Negotiating and constructing a reflexive multiliteracies pedagogy in a Greek complementary school in London

Maria Charalambous

Department of Educational Studies

Goldsmiths, University of London

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Declaration of Authorship

I, Maria Charalambous, hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed: _____ Date: _____

Acknowledgements

Abstract

Research into a multiliteracies pedagogy has become an area of increasing interest in educational settings in the UK and around the world (Giampapa, 2010; Anderson and Macleroy, 2016). Nevertheless, a reflexive multiliteracies pedagogy (Cope and Kalantzis, 2015), which puts the emphasis on the role of the teacher's reflexivity to leverage on diversity and endorse both multilingualism and multimodality in the curriculum, remains underexplored. To this end, the present study investigates the negotiation and construction of a reflexive multiliteracies pedagogy in a context of increasing diversity, a London Greek Complementary school.

The study takes a collaborative case study approach and uses ethnographic tools to focus on the pedagogic practices of a class of pre-adolescent students and their teacher. Conceptually, the study employs the reflexive multiliteracies pedagogical framework (Cope and Kalantzis, 2015) to explore the knowledge processes of experiencing, conceptualising, analysing and applying, and weavings between them. It illustrates how students deploy these knowledge processes and capitalise with the teacher's support on their multicultural and multilingual practices, including translanguaging (García and Wei, 2014). In this respect, it highlights criticality and creativity as part of the knowledge processes of analysing and applying and examines the students' creative text-making in terms of 'cultural weavings' (Cazden, 2006a; Luke, 2003) and 'identity texts' (Cummins and Early, 2011).

The study extends our understandings of the pedagogic potential of a reflexive multiliteracies framework in the complementary school context. It demonstrates how teachers by being reflexive and attentive to their students' diversity, can orchestrate pedagogical activities to develop heritage language learning as well as metalinguistic awareness and multicompetence (Cook, 2008; Wei, 2011). It also illustrates how through their text-making, students reproduce but also contest dominant understandings of the heritage language and culture and 'invest' themselves (Cummins, 2005a; 2005b) in their learning.

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1   Autobiographical Chapter

1.1   Introduction

Every text we create contributes to our story from the 'lived stuff' (Rampton, 2006, p.394) of others. In this chapter, I trace the trajectory that links the researcher with the context under study in this thesis, and I provide a brief reflection on one aspect of the story, the autobiographic self. Through this research, the researcher tells a story – 'not someone else's story but her own story of some slice of experience' (Heller, 2008). The author's life-history helps illuminate the relationship between the research questions and the context of the study so that the readers can obtain a richer interpretation of the study itself. The readers, using an analytical gaze and the dialogic thought of Bakhtin, can 'go beyond the immediate to other times and spaces' (Blackledge and Creese, 2010), to interpret the heritages, histories, pedagogies, ideologies and personal trajectories that are present in this study. This chapter sketches the conceptualisation of my research and its transformation through reflective insights into my background and my research journey.

1.2   My Career and Life: Opening my Doors

I moved to England with the prospect of engaging in educational practice in a new context (complementary schools in a Greek diaspora) and possibly combining teaching practice with academic research. I therefore applied for and secured a placement to teach at different Greek complementary schools in London. I learned that these schools were organised voluntarily to favour non-dominant histories, languages and cultures (Creese et al, 2006, p.25). Greek complementary schools are defined as Greek, but they serve the needs of Greek and Greek Cypriot populations in the UK; the majority of their students are 3rd or 4th generation Greek Cypriots with a few 3rd and 4th generation Greeks and an increasing number of first generation immigrants during recent years. I realised how complementary schools in diasporas constitute 'a significant language and literacy resource' as they promote bilingualism and biliteracy (Robertson, 2006, p.57). The unique nature of the schools fascinated me and challenged me to adjust my teaching approaches to meet the needs of students from different backgrounds in diverse complementary school contexts. My previous

experience – gained mainly in mainstream primary schools in Cyprus and the UK and also while working for a year in a class at a complementary school in London – left me unprepared for the new reality; the cultural and linguistic diversity of the classes and the differences in the applied curricula, as I now turn to explain.

Through my teaching practice I tried to explore the new educational context in London in terms of the students' needs, the complementary school curricula and the pedagogical orientation of this new educational environment. The diversity that characterised the learners in their language competence, affiliation with their countries of origin and motivations suggests teaching and learning approaches that should be more oriented towards differentiation, personalised learning and flexibility. Although the curriculum was being provided by the Ministry of Education of Cyprus in co-operation with the Cyprus Educational Mission[1], the innovations that had been implemented in Cyprus (related to critical literacy and creative approaches to learning) were not being applied in the curricula of Greek complementary schools in London, which seemed to rely to a large extent on literacy as a set of ready-made skills to be applied in every context, and a monocultural frame in which identities are perceived as fixed and maintained.

Moreover, Greek complementary schools are virtually the only sites where most of these children could interact using the Standard Greek and the Cypriot Greek variety of the language. Given the fear of loss of students' native language and Greek or Cypriot Greek cultures, the idea of examining the crossroads between different languages and linguistic varieties in complementary school contexts remained underexplored in practice as it was considered as a possible factor for not maintaining the heritage language. However, it is well argued in the literature that 'different languages can be juxtaposed, not only to create learning opportunities, but to signal and construct identities' (Martin et al, 2006, p.8). In Greek complementary schools the English language is used in parallel with Greek but mainly for purposes of translation, as the languages themselves are still perceived as separate systems. At the same time although the use of the Cypriot Greek linguistic variety is accepted for the development of the Standard Greek, it has not been recognised yet as being of equal

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[1] The organisation is responsible for the functioning of complementary schools in the UK by inspecting the schools, providing guidance and resources as well as allocating and directing full time and part time teachers, seconded by the Ministry of Education of Cyprus.

value to Standard Greek, although positive steps towards multilingualism are currently at the developmental stage.

