

Adopting a Pedagogy of Multiliteracies for Multimodal Assessments in the BGE English Classroom

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Abstract

This small-scale, qualitative action research explores the impact of a Pedagogy of Multiliteracies (New London Group, 1996) and a multimodal approach to assessment within a Scottish Secondary BGE English classroom, including the effect of teaching and learning resources, their influence on the design of multimodal assessments, and an analysis of the multiliteracy skills assessed in pupil-produced texts. The triangulation of a practitioner journal, pupils' multimodal texts and reflections highlight aspects of effective multimodal assessment design, the impact of the assessments on learning and meaning-making, and the effectiveness of a multiliteracies approach to multimodal assessment practice.

A Pedagogy of Multiliteracies demonstrates how a variety of modes are used together to communicate meaning and supports a new way to develop inclusive assessment practices. Assessment of pupils' texts suggests that the design/re-design cycle (Janks, 2010) is an impactful aspect of a multiliteracies approach, influencing students' understanding of multimodal teaching, learning, and assessment resources.

Key Words: Multimodality, Pedagogy of Multiliteracies, Assessment, English Education, Literacy Education, Inclusive Education.

Literature Review

Traditional aims of 'mere literacy' (New London Group, 1996, p.64) education focus on the accuracy with which a written assessment is completed and determines at what level a pupil is working. However, exams and other 'mere literacy' assessments do not give an accurate representation of the range of skills students use to decode, make sense of, produce and create texts.

A gap between the old 'mere literacy' approaches and the current aims of literacy education, as expressed by Scotland's Curriculum for Excellence (CfE) (2010), exists. Although the CfE has an open vision for the BGE year groups and requests innovative approaches to education, Scottish educators prioritise traditional literacy skills. This is demonstrated by using monomodal assessments as key determinates of student progression. Considering literacy education and determining a pupil's understanding of English concepts in this way may be inaccurate. Young people experiencing barriers to reading and writing are not served by current assessments. Thus, monomodal assessments may be creating situations of inclusivity within Scottish English classrooms.

The New London Group (1996) highlights the need to include multimodality in Literacy Education. *Literacy* and *being literate* are in constant transformation, pushing educators to find "new ways to engage

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with multimodalities and new technologies” (Albers, Vasquez, & Harste, 2017; Comber, 2016; Marsh, 2017, 2018; Vasquez, Woods, & Felderman, 2019; Pandya, 2019 et al Vasquez, 2019). Literacy pedagogy continues to focus on reading and writing “... formalized, monolingual, monocultural, and rule-governed forms of language” (New London Group, 1996, p.1). The pupils’ ability to do this is to demonstrate their being *literate*. Although necessary, traditional literacy is not “sufficient for the development of the kinds of literacy practices” of today (Unsworth, 2001, p.7).

A Pedagogy of Multiliteracies suggests that being literate involves more than reading and writing. Text design and production are foundational to this pedagogy and utilise multimodality to create meaning (New London Group, 1996). Pupils designing a text go beyond “practicing a skill” as they navigate the re-design process and find answers to questions which allow them to “let those texts do the work intended” (Vasquez, 2019, p. 306). The outcome is insight into students’ critical approach to conveying meaning significant to them.

Defining a Pedagogy of Multiliteracies and Multimodality

Multimodality involves drawing upon visual, audio, gestural, linguistic, spatial, and temporal aspects of communication needed to create and make meaning (Govender/ UKLA, 2020; Hawkins, 2018; Jewitt, 2017; Jewitt, 2008). It is a response to the changing social and semiotic landscapes where meanings are made, distributed, interpreted, and remade through a variety of representational, communicative resources and culturally relevant modes.

A *Pedagogy of Multiliteracies* illustrates how a variety of modes, beyond written language, are used together to communicate meaning. It suggests that our understanding, the meaning we create and get from diverse communicative methods, has cultural and social implications (New London Group, 1996). It also suggests that being literate includes the ability to make meaning across modes and being able to use multiple modes to communicate ideas in a variety of social spaces.

They feed into each other and function in what is known as the design/re-design cycle (Janks, 2010).

