbial (<i>a lot</i>) to express a deep emotional connection towards his culture and its traits. The voiceover is delivered in an upbeat tone, his enthusiasm is shown through his voiced emphasis on ‘sweets’.</p>	<p>The image has conceptual qualities as it represents his Lebanese culture through the showcasing of iconic pastries. The grouping of the iconic photographs suggests the concept of cultural abundance to connect with viewers. The spoken text complements the image through the positive evaluative vocabulary, which indicates his strong connection to his ethnicity and sense of identity.</p>
p	 <p>Time on screen - 03 seconds</p>	<p>The image, showing the act of parasailing, is presented using a low angle to highlight the adventurous, outdoor activity. The Lebanese flag on the parachute is salient as it dominates the top half of the image, its bright colours expand over the participants.</p>	<p>Voice over – “And we also love to have fun a lot.”</p> <p>The spoken statement is a part of the sentences from above. The verb group (<i>love to have</i>) and adverbial (<i>a lot</i>) express his emotional identification with his culture, which is shown through his voiced emphasis on ‘fun’. There is a pause in the voiceover</p>	<p>The image has symbolic qualities as the parasailing activity represents the notion of fun experiences that are associated with his culture, through the salient flag on the parachute and the beach setting. The spoken text complements the image as the statement shows his identification with a collective cultural identity, and his use of</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
			after 'also love' that creates interest to learn more about his cultural background.	pause in the voiceover draws the responder to learn more about his cultural background.
q	 <p>Time on screen - 05 seconds</p>	<p>The image is a collage of iconic cultural settings. The collage of four photographs is presented through three high angles and an eye-level angle to draw the viewer to the picturesque locations from his country of origin. There are bright colours in each photograph that are set against the dark hues of the night, or the cool hues of the day settings.</p>	<p>Voice over – “I always appreciate my background and I am proud of it.”</p> <p>The voiceover uses high modality (<i>always</i>) and sensing verbs (<i>appreciate, proud</i>) to reiterate the significance of his cultural background and its impact on his sense of identity. His voiced emphasis on ‘proud’ affirms his cultural identity and conveys his tone of pride.</p>	<p>The photographs in the collage have conceptual qualities that allude to notions of beauty and social diversity. The grouping of the iconic photographs showcases the positive ideals about his background to connect with viewers. The spoken text complements the collage to convey his pride and to confirm his identification with the cultural values portrayed in the image, suggesting that they are significant to his sense of identity.</p>
r	 <p>Time on screen - 06 seconds</p>	<p>The image shows a person who is standing with outstretched arms and is presented in long-shot to highlight the peaceful, outdoor setting of a sunrise in an open, grassy plain. The participant is salient as he faces the rising sun, indicating symbolic</p>	<p>Voice over – “I am grateful for everything in my life in Australia. I’m satisfied with it and I love it.”</p> <p>The statements contain adjectives (<i>grateful, satisfied</i>) to provide detail that describe his feelings about life in Australia in noun groups (<i>grateful for everything in my life in Australia; satisfied with it</i>). The final</p>	<p>The image has symbolic qualities as the participant’s outstretched arms are salient and represent the emotion of happiness, while the natural, open setting symbolises freedom and new beginnings. The spoken text complements the image, as the positive evaluative language that is evident in Sheiheda’s use of noun groups provides further</p>


Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
		<p>qualities of new beginnings.</p>	<p>statement (<i>I love it</i>) is a high modality affirmation of his life, the spoken emphasis on the sensing verb ‘love’ highlights his tone of happiness to be in Australia.</p>	<p>insight into his happiness in Australia.</p>
s	 <p>Time on screen - 03 seconds</p>	<p>As used earlier, the cartoon image of the fictional character Pusheen the Cat, showing action qualities of baking, is here used to represent a future profession presented in a mid-shot, offering viewers a connection with the iconic character and his hobby of baking.</p>	<p>Voice over – “I like to be a sweets chef in the future.”</p> <p>The voiceover is delivered in an enthusiastic tone, there is a sensing verb (<i>like</i>) and adverbial (<i>in the future</i>) to express his aspiration to become a pastry chef.</p>	<p>The voiceover complements the visual of the iconic cat character as both reinforce Sheiheda’s hobby to bake sweets, alluding to the symbolic quality of success in the future as a result of his talent.</p>
t	 <p>Time on screen - 01 seconds</p>	<p>While this image shows a man looking through a pair of binoculars while standing on a ladder, there is a conceptual emphasis on future aspirations. The participant is salient in the foreground against a cloudy, sky background, suggesting symbolic qualities. A horizontal vector line is formed</p>	<p>Voice over – “And I always look to...[sentence continued in the next screen]”</p> <p>The partial statement is an adverbial clause that uses high modality (<i>always</i>) to form a part of a metaphor about his aspirations for the future, where voiced emphasis is used to show its importance to Sheiheda who ‘look[s] to’ the future.</p>	<p>The image has conceptual qualities as the participant’s act of looking through the binoculars is salient and represents the future, while the ladder in the cloudy sky symbolises perseverance towards a goal, as the participant climbs upward. The spoken text complements the image by drawing on metaphor and voiced emphasis to signal the importance of his personal hopes for the future,</p>



Code	Multimodal semiotic features	Visual	Written and Spoken text	Multimodal meanings
		<p>from the binoculars on the left, directing viewers to consider the unseen point of interest on the right.</p>		<p>which are continued in the next slide.</p>
u	 <p>Time on screen - 05 seconds</p>	<p>The image has conceptual qualities to represent the notion of love through a silhouette heart shape, which is salient against a bright, orange background. The text “I love you Mom and Dad” is salient, above the image of the heart, drawing the viewers’ attention.</p>	<p>Written text – “I love you Mom and Dad” Voice over – “Make my parents happier and make my dreams come true.”</p> <p>The simple written statement “I love you Mom and Dad” uses the sensing verb (<i>love</i>), referring to the composer’s emotional connection to his parents. The voiceover is a metaphorical statement that continues from the previous slide, and is delivered in an earnest tone. The repetition of the verb (<i>make</i>) emphasises his emotional happiness and dreams being fulfilled.</p>	<p>The closing screen is a direct statement to his parents, the salient print in the top part above the heart image draws attention to the significance of family ties, complemented by more details in the form of spoken statements, using high modality. The spoken statement is a metaphor that connects his love for his parents with his hopes for the future in an earnest tone, emphasising the importance of their approval, and suggesting that family is an important part of his identity.</p>


Appendix R: Bahar Multimodal Analysis


Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meaning
a	 <p>Time on screen - 03 seconds</p>	<p>The title screen introduces the author, using a purple-coloured background that conveys a calm mood. The text is salient in the centre, drawing the viewers' attention.</p>	<p>Written text – “MY STORY” Voice over – “Hi my name is R.D.”</p> <p>The written title of the identity text “MY STORY” uses a possessive pronoun (<i>my</i>), denoting the author’s ownership of her personal story. The spoken text is delivered in a calm tone and measured pace, it is made up of a statement that uses the relating verb (<i>is</i>) to introduce herself.</p>	<p>The opening screen is a direct statement to the viewer, drawing attention to the composer’s representation of her identity that is symbolised by the salient text on the coloured screen. The title screen is complemented by the spoken statement, which uses a calm tone to invite the audience to respond to her personal story.</p>
b	 <p>Time on screen - 5 seconds</p>	<p>The image of the Turkish flag shows symbolic qualities to represent her recent residence in Türkiye before travelling to Australia. It is salient as its sharp, bright colours draw the viewer’s attention. The animation of shooting stars that appear on the screen suggest a celebratory tone.</p>	<p>Voice over – “I was born in Türkiye and I lived there until 14.”</p> <p>The spoken statement continues to be delivered in a measured tone. Her use of relating verbs (<i>am, is</i>) describes her age and her previous country of residence. Her age gives the viewer a social and developmental context.</p>	<p>The image and spoken text convey similar meanings about her country of birth. The spoken text provides more detail about her age.</p>


Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meaning
c	 <p>Time on screen - 7 seconds</p>	<p>The image of the woman holding the Kurdish flag shows symbolic qualities that represent the composer's Kurdish background. It is salient as its sharp, bright colours draw the viewer's attention. The animation of shooting stars that appear on the screen suggest a celebratory tone.</p>	<p>Voice over – “but my background is Kurdish. I have a - Kurdish cultural identity.”</p> <p>The spoken text is a continuation of the statement in the previous screen [I was born in Türkiye and I lived there until 14...]. There is a pause in the composer's voiceover (<i>I have a - Kurdish cultural identity</i>) that suggests her unfamiliarity with describing her cultural background in English. Her use of the personal pronoun 'my' (<i>my background is Kurdish</i>) shows her sense of belonging to her Kurdish background.</p>	<p>The image and spoken text convey similar meanings about Bahar's cultural pride towards her Kurdish background. The spoken text also reveals her developing confidence to verbally describe her cultural background in English.</p>
d	 <p>Time on screen - 9 seconds</p>	<p>The image has symbolic qualities of two people speaking, which is indicated by the icon of speech bubbles. The faces of the people are shown as a profile; the faces are also shown as silhouettes that are captured in a close up to focus on the speaking figures, which represent her being multilingual. The contrasting</p>	<p>Voice over – “I speak Turkish, Kurdish and English.”</p> <p>The spoken statement is delivered in a tone of confidence to describe her multilingual proficiency.</p>	<p>The image on the screen symbolises her multilingual capabilities. The spoken text complements the image to reflect her sense of confidence as she describes her fluency in three languages.</p>

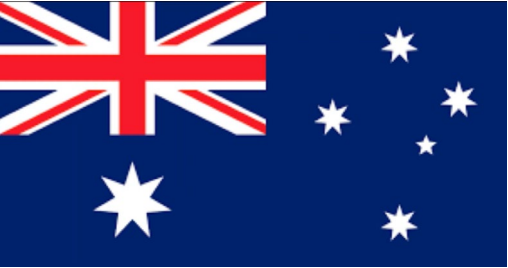
Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meaning
		colours of bright red, and cool green symbolise the different languages that she can speak.		
e	 <p>Time on screen - 8 seconds</p>	<p>The photograph shows action qualities of friends celebrating together, which is further indicated by the animation of colourful confetti that appear on the screen to suggest a joyful tone. The image of the friends has three participants who are facing away from the viewer, creating a barrier with the audience. The placement of the participants in proximity with each other suggests their closeness, while their body language shows conceptual qualities of happiness. Culturally the image doesn't reflect her community, rather it indicates conceptual qualities of friendship generally.</p>	<p>Voice over – “My values are my family, friendship, and my education. My hobbies are playing volleyball, listening to music, eating, cooking, and travelling. I am 14 years old but on 27 July I'm going to be 15.”</p> <p>The voiceover is made up of a series of statements that are delivered at a steady pace. The use of relating verbs (<i>are, am</i>), noun groups (<i>family, friendship, eating, cooking</i>) and possessive pronoun (<i>my values, my education, my hobbies</i>) describe aspects of her life that are important to her sense of identity.</p>	<p>The image choice represents conceptual qualities of friendship and love, focusing more on a showcasing of the emotional bond between her family and friends. The spoken text complements the image, revealing a relaxed tone to describe her values and hobbies, which are shown to be significant to her sense of identity.</p>
f		<p>The image has action qualities of a family walking together on a beach. The image is a silhouette that is captured in a long-shot to focus on their body language which suggests their collective</p>	<p>Written text – “FAMILY”</p> <p>Voice over – “I live – I live in a family of eight people. I have 2 sisters and 3 brothers, my mum, my dad and me.”</p>	<p>The screen has conceptual qualities, the elevated position of the banner in the image indicates that family is a core value for Bahar. The peaceful image of the beach setting reflects the harmonious</p>

Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meaning
	 <p data-bbox="219 587 611 616">Time on screen - 10 seconds</p>	<p data-bbox="770 212 1182 707">happiness in the beach setting. The importance of family is reinforced by the overhanging banner of ‘family’ which is salient at the centre of the image. The contrast between the dark colour of the silhouette and the warm hues of the sunset draws attention to the proximity of the participants in the image, suggesting a symbolic element of familial harmony.</p>	<p data-bbox="1214 212 1653 592">The written text refers to the composer’s family. The statement is delivered in a relaxed tone, Bahar uses a relating verb (<i>have</i>) and adverbial to describe her family, and possessive <i>pronouns</i> (<i>my mum, my dad, me</i>) which reveal her strong sense of inclusion in the family unit.</p>	<p data-bbox="1684 212 2130 632">relationship that she has with her family, and this is reinforced in the voiceover. The relaxed tone of the spoken text complements the conceptual representation of family in the image, as her repetition of the personal pronoun ‘my’ indicates their importance on her life, as well as her sense of inclusion in her family.</p>
g	 <p data-bbox="219 1074 611 1102">Time on screen - 18 seconds</p>	<p data-bbox="770 722 1189 1062">The plane is shown flying from a low angle, emphasising its salience as a symbol of migration. The plane is draws the viewer’s attention as it flies through the clear, blue sky in a creating a rising vector line that symbolises Bahar’s migration to Australia.</p>	<p data-bbox="1214 722 1653 986">Voice over – “When I came to Australia, I was 12 years old. In 2018 I came to Australia, before that my - my lifestyle was so different. My house wasn't good that much and we didn't have a car or anything like that. Especially my school system.”</p> <p data-bbox="1214 1074 1653 1414">The statement is spoken in a calm tone as she reflects on her previous life and the limitations that she experienced with her family prior to migrating to Australia. The adverbial in the statement (<i>before that my - my lifestyle was so different</i>) shows her reflective tone as Bahar</p>	<p data-bbox="1684 722 2130 1182">The screen has symbolic qualities that represent her migration to Australia, the plane’s linear path of movement symbolises her journey away from recent challenges in her past. The image is complemented by the spoken account of the limitations in her previous country of residence, suggesting the importance of migration in her life.</p>

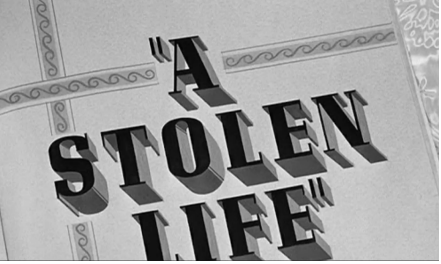
Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meaning
			<p>contemplates the differences in the living conditions that she has experienced since her migration. There is emphasis on the adverb (<i>especially</i>) which highlights her perception about the limitations in her experience of schooling in her previous country of residence</p>	
h	 <p>Time on screen - 10 seconds</p>	<p>The photo has symbolic qualities of a happy schooling environment. The image is presented in a long-shot, which shows a classroom of smiling young students and their teacher. The eager facial expressions of the students suggest a warm and welcoming tone towards learning.</p>	<p>Voice over – “I mostly like the Australian school system but sometimes it can be difficult. But here we got a car and a better house than before, actually everything was so different from Australia.”</p> <p>The spoken statement is delivered in a measured pace that continues to show a reflective tone. Her use of the personal pronoun (<i>I</i>) and the adverbial (<i>mostly like</i>) reinforces her appreciation of schooling in Australia, despite difficulties in some aspects. The emphasis on the noun (<i>Australian</i>) and pronoun (<i>everything</i>) highlights her emotion of appreciation about the positive lifestyle changes</p>	<p>The screen represents Bahar’s positive approach to schooling in Australia. The spoken text complements the welcoming tone of the image to describe her appreciation of her new life in Australia, indicating her strong sense of inclusion in the community.</p>


Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meaning
			that she now enjoys as a result of her migration to Australia.	
i	 <p data-bbox="219 671 611 699">Time on screen - 18 seconds</p>	<p data-bbox="770 296 1189 954">The image of the signpost has conceptual qualities that represent her appreciation of the positive changes in her life since her migration to Australia. The sky in the background creates a calm mood that represents her peaceful environment in Australia. The written text is shown through a low angle against a sky background, which suggests the value she places on her life in Australia, as her reference to it is placed in an elevated position in the image.</p>	<p data-bbox="1214 296 1657 639">Written text – “Good Things” Voice over – “but when I came to Australia my life – my lifestyle absolutely changed. My house, my friends, my school and my language have all changed. I'm really happy to be in Australia because - what I can't do there I can do here.”</p> <p data-bbox="1214 687 1657 1377">The simple written statement “Good Things”, suggests concepts about the future. The spoken text are statements that are presented in a confident and upbeat tone, using the adverbial (<i>absolutely changed</i>) and emotive language (<i>I'm really happy</i>) to present a positive perception about migration for her future, which is highlighted through her voiced emphasis on the adverb ‘all’. Her use of personal pronouns ‘I’ and ‘my’ throughout make clear the strong impact of migration on building her sense of autonomy.</p>	<p data-bbox="1684 296 2132 991">The salient nature of the vector that is formed by the arrow in the image and the written text draw the viewer’s attention. The arrow indicates conceptual qualities of her future in a direct way. The image is complemented by more details in the form of spoken statements that show her optimistic outlook through her spoken tone and emphasis that describe her hope for the future. The screen suggests that her autonomy is significant to her personal identity and the choices she can make towards her future.</p>



Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meaning
j	 <p data-bbox="219 587 611 616">Time on screen - 19 seconds</p>	<p data-bbox="770 212 1187 475">The image is an emoticon that symbolises the composer’s happiness. The pink font of the text suggests a feminine persona, while the yellow background reinforces the cheerful tone of the image.</p>	<p data-bbox="1214 212 1653 635">Written text – “I’m Happy” Voice over – “I’m always happy [pause] I’m always thankful because I’m [pause] here now. There’s a [pause] lot of dangerous people in Türkiye harassing or killing kids. And also the school system I think if I was in Türkiye now I wouldn’t be able to do the job I wanted. I’m really happy to be here.”</p> <p data-bbox="1214 683 1653 1342">The statements describe her emotional happiness and relief as a result of migrating to Australia. The repetition of the high modality adverbials (<i>I’m always</i>) highlights her positive sense of wellbeing and inclusion in the Australian community. The pauses in the voiceover reveal her emotional state as she recounts why she is appreciative of her new life in Australia. Her emphasis on the adverb ‘lot’ and adverb ‘now’ highlights her negative view of her experiences while living in Türkiye.</p>	<p data-bbox="1684 212 2134 946">The emoticon symbolises the composer’s state of happiness about her new life in Australia. The spoken statements complement the image to reveal her emotions of relief and gratitude as she reflects on her life since migration. However, the voiceover reveals contrasting meanings to the image as there is an apprehensive mood as Bahar recalls the dangerous conditions that she escaped in Türkiye. Her voiced emphasis on the adverbs reinforce her lingering apprehension about living in her previous country of residence.</p>

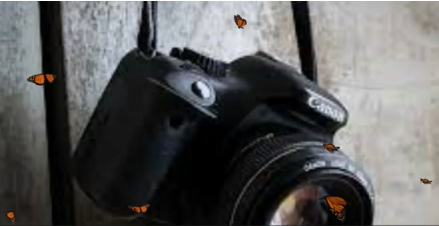

Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meaning
k	 <p data-bbox="219 555 611 584">Time on screen - 18 seconds</p>	<p data-bbox="770 212 1178 435">The image of the Australian flag shows symbolic qualities to represent her new home in Australia. The bright colours on the flag are salient as they draw the viewer's attention.</p>	<p data-bbox="1214 212 1657 515">Voice over – <i>[pause]</i> “Actually I had a lot of difficulties in my life such as, I now can buy whatever I want I have my own – own phone and things like that. I will work hard. I will do everything that I can do for my future to be better.”</p> <p data-bbox="1214 563 1644 1026">The spoken text is a continuation from the statements in the previous slide. The recurrence of the personal pronoun (<i>I</i>) in theme position and the adverbials (<i>I now can buy, I can do</i>) express her optimism for the future and sense of empowerment as she draws on high modality (<i>I will work, I will do</i>) to highlight her confidence.</p>	<p data-bbox="1684 212 2114 786">The closing screen represents the composer's tribute to Australia, the salient flag draws the viewers' attention. The spoken text complements the image as she affirms the positive impact that her migration to Australia has had on her life, while her optimistic outlook and expression of determination to succeed connect her identity to the community, indicating her sense of inclusion in the Australian community.</p>


Appendix S: Grace Multimodal Analysis


Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
a	 <p data-bbox="219 627 611 655">Time on screen - 05 seconds</p>	<p data-bbox="752 284 1182 627">Conceptual title screen that introduces the author's personal narrative, using a black and white background, reflecting an old-style documentary or autobiography format. The text in capitals is salient in the centre, drawing the viewers' attention.</p>	<p data-bbox="1205 284 1659 432">Written text – “A Stolen Life” Voice over – “My name is Grace. It spells like ***** because in my country..”</p> <p data-bbox="1205 480 1659 979">The written title “A Stolen Life” is a metaphor, referring to Grace’s sense of loss towards her former life before moving to Australia. The voiceover conveys her highly confident tone, which is evident in her use of voiced emphasis to introduce her name (<i>My name is Grace</i>). The relating verb (<i>is</i>) and the personal pronoun (<i>my</i>) describe the origin of her name, and its misspelling in connection with her country.</p>	<p data-bbox="1695 284 2132 903">The opening screen reveals a negative outlook that is apparent in the choice of adjective ‘stolen’ in the metaphoric title, to suggest a negative aspect to her migration. The image is complemented by more details in the form of spoken statements, which use voiced emphasis to confidently introduce herself and to convey how her sense of identity has been influenced by her name, which is an important part of her identity.</p>



Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
b	 <p data-bbox="219 523 611 552">Time on screen - 17 seconds</p>	<p data-bbox="752 212 1144 475">The image of the Syrian flag shows symbolic qualities to represent her Syrian background. The green stars and sharp, bright colours on the flag are salient as they draw the viewer's attention.</p>	<p data-bbox="1205 212 1673 986">Voice over – "...Syria they spelt it wrong. My zodiac sign is Capricorn. I'm 14 years old. My real birth is on 29/12/2006 but the same thing, in my country they listed my birth wrong. I came from Syria in 2016." The spoken statements are a part of the sentences from above. The voiceover reinforces her confident tone, as she uses relating verbs (<i>is, am</i>) and the personal pronoun 'my' (<i>my zodiac, my real birth, my country</i>) to describe aspects about herself. The text connective (<i>but</i>) provides more detail about the misspelling of her name and birth date in her country, revealing her sense of disappointment.</p>	<p data-bbox="1695 212 2132 906">The voiceover and the visual of the flag both introduce Grace's cultural background. However, there are contrasting meanings as the voiceover does not reflect the tone of patriotism that is symbolised by the flag, rather the spoken statements reveal a tone of disappointment with her country's incorrect record of her personal details. Grace's spoken corrections about her personal details reflect an affirmation of her identity, as she provides voiced emphasis on the adverbs (<i>wrong, real</i>) to represent her identity.</p>


Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
c	 <p>Time on screen - 12 seconds</p>	<p>The image of the Lebanese flag shows symbolic qualities to represent Lebanon. The green cedar tree is salient against the sharp, bright colours of the flag, drawing the viewer's attention.</p>	<p>Voice over – “and I stayed in Lebanon for one year before I came to Australia because of the war and danger in my country so we had to go to another country to be safe.”</p> <p>The spoken statements are delivered in a reflective tone. Grace uses voiced emphasis in the noun groups (one year, war and danger) to recount the tumultuous experience of war that she has experienced. Further detail about her passage through Lebanon is given in the prepositional phrase (<i>one year before</i>) and adverbial (<i>to another country</i>)</p>	<p>The voiceover complements the visual of the flag to provide more detail about Grace's passage through Lebanon, which she refers to in a reflective tone as a place of refuge from the war in Syria. More detail about her experience of war is shown in her voiced emphasis to convey the difficulties that she experienced.</p>
d	 <p>Time on screen - 11 seconds</p>	<p>The image shows action qualities of a plane flying. The airplane is salient, its silhouette draws the viewer's attention as it flies in a sky of pastel colours to represent a dawn, or evening setting. The plane is moving upwards, creating a rising vector line that symbolises Grace's migration away from her homeland.</p>	<p>Voice over – “my dad's siblings they [have] been in Australia for long time, so they got us in Australia because it's more safe and better life.”</p> <p>The voiceover is delivered in a neutral tone, as she recounts the support of family to seek refuge in Australia. The spoken statements include relating verbs (<i>have been, is</i>) and personal and inclusive</p>	<p>The screen has symbolic qualities that represent her migration to Australia, the plane's upward path of movement symbolises her journey to a safer place. The image is complemented by the spoken account of her family's assistance to escape the war in Syria, suggesting the supportive role of family in her life.</p>


Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
			<p>pronouns (<i>my, us</i>) to describe the role of family who assisted Grace's family's journey to Australia. The use of adverbials (<i>more safe and better life</i>) describes her sense of stability in Australia.</p>	
e	 <p>Time on screen - 11 seconds</p>	<p>The close-up image of the camera represents photography. The animated butterflies that appear on the screen have symbolic qualities of self-transformation. The butterflies show action qualities of fluttering around the camera and could signal an interest in taking photographs of the world around her.</p>	<p>Voice over – “My hobby is taking photos and I want to be a photographer and study it.”</p> <p>The spoken statements are delivered in a confident tone, Grace's use of personal pronouns (<i>my, I</i>) and relating verbs (<i>is, be</i>) express her enjoyment of photography as a hobby, and her aspiration to pursue this interest as a future career.</p>	<p>The voiceover complements the symbolic image of the camera to convey her confident identification of photography as a hobby, and her confidence in transforming this hobby into her profession in the future.</p>
f	 <p>Time on screen - 10 seconds</p>	<p>The image is a photograph of the sky that is presented in long shot, drawing attention to the vastness of the sky scene. The bright sun is salient at the centre of the photograph. The bright, blue hues of the sky are in contrast with the dark shadow of the landscape below.</p>	<p>Voice over – “So I started working on that and now I chose for year 9 multimedia so I can learn about photoshop and stuff like that.”</p> <p>The spoken statements are delivered at a brisk pace, in a confident tone. The voiceover includes action verbs (<i>started working, chose, can learn</i>) and text connectives (<i>so, and</i>) to list</p>	<p>The image has conceptual qualities as it represents new beginnings. The voiceover complements the image to provide context about her new life in Australia as she has set out to fulfill her goal to be a photographer through her self-motivated actions. Her use of action verbs and confident expression of her choices</p>



Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
			<p>the choices she has made to support her interest in photography. Her use of the personal pronoun (I) in the theme position of each statement highlights her determination to work towards the achievement of her goals.</p>	<p>indicate her drive to learn about multimedia, revealing the importance of photography on her sense of identity.</p>
g	 <p>Time on screen - 14 seconds</p>	<p>The photograph shows action qualities of posing and smiling, that are like a portrait. The portrait of the smiling siblings has two participants that demand a connection with the viewer through their direct gaze. The placement of the participants in proximity with each other suggests their closeness. Culturally the image doesn't reflect her community or the actual age of Grace and her brother, rather indicating symbolic qualities of a 'happy family' generally.</p>	<p>Voice over – “The people in my life are my family. I only have one brother he’s 17 years old, we [are] siblings and friends at the same time. I tell him everything and he tells me everything too. He protects me from everything and he’s like my bodyguard too.”</p> <p>The voiceover includes relating verbs (<i>are, have, is</i>) and adverbials (<i>tell him everything, protects me from everything</i>) to describe the deep emotional connection to her brother. The use of inclusive pronouns (<i>my, he we, me, I</i>) and the adverbials demonstrate a sense of inclusion in her family.</p>	<p>While the image choice is a more generic symbol of family, it reflects more on the emotional relationship of Grace and her brother but not the cultural ones. The spoken text complements the loving tone of the family image with high modality that is evident in her use of adverbials and a range of inclusive pronouns to show the unity in the family.</p>

Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
h	 <p>Time on screen - 15 seconds</p>	<p>As used earlier, the image of the airplane has action qualities of flying. The airplane is symbolic and is here used to represent her experience of flying to Australia.</p>	<p>Voice over – “When we came to Australia, I was nine years old. I was so happy to come to another country and go on the plane. It was so nice to go on the plane, go up to the sky [and] see the clouds - but I didn't know what was waiting for me over there but before we go down I got sick because I got dizzy of traveling.”</p> <p>The spoken statements are delivered in a reflective tone, there is voiced emphasis in the noun groups (so happy, so nice) that reveal a sense of nostalgia as she recounts her childhood memories of travelling on the airplane to Australia. The repetition of the text connective (<i>but</i>) provides more detail about her feelings of uncertainty towards moving to Australia, and her memory of becoming sick on the airplane.</p>	<p>The screen has symbolic qualities that represent her mixed feelings about her migration to Australia, while the pastel colours reflect her sense of happiness, the dark silhouette of the airplane also reflects her perception of the unknown as a result of travelling to a new country. The image is complemented by the spoken account of her plane trip to Australia, her reflective tone and use of adverbials and text connective (<i>but</i>) provide insight into her perception of moving to Australia, suggesting the complexity of migration upon her life.</p>
i		<p>The cartoon image shows action qualities of friends sitting together. The image of the friends has three participants who are facing away from the viewer, creating</p>	<p>Voice over – “About Syria I remember my friends we used to be three girls one, yeah she is the oldest, she is fifteen years old now and the other girl is thirteen now.”</p>	<p>The image choice represents conceptual qualities of friendship and love, focusing more on a showcasing of the emotional bond between the girls, and suggesting that</p>

Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
	 <p data-bbox="215 571 613 603">Time on screen - 15 seconds</p>	<p data-bbox="752 212 1182 675">a barrier with the audience. The placement of the participants in proximity with each other suggests their closeness, while the middle girl's formation of a love heart with her hands shows conceptual qualities of love. Culturally the image doesn't reflect her community, rather it indicates conceptual qualities of friendship generally.</p>	<p data-bbox="1205 252 1664 746">The voiceover continues to be delivered in a thoughtful tone, as Grace reflects on her two childhood friends in her country of birth. She uses the relating verb (<i>is</i>) and noun groups (<i>three girls, fifteen years old now, other girl</i>) to describe her two friends. The use of personal and inclusive pronouns (<i>I, my, she, we</i>) demonstrates Grace's strong connection to the girls and their ongoing friendship.</p>	<p data-bbox="1695 212 2132 635">Grace guards their friendship from outside influences such as the physical distance between them. The spoken text complements the image, revealing a thoughtful tone to reflect on her childhood friends from Syria. The importance of friendship is apparent to her sense of identity.</p>
j	 <p data-bbox="215 1002 613 1034">Time on screen - 14 seconds</p>	<p data-bbox="752 762 1182 866">The image is the logo for the iconic American television sitcom show "Friends".</p>	<p data-bbox="1205 762 1664 1026">Voice over – "when I came to Australia the younger girl went to Canada and the other girl stayed in Syria. So we had to - we separated. I still talk to them now and we are, yeah we are still best friends."</p> <p data-bbox="1205 1074 1664 1417">The voiceover conveys an emotive tone of sadness when recounting her experience of leaving her friends to move to Australia, evident in her hesitant pause before completing the sentence (<i>So we had to - we separated</i>). The circumstances of war that led to their separation</p>	<p data-bbox="1695 762 2132 1345">The logo of the iconic cultural television show is used conceptually to represent her experience of friendship. The voiceover complements the image to convey an emotive tone of sadness, as Grace provides more detail about her friends and the circumstances of their separation through adverbials and inclusive pronouns, showing that despite the physical distance between them, their friendship is still important to her.</p>


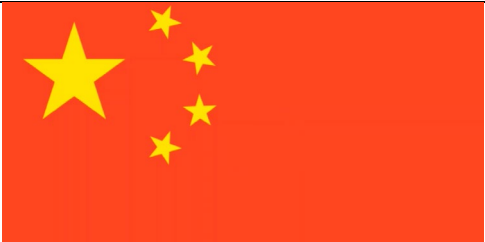
Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
			<p>are evident in the adverbials (<i>when I came to Australia, stayed in Syria, still talk to them</i>) while the inclusive pronouns (<i>I, we</i>) emphasise the parting of the friends and their subsequent migration paths.</p>	
k	 <p>Time on screen - 35 seconds</p>	<p>The image presents a long shot of a village setting in Syria. The high angle draws the viewer's attention to the scenic landscape. The image has symbolic qualities that represent her Syrian background.</p>	<p>Voice over – “In Syria in school I was very good. If I just used to get 9.5/10, I used to cry so much. My routine was waking up in the morning, going to school, going back home, eat, do my homework and just go stay with my friends for the whole day. We used to go walk, talk in the village because I used to – like - live in a village. Every weekend we go to sleep in my mum parents’ house. It was in a different village - like -15 minutes away in the car.”</p> <p>The spoken statements are delivered at a brisk pace that match her energetic tone as she recounts her positive memories in Syria before the war, shown through action verbs (<i>cry, going, eat, do, stay, walk, talk</i>) and adverbials (<i>every weekend we go to, waking up in the morning, stay</i></p>	<p>The photograph showcases Syria as her country of birth. The voiceover complements the image as she recounts positive memories of her lifestyle and friends in Syria before the war in an energetic tone, suggesting that her early experiences of Syria are significant to her sense of identity. In addition to her use of adverbials and inclusive pronouns that reveal her sense of belonging to her community in Syria, there is also a tone of reticence to share more detail about her village.</p>



Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
			<p><i>with my friends, talk in the village). Grace draws on humour to engage the viewer (If I just used to get 9.5/10, I used to cry so much) although there is a pause in the voiceover which suggests that she is reluctant to describe her village in Syria, (I used to – like - live in a village). Her use of inclusive personal pronouns (I, my, we) reiterate her positive memories of her friends in Syria.</i></p>	
l	 <p>Time on screen - 18 seconds</p>	<p>The image shows action qualities of a young boy who is holding his face in his hands. The boy is shown in a mid-shot to draw the viewer's attention to his facial expression of unhappiness and boredom.</p>	<p>Voice over – “When we came I was sad because it was boring. I was just sitting at home and I didn't have friends, and I missed my old friends. It was hard to get used to it because it's new life, new people, new language and that was the hardest thing.</p> <p>The voiceover conveys a tone of sadness as Grace recalls the difficulty of adjusting to a new country, which is evident through her use of sensing verbs (<i>sad, missed, hard to get used to</i>). The repetition of ‘new’ in the noun group (<i>new life, new people, new language</i>) amplifies her tone of alienation. The repetition of the</p>	<p>The image represents her feelings of boredom and loneliness after arriving to Australia. The spoken text provides more detail about her sadness at the loss of her previous way of life and the connection that she had with her family, friends and language. The impact of her move to Australia is shown to have been difficult as she felt isolated from others in the beginning.</p>



Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
			relating verb (<i>was</i>) indicates that her homesickness was significant in the past.	
m	 <p>Time on screen - 06 seconds</p>	<p>The cartoon image of the American fictional characters Bob and Stuart show action qualities of play fighting. The image is humorous, and the bright yellow colour of the characters is salient, reinforcing a happy mood. Bob and Stuart are presented in a mid-shot, their direct gaze at the audience draws us to the iconic characters.</p>	<p>Voice over – “Now everything is good in my life. I got used to everything. I know English more and yeah.”</p> <p>The spoken statements are delivered in a confident tone, her contentment with her life in Australia is evident through voiced emphasis in the adverbials (<i>now everything is good in my life, know English more</i>). The first-person pronoun (<i>I</i>) emphasises the positive changes that she has personally experienced since her initial arrival to Australia.</p>	<p>The happy mood of the playful minions in the image is complemented by the voiceover, which conveys her contentment through her voiced emphasis on adverbs and the use of first-person pronouns to recount her eventual sense of inclusion in the Australian community.</p>
n	 <p>Time on screen - 15 seconds</p>	<p>The image of the graduate hats being tossed into the sky creates a euphoric mood, symbolising academic success. The low angle shot presents further study at university in an elevated position, representing her aspirations for academic success.</p>	<p>Voice over – “Now I’m thinking in my future. I want to finish school go to university study photography, it’s my dream. I’m little bit scared from the future but I’m sure everything will be very good.”</p> <p>The spoken statements are delivered in a tone of determination as she emphasises an optimistic</p>	<p>The closing screen has symbolic qualities that represent Grace’s aspiration for success in high school and further study. The image is complemented by the spoken text, her brisk pace and listing of action verbs show a confident tone in her abilities, indicating that her aspiration for academic success is</p>



Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
			<p>outlook towards her future in her use of the first-person pronouns (<i>my, I</i>). Her brisk pace reinforces her high energy and determination, which is reflected in the accumulation of action verbs (<i>thinking, finish, study</i>). The declarative statement 'it's my dream' shows an emotional ambition to go to university, while her acknowledgement of being 'a little bit scared' through the noun group reveals some apprehension about the future.</p>	<p>significant to her sense of purpose and identity. The spoken text also shows her apprehension about the future, which is also evident in her emotive expression through noun groups.</p>



Appendix T: Nancy Multimodal Analysis


Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
a	 <p>Time on screen - 03 seconds</p>	<p>The title screen introduces the author, using a background which is made up of patches of bright colours that have symbolic qualities to represent the different parts of her identity. The text is salient in the centre, drawing the viewers' attention.</p>	<p>Written text – “MY STORY” Voice over – “Hi, my name is Nancy.”</p> <p>The written title of the identity text “MY STORY” uses a possessive pronoun (<i>my</i>), denoting the author’s ownership of her personal story. The spoken text is delivered in a cheerful tone, it is made up of a statement that uses the relating verb (<i>is</i>) to introduce herself. There is voiced emphasis on her name that shows a confident tone to introduce herself.</p>	<p>The opening screen is a direct statement to the viewer, drawing attention to the composer’s representation of her identity that is symbolised by the different colours in the background. The title screen is complemented by the spoken statement, which uses a confident and cheerful tone to invite the audience to respond to her personal story.</p>
b	 <p>Time on screen - 7 seconds</p>	<p>The image of the Chinese flag shows symbolic qualities to represent her Chinese background. It is salient as its sharp, bright colours draw the viewer’s attention.</p>	<p>Voice over – “I come from China. Now I am 14 years old. My hobby is badminton.”</p> <p>The spoken statements are delivered in a confident tone. Nancy places voiced emphasis on her country of birth, which reveals a sense of her cultural pride. Her use of relating verbs (<i>am, is</i>) describes her age and her hobby. Her age gives the viewer a social and developmental context.</p>	<p>The image and spoken text convey similar meanings about her cultural background. The spoken text provides more detail about her age and hobby.</p>

Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
c	 <p data-bbox="199 531 573 560">Time on screen - 8 seconds</p>	<p data-bbox="692 212 1126 671">The image of the signpost has conceptual qualities that represent family. The sky in the background creates a calm and peaceful mood that suggests a harmonious relationship with her family. The written text is shown through a low angle against a sky background, which suggests the importance of family as it is placed in an elevated position in the image.</p>	<p data-bbox="1144 212 1581 320">Written text – “Family” Voice over – “In my life, my big family is my biggest supporter.”</p> <p data-bbox="1144 368 1639 826">The written text refers to the composer’s family. The voiceover is delivered in a warm tone, her use of the personal pronoun ‘my’ (<i>my big family, my biggest supporter</i>) shows her love for her family and a strong sense of integration within the family unit. There is voiced emphasis on the adverb ‘biggest supporter’, which amplifies Nancy’s appreciation of her family’s support for her.</p>	<p data-bbox="1655 212 2132 826">The screen has conceptual qualities, the elevated position of the signpost in the foreground indicates that family is a core value for Nancy. The peaceful image of the sky reflects the loving relationship that she has with her family, and this is reinforced in the voiceover. The warm tone of the spoken text complements the conceptual representation of family in the image, as her repetition of the personal pronoun ‘my’ indicates their importance on her life, as well as her sense of inclusion in her family.</p>
d	 <p data-bbox="199 1050 591 1078">Time on screen - 13 seconds</p>	<p data-bbox="692 839 1133 1342">The image has action qualities of people walking together towards a sunset, its golden colours create a warm and peaceful mood that reinforces a sense of happiness. The image is a silhouette that is captured in a long shot to focus on the group’s body language, which shows their collective happiness as they hold hands in the beach setting, symbolising unity, or friendship.</p>	<p data-bbox="1144 839 1639 986">Voice over – “I was only 12 years old when I came to Australia. Before I came to Australia my life was playing..”</p> <p data-bbox="1144 1034 1639 1414">The spoken statements are delivered in a tone of reflection to describe her life before travelling to Australia. The adverbials (<i>only 12 years old, my life was playing</i>) reveal her nostalgia for China, as she contemplates being ‘only 12’ when she left her home to migrate to Australia. The emotive tone of the voiceover further shows a sense of</p>	<p data-bbox="1655 839 2132 1222">The image on the screen symbolises the happiness that Nancy felt in China due to the memorable times that she spent with her friends there. The spoken text complements the image to reflect an emotive sense of loss and nostalgia, as she reflects on her happy experience of childhood before she travelled to Australia.</p>

Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
			loss, as Nancy reminisces about her childhood through her use of the relating verb (<i>was</i>) and action verbs (<i>came to Australia, was playing</i>).	
e	 <p>Time on screen - 10 seconds</p>	The photograph of the Line Friends Store represents an iconic South Korean character brand. There is a giant teddy bear character that is salient in the image, it draws the viewer's attention as a popular place to shop. There are groups of people in the store, which portrays shopping at the store as a social activity.	Voice over – “with my friends after school every time and we went to shopping together.” The voiceover is a continuation of the statement in the previous screen [<i>Before I came to Australia my life was playing.</i>] and continues to present a tone of reflection. Her use of adverbials (<i>after school, every time, shopping together</i>) recounts her pastime of shopping with her friends in China, and the use of the inclusive pronouns (<i>my, we</i>) reinforces her strong sense of belonging with her friends.	The photograph of the Line Friends Store represents Nancy's past-time of shopping with her friends, and her interest in cross-cultural retail icons. The spoken text complements the image to give more detail about her strong connection to her friends in China, indicating the significance of friendship on her sense of identity.
f	 <p>Time on screen - 9 seconds</p>	The image shows a long shot of an iconic cultural setting, The Great Wall of China, which draws the viewer's attention to the scenic landscape and famous landmark. The image has symbolic qualities that represent her sense of pride towards her Chinese background.	Voice over – “Also most of the time I was with my friends.” The voiceover continues to be delivered in a nostalgic tone. She uses a relating verb (<i>was</i>) and adverbial to reiterate her memorable experiences of spending time with her friends in China.	The iconic photograph showcases a scenic view of China that symbolises Nancy's pride about her ethnicity. The spoken text complements the image, as she speaks in a nostalgic tone to reminisce about her friends in China, suggesting that her cultural background and her friendships are significant to her sense of identity.

Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
g	 <p>Time on screen - 13 seconds</p>	<p>The image has conceptual qualities of a map to represent the provinces of China.</p>	<p>Voice over – “I had a very fun time with my friends and family in China.”</p> <p>The statement is spoken in a quiet volume that indicates Nancy’s emotional sense of longing for her home country, China. The adverbial in the statement (<i>had a very fun time</i>) shows her homesickness as Nancy describes her positive memories of China that she experienced with loved ones.</p>	<p>The map of China represents her country of origin, demonstrating her cultural pride. The voiceover complements the map to show her homesickness and strong emotional connection to China. The adverbial includes positive evaluative language to highlight the fun memories that she had with her friends and family, demonstrating that her Chinese heritage is significant to her sense of identity and has not diminished since moving to Australia.</p>
h	 <p>Time on screen - 6 seconds</p>	<p>The image has symbolic qualities of Chinese culture as the table is laden with traditional Asian dishes. The image is presented in a mid-shot, which draws viewers to the various food items in proximity to each other, with rice bowls that frame the Asian dishes, maximising their visual appeal to the viewer. There are animated balloons that appear on the screen to suggest a joyful tone.</p>	<p>Voice over – “I enjoyed eating there.”</p> <p>The spoken statement is delivered in a measured pace that continues to show a reflective tone. Her use of the personal pronoun (<i>I</i>) and the sensing verb (<i>enjoyed</i>) reinforces a sense of her homesickness for China and a love of her cultural food.</p>	<p>The screen symbolises her Chinese culture through the visual showcasing of traditional food. The abundance of dishes that are framed by the bowls highlights her longing for her home country. The spoken text complements the image to indicate a strong connection between Nancy’s cultural background and her sense of identity.</p>

Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
i	 <p data-bbox="199 719 591 746">Time on screen - 15 seconds</p>	<p data-bbox="692 212 1133 635">The image presents a long shot of an iconic cultural landmark, the Canton Tower in the city of Guangzhou. The low angle draws the viewer's attention to the impressive structure and famous building. The image has symbolic qualities that represent her sense of pride towards her Chinese background.</p>	<p data-bbox="1146 212 1619 360">Voice over – “When I came to Australia, I didn’t know how to talk to people. It was a big problem in the start”</p> <p data-bbox="1146 408 1641 986">The statements in the voiceover are presented in a thoughtful tone. The relative clause (<i>when I came to Australia</i>) provides the context of her experiences when she first arrived in Australia. The action verbs (<i>came, know, talk</i>) and relating verb (<i>was</i>) describe the barrier of language that she experienced, which impacted upon her ability to connect with others. The adverbial (<i>was a big problem in the start</i>) illustrates the significance of her difficulty to communicate with others.</p>	<p data-bbox="1655 212 2119 635">The iconic photograph on the screen symbolises Nancy’s pride about China, her country of birth. The voiceover contrasts with the patriotic tone of the image, as the spoken statements express her alienation from the Australian community due to the barrier of language, suggesting that her sense of belonging is connected with her knowledge of language.</p>
j	 <p data-bbox="199 1291 591 1318">Time on screen - 10 seconds</p>	<p data-bbox="692 999 1133 1342">The image presents a long shot of a picturesque setting in China, drawing the viewer’s attention to the scenic landscape. The image has symbolic qualities that represent her sense of pride towards her Chinese background.</p>	<p data-bbox="1146 999 1581 1106">Voice over – “I tried to figure out how to talk and how to communicate..”</p> <p data-bbox="1146 1153 1619 1385">The spoken text is made up of a statement that uses the personal pronoun (<i>I</i>) in theme position and the adverbials (<i>how to talk, how to communicate</i>) to express the difficulties of communicating with</p>	<p data-bbox="1655 999 2132 1422">The scenic landscape symbolises Nancy’s pride about her country of birth. However, there are contrasting meanings as the voiceover does not reflect the tone of patriotism that is symbolised by the photograph, rather the spoken statement reveals a tone of reflection as she recounts her determination to overcome the barrier of language, suggesting the</p>

Code	Multimodal semiotic features	Visual	Written / Spoken text	Multimodal meanings
			others in English when she first arrived in Australia.	importance of language to her sense of inclusion in the Australian community.
k	 <p data-bbox="199 555 573 584">Time on screen - 9 seconds</p>	The photograph of the Line Friends Store has symbolic qualities as it represents the iconic South Korean character brand.	<p data-bbox="1149 330 1615 440">Voice over – “with people and friends. I can speak English now. I am very happy.”</p> <p data-bbox="1149 486 1621 829">The spoken text is a continuation from the statement in the previous slide. Her use of the personal pronoun (<i>I</i>) in theme position and the adverbials (<i>can speak English now, am very happy</i>) express her happiness as a result of her acquisition of language development.</p>	The image draws on the popular South Korean character brand store “Line Friends” to show her hobby of shopping and her appreciation of cross-cultural icons. The voiceover complements the image to portray her sense of inclusion in Australia as she can now communicate in English with her friends, demonstrating the role of language development.

Appendix U: Transcript Excerpt of Open Coding and Axial Coding

Figure U.1

Screenshot showing an excerpt of the (red capitalised) open codes and (highlighted) axial coding groupings for the Phase 1 focus group transcript.

S.D I learned about digital editing **DIGITAL SKILLS** and like how to share my stories in other ways, like digital editing and stuff like that. **MODAL FEATURES WORK TOGETHER TO ENHANCE SHARING: BRIDGE TO COMMUNITY**

S.A Thanks Shirak, so IT kind of skills? Yeah. What do you boys think?

M.B I learnt about how to edit a video and put music in it and put background sounds in it **LEARNT HOW TO USE MODAL FEATURES IN A DIGITAL TEXT** and how to express yourself in a video. **MODAL FEATURES WORK TOGETHER TO ENHANCE SHARING: BRIDGE TO COMMUNITY**

S.A Do you think Mujtaba, anything else to add?

M.H First of all, I learned about myself. My interests, my (hobbies?), my everything. I gave my time to think about myself, like my journey to here and everything suppose to (fall?) I learned about myself. **TIME TO THINK ABOUT SELF IN COMMUNITY** And second thing, I learned about the video editor app that you can use to create a multimodal video for our, for any topic **APPLICATION OF LEARNING BEYOND TO OTHER TOPICS BEYOND THE IDENTITY TEXT** so like you can put any music in it and then express yourself through video. **MODAL FEATURES WORK TOGETHER TO ENHANCE SHARING: BRIDGE TO COMMUNITY**

S.A Thank you –

M.H - It was very useful – **MIT links with other areas of learning or curriculum**

S.A - yeah exactly. Would you say, um when you say we've learnt more about ourself – do you think that's related to the video skills or actually you've had more time to think about your journey?

M.H Yes actually about your own self. You give time to think about your interest, about your hobbies – I mean it's all related about you. **THE MIT IS INCLUSIVE OF THE EALD STUDENT BECAUSE IT IS ALL ABOUT THEM**

S.A Yeah, exactly. Is there anything different about what you've learned or experienced from participating in these multimodal activities compared with your classes before? Is there anything different?

M.H Yeah we've learned more communication skills, like we try to help each other to like finish our work together. And yeah ah – **DEVELOPING COMMUNICATION SKILLS THROUGH COLLABORATION**

Developing community connection

Developing connection to community

Modal impacts

Enriching student connection to learning

Links to curriculum

Building knowledge of language and its use

Integrating culture and curriculum to increase participation with school

Sociocultural features of multimodal identity texts

Influence of culture, life experience and development of insight

Adaptation through resilience* (only in phase 2)

Adapting to community through resilience

Barriers to community

Reluctance to share

Task disengagement

Challenges to community

Appendix V: Phase 1 Category Buckets

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
Aligning research questions	(Text in boxes next to grouped axial codes, written in brief to summarise the main idea of the emerging theme)	(From the final “Thematic analysis” document) - Corresponding colour-coded axial codes
What culturally inclusive values are developed through multimodal identity text creation?	<p>Category 1:</p> <p>Culturally inclusive values of EAL/D students through MIT creation</p>	<p>Sub-category 1</p> <p>Developing positive relations with others</p> <p>Exploring and relating to other student backgrounds</p> <p>Mutual respect through stories told</p> <p>Working collaboratively with peers</p> <p>Empathy</p> <p>Addressing cultural stereotypes through story</p> <p>Sub-category 2</p> <p>Developing personal communication skills</p> <p>Confidence through sharing</p> <p>Meaning is clarified</p> <p>Learning to talk about self</p> <p>Communication skills through collaboration</p> <p>Sub-category 3</p> <p>Enjoyment</p> <p>Task engagement + happiness in sharing</p> <p>Sharing stories with other people in a different way (video)</p> <p>Indication of wish to share MIT</p> <p>Learning about other people</p> <p>Sharing information about self</p> <p>Sharing information about language</p> <p>Sub-category 4</p> <p>Combined modal features enhance sharing</p> <p>Cultural background</p> <p>Chosen aspects of identity</p>

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
<p>How does the creation of multimodal identity texts develop EAL/D students' literacy skills?</p>	<p>Category 2: Aspects of literacy skill development and school learning</p>	<p>Sub-category 1: Different forms of meaning making Multimodal forms of self-expression Learning to improve meaning making Developing awareness of modes Forms of meaning making</p> <p>Sub-category 2: Transfer of knowledge Concepts about identity Other forms of narrative Digital and editing skills Transfer of digital skills</p> <p>Sub-category 3: English language and literacy skills Learning of vocabulary Development of writing Technical language</p> <p>Sub-category 4: Task engagement Through sharing Through digital features Through digital editing</p> <p>[Sub-category 5]</p> <p>I</p> <p>Combined modal features enhance learning Learning about self through modality Improve understanding + comprehension Online platform facilitates search for meaning of vocabulary about identity Voiceover enhanced representation of meaning in MIT</p>

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
<p>What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?</p>	<p>Category 3: Aspects that influence EAL/D students' creation of multimodal identity texts</p>	<p>[Sub-category 1]: Identity Cultural background Self + family + hobbies</p> <p>[Sub-category 2]: Migration difficulties Memories of home country Mixed emotions about moving to Australia Disconnect with past through time</p> <p>[Sub-category 3]: Resilience Through connection to culture Through journey to Australia Motivating change</p> <p>[Sub-category 4]: Happiness with migration to Australia Adapting well to life in Australia Adapting well to school in Australia Sense of social inclusion Greater opportunities Future goals Hope + aspirations Freedom</p> <p>Sub-category 5: Task disengagement Limited level of interest in MIT Varying level of interest in MIT Reluctance to engage Equipment not readily available</p> <p>Sub-category 6: Negative feelings towards sharing Unsure of what to share Discomfort with sharing Preference for obscurity</p>

THEN REFINED THEMES AND SUB-THEMES TABLE- showing how axial codes – named category and subcategories – themes and sub-themes