In the first years of my experience at Greek complementary Schools there was no communication from the Ministry of Education in Cyprus regarding the development of new curricula to respond to the students' changing needs. Teachers were working towards communicative goals, still relying on functional literacy approaches set out in the 1997 curriculum, the last curriculum that had been officially approved. They were enriching the suggested approaches with teaching approaches they had available in their repertoire. As a teacher I began also to reconsider my teaching approaches in order to engage students in their learning creatively and critically. My teaching was therefore oriented towards making connections between the past, present and future by incorporating a variety of resources to encourage interactions across networks of communication. I aimed to prepare learners for making appropriate choices in everyday communication because 'as society and technology change, so does literacy' (Wisconsin Department of Public Instruction, 2010, p.23).

Initiatives to reform the 1997 curriculum were pushed forward with the support of the Inspector of the Cyprus Educational Mission from 2014 until 2018. An informal effort to review the existing curriculum started by building on teachers' ideas, experience and knowledge. I was participating on a voluntary basis in teachers' groups working to reform the existing curriculum under the Inspector's guidance. I had also presented in seminars, in collaboration with other teachers and under the supervision of the Inspector of the Cyprus Educational Mission, to inform newly arrived teachers on the curriculum goals and content and the use of teaching approaches and resources that could possibly be more effective in response to changes in the students' needs. These approaches included critical literacy (Robinson, 2003; Freire, 1970), new literacies (Lankshear & Knobel, 2011; Kalantzis & Cope, 2011), multimodal literacies (Kress, 2003) and creative and collaborative approaches in which most teachers had been trained during their studies. Seminars organised in co-operation with the Cyprus Educational Mission and academics from the University of Cyprus also provided information regarding these approaches and the application of multiliteracies in mainstream schools in Cyprus with the prospect of selective implementation of some of their principles in the Greek complementary school context.

The effort to reform the curriculum continued over time, and the curriculum was gradually enriched with new notions of language and literacy. However, although several reports regarding the curriculum were prepared by the Cyprus Educational Mission and handed to the Ministry of Education, until today nothing has yet received official approval. The Ministry of Education had suggested each time that in order to obtain official approval, further amendments were needed in co-operation with academics in Cyprus, although teachers in Greek complementary schools were given the go-ahead to review and use the revised curriculum unofficially. At the time of writing, approval is still pending for the reformed curriculum of 2018 with final amendments being applied to it during 2019. Through this study it is my desire to explore students' and teachers' flexible applications of the curriculum, while the curriculum was under review, in order to describe how they develop appropriate pedagogies in response to the diversity and multimodality that characterise contexts of participation.

1.3   The Beginnings of my Research Interest

I can identify one paradigmatic, magical moment (Conteh et al, 2005, p.3) that highlights the essence of the study to come. While reading an article on second language teaching as part of a course I was taking to expand my knowledge, I stopped at the phrase 'analytical programs should rely on analysis of students' needs'. This led me to realise that in order to know my students' needs and further develop their knowledge I needed to know my students' 'lived stuff' – their experiences, the things that matter to them, their background, linguistic needs and identities. The article illuminated what had been troubling me for days after a discussion I'd had with students at a complementary school in London where I was working, which I briefly describe below:

> *At break time I asked some students where they will be spending half-term holidays:*
>
> *"Είστε έτοιμοι για το half term? Θα πάτε κάπου? [Are you ready for the half term? Are you going anywhere?]*

An immediate enthusiastic response came back "Θα πάω στο εξωτερικό με το τρένο, με την οικογένειά μου. Φεύγουμε την Τρίτη και θα μείνουμε εκεί για λίγες μέρες... " [I will go abroad by train with my family. We leave on Tuesday and we will stay there for a few days...]

I was amazed to listen to Modern Greek being spoken with such fluency... Usually students responded in English or in a few words in the Cypriot Greek variety combined with English. I did not know that we had a Greek student, a recent immigrant from Greece who had joined the school. I was even more surprised at the response of another student. "Μίλα (speak) Greeklish please..." he said, looking at him and smiling ...and then looking back at me, waiting. There was a pause, in which I felt unprepared and uncomfortable. I asked: "Do you speak Greeklish?" "Yes, I do, and my grandmother does as well," the student said naturally.

I knew from experience that diversity among students was sometimes a challenge in classrooms, and this was often reflected in the linguistic varieties used by the students. The need to improve my knowledge and practices by understanding the students' profiles and needs, opened me to what the students brought with them to school in terms of language and culture. My passion to take initiatives towards innovation, my constant thirst for knowledge and my desire to teach others how to learn are examples of my commitment to positive change. Thus, I decided to 'become the change that we want to see' (Gandhi, 1883-1944) and enrich my knowledge for the improvement of my own practices and the practices of my colleagues in the complementary school context. I realised that my research journey had just begun. I identified my aims as:

1. To identify and reflect on those important interactive practices that build communicative opportunities for learning, based on students' realities and on teachers' need for adaptability to new contexts.

2. To examine schools as sites of contact (Rampton, 2006), and students 'not as self-contained, homogenous entities but in relation to and as they interact with one another' (Pratt, 1987, p.57).