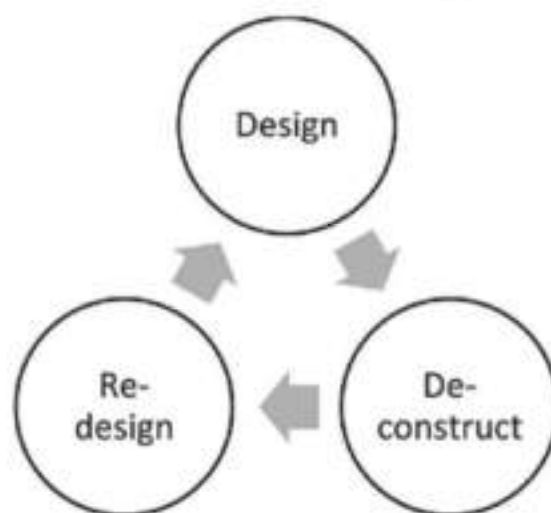


Figure 1: The Design/Re-Design Cycle

Hilary Janks' design/redesign cycle (2010) focuses on multimodality and can improve understanding of student-produced texts. Students must learn "how to use and select from all the available semiotic resources for representation to make meaning" (Cope & Kalantzis, as cited by Janks, 2006, p.4).

- **Design:** The creation or production of a multimodal text (New London Group, 1996).
- **De-construct:** To dissect a text into semiotic parts (New London Group, 1996).
- **Re-design:** To construct a new text based on original designs which has a new meaning.

Multimodal assessment practice puts students in the shoes of a designer: They create meaning based on representations and recontextualization of teaching and learning materials with consideration of their identities and cultural needs.

The globalisation of communication brings to light the relevant modes, methods, and semiotic resources required to participate within and across communities (Hawkins, 2018). Semiotic resources which support our conducting and interpreting of meaning are socially and culturally significant – the relevancy of modes is shaped by the meaning-making needs of both a global society and its respective subgroups (Hawkins, 2018; Bezemer & Kress, 2008; Van Leeuwen, 2004).

Multimodality is a response to changing social and semiotic landscapes. As communicative modes change, so does our understanding of multimodal texts. Thus, literacy and literacy pedagogy definitions may encompass one's ability to perform effective multimodal communication (Lim, 2018; Jacobs, 2013).

Multimodality, Inclusive Education, Social Justice

Multiliteracies Pedagogy is effective due to its pluralism. It encapsulates and weighs other theories, such as Critical Literacy Pedagogy equally, and engages learners with their values, identity, and power through their design and creation of multimodal texts (Turner & Griffin, 2019; Janks, p 245; Jewitt, 2017; Jewitt, 2008). 'Design' and 'creation' are key.

Thus, Pedagogy of Multiliteracies and multimodality supports social justice. For example, learners naturally seek, collect, and share communicative modes from outside the classroom within the classroom environment. Engagement with teaching and learning content is improved by learners' ability to connect and apply their learning to their lives (Govender/UKLA, 2020). This suggests learners' autonomy and collaboration are bound together. The formal learning environment remains situated within a wider world of *being* and *doing*.

Doing the design/re-design cycle is significant as curriculum content and representation shape both what is to be learned and how it is to be learned (Jewitt, 2008). If multiliteracies are required to navigate and communicate across communities, assessment practices must meet students' needs to participate accordingly.

Multimodal Assessment Possibilities

Assessment cannot validate only one mode of meaning-making if we are literate in a multitude of ways. Monomodal assessments have "resulted in many misleading narratives" about learners (Lawrence & Mathis, 2020, p.1). It suggests the exclusion of a range of student abilities and interests within the classroom (Au & Tempel, as cited by Lawrence & Mathis 2020; Delpit, as cited by Lawrence & Mathis, 2020). Educators

"risk missing and undervaluing the meaning-making and learning potentials of a multimodality approach" (Shipka, as cited by Bourelle, 2018, p.18) to assess learning as they focus on "checklists that assess isolated skills" (Lawrence & Mathis, 2020, p.1; Tan, 2020).