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
<p>What culturally inclusive values are developed through multimodal identity text creation?</p>	<p>Developing connection to community</p>	<p>Category 1: Culturally inclusive values of EAL/D students through MIT creation</p>	<p>[sub-theme 1] building communication with community</p> <p>[sub-theme 2] enjoyment of community</p> <p>[sub-theme 3] sharing with community</p>	<p>Exploring and relating to other student backgrounds</p> <p>Mutual respect through stories told</p> <p>Working collaboratively with peers</p> <p>Empathy</p> <p>Addressing cultural stereotypes through story</p> <p>Confidence through sharing</p> <p>Meaning is clarified</p> <p>Learning to talk about self</p> <p>Communication skills through collaboration</p> <p>Task engagement + happiness in sharing</p> <p>Sharing stories with other people in a different way (video)</p> <p>Indication of wish to share MIT</p> <p>Learning about other people</p> <p>Sharing information about self</p> <p>Sharing information about language</p> <p>Cultural background</p> <p>Chosen aspects of identity</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
<p>How does the creation of multimodal identity texts develop EAL/D students' literacy skills?</p>	<p>Enriching student connection to learning</p>	<p>Category 2: Aspects of literacy skill development and school learning</p>	<p>[Sub-theme 1] Learning about different forms of meaning making in multimodality</p> <p>[sub-theme 2] Transfer of knowledge to other areas of learning</p> <p>[sub-theme 3] Developing English literacy skills and language use</p> <p>[sub-theme 4] Task engagement through digital learning and sharing</p> <p>[sub-theme 5] preference for choice of modal feature combination to express and communicate their MIT</p>	<p>Multimodal forms of self-expression</p> <p>Learning to improve meaning making</p> <p>Developing awareness of modes</p> <p>Forms of meaning making</p> <p>Concepts about identity</p> <p>Other forms of narrative</p> <p>Digital and editing skills</p> <p>Transfer of digital skills</p> <p>Learning of vocabulary</p> <p>Development of writing</p> <p>Technical language</p> <p>Through sharing</p> <p>Through digital features</p> <p>Through digital editing</p> <p>Expression of self + culture</p> <p>Feelings</p> <p>Choice of digital features to express meaning</p> <p>Build communication skills</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
			<p>[sub-theme 6] pronounced learning about identity through modal engagement</p>	<p>Preference for use of images in MIT</p> <p>Dislike of voiceover+ impacted confidence</p> <p>Learning about self through modality</p> <p>Improve understanding + comprehension</p> <p>Online platform facilitates search for meaning of vocabulary about identity</p> <p>Voiceover enhanced representation of meaning in MIT</p>
<p>What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?</p>	<p>Influence of culture, life experience and development of insight in creating multimodal identity texts</p>	<p>Category 3: Aspects that influence EAL/D students' creation of multimodal identity texts</p>	<p>[sub-theme 1] expression of identity</p> <p>[sub-theme 2] influence of difficult experiences</p> <p>[sub-theme 3] influence of experiences that built resilience</p> <p>[sub-theme 4] perceptions of hope</p>	<p>Cultural background</p> <p>Self + family + hobbies</p> <p>Memories of home country</p> <p>Mixed emotions about moving to Australia</p> <p>Disconnect with past through time</p> <p>Through connection to culture</p> <p>Through journey to Australia</p> <p>Motivating change</p> <p>Happiness with migration to Australia</p> <p>Adapting well to life in Australia</p> <p>Adapting well to school in Australia</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
	Challenges	Category 4: Factors that challenge EAL/D students' creation of multimodal identity texts	[sub-theme 5] challenges to implementing MIT [sub-theme 6] discretion in sharing with community	Sense of social inclusion Greater opportunities Future goals Hope + aspirations Freedom Limited level of interest in MIT Varying level of interest in MIT Reluctance to engage Equipment not readily available Unsure of what to share Discomfort with sharing Preference for obscurity

Appendix W: Phase 2 Category Buckets

CATEGORIES (in the boxes) are created from the (highlighted) axial codes. They are listed in one column in a new table, with targeted research questions in the next column. Then the axial codes which are related to the category are placed in the following column.

Emerging sub-categories are listed above the axial codes in the third column. This shows how they evolve from the categories (and axial code groupings).

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
Aligning research questions	(Text in boxes next to grouped axial codes, written in brief to summarise the main idea of the emerging theme)	(From the final "Thematic analysis" document) - Corresponding colour-coded axial codes
(c) What culturally inclusive values are developed through multimodal identity text creation?	Category 1: Culturally inclusive values of EAL/D students through MIT creation	Sub-category 1: Sharing information about identity with community Sharing information about self, culture and language Sharing information about background Sub-category 2: Developing positive feelings through sharing Developing confidence in sharing Happiness in sharing Sub-category 3: Learning about others in the community Interest to learn about other people Shared learning about other people Sub-category 4: Social agency in community Development of speaking in community Greater student agency with learning in classroom Sub-category 5: participants empowered Being heard and known while telling their stories Participants support each other to complete their texts

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
Aligning research questions	(Text in boxes next to grouped axial codes, written in brief to summarise the main idea of the emerging theme)	(From the final "Thematic analysis" document) - Corresponding colour-coded axial codes
a) What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?	Category 3: Aspects that influence EAL/D students' creation of multimodal identity texts	<p>Sub-category 1: identity</p> <p>Personal background, culture</p> <p>Loved ones</p> <p>Past life events</p> <p>Perception of the changing self</p> <p>Sub-category 2: home country</p> <p>Positive association with home country</p> <p>Complications in home country</p> <p>Journeys about home and leaving loved ones</p> <p>Sub-category 3: happiness with migration to Australia</p> <p>Quality of life + greater freedom</p> <p>Present lifestyle and experiences of social inclusion in the community</p> <p>Friendships</p> <p>Future goals</p> <p>Sub-category 4: migration difficulties</p> <p>Experiences of social exclusion</p> <p>Language difficulties + academic success</p> <p>Adapting to life in Australia</p> <p>Prior experiences of discrimination in community</p> <p>Sub-category 5: experiences that built resilience</p> <p>Stories represent strong sense of unchanging identity</p> <p>Adaptation to life in Australia</p> <p>Stories of the past, present and perseverance</p>

RESEARCH QUESTION	NAMED CATEGORY	SUB-CATEGORY
Aligning research questions	(Text in boxes next to grouped axial codes, written in brief to summarise the main idea of the emerging theme)	(From the final "Thematic analysis" document) - Corresponding colour-coded axial codes
<p>b) How do Multimodal Identity Text features influence EAL/D student perceptions of their own personal and cultural knowledge</p> <p>a) What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?</p>	Category 4: Factors that challenge EAL/D students' creation of multimodal identity texts	<p>Sub-category 1: negative feelings towards sharing information</p> <p>Dislike + difficulty of sharing information about background</p> <p>Discomfort + reservation with sharing actual events with others</p> <p>Unsure what to share with others</p> <p>Sub-category 2: controlled communication of information</p> <p>Limited information provided to audience + researcher</p> <p>Preference for some obscurity in multimodal identity text</p> <p>Sub-category 3: concerns about learning</p> <p>Barriers of language to communicate + participate</p> <p>Limited previous experience with sharing information about self</p> <p>Resistance to writing component of Multimodal Identity Texts</p> <p>Resistance to voice-recording and voiceover features of Multimodal Identity Texts</p> <p>Sub-category 4: peer disinterest</p> <p>Partially unresponsive + disruptive student audience</p> <p>Experience of social isolation</p> <p>Varying level of interest in Multimodal Identity Texts</p>

THEN REFINED THEMES AND SUB-THEMES TABLE- showing how axial codes – named category and subcategories – themes and sub-themes

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
<p>What culturally inclusive values are developed through multimodal identity text creation?</p>	<p>Developing connection to community</p>	<p>Category 1: Culturally inclusive values of EAL/D students through MIT creation</p>	<p>Sub-theme 1: sharing with community</p> <p>Sub-theme 2: learning about community</p> <p>Sub-theme 3: participation in community</p> <p>Sub-theme 4: supporting community</p>	<p>Sharing information about self, culture and language</p> <p>Sharing information about background</p> <p>Developing confidence in sharing</p> <p>Happiness in sharing</p> <p>Interest to learn about other people</p> <p>Shared learning about other people</p> <p>Development of speaking in community</p> <p>Greater student agency with learning in classroom</p> <p>Being heard and known while telling their stories</p> <p>Participants support each other to complete their texts</p>
<p>How does the creation of multimodal identity texts develop EAL/D students' literacy skills?</p>	<p>Enriching student connection to learning</p>	<p>Category 2: Aspects of literacy skill development and school learning</p>	<p>Sub-theme 1: Expand cognitive learning pathways</p> <p>Sub-theme 2: Enhance task engagement</p>	<p>Modal features enhance understanding</p> <p>Modal features enhance choice of expression</p> <p>Modal features facilitate convenience of expression</p> <p>Innovative multimodal features</p> <p>Enhance enjoyment of learning</p> <p>Enhance presentation of work</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
			<p>O Sub-theme 3: Building knowledge of English language</p> <p>Sub-theme 4: integrating culture and curriculum to increase participation in school</p>	<p>Modal features work to enhance task engagement</p> <p>Visual artifacts facilitate student interest to learn more about the multimodal identity text composer</p> <p>Spelling and topic vocabulary</p> <p>Narrative texts and grammatical features</p> <p>Transfer of literacy skills such as writing + digital skills to other learning contexts</p> <p>Learning concepts about (personal) identity</p> <p>Learning is linked to personal background</p>
<p>What socio-cultural aspects influence EAL/D students' experience of multimodal identity text creation?</p>	<p>Influence of culture, life experience and development of insight in creating multimodal identity texts</p>	<p>Category 3: Aspects that influence EAL/D students' creation of multimodal identity texts</p>	<p>Sub-theme 1: expression of identity</p> <p>Sub-theme 2: influence of home country</p> <p>Sub-theme 3: perceptions of hope</p>	<p>Personal background, culture</p> <p>Loved ones</p> <p>Past life events</p> <p>Perception of the changing self</p> <p>Positive association with home country</p> <p>Complications in home country</p> <p>Journeys about home and leaving loved ones</p> <p>Quality of life + greater freedom</p> <p>Present lifestyle and experiences of social inclusion in the community</p> <p>Friendships</p> <p>Future goals</p> <p>Experiences of social exclusion</p>

RESEARCH QUESTION	REFINED THEME	PRELIMINARY NAMED CATEGORY	REFINED SUB-THEME	PRELIMINARY SUB-CATEGORY
	Challenges to community	Category 4: Factors that challenge EAL/D students' creation of multimodal identity texts	<p>Sub-theme 4: influence of difficult experiences</p> <p>Sub-theme 5: adapting to community through resilience</p> <p>Sub-theme 6: discretion in sharing with community</p> <p>Sub-theme 7: academic difficulties</p> <p>Sub-theme 8: school social barriers</p>	<p>Language difficulties + academic success</p> <p>Adapting to life in Australia</p> <p>Prior experiences of discrimination in community</p> <p>Stories represent strong sense of unchanging identity</p> <p>Adaptation to life in Australia</p> <p>Stories of the past, present and perseverance</p> <p>Dislike + difficulty of sharing information about background</p> <p>Discomfort + reservation with sharing actual events with others</p> <p>Unsure what to share with others</p> <p>Limited information provided to audience + researcher</p> <p>Preference for some obscurity in multimodal identity text</p> <p>Barriers of language to communicate + participate</p> <p>Limited previous experience with sharing information about self</p> <p>Resistance to writing component of Multimodal Identity Texts</p> <p>Resistance to voice-recording and voiceover features of Multimodal Identity Texts</p> <p>peer disinterest</p> <p>Partially unresponsive + disruptive student audience</p> <p>Experience of social isolation</p> <p>Varying level of interest in Multimodal Identity Texts</p>

1 **Appendix X: Focus Group 1 Phase 1 Transcript**

2 S.A: Friday 4th of September 2020 focus group pilot study, focus group pilot study. We're just
3 going to begin. I have Sharbel, Sheiheda and Ibrahim here and we are having our focus
4 group for the pilot study in 2020. Ok so I'm just going to ask you all, so now that we've
5 finished making the multimodal digital stories, I just wanna ask you so what kind of skills or
6 information did you learn from doing it?

7 SHARBEL I learned about digital editing and like how to share my stories in other ways, like
8 digital editing and stuff like that.

9 S.A Thanks Sharbel, so IT kind of skills? Yeah. What do you boys think?

10 SHEIHEDA I learnt about how to edit a video and put music in it and put background sounds
11 in it and how to express yourself in a video.

12 S.A Do you think Ibrahim, anything else to add?

13 IBRAHIM First of all, I learned about myself. My interests, my (hobbies?), my everything. I
14 gave my time to think about myself, like my journey to here and everything suppose to (fall?)
15 I learned about myself. And second thing, I learned about the video editor app that you can
16 use to create a multimodal video for our, for any topic so like you can put any music in it and
17 then express yourself through video.