3. To build, alongside the teachers and learners, communicative circumstances that allow for space to negotiate, develop and explore heritage language learners' literacy worlds.

When listening to complaints made to teachers working in Greek Complementary schools from their students that "Learning Greek is not fun", "Greek school is not interesting" and "it is only my parents that make me come", we can obtain an informal indication of why teachers and students in Greek complementary schools have the desire for teaching and learning approaches to improve. More studies in the Greek complementary school context are needed as, with the exception of a few studies (Pantazi, 2010; Prokopiou and Cline, 2010), practices related to language, literacy and identity in this context have received scant attention. In this study, I build on previous research findings in complementary and mainstream schools to portray initiatives which promote multiliteracies and multilingualism as an integral part of multiliteracies and which respond to the learners' needs as far as the development of their languages, literacies and identities is concerned. I also aim to help teachers find possible paths and create spaces in which learners can be more fully engaged with and interested in the learning experience. In the long term, my research could inform policy to allow the voices of the participants to be heard and to receive official support.

1.4   My Doctoral Journey

I consider pedagogy as a creative domain that always provides space for the generation of new questions for its own improvement. Different aspects contributed to my decision to undertake a PhD, including challenging and expanding my academic knowledge and the pursuit of professional development in my career life. The catalyst, though, was the concern generated through my teaching experience for finding new ways to embrace the diversity of students in the complementary school context and to explore the unique experiences of children in the specific diasporic setting. I was fascinated by the range of identities, languages and experiences that the students bring with them and the way they expand them in the complementary school context. According to Conteh et al (2005, p.3), a passion for social justice, inclusion and representation of the vulnerable drives PhD research. My ambition as a researcher is to empower students' and teachers' voices.

I began my doctoral journey by reading widely on the subjects of heritage language and literacies, in order to gain a better knowledge and a broader view of the field. Narrowing the topic down to a single research question required further exploration of the current practices, needs and research gaps in the field. In order to concentrate on specific research questions for the thesis, I drew from discussions with colleagues while working towards reforming the existing curriculum for Greek complementary schools and discussions during a range of relevant seminars with both teachers and academics. I discovered the empowering possibilities generated by reflective practices and the more holistic interpretations they engendered. As Pantazi (2010) notes, such interpretations allow teachers to construct their own questions and develop courses of action that are valid in their local contexts and communities (Cohran-Smith and Lytle, 1993, p.63-64).

Several issues of concern were revealed during discussions, including the lack of resources and time, and the absence of an appropriate curriculum. There was also a more general worry about the loss of the heritage language for the younger generations and the lack of interest and motivation on the part of the learners. These issues are guiding teachers in their search for appropriate pedagogical approaches to use in their classes. In this study I place the lens of my research on the teaching and learning practices of a teacher and students in one class (following my findings from research in another class which was selected for the pilot study) in one Greek complementary school. This teacher was working through the reviewed curriculum, applying pedagogical approaches that appeared to engage the learners despite the heterogeneity of the specific class. Triggered by a challenging heterogeneous context, I began to address preliminary questions about the form and process of learning and teaching, the relationships that develop between teachers and students and their effect on the identities of the learners. Gradually I shaped two initial research questions:

1. How is teaching and learning enacted in Greek heritage classrooms in the context of newly introduced approaches to language and literacy learning?

2. How do students negotiate their identities as learners, as members of diasporic and multicultural communities in London and as citizens of the world?

By observing the main principles of the pedagogical approaches currently in use more closely, I was able to work out how they responded to the students' diversity and multimodal practices. Furthermore, I identified the ability of the teacher to manoeuvre her teaching practices more flexibly based on dialogue with her students and by valuing their interests and learning preferences as well as their perspectives on their own practices. Guided by these observations, I began to review the relevant literature in the area of multiliteracies with a particular interest in approaches that would embrace flexibility, reflective practice and reflexivity. My main research question was thus generated:

How do students and teachers negotiate and construct a reflexive multiliteracies pedagogy in a Greek complementary school in London?

A number of sub-questions followed as a result of my exploratory research, linking practice and theory. These sub-questions were:

- What kind of linguistic and cultural resources can students integrate from out of school contexts into performing their literacy activities in school?

- How can the teacher leverage these resources during literacy activities?

- How do students and teachers critically and creatively utilise their multilingual and multicultural resources in their multimodal text making?

- How are learner and heritage identities negotiated and transformed through a multiliteracies pedagogy?

1.5   Structure of the thesis

The thesis is divided into nine chapters. This introductory chapter, Chapter 1, introduces the researcher, sketches the conceptualisation and development of the research and the generation of the main research question. Chapter 2 examines the historical, political and cultural context of my study and relates this to the policies of complementary schools in the UK and the profile of heritage language learners and teachers. Chapter 3 discusses the theoretical perspectives that inform this work. It

provides insights into key concepts of multiliteracies in which multilingualism is an integral part; and links multiliteracies with key concepts related to identity theories. Chapter 4 briefly outlines theoretical and practical issues related to case study methodology and addresses the methods used for data collection and data analysis. Chapter 5 provides insights into my first research question by presenting the linguistic and cultural resources which the students bring to their learning and the pedagogical ways in which the teacher leverages these resources. Chapter 6 examines the critical frame of a multiliteracies pedagogy in which multimodal text making takes place, while Chapter 7 looks at the creative application of knowledge to multimodal text-making. Chapter 8 presents the findings of selected interactions and reflections that highlight identity negotiation. Chapter 9 concludes the thesis by providing a holistic discussion on the research findings from the previous chapters. It also demonstrates the impact of my study on leaners, teachers and head teachers, institutions and policymakers before indicating the limitations of this study and suggesting avenues for further research.