To understand the implications of Multiliteracies Pedagogy, it is necessary to assess pupils' work using a multimodal method. A Pedagogy of Multiliteracies' allowances offers a range of starting points that engage learners' identities, individualise learning, "allows for divergent learning orientations", and promote using varied "modalities in meaning-making" (Cope & Kalantzis, 2009, p.188). Thus, multimodal assessments may improve accessibility.

Multimodal assessments might allow educators opportunities to recognise how learners critically design new texts and make sense of materials. However, we are left to question: how can educators assess a piece of student-produced work which offer so many allowances?

It is suggested that linking "multimodal skills development and assessing properly is messy and akin to opening Pandora's Box" (Pandya, 2012, p. 183). However, monomodal assessments create barriers for students to demonstrate their knowledge and skills. This is where education is: stuck in the middle of acknowledging the clear relevance of multimodality, and comfortably using traditional assessments.

Research Questions

1. How are effective multimodal assessments designed and what are their key characteristics?
2. What does a multimodal approach to assessment allow learners to practice, and how does pupil-produced work align with the assessment task?
3. How do practitioners engage with multimodality and multimodal practice, and what are the implications of adopting a multimodal assessment process for educators' professional practice?

Research Design

Using an action approach to gather qualitative data, this study follows twenty students from a second-year, mixed-ability BGE class in Scotland's Inverclyde area during the 2021/2022 school year. The students studied three poems and then completed a multimodal assessment focusing on imagery techniques found in the poetry. The question prompt is informed by National 5 past paper questions but adapted appropriately for the age and stage of the BGE learners.

Data Collection

Qualitative data was gathered through an ongoing practitioner journal, through the work pupils produce in response to formative and summative assessment tasks, and through learners' reflections on the assessment process. Triangulation of data was completed. Data set one account for the design of the materials, drawing together research, theory, and teaching practice; data sets two and three include the pupils' work and responses. Common themes and patterns found during the analysis of the data can help build a theory about how Multiliteracies Pedagogy can inform a multimodal assessment process.

Learning and Teaching Resources, and Assessment Design

The key activities and resources for constructing the assessment process are outlined in Figures 2 and 3. Figures 4, 6, and 7 are examples of teaching and learning resources. Figure 5 pictures an outcome of a group visual-metaphor task. All the assessment steps offer students “to draw on and extend their range of semiotic resources” (Vasquez, V.M., Janks, H. & Comber, B. 2019, p. 302).

Lesson Topics	Activities	Multimodal Resources
The Study and Analysis of ‘The Clown Punk’	• Reseaching background and context • Identifying and annotating poetic technique • Answering questions regarding meaning of poem lines • Identifying themes	• Powerpoint presentation • Video montage of poetry reading • <i>Smithsonian</i> video • Amitage’s website • Small group and whole class discussions • Smartboard use for notetaking, annotating
The Study and Analysis of ‘Give’	• Reseaching background and context • Identifying and annotating poetic technique • Answering questions regarding meaning of poem lines • Identifying themes • Reviewing tone, criticle and sympathetic language	• Powerpoint presentation • Video montage, reading of poem • Word Cloud image observation and discussion • Word choice group table creation, positive and negative connotations • Smartboard notetaking and annotating images, tables • Text colour variety to highlight punctuation • Photos of homeless peoples’ cardboard signs to prompt theme discussion • Whole class discussions
The Analysis and Study of ‘Out of the Blue’	• Reseaching background and context • Identifying and annotating poetic technique • Answering questions regarding meaning of poem lines • Identifying themes • Reviewing subject and perspective	• Viewing images of the 9/11 attack and 9discussing the emotional response to ‘The Falling Man’ • Video resources: short documentary on the photography; viewing news and other videos which include different perspectives • Listening to the reading of the poem with a series of images • Group discussion regarding the significance of the poem’s title • PowerPoint presentation including symbols, images, words • Notetaking on board, annotating PowerPoint slides and images