18 S.A Thank you –

19 IBRAHIM - It was very useful.

20 S.A Yeah exactly. Would you say, um when you say we've learnt more about ourself – do
21 you think that's related to the video skills or actually you've had more time to think about
22 your journey?

23 IBRAHIM Yes actually about your own self. You give time to think about your interest, about
24 your hobbies – I mean it's all related about you.

25 S.A Yeah, exactly. Is there anything different about what you've learned or experienced from
26 participating in these multimodal activities compared with your classes before? Is there
27 anything different?

28 IBRAHIM Yeah we've learned more communication skills, like we try to help each other to
29 like finish our work together. And yeah ah –

30 S.A What do you think Sheiheda? Is there anything different from these multimodal lessons
31 to other lessons you've had?

32 SHEIHEDA Ah these lessons required more laptop and technology and working together as
33 a teacher and students and more to think deeply about ourselves than normal lessons.

34 S.A Yeah do you think normal lessons they're different because they're not about the
35 students?

36 SHEIHEDA Yeah. We learn about things that we don't know.

37 S.A Sharbel what do you say, do you have anything to add to that?

38 SHARBEL I agree with Sheiheda, we usually like in the other classes we don't like focus
39 more IT stuff like video editor, so in this class we learned more about video editing, and IT
40 stuff

41 S.A Sure. So during the lessons, how did you feel – so how did you feel during the lessons?
42 So in terms of your feelings, what would you say throughout these four, five weeks – how
43 have you felt during these English lessons?

44 SHARBEL I felt really interested, like I want to learn more about what this app is and how to
45 work with it.

46 S.A Thank you and Sheiheda and Ibrahim, how do you think you felt during these five weeks
47 while we've been learning about digital editing?

48 SHEIHEDA I felt happy and interested. And sometimes I felt confused because I didn't know
49 some things about myself that I learnt in these lessons.

50 S.A Sure, thanks, great.

51 IBRAHIM During the five weeks, I was like - for every class, very - you can say
52 impassionate. I was like waiting for the class to come to like finish our work, quickly, quickly
53 and then wait for the next class to finish our work and let everyone see what we have done,
54 throughout the entire class.

55 S.A Yeah so really looking forward?

56 IBRAHIM Yeah looking forward.

57 S.A Oh – that's great. So um we will be presenting this multimodal digital story to your peers.
58 Um so at that time maybe I'll email you to ask while it was being presented how it felt. So I
59 won't ask you that now because we haven't shown it to anyone but we are planning on
60 showing that. So can you just tell me about one or two ways that you liked, or if you didn't
61 like to use words, pictures, sound or video in the description? Maybe you preferred to use
62 one over the other? And ah can you tell me a bit about how that experience was using
63 different ways of communicating? So we used visuals, we used sound, we used music. We
64 even wrote at one point our storyboard. Can you tell me about that experience?

65 SHEIHEDA Ah we used a lot of ways to ah express ourselves and write more about
66 ourselves. We used images a lot in these videos, and ah sounds and some music
67 background to present our cultural backgrounds. So we used a lot of ways to show what we
68 wanted to, wanted people to see.

69 S.A Yeah. That's right. Do you think having more than one way, Sharbel do you think having
70 more than one way of communicating - did this improve your story?

71 SHARBEL Um yeah, I think it did because some students they like to write their stories,
72 some students they like to tell their stories. So there are more ways to express themselves,
73 so yeah it did improve it.

74 S.A Ibrahim would you want to add anything to that?

75 IBRAHIM Yeah, sure. As you said there are many ways to express your story. One is
76 through verbally, one is through non-verbally. But like through multimodal it's more clear. It's

77 like people understand your meaning more like convenient. Like when I see a picture of
78 your, of your background, and they think where are you from? How is it there? Like, feel your
79 feelings.

80 S.A Yeah exactly right, so like having more than one way, is actually really useful for
81 learning. And do you think this experience of sharing this multimodal description with others,
82 so do you think this will make you feel more involved, or part of your school? Do you think
83 sharing your story with others has any effect on your sense of belonging?

84 *Silence*

85 S.A Yeah, I'll say it again - so maybe another way I can say this is like, if now that we've
86 made our digital stories and we're planning to show them to the school, or just your Year. Do
87 you think this will have any effect on making you feel more part of your school and
88 community, or not really has any effect. Your sense of being included in the school or
89 community?

90 SHEIHEDA Yeah, it actually made me realise there's a lot of ah people from different
91 backgrounds, and I'm not the only one from my background. And it made me feel more
92 confident about myself and my background.

93 S.A Yeah. Because you've got a lot of students here who are, sort of don't know many
94 students who have come from overseas or who have an extra background, an additional
95 background. Do you think that this will teach them anything, or?

96 SHEIHEDA It may show them more about myself and where I've come from.

97 S.A Yeah, sure. What do you think Sharbel? Do you think Sharbel you'll feel more part of
98 your school after this?

99 SHARBEL Yeah, I think I will feel more part of the school because there are students in our
100 school who like can relate to each other because we came from other countries and we like
101 have the same scenarios in some ways. So I think yeah, we can.

102 S.A Do you want to, do you want to add anything Ibrahim? *Silence*

103 I guess the question is a long question. It's about inclusion. Feeling part of the new
104 community. So you've been here for one or two years. I think two years. So during, after
105 creating this video about yourself, do you feel more part of this Australian culture?

106 IBRAHIM Yeah since you are living together in a community, you interact with everyone,
107 come in to contact with everyone – so even like if the school is multicultural, so if the school
108 is multicultural like you have to know about each other. You have to know each other's
109 backgrounds, like what they like and what they don't like. So like for example if you behave
110 in a way that the other background doesn't like it, so there will be a big consequence. So
111 that's why you have to know about each other.

112 S.A So the school community could really learn from your stories, I guess that's what your
113 saying. You're all nodding, 'yes'.

114 So the last question is what would you say to other EAL/D students if we were to do this
115 activity – making digital stories - with other EAL/D students? What would you say to them?

116 SHEIHEDA I would say, I would say to them to do it and I would encourage them to do it
117 because of course ah – you make other people to learn about yourself. And ah you would
118 learn some ways of making videos and of expressing yourself and other ways that you do
119 normally and ah... it's a fun way to express yourself as well.

120 S.A Sharbel do you want to add anything to that?

121 SHARBEL Yeah, I think I'd recommend them and like because it's a different like way of
122 telling your, to share your stories. It's a different experience, rather than telling it verbally to
123 someone, yeah.

124 S.A Great. Ibrahim do you want to say anything to the future students who might do this kind
125 of digital story? Especially EAL/D students.

126 IBRAHIM Yeah, sure. If they want to learn new ways of expressing themselves, then video
127 editor is the best. The best way to do it.

128 S.A Thank you, well that's the end of the focus group now. We're going to end the focus
129 group.

1 **Appendix Y: Focus Group 2 Phase 2 Transcript**

2 SA ([00:00](#)):

3 Focus group on the 29th of March, phase two, EAL/D students year nine. Okay, everybody. So
4 you have finished making your multimodal story about your identity. What skills or what
5 information did you learn from doing this?

6 Rahaf ([00:25](#)):

7 Um, I have learned how to be confident in myself on, um, speaking and talking. And also I felt,
8 the skills where I have to write a story about me and share it with the class.

9 SA ([00:41](#)):

10 Thank you. Anyone want to add anything? Yes, Nancy. No? Okay. So, what... That was a really
11 great answer. You learned about your confidence and speed. What else did you learn from
12 making the digital story?

13 Rahaf ([01:05](#)):

14 Yup. Um, I have learned how, um, how to share, uh, my ideas to people and how to write the
15 story and be confident in it. And also it was, it was difficult to write a story about my life and it
16 was difficult to share with other people. But by the time that I was writing my story, I felt
17 comfortable in writing and sharing it with others.

18 SA ([01:33](#)):

19 What do you think Bahar? What did you learn from this? Grace?

20 Grace ([01:44](#)):

21 Uh, I learnt how to, like to do the way that I speak in the recording and to not be embarrassed if,
22 um, if like, if anyone can see it and, yeah, if...

23 SA ([01:57](#)):

24 Sorry.

25 Mohamed ([02:00](#)):

26 I learned not to be shy. If you be shy, everything will be wrong. So you should not be shy of
27 what you did.

28 SA ([02:09](#)):

29 That's wonderful. Thank you. Um, Nancy, do you want to add anything? Did you learn anything
30 about, um, making your own story? No, no comment. Okay. So, can you tell me if this

31 multimodal work, has it helped you in your learning? So in your class with Ms. Pham, you've
32 been learning about narratives. Did making your own narrative, did this help you learn anything
33 in your class for English?

34 Rahaf ([02:39](#)):

35 Um, it helped me because we had an assignment. We had to write a story. We have to come up
36 with a story. So, it was easy because I had to write my own story and that helped me with my
37 grammar, punctuation and spelling. So, it was, it was actually helpful to write, to, to write like, a
38 narrative story. And then, it was also helpful to write my own story.

39 SA ([03:03](#)):

40 Thank you. Bahar, do you want to add anything?

41 Bahar ([03:07](#)):

42 Same as her.

43 SA ([03:07](#)):

44 Yeah?

45 Bahar ([03:07](#)):

46 Same as her. (laughs)

47 SA ([03:09](#)):

48 So, in your English it helped you to write your own story as well?

49 Bahar ([03:13](#)):

50 Yeah.

51 SA ([03:15](#)):

52 Yeah. Grace, do you wanna add anything?

53 Grace ([03:18](#)):

54 Um, yeah. It helped me how to start the story and like, yeah, just that one, just to, how to write a
55 story the way you like, we write it...

56 SA ([03:20](#)):

57 The beginning, yeah. To star- how to start writing the story, is what Grace is saying. Um,
58 Mohamed, did it help you in your class with Ms. Pham?

59 Mohamed ([03:39](#)):

60 It helped me in the events and how everything happened. Like how should I put everything and
61 where should I put it?

62 SA ([03:49](#)):

63 So the, your, the structure of the story?

64 Mohamed ([03:51](#)):

65 Yeah, the stru-

66 SA ([03:52](#)):

67 Thank you. Uh, Nancy, do you want to add, did you-

68 Nancy ([03:56](#)):

69 Same.

70 SA ([03:56](#)):

71 Oh, so you want, so you think the same as the girls, h- how to write a story?

72 Nancy ([04:00](#)):

73 Hm.

74 SA ([04:02](#)):

75 So, is there anything different about what you have learned when you made these multimodal
76 story, uh, compared with your other classes before? Did you find that there's anything different
77 from this class to your other English classes?

78 Nancy ([04:25](#)):

79 No. No.

80 SA ([04:25](#)):

81 So have you done, uh, have you made a digital story before?

82 STUDENTS ([04:28](#)):

83 No.

84 SA ([04:30](#)):

85 No, not made a digital story before. So this was very different, was it?

86 STUDENTS (04:35):

87 Yeah.

88 SA (04:36):

89 Yeah. It was very different making a digital story. Um, and how did you feel while you were
90 making your multimodal story in the class? So during the four times that we came together, how
91 did you feel when you were making this digital story?