2 My Research Context

2.1 Introduction

This chapter offers an insight into complementary schooling. Firstly, I draw a picture of the wider context by describing the historical and policy background and the current state of affairs of complementary schools in different communities in the UK. I illustrate the unique character of complementary schools. I then trace the trajectories of the Greek communities in London, providing details of their historical background, the complexity of migration flows and their socio-economic development. Additionally, I link the socio-historical context of the Greek communities in London and the history and policies regarding complementary schools in the UK with the educational trajectories and the development of Greek complementary schools in particular. I also provide insights into the linguistic repertoires of parents and students and the background of the teachers. Finally, in the concluding section of the chapter, I describe official policies as implemented by the Ministry of Education and Culture of Cyprus in collaboration with the Cyprus Educational Mission – which represents the Ministry of Education and Culture of Cyprus in the UK – regarding the teaching and learning of heritage language in Greek complementary schools in the UK. In this light, I pay attention to existing official policies, represented in the officially implemented curriculum of 1997 for complementary schools in the UK and initiatives for new and innovative curricula that are under negotiation between different parties: the teachers, the Educational Mission and the Cyprus Ministry of Education and Culture.

The context of my analysis is grounded in the view of context as a 'socially constituted, interactively sustained, time bound phenomenon' (Duranti and Goodwin 1992. p.6). Therefore, context encompasses the interaction of local, interactional, global or societal factors (Van Dijk, 1997, p.15). In a similar way I understand cultures within contexts as the different things that people do. Culture 'exists through routinized action that includes the material (and physical) conditions as well as the social actors' experiences' (Bourdieu, 1990, reported in Duranti, 1997, cited in Lytra, 2007, p.30). I describe the communities under study, but I also trace who my participants are and what they do as Greek heritage language learners and teachers in the diasporic context of the urban city of London.

In my study cultures are in interaction, and not seen as bounded units based on fixed notions of community as a homogenous group of people with similar practices, e.g. Greek, Greek Cypriot, British Cypriot and British cultures and communities. Cultures are perceived as an assembly of heterogenous practices, constantly in interplay and review while individuals interact in the classroom and school context creating spaces of contact across differences and similarities. Understanding the negotiation of culture as a process can allow for dynamic interpretations of my participants' literacy and language practices and better understandings of their developing identities.

2.2   Complementary schools in the UK

In order to understand the work that complementary schools do, we need to view complementary schooling 'as a result of historical processes and attitudes towards language and culture in specific contexts' (DES, 1985; McLean, 1985; Rassool, 1995; 1997). Complementary schooling is embedded in discursive spaces that carry 'socio-historical discourses of language ideologies, immigration patterns and diverse communities of practices and access to schools' (Maguire, 2005). Work on community schools in general (Reay and Mirza, 1997; Zulfiqar, 1998; MacCarty and Watahomigie, 1999; Hall et al, 2002) is being supplemented by work with particular groups, such as the Chinese (Wei, 2013), Turkish (Lytra, 2010) and Greek groups (Pantazi, 2010; Prokopiou, 2010). Ball (1987) emphasises the importance of local social contexts in education. In this section I examine the historical background and policies in the context of complementary schools in the UK.

2.2.1 The history of the development of complementary schools

There is no agreement in the literature of the definition of the institutions that teach the heritage language to young people of different communities. Different definitions co-exist; complementary schools are sometimes referred to as cultural, community, mother tongue or supplementary schools, and operate separately from mainstream schools. According to Creese et al (2007, p.23) 'complementary schools are voluntary schools which serve specific linguistic or religious and cultural communities, particularly through community language classes'. A distinction has been made between them: supplementary schools are those which provide support for mainstream

curriculum subjects, with additional cultural input (Sneddon and Martin, 2012). Such schools supplement the mainstream state education and are perhaps judged as subordinate to the mainstream (Cousins, 2005; Bristol, 2007). The mother-tongue schools teach community languages – although the community language may not be the mother tongue for all the students. Thus, the term 'complementary school' has been used more widely, particularly by three ESRC funded research projects which have been completed in recent years (Martin et al, 2004; Creese et al, 2007; Francis et al, 2008). This is because the term stresses the value and importance of the schools and their contribution to people's lives (Martin et al, 2004). 'Complementary schools' is the term I use for my research purposes as well.

Complementary schools reflect the needs of their communities; they 'exemplify the variety and complexity of possible contexts for language teaching and minority education' (Issa & Williams, 2009). The conditions and characteristics of these schools vary; they are schools that differ in nature, size, organisational structure, aims, pedagogy and curriculum (Hall et al, 2002; Wei, 2006; Rassool, 2008). Complementary schools in general enable students to learn about the history and culture of their heritage community and the community in which they live, and about the language of their community and other languages including their cultural or religious significance (Issa and Williams, 2009). They are set up 'in the fear [the heritage language and culture] might be lost over the generations.' (Lytra and Martin, 2010, p.11). On one hand, some of them are 'preserving culture/identity' and 'maintaining language', assuming by default that there is a well-defined or fixed form of culture and language to be preserved and protected and later to be handed over to the younger generations (Çavuşoğlu, 2013). On the other, Creese et al (2006) argue that complementary schools reinforce social, linguistic and cultural experiences that are not available in mainstream schools and thus allow fluid and hybrid ethnicities to be formed and performed. Negotiation and co-existence of different positionalities have been reported in research (Lytra, 2014), not only between complementary schools but also within them.