Visual Metaphors	• Reviewing imagery techniques • Defining visual metaphors and providing exemplar • Group discussion Think—Pair—Share type task to answer: what photo goes best with the given phrase to create a visual metaphor? • Group task—Images to Imagery: pairing lines of imagery from the poems with pre-chosen images and justifying reason for combination and	• PowerPoint slides for think-pair-share visual metaphor activity: images, words combined; small group discussion, whole class discussion • Two A4 papers, one with six photos and the other with six lines of poetry from the studied poems; used to create a new multimodal design • Group discussion
Creating a Visual Response: Multimodal Assessment	• Review questions prompt for final assessment • Review task steps: a visual and a written response • Review exemplar of image and poetic line pairing • Review exemplar of written response and guiding questions • Reflection task	• Exemplar of assessment outcome displayed on the board, including a variety of photos and three lines of poetry • <i>National Geographic</i> magazine • Written response exemplar on PowerPoint slides with text colours chosen to correspond to different questions

Figure 2: Lessons, Tasks, and Multimodal Resources.



Figure 3: Multimodal Teaching and Learning Resources Design
PowerPoint slides for Simon Armitage's *The Clown Punk*



Figure 4: Multimodal Teaching and Learning Resources Design PowerPoint Slides from a Lesson on Visual Metaphors



Figure 5: Multimodal Teaching and Learning Resources Design Visual Metaphor Group Task Activity.



Figure 6: Multimodal Assessment Visual Response Exemplar

Students chose images from *National Geographic* magazines and a line of imagery from each poem to create three visual metaphors in response to the prompt: *Simon Armitage effectively uses imagery throughout his poetry to explore different themes. Select one example of imagery from each poem and discuss why it is effective.* By restricting this area of the approach, students critically engaged with unfamiliar texts. Students justified choices in their writing; this component outlined *why* and *how* students made meaning (Figure 7).

Simon Armitage effectively uses imagery throughout his poetry to explore different themes. Select one example of imagery from each poem and discuss why it is effective.

1) What poem does the line come from?
2) What image does the line create?
3) How does this compare to your chosen image? Why did you choose the picture?
4) Why is the imagery effective?

Written Response Example

In the poem "Out of The Blue", Simon Armitage uses imagery and a rhetorical question in this line. The image that is created is of desperate people hoping to be rescued. In my visual response, I used candles because some people light candles in churches when they pray for the redemption of others' souls. This is an effective example of imagery because it asks the reader to be reflective and question why some people *have* to suffer while others do not.

Figure 7: Multimodal Assessment Written Response exemplar.