92 Rahaf (04:54):

93 Um, I feel comfortable because it's writing my own story. I was comfortable, but at the same
94 time, um, I was a little bit, like, like, confused on how to start my first paragraph. So, um, I got
95 some help by the teachers. And also, I actually liked it because I've done it, like I have never
96 done it before and it was actually helpful. And also, um, by, by writing the story, I found that,
97 that, um, I should make some changes in my life and then how should I focus on my studies and
98 how to focus on my future.

99 SA (05:29):

100 Wonderful. Um, so that was [Rahaf's 00:05:34] answer. And what about the other students
101 here? So, while you were making your multimodal story, how did you feel? Yes.

102 Mohamed (05:44):

103 I was interested in what's happening because this is the first time I've done a multimodal story.
104 So, I was interested and confused at the same time.

105 SA (05:58):

106 Tell me what was confusing. I would like to know.

107 Mohamed (06:01):

108 Like, this is the first time I've done it and I never did it before.

109 SA (06:05):

110 Yeah. So you, you have maybe written a story, but not using other's ways?

111 Mohamed (06:11):

112 Yeah.

113 SA (06:11):

114 Like?

115 Mohamed (06:12):
116 Personal things.

117 SA (06:16):
118 Yeah, Grace?

119 Grace (06:18):
120 Um, it took me, it start reminding me, like, what happened to me in like, before. It took me back
121 years, has make me see what I'm going to do in the future. And about what, like what Rahaf
122 said. It's like, what should I change in my life? What is good about my life? What is bad in my
123 life and, yeah.

124 SA (06:37):
125 Thank you. Bahar.

126 Bahar (06:38):
127 Actually I was happy because I share my culture to other people. Yeah.

128 SA (06:44):
129 That's great. And you haven't really done that before?

130 STUDENTS (06:47):
131 Yeah.

132 SA (06:48):
133 Yep, not done that so... Yep. And, um, can you tell me just one way or two ways how you liked,
134 or maybe you didn't like using pictures and the sound and the music. Did you like using all those
135 things together?

136 Rahaf (07:06):
137 Um, one part that I didn't like, um, is recording my voice 'cause, um, I f- like, it feels
138 embarrassing other people hearing your voice. But, um, by the time that I recorded my voice,
139 um, I thought about it for other people who doesn't know how to read, so it will help them to
140 make it more easy. And it was actually, it was fun to share pictures of my family 'cause that's
141 who I am.

142 SA (07:31):
143 Great. Uh, do you want to add anything? The other students here?

144 Grace ([07:36](#)):

145 Um, oh [inaudible 00:07:40]. Are all the questions here?

146 SA ([07:41](#)):

147 Yes. So, the question was, how did you like using the words, pictures or sounds?

148 Grace ([07:45](#)):

149 Oh, yeah. I don't like that, um, d- recording my, my voice, but it's good to be like voice with, um,
150 pictures so everyone can like, know how it, how did it happen and you can see it more.

151 Bahar ([08:01](#)):

152 Yeah.

153 SA ([08:01](#)):

154 Bahar, do you agree?

155 Bahar ([08:01](#)):

156 Yeah.

157 SA ([08:03](#)):

158 So, there's a lot of talking about the, the recording. What about the images?

159 Mohamed ([08:10](#)):

160 Yeah. I liked using the images because it shows you more about the thing that you're talking
161 about. It makes you, it makes you know better about the thing you're talking about.

162 SA ([08:21](#)):

163 It, yeah, supports your recording. Great. Anyone want to add anything? Nancy, Did you like
164 using pictures and sound?

165 Nancy ([08:30](#)):

166 Yeah.

167 SA ([08:31](#)):

168 You liked using them? So, Nancy's agreeing that she liked using the picture and sounds. Um,
169 okay. So, now that you've shared your digital story with other people, other students, has this
170 made you feel more part of your school, more involved in your school or community?

171 Rahaf ([08:55](#)):

172 Um, that actually made me feel more comfortable because, um, there's a lot of people who
173 doesn't know me. And then by doing that, there's other people who can, like, know who I am
174 and then the way, um, I dress, um, my culture, like all my personal thing that I have said. And
175 then it was actually really good to do that.

176 SA ([09:20](#)):

177 Great. So, I'm going to ask each of you this question. So Bahar, do you feel that by sharing your
178 digital story, that you feel more part of your school, more involved in your school?

179 Bahar ([09:30](#)):

180 Yeah, because before that, no one knows my culture, uh, where I am from. After that, like
181 everyone knows me. And the voice, oh my God (laughs)it was embarrassing.

182 SA ([09:42](#)):

183 Yeah you found that a bit embarrassing?

184 Bahar ([09:44](#)):

185 Yeah.

186 SA ([09:45](#)):

187 Okay. Um, Grace, I'll ask you as well. Um, sharing your digital story, did it make you feel more
188 part of your school or involved in your school?

189 Grace ([09:55](#)):

190 No.

191 SA ([09:55](#)):

192 Yep. Can you tell me more?

193 Grace ([09:57](#)):

194 Um, I don't know. It's just like, 'cause it's not, I don't think like, 'cause I don't like everyone to
195 know about it and yeah, it's just something personal or something dear.

196 SA ([10:08](#)):

197 Okay. So, you found that it was a bit personal to tell other people your story and you didn't
198 agree that it didn't make you feel part of your school more?

199 Grace ([10:17](#)):

200 No.

201 SA (10:17):

202 No.

203 Grace (10:17):

204 Yeah, but I don't mind to do it, but it's just, yeah. Th- this my, um, idea.

205 SA (10:23):

206 Sure. Um, Nancy, do you want to ask? She doesn't want to answer. Um, Mohamed, so telling
207 your story to other people, did, does it make you feel more part of your school?

208 Mohamed (10:33):

209 Yes because the other class now knew me more than before. Before they only knew me, like,
210 from outside. Now they know me from inside.

211 SA (10:43):

212 Wonderful. Thank you. So, it's good to have all your opinions about this. Um, so do you
213 remember at the beginning of when I came the first day and we learned about identity-

214 Grace (10:55):

215 Mm-hmm (affirmative).

216 SA (10:55):

217 ... and we learned that identity can change. Some things can change as you grow. Do you feel
218 making this digital story, will it change or will it make you think in a different way about your
219 identity?

220 Rahaf (11:12):

221 Sometimes it can change because, by the time you read, you read about your personal thing.
222 Sometimes you take a moment and you think about yourself. Do you need to make, uh,
223 changes in your life? Like, um, studying, you're not gonna stick on one thing, but like, you have
224 to look forward to your future where you wanna be, what you wanna change. Maybe, um, like
225 your favorite color will change. It will not stay the same. Something has to change like your
226 shape, um, your personal thing, like, um, your emotion, um, the way you talk. It change and,
227 like, it doesn't stay the way, like, inside the whole life. It doesn't stay like that.

228 SA (11:52):

229 Yeah.

230 Rahaf ([11:53](#)):
231 Like, something has to change.

232 SA ([11:55](#)):
233 Yeah. And this digital story, did it make you think of those things?

234 Rahaf ([11:59](#)):
235 Yeah.

236 SA ([11:59](#)):
237 Sure. So, I'll ask each of you this question. Um, and so Bahar, do you think that making a digital
238 story about your life, does this make you think in a different way about your future identity or
239 how you're changing, maybe?

240 Bahar ([12:14](#)):
241 Um, no, because my story is who I am and I think it's never gonna change.

242 SA ([12:21](#)):
243 Yeah. That's part of who you are.

244 Bahar ([12:24](#)):
245 Yeah.

246 SA ([12:25](#)):
247 Grace. Um, so I'm interested in hearing your opinion as well. Does telling your story in a digital
248 way, does that make you think about your identity? How is it changing or it's not going... what
249 does it make you feel?

250 Grace ([12:39](#)):
251 No, no, it's not changing 'cause what Bahar said, um, like, actually what Rahaf said and what
252 Bahar said, uh, something will change, but at s- the same time it means, it's how I am right now.
253 But yeah.

254 SA ([12:53](#)):
255 Great. Um, no comment from Nancy, okay. So, we're going to look at Mohamed's answer now.
256 So, making a digital story about yourself, Mohamed, has this made you think about your
257 developing identity?

258 Mohamed ([13:08](#)):

259 Yep. Like, you can, maybe, sometimes, like, you think about it and maybe you wanna change
260 something and you're like, like you wanna change the way you look or something. And the job,
261 you can change the job that you want. If, if you want to be a doctor, you wanna be an engineer.
262 Yeah.

263 SA (13:27):

264 Makes you think about those things. Thank you very much for your answers. Um, all right. So,
265 we're near the end now. Two more questions. So, this one is, what would you say to other
266 students who are going to make a digital story about their identity? What's your comment?

267 Rahaf (13:45):

268 All right. Um, I will say take your time by writing your story and then, pu- um, put as much as
269 personal thing that you can say, because that's who I am, like, who you are. And then don't be
270 shy 'cause when I was writing my story, there's other things that I didn't want to share. Um, but
271 I've changed my story around. I, I did everything and, and that's who I am. Don't be shy. And
272 then, yeah. Believe in yourself, like, that's who you are.

273 SA (14:13):

274 Thank you Rahaf. Uh, Bahar, what would you say to future EAL/D students?

275 Bahar (14:18):

276 Uh, like Rahaf said, don't be shy. That's, uh, who you are and don't give up for your future.

277 SA (14:23):

278 Wonderful. What do you say, Grace, to future students who are going to make their own story
279 using multimodal text?

280 Grace (14:35):

281 Yeah. It's like what, um, Rahaf said. Um, take your time and be careful when you're recording
282 your voice so you don't get embarrassed when everyone's hearing it. And, um, try to like, not
283 write about really deep, um, personal thing, you know. You just write about your culture and
284 stuff like, yeah bu- because it's personal stuff and you don't have to share it to, to anyone.

285 SA (15:01):

286 No comment from Nancy. Mohamed, Um, what would you say to the future students who want
287 to write about their life using multi-

288 Mohamed (15:08):

289 Don't be shy or confused in what's happening. Just do your story and put personal information
290 in it and everything will be okay. Don't be confused from what will happen or shy.

291 SA (15:22):
292 Wonderful. Now, um, we got to the last question. Do you have any questions that you want to
293 ask me or about what you've done?

294 Bahar (15:31):
295 Uh, I just want to say thank you to give me the chance that I want, that, to share my story.

296 SA (15:38):
297 Thank you. Thank you to you. (laughs) Um, girls, do you want to ask me anything?

298 Bahar (15:41):
299 No.

300 SA (15:41):
301 It's all right, yes.

302 Grace (15:41):
303 Um, not a question, but what just, um, Bahar said. Thank you 'cause it took me back to my
304 memory, my memories, and took me to the future to, to, to know what I'm gonna do.

305 SA (15:54):
306 Thank you.

307 Rahaf (15:56):
308 I just wanna say thank you for having you. And then it was just, like a wonderful day. And also I
309 just wanna say, um, it was actually really fun to write a story about me and also it took me a
310 while to think, should I change something in my life? And then how should I focus on my, on my
311 studies and what should I become?

312 SA (16:22):
313 Thank you so much, girls and Mohamed, it's been a real pleasure and I've learned a lot and
314 we're going to complete this focus group with year nine.
315
316