Historically, the foundation of complementary schools was promoted in order for them to complement the function of mainstream schools and compensate for the lack of recognition of multilingual realities. The first group of complementary schools emerged in and around the London area in the late 1960s for the children of Afro-

Caribbean families. Although bilingualism was not central to their concerns (Wei, 2006), language was a core issue for the first complementary schools because underachievement by Afro-Caribbean young people was closely associated in the official discourses with their lack of competency in Standard English (Dove, 1993; Reay and Mirza, 1997, cited in Çavuşoğlu, 2013). A second wave of complementary schools came in the late 1970s and early 1980s, whose main advocates were the Muslim communities of South Asian and African origin. The central focus of these schools varied from one community to another, but they included the teaching of at least one of three common elements – religion, culture and language. The primary motive behind these foci was 'the fear of loss of language and culture and the consequent urge to protect and nurture' their heritages in a diasporic context (Creese, 2009, p.270). Finally, a number of other immigrant communities began to set up their own complementary schools to maintain their linguistic and cultural heritage, as communities never asked for the provision of a separate education for their children (Wei, 2008, p.78).

Since the 1990s political changes, persecution, war, famine and ecological catastrophes, as well as the expansion of the European Union, have led to an increase in the influx of people from different geographical and political contexts and greatly increased the scale and nature of diversity in London (Vertovec, 2007). More recently, economic crises in some EU countries, such as Greece and Cyprus, have led a large number of people to immigrate to the UK. This last factor has changed the population in complementary schools in different communities, including Greek complementary schools; the majority of the students in Greek complementary schools are 3rd and 4th generation immigrants whose families came to the UK before or during the war in Cyprus in 1974, however this population during the last years also includes first generation children immigrating mostly from Greece. In the postmodern reality, diversity implies a complex mosaic of 'language situations' (Baker, 1997, p.37) and can be found across different educational settings.

Complementary schools 'are seen as a minority concern and are left with ethnic minority communities to deal with themselves' (Wei, 2008). Government support for complementary schools began in the 1970s, but the financial burden of supporting complementary schools has once again fallen to the communities (Issa and Williams, 2002, p.14). The cultivation, rather than just tolerance, of languages through their use

in teaching and learning has emerged as a necessity, but they can only be properly supported to fulfil their goals if policy makers realise the potential that complementary schools have, and this potential is illustrated through the present study.

2.2.2 Policy framework of complementary schools

This section summarises the policy framework around minority communities as one that is characterised by confusion and contradiction, combining 'the celebration of ethnic and linguistic diversity' (Safford, 2003) with 'the universal model of language development and assessment' (Conteh & Brock, 2011, p.348). One of the most recent studies of multilingualism in London (Eversley et al, 2010) records 233 languages being spoken by school pupils, and the Positively Plurilingual report celebrates the value of English Plus (CILT, 2006). However, the status of languages spoken by communities that originate from migration remains ambiguous.

The Bullock Report (DES, 1975) was the first official document to consider the educational implications of the growing numbers of bilingual pupils in schools in England at length, valuing children's bilingualism in their education and arguing that linguistic diversity should be seen 'as an asset, as something to be nurtured' (p.294) and that 'one of the agencies which should nurture it is the school' (p.293). But ten years later, following a turbulent period of social unrest in England, the Swann Report (DES, 1985) introduced a very different assimilationist 'Education for All ideology', which still underpins national policy regarding community languages in the mainstream (Rampton, 2006), which has implications for the kind of pedagogies that are promoted. Two of its key recommendations were the ending of Local Education Authority (LEA) provision for teaching community languages, and the provision of bilingual support assistants in mainstream education settings (Conteh and Brock, 2011, p.348).

The rhetoric of the Bullock Report (DES, 1975), and The National Curriculum, both of which acknowledged children's knowledge of other languages as a 'rich resource' and 'an asset' (NCC, 1991, p.1), did not however generate any concrete actions to give 'recourse to the social experiences of the speakers of these languages' (Rassool, 1995, p.288; cf. Hall, Özerk, Zulfiqar & Tan, 2002). The communities themselves had to become involved in setting up schools to promote their cultures and languages

(Sneddon & Martin, 2012; Wei, 2006); the learning and teaching of minority languages and cultures was not perceived as the state's responsibility (DES, 1985; Rassool, 1995; 1997; 2008, cited in Blackledge and Creese, 2010).

Ideally, the needs of immigrant and ethnic minority children and their communities should be accommodated within the mainstream school system. According to Halstead (1995), education should be all-embracing and consist of education for democratic citizenship, which is common across all schools; education for specific cultural attachment, which is different in different schools, where some need to be separate; and education for cross-cultural understanding (Wei, 2006).

The UK has become more ethnically and linguistically diverse since the 1990s, but the scale of diversity within communities has also become more visible, making it increasingly difficult to generalize about needs and practices (Vertovec, 2007). For many decades the need to develop links between different linguistic and ethnic minority communities and mainstream schools has been highlighted in a number of governmental reports, such as the Bullock Report (DES, 1975) and the Swann report (DES, 1985). Recently, several government documents (DfES, 2002; Dearing, 2007; 2008) have advocated increased collaboration and renewed partnerships between complementary and mainstream schools and children's families and communities.