Findings and Data Analysis

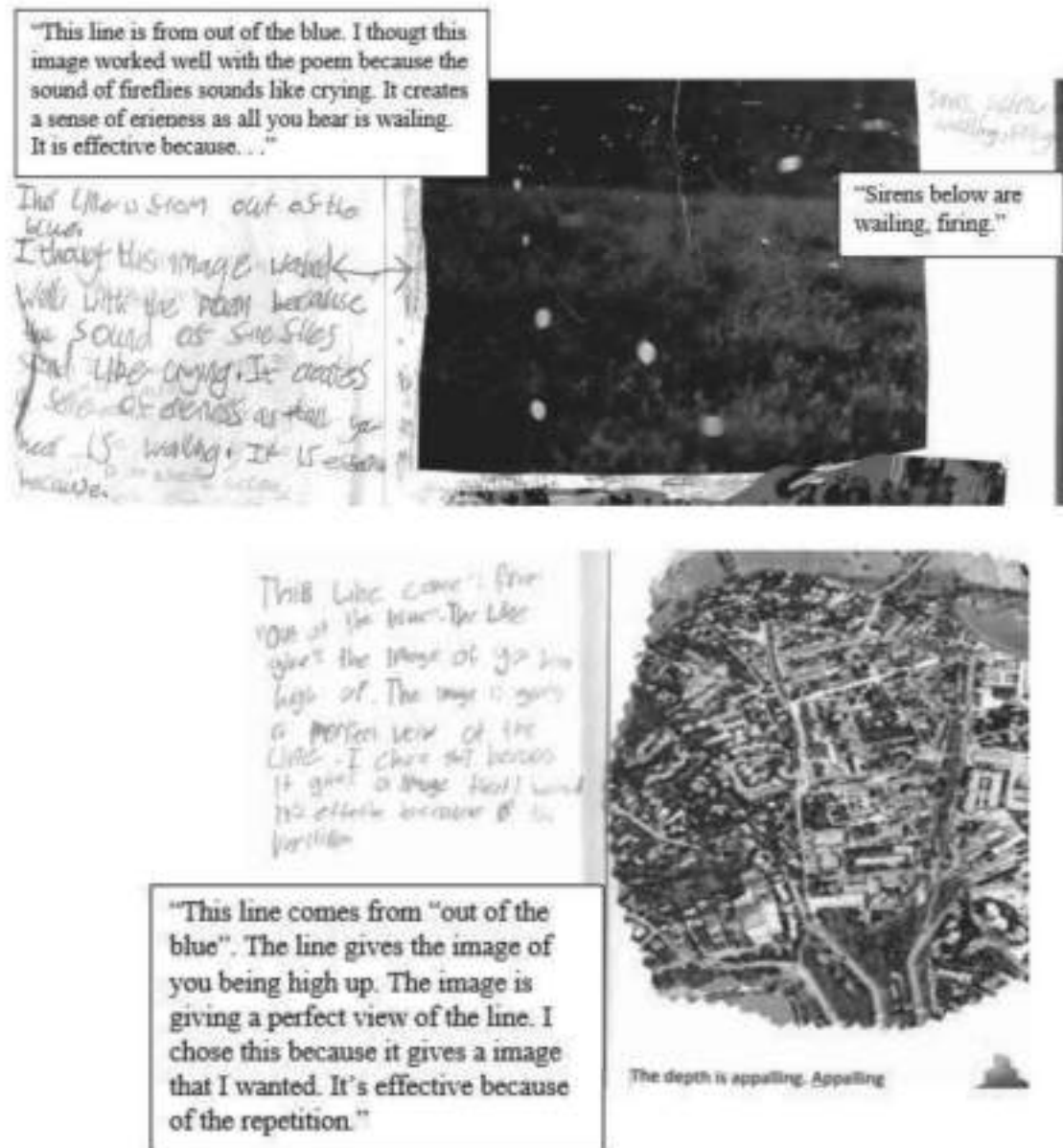
The pupils participated in the design/re-design process throughout the poetry unit by deconstructing existing designs into their semiotic parts and re-designing their understanding in response to a multimodal assessment task focused on imagery (Vasquez, V.M., Janks, H. & Comber, B. 2019; Janks, 2010; Kamler, 2001; Luke, 2013 et. Vasquez, 2019).

Pattern	Image Related	Writing Related	Layout Related	Assessed Work in Pupils'	Percentage of Pupils (%)
One photo used per poem	x		x	11	55
Using two or more photos per poem	x		x	9	45
Layering images	x		x	7	35
Using a variety of images to explore different perspectives	x	x	x	6	30
Connecting unrelated images	x	x	x	9	45
Mixing images with common focus	x	x	x	10	50
Using images for liter and figurative explanations	x	x		83	15
Outside knowledge influential, knowledge from daily life applied	x	x	x	9	45
Photo(s) connects to poetic techniques and word choice	x	x	x	9	45
Manipulating photos: drawing on them	x		x	3	15
Manipulating photos: cutting to pieces and combining	x		x	6	30
Sequencing photos with numbers	x	x	x	1	5
Focus on action in photo(s)	x	x		7	35
Justifying image(s) choices	x	x		18	90
Justification supports poetic analysis	x	x		14	70
Imagery specific terminology used in analysis		x		9	45
Explanation of multi-image use purpose	x	x	x	7	35
Audience reaction to poem considered	x	x		11	55

Writing includes connotations of word from poem line	x	x		5	25
Focus is on the subject's experiences	x	x		17	85
Considers a variety of ways to read the poetry		x		6	30
Images contrast ideas in writing	x	x		1	5
Explores and pairs ideas from poetry to one more aspects photo(s)	x	x		16	80
Makes thematic connections		x		5	25
Focus on techniques beyond imagery and theme		x		7	35
Increased writing amount		x		9	45
Writing in small segments		x		2	10
Writing in large paragraphs		x		16	80
Very little to no writing, only poem line and image pairing		x		1	5
Use of symbols (arrows, lines) to direct reader's viewing	x	x	x	14	70
Book like production			x	5	25
Creation of a table	x	x	x	1	59
Poem line as caption to image	x		x	12	60
Poem line off to side of image	x	x	x	7	35
Photos central, in middle of page, with words on the side	x	x	x	12	60
Analysis encompasses image(s)	x	x	x	3	15
Analysis and images on different pages	x	x	x	7	35
Change in layout choice clearly identifiable between sections, improving reader impact.	x	x	x	2	10
Images not central on paper	x	x	x	4	20
Use of colour be connect to poem	x	x	x	1	5

Figure 8: Patterns of Multimodal Design Moves in Learners' Final Assessments.