Projects have also been initiated to build bridges between complementary schools and other organisations in the community. Kenner and Ruby (2013) refer to efforts to bridge the gap between complementary and mainstream school teachers by interconnecting their different worlds. The innovative 'Our Languages project' was funded by the Department for Children, Schools and Families (DCSF) to promote the teaching of community languages and develop partnerships between complementary and mainstream schools (CILT, 2008). The lead organization, CILT, promotes community language teaching (CILT, 2006) and the concept of English Plus. Routes into Languages, another DCSF-funded project, maps the current (very low) provision for community languages in higher education with a view to responding to the needs of local communities and acting as a motor of economic and civic regeneration. The growing demand for the teaching of community languages has led to the development in ten universities of teacher training courses in the most widely spoken languages (CILT, 2005) and the development of curriculum guidelines (Anderson, 2008).

Finally, there are recommendations for the expansion of such courses (Office for Standards in Education, 2008, cited in Sneddon and Martin, 2012).

As mentioned in Blackledge and Creese (2010), recent UK government educational policy is prepared to endorse the teaching and learning of community languages in the mainstream (DfES, 2002; Dearing 2007; 2008) while also putting pressure on mainstream schools to reach out to their communities and voluntary schools (DfES, 2003). However, political and media discourses reflect a monolingual ideological orientation that 'keeps other languages outside and incidental to the learning process' (Bourne, 2001, p.251). Bourne (2001) argues that multilingualism is seen as disrupting the naturalised practices of primary classrooms, and that it needs to be controlled and contained (Conteh and Brock, 2011, p.348).

However, the potential of complementary education is rated as strong, and is mirrored in its 'way of reclaiming the specificity of cultural and social identity[...] missing from mainstream schooling' (Hall et al, 2002, p.409) and in terms of opportunities provided for a safe haven for young people to use their bilingualism in creative and flexible ways (Martin et al, 2006). Communities create their own opportunities for meaning-making and identity construction through language and other social tools where learning is shaped and mediated by a wide and complex range of influences: political, ideological, historical, social and cultural (Conteh and Brocks, 2011). The contribution of complementary education to students' general learning goals and identity development, which could be transferred to other contexts so that they also become valuable assets in social participation, began to be noticed by government; a report by the Department for Education and Skills declares that:

> Many pupils have also benefited greatly from out-of-school-hours learning in community-run initiatives such as supplementary schools […]. Attendance can enhance pupils' respect, promote self-discipline and inspire pupils to have high aspirations to succeed (DfES, 2003, p.26).

Following this report, there were a series of policy initiatives. The Cambridge Public Policy Strategic Research Initiative, (2015), 'Value of Languages', addressed the issue of language deficiency and suggested the encouragement and broadening of the range of languages offered in formal education. It also encourages the value of community languages spoken and supports their development. The Tinsley and Board (2016) 'Language Trends' report also emphasises the need to support the provision of

community languages at schools due to the contribution that these languages make to the students' linguistic competence and exam scores nationally. The emerging discourse regarding community languages demonstrates their value for individuals, communities and the wider society, but complementary schools remain 'a hidden space' (Hall et al, 2002, p.415) as long as no statutory resources are provided.

2.3 The Greek communities in London

2.3.1 Socio-historical background

In this section I aim to portray the past and present situation of my participants by describing the socio-historical context of Greek and Greek Cypriot diasporas that have shaped their lived experiences and their identities and given them a unique perspective. The Cypriot community in the UK has been the object of several studies, dealing with Cypriot emigration and settlement (Ioannides, 1990), the economic growth of the community (Constantinou, 1990), the educational policies and practices of the community (Ioannides, 1990), the linguistic behaviour of Cypriots, especially in the areas of code-switching and codemixing (Gardner-Chloros, 1992; Georgiou, 1991; Roussou, 1990; 1991; Roussou & Papadaki, 1991; Zarpetea, 1996; Finnis, 2014) and the ethnic and cultural identity of Cypriots (Constantinides, 1977; Aloneftis, 1990; Anthias, 1990; 1991; 1992). Based on different research findings, I will summarise the characteristics of the Greek and Greek Cypriot communities.

As with many other groups, Cypriot immigration was caused by economic, political, social and administrative factors (George and Millerson, 1967). Cypriots came to Great Britain in four main phases of immigration. The first was in the 1920s and 1930s after Cyprus had come under British colonial rule. The second and main phase was between 1950 and 1960, when the movement for decolonisation of Cyprus from British dependence was taking place (Charalambous, Hajifanis & Kiloni, 1988; Constantinides, 1977). The third phase started after the 1974 war in Cyprus. The final phase relates to the economic crisis that occurred in Greece and Cyprus during the last decade. Thus, as a result of political and social developments on the island, between 300,000 and 320,000 Cypriots now live in the UK.

As far as the immigration patterns from Greece are concerned, the Greek diaspora has a long history and, along with the Jewish and Armenian communities, the Greeks are

often considered as an 'archetypal' diaspora (Clogg, 1999, cited in Angouri, 2012). Because of changes in the broader socio-political and economic context, Greece has experienced population movements at different times that correspond to the three long periods of Greek history: ancient, medieval/byzantine and contemporary (see Hasiotis, 1993; 2004). According to Hasiotis: 'A new wave of Greek migration started in the mid-1940s [the number of Greek immigrants increased after the Second World War] which came to an end in the 1970s and 1980s.' (Angouri, 2012).