The patterns found in students' work related to three key areas: the image (pictorial mode), the written work (linguistic mode), and layout (spatial mode). The table suggests that the pupils' pairing of images to poetic lines affected the writing and layout. How a student manipulates an image highlights consideration of the mode's ability to create meaning. Justification of design choices demonstrates knowledge of affordances while also allowing the assessment of 'mere' literacy. Finally, the layout illustrates that pupils consider the audience of their text.



Figures 9-10: Multimodal Assessment Texts Produced by Pupils Experiencing Barriers to English and Literacy Learning. Written Responses in Text-Boxes are Unchanged from Pupils' Work.

The following examples confirm that a Pedagogy of Multiliteracies offers a range of starting points to engage learners to find meaning in what they are being taught (Cope & Kalantzis, 2009).

PUPILA



Figure 11: Pupil A's Layout Multimodal Text.



Figure 12: Pupil A's Chosen Photo and Poem Line Multimodal Text.

Pupil A pairs an image of people on a rocky beach next to a rusty boat, and one person is jumping from the boat and is in mid-air, with the line "Small in the clouds" from Armitage's *Out of the Blue* (2008).

"I chose this image because it shows a man floating in the clouds and compared to the other people on the beach he looks small. . . the imagery is effective because it makes the reader realise how small people actually are to clouds and that in 9/11 [context of poem] people wouldn't have been spotted from the street because they are so small from a distance. I also feel that it makes the reader feel small because of how big things around us actually are compared to humans."

Figure 13: Extract 1 from Pupil A's Written Response Multimodal Assessment.

Pupil A drew a blue circle around the individual jumping from the boat, emphasising the focus and conveying the importance of this subject in the image. The pupil critically considered the available image and how to enhance the reader's understanding of the purpose of their text. Furthermore, the pupil identified an image to support understanding of the experience of the speaker of the poem:

"...The poem is about the 9/11 terrorist attack and it speaks about a victim of the attack and how he is slowly dying in the tower. Due to the intensity of the fire he is contemplating whether he should jump or not, because he has no other option than to jump."

Figure 14: Extract 2 from Pupil A's Written Response Multimodal Assessment.

Combining the photo with the imagery from the poem creates a literal connection. Both the poem's speaker and the subject in the picture are *small* compared to objects around them, and they both are near clouds. Yet, in their written work, the pupil also illustrates knowledge of figurative language:

"The line creates the image that the person looks small compared to the clouds and that the clouds are much larger than he is. It also creates the image that the person is in the clouds and that they are floating and from the ground that clouds make him look small; he may look big compared to a normal person but he looks small because the clouds are big."

Figure 15: Extract 3 from Pupil A's Written Response Multimodal Assessment.

Pupil A completes a comparison between linguistic and pictorial modes which enhance each other's meanings. Beyond the physical and literal comparison, the pupil reflects on the figurative emotion of *feeling small*. The written analysis is significant because it confirms the pupil's knowledge of imagery. Pupil A demonstrates a secure grasp on developing a personal metaphorical meaning which is also supported in the written analysis. Commonality is found and highlights modal affordances.

The pupil uses arrows to annotate and connect analysis to the photos and poetic lines, mimicking the learning and teaching resources. The arrows appear to follow an order to support the reader of the text. The layout design choice suggests the photo is central to the pupil's understanding and meaning-making of the poem's imagery.

Pupil A's multimodal text allows for the assessment of making sense of resources used throughout the poetry unit. This analysis exhibits an ability to apply a broad range of skills to decode and understand texts, as well as pupil's knowledge of modal affordances.

PUPIL B



Figure 16: Pupil B's Visual Response Multimodal Assessment.