During the 1990s in Europe, migration mainly centred on individuals from former colonial countries or political refugees. Immigrants (including Greeks) often moved seeking employment and a better standard of living (Extra and Verhoeven, 1993, cited in Gardner-Chloros et al, 2005). These migrants constituted contemporary diasporas, and there was a continuous flow of immigrants from Greece or other European countries to the UK during that time. More recent migration from Greece is related to the deepening of that country's financial crisis which hit the country at the end of 2009. 'This led to increasing concerns among teachers and parents about the Greek state's ability to continue funding Greek schools around the globe' (Lytra, 2014, p.3) and its ability to fund Greek diasporic communities in general. The Hellenic Educational Mission in the UK was left to operate with reduced resources and teachers, with most schools supported mainly by the Cyprus Educational Mission as far as the provision of curricula, teachers and resources was concerned. With the economic crisis affecting at some extend Cyprus as well, some reductions were also made in the Cyprus Educational Mission.

In most cases, immigrants (especially from the first and second generation) have no intention of remaining in the host country permanently and there was a persistent "myth/dream of return" (Anthias, 1992; Grillo, 2001, cited in Gardner-Chloros et al, 2005). For the Cypriots, the desire for return related to 'the struggle of Cypriots to integrate into the British way of life and at the same time to keep close links with their cultural and historical background' (Charalambous et al, 1988). However, since 1988 the profile of the people in Greek and Greek Cypriot diasporic communities has changed; currently the diaspora has a mixed profile, with many Greek and Greek Cypriot immigrants now educated and professionally qualified, working and living successfully in most global cities (Conteh, 2008). Their successful integration often

means that they have changed their minds about returning to their homeland – especially the younger generations.

In a similar vein, for the Greek communities in Australia, 'Return' is now constructed as frequent family visits and holiday breaks – especially for immigrants of 3rd and 4th generation (Angouri, 2012, p.105). As changes take place at home, the immigrants' vision of their homeland shifts too. Despite the fact that life in the host country gradually takes on a greater sense of permanence, connections between immigrant communities and their homeland are kept alive as a result of the desire to maintain their language and culture (Gardner-Chloros et al, 2005). One indication of this is the attendance of third and fourth generation children at Greek complementary schools today, although as I explore below, the connections with Greece and Cyprus acquire new dimensions similar to those seen in the Australian community.

From the mid-1990s onwards there was a fluidity of people in global territories that develop independently from the nation state. Thus, a debate developed between structuralist and poststructuralist theories around 'solid' and 'liquid' notions of home (Cohen, 2007, p.14) and around the major building blocks that previously delimited and demarcated the diasporic concept around notions of homeland and ethnic or religious community. As a response to the debate, Cohen (2007) suggested that apart from these two extremes there is also a third category, which she calls a 'ductile homeland'. The latter position concurs with Angouri (2012, p.97), 'acknowledging the dynamic nature of modern diasporas and the elusiveness of the "homeland" and focusing on self-identification of communities and individuals'. Homeland is a construct, dynamic and changing in nature despite being anchored in historicity and past events. It is a powerful resource for the identification of individuals as 'self' or 'other', and by extension their communities. This position explains the affiliation of learners from different generations with their homeland – irrespective of whether the homeland constitutes their place of birth or not – which is also observed in the participants in this study.

Post-modern diasporas are in a continuous state of formation and reformation. In the global age, new forms of international migration encourage the development of cosmopolitan sensibilities in many global cities in response to the multiplication and intensification of transactions and interactions between the different peoples of the world (Cohen, 2008, p.141). Recent research marks a shift away from notions of

homogenous diasporic communities and highlights instead a subjective experience of space. Individuals are now selecting from a range of cultural opportunities on offer in global, economic, political and communicational situations without necessarily neglecting 'bounded notions of language, identity and community [that] continue to be salient dimensions of affiliation' (Lytra, 2014, p.7). In a globalised world technology, easy travel and communication networks also reshape boundaries in general and the boundaries of diasporic communities in particular (Chan, 2005). This socio-political environment underpins the dynamic character of the transregional contexts in which networks between communities emerge and are maintained (Angouri, 2012). This reality of constant movement and easy access creates diversity within the Cypriot and Greek communities in the UK. As Kelly (1989, p.80–84) observes, second generation Greek Cypriots in London 'use the fusing of such ideologies as a source of both strength and potential for an ongoing process of ethnic redefinition.' (cited in Finnis, 2014).

As reported by Angouri (2012), research on diasporic families clearly shows different patterns in concepts of belonging between the first, second and third generations (Levitt and Waters, 2002). Transgenerational conflict has often been reported around discourses of difference and sameness from and to the (constructed) homeland. Levitt (2009, p.1239) captures the two worlds of ethnic identity construction, the homeland and the society, and argues that:

> Some children do not simply choose between the home and the host-land. Instead they strike a balance, albeit tenuous, between the competing resources and constraints circulating within these fields and deploy them effectively in response to the opportunities and challenges that present themselves.

As far as the linguistic capital of diasporic communities is concerned, dialects and linguistic variations are measured against the legitimate language (May, 2004) but have little capital in majority language markets (Blackledge & Creese, 2010, p.26). Languages and language varieties become gatekeeping devices to determine who is permitted to become a member of which community of citizens (Blackledge, 2005; Mar-Molinero, 2006; Maryns & Blommaert, 2006; Stevenson 2006). However, the boundaries between effective language users become blurred and membership becomes a process of negotiation. The Greek and Greek Cypriot communities fear the loss of their languages. As they have become more financially able, they have made

education of their children a priority (Christodoulou-Pipis, 1991), and English becomes the default choice. Modern Greek and Cypriot Greek varieties have come to occupy a much more limited role than in their homelands because of the different market forces at work within the diaspora (Gardner-Chloros, 2008; Conteh, 2008). Gardner-Chloros, McEntee-Atalianis and Finnis (2005) suggest that members of the community in London regard both Modern Greek and Cypriot Greek as part of their cultural heritage and want to preserve these varieties; although they are not always necessary for integration into the diasporic context, they still fulfil certain functions. At the same time, they re-appropriate different language repertoires to the diasporic context, producing new linguistic varieties.