Pupil B sequenced multiple images to support exploration of the poetic lines "It's not as if I'm holding out/ for frankincense or myrrh, just change." (Armitage, 1995). Concepts such as wealth, poverty, and power are common threads explored by the student.

Numbering and laying the images out sequentially links directly to the written analysis. In the writing, the design choices and purposes become clear. Each photo represents a connotation of the word *change*. Through the symbolic use of the images, the student demonstrates the various ways to understand and make sense of the complexities of the poetry.

"Simon Armitage uses imagery effectively in the poem 'Give'. This line in the poem is describing how desperate and hopeless the speaker is. For image one, I chose this image because the queen is on a fifty-pound note. For image two, I chose this because she's living in an unsustainable environment which might result in her wanting to change her lifestyle to a more sustainable surrounding. Finally for image three I chose this image because history changed the future. The imagery is effective because Simon Armitage creates any different images and thoughts based off of the word 'change'."

Figure 17: Extract from Pupil B's Written Response Multimodal Assessment.

By commenting on the images and the connections to the poetry, Pupil B's deconstruction of available designs is demonstrated. If the photos were omitted, readers may lose insight into how the student makes sense of the imagery.

The analysis of imagery is enhanced using multiple modes. Since the first image is connected to monetary value, we can assess that the student is grasping the literal meaning of the word *change*. However, the other images support the student in conveying their understanding of figurative language. The second image is significant because the pupil uses it to consider perspective and life experiences, *change* is figuratively understood as the process of improvement of well-being. In the final image, *change* is complex as it connects to the temporal aspects of human existence and history.

In *doing*, Pupil B learns to communicate meanings across available modes. This leads to multiliteracies development as the student utilises multimodal tools to create meaning for *change* based on prior knowledge and understanding of the learning and teaching materials.

PUPIL C



Figure 18: Pupil C's Layout Multimodal Assessment Text.



Figure 19: Pupil C's Visual Response and Chosen Poem Line Multimodal Assessment.

In the pink highlighted section of their text, Pupil C explores, "The heat behind me is bullying driving" (Armitage, 2008). The layout is complex and includes a range of colours and images, and the annotations are specific, in-depth, and mimic the exemplars provided in class. Pupil C demonstrates a strong grasp of modal affordances in their text design. Three different colours, one for each poem, highlight connections and act as organisational support to guide readers through their work. This suggests critical considerations of audience.

Pupil C manipulates and layers images to create meaning. Beyond providing large paragraphs of information about the context of the poem and the justification for these choices, symbols and arrows connect smaller annotations to specific ideas about the visual aspects of this design. This reflects a sophisticated understanding of imagery and modal affordances.

Each visual aspect serves a specific purpose which is explained in the annotations. Like Pupil A, Pupil C uses arrows to annotate, suggesting that the learning and teaching methods and materials are influential. The annotations mention symbolism, metaphor, personification, and tone, demonstrating how Pupil C is linking 'mere' literacy and multimodality.

"The car is here for the metaphor of "driving".
 "The images of fire represent the heat and it growing."
 "This person here is the one being threatened/bullied it link to the person bullying [seen on the other side of the collage]"

Figure 20: Extract 1 from Pupil C's Written Response Multimodal Assessment.

"The imagery is effective here because the personification in this line emphasises how bad the fire is and how its driving him to death."

"I chose this image here as it looks like someone (the person in this image) looks like they are threatening someone, so it links to the personified "bullying"."

Figure 21: Extract 2 from Pupil C's Written Response Multimodal Assessment.

"The image that this line creates is the fire growing behind him and it's getting too hot. The heat is personified here with the "bullying, driving". It makes us think how the heat is making him feel and how much pain he's in. The line also emphasis how the fire is growing rapidly and her needs help."

Figure 22: Extract 3 from Pupil C's Written Response Multimodal Assessment.

Literacy across several modes, including gestures captured in the images, is demonstrated. The written work demonstrates a solid understanding of poetic techniques and an awareness of the audience.

Although Pupil C engages well in English and has many strengths in the subject, the depth of their response highlights the significant benefits of a multimodal approach to assessment for all students, regardless of their strengths and learning barriers.

PUPIL D

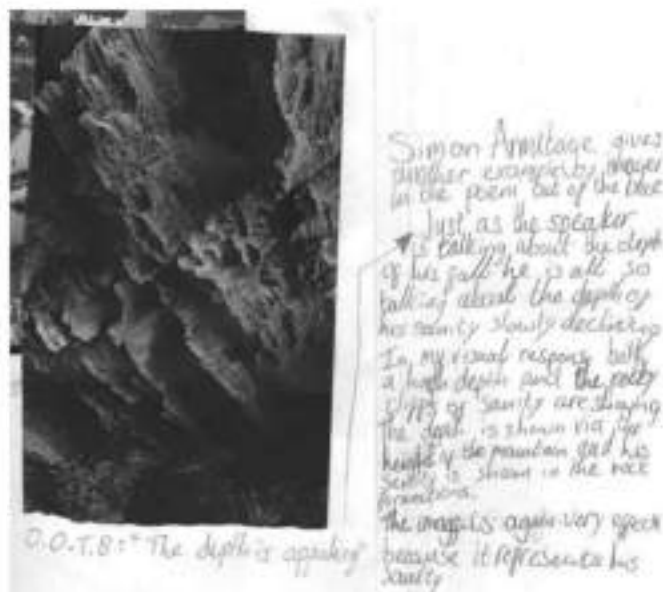


Figure 23: Pupil D's Image, Poem Line, Layout of their Multimodal Assessment Text.

Pupil D's text focuses on the analysis of the line "The depth is appalling" (Armitage, 2008). When assessing the image, the focus appears to be on the height of the cliff, its connection to *depth* in the imagery, and the emotional response to the danger of falling. However, the writing suggests the image prompted consideration of the texture of the cliffside and the contrast of the shadows. The metaphorical outlook becomes clear as Pupil D comments on the significance of the anxious atmosphere in the photo and poem's imagery:

"Just as the speaker is talking about the depth of his fall he is all so talking about the depth of his sanity slowly declining. In my visual response both a high depth and the rocky cliffs of sanity are showing. The depth is shown via the height of the mountain and his sanity [the speaker] is shown in the rock formations."

Figure 24: Extract from Pupil D's Written Response Multimodal Assessment.

Pupil D notes the image's connection to the mental state of the poem's speaker. Identifying the cliff as a symbol of the sanity of the speaker illustrates the pupil understands perspective. This justification also illustrates knowledge of figurative language. Assessing the use of modes to produce this text offers some evidence that the image supported understanding of imagery when Pupil D concludes, "the image is again very effective because it represents his sanity." The affordances of the image, the poetry, and the student's written analysis connect the rock formation to the experience of the speaker and the unsettling tone the imagery creates.

The layout is straightforward. One image is selected but several aspects of the image are identified to support this analysis. Because the imagery from the poem acts as a caption for the picture of the cliff, we may conclude that the picture itself is central to the understanding of imagery. The use of arrows connecting the image, imagery, and written response suggests an influence of the teaching and learning resources on the layout.

In a traditional literacy assessment, Pupil D's written response may not be efficient. However, through the lens of a Pedagogy of Multiliteracies, assessing how the re-design led to the creation of a visual metaphor and assessing how the written response justifies the decisions, our understanding of these skills is greatly improved. This response to the multimodal assessment thus raises questions of inclusivity within the classroom and how multimodality combats it.

Conclusion

Pupils' final text productions make clear that access to and use of visual, spatial, and linguistic modes supported their meaning making and understanding of imagery. Pupils demonstrated multiliteracy skills when working across modes, suggesting that a Pedagogy of Multiliteracies and a multimodal approach to assessment allows the learners to practice more than 'mere literacy'.

A lack of general success criteria to support practitioners' assessment of pupils' multimodal designs and multiliteracy skills remains a key issue. However, assessing pupils' abilities may be less complicated than expected, as suggested by Figure 8.

We are left to contemplate: How do educators appropriately respond to the ways pupils use various sign systems and modes throughout units of work when creating assessment opportunities? Adopting a Pedagogy of Multiliteracies and multimodality can aid practitioners in answering this, and other questions involving issues of inclusion and assessment.

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