Under such conditions, language and identity construction become a matter of choice. As Finnis (2014) reports, like the Chinese community in Newcastle (Milroy & Wei, 1995), the Greek and Greek Cypriot community in London constitutes a close network. Members of the Greek and Greek Cypriot community engage with other members of the community in interactions embracing aspects of their Greek Cypriot cultural and linguistic repertoires to affirm their membership in their group and redefine their identity as British-born Greek Cypriots (Finnis, 2014). At the same time, they experience changes in their culture and identity that are linked with the wider and more complex multilingual context of cities like London in an era of easy travel, broadband internet connection and enhanced communication. As a result of easy communication, different contexts can be brought together to produce new diasporic cultures and identities.

Although many communities still function as closed community networks, the conditions of multilingualism and multiculturalism that characterise societies in transnational London, and the easier access to different networks, often result in more diffused ties among the members of the diasporic community. The membership and degree of participation in the diasporic community are renegotiated according to the conditions in each local context, and the degree and ways of bonding differ as a matter of choice among the members. In this sense, Greek complementary schools still play a central role in the creation of bonds between diasporic community members alongside their interactions with people from different networks and communities.

Integration does not mean homogenisation. 'Voices are appropriated and reiterated in new contexts so that they accrued new resonances...through these voices, histories

brush up against histories and worlds against worlds' (Blackledge & Creese, 2010, p.222). It is 'only when multilingualism is fully accepted that all languages can find their place in a globalised world' UNESCO (2008). Complementary schools carry considerable symbolic status in multilingual spaces and become spaces where linguistic and cultural resources are used for enacting belonging (or not) to different communities. They can offer the space for these bonds to be maintained and voices to be heard alongside dominant global languages and cultures. In these spaces, as research shows (Blackledge & Creese, 2010; Wei & Wu, 2009; Lytra, 2011b; Lytra, & Baraç, 2009), young people in complementary schools build a range of identity positions associated with their own diasporic experiences and youth concerns in the conditions that constitute their realities; hence, they redefine who they are.

2.4   Greek complementary schools in London

As Prokopiou and Cline (2010, p.83) stated: 'We need to contextualize community schools within their communities.' The links between Greece and the Greek diasporic communities have traditionally been strong (Bitros & Minoglou, 2006). Educational links also have a long history, with the country supporting Greek language education programmes and a number of relevant initiatives under different bodies (Angouri, 2012). These supporting movements are promoted in an attempt to encourage the Greek diasporas to 'keep alive a consciousness of [students] belonging to a Greek-speaking ethnic group' (Constantinides, 1977, p.284).

The first Greek school in London was established in 1952. From 1955 onwards, other Greek schools were founded to serve the needs of Greek speaking populations in the diaspora without distinguishing students according to their nationality (Greek, Greek Cypriot or other). The Cyprus Educational Mission of Great Britain is the main administrative body through which, since 1969, the Ministry of Education and Culture of Cyprus supports the efforts of complementary schools in Great Britain to maintain and develop students' identities. It provides a curriculum, teachers and resources to organise schools. According to the Cyprus Educational Mission's website (2018), the number of Greek complementary schools which function under the authority of the Ministry of Education and Culture of Cyprus and its administrative representatives are 29 in London and 39 in other cities and counties in the UK. These schools work in the

evenings or on Saturdays and the available classes range from nursery to GCSE A-level. The Greek Educational Mission also supports some Greek schools; however, its support, towards Greek complementary schools, has been to some extent reduced since the economic crisis of 2009. A few teachers are employed and work on behalf of the Greek Educational Mission as well, mainly in the everyday Greek schools in London covering nursery, primary school, elementary and lyceum education.

The Cyprus Educational Mission comprises a Head Inspector and a number of teachers employed by the Ministry of Education and Culture of Cyprus. Today the number of permanent teachers seconded in complementary schools in the UK is 24, while 120 more teachers are employed part-time by the Ministry of Education of Cyprus. To cover the needs in terms of teaching personnel in Greek complementary schools, a large number of part-time teachers are also employed by separate organisations involved in complementary school education. Parents' committees and the church support the operation of different Greek complementary schools, by hiring or providing premises for the schools to operate, as well as providing a number of teachers and resources. Greek complementary schools face different challenges under the English assimilationist policy (Krokou, 1985, p.41; see also Carrington, Millward and Short, 1986), leaving schools without economic support, self-funded and working in 'borrowed spaces' (Anderson, 2008).

The main aim of Greek complementary schools is to teach the Standard Greek language (although the Cypriot Greek variety is also in use) and maintain Greek and Cypriot Greek cultures by teaching history and geography as well as other culturally relevant subjects (dance, music, etc.) as shown in their curriculum (Section 2.5: 2.5.1). Diversity appears to be an internal characteristic of Greek complementary school communities and is clearly reflected in the cultures and languages of the school populations.

2.4.1 Redefining the Greek and Greek Cypriot heritage language learner

When more than one language and culture is in contact in the same society, they provide culturally and linguistically diverse populations. This situation is found in the Greek-speaking communities in predominantly English language countries, such as the UK, the USA and Australia (Papapavlou & Pavlou, 2001) between the Greek and

the Greek Cypriot communities. For my study I employ the term 'heritage language' as a language that has 'a particular family relevance to the learners' (Fishman, 2001, p.81) but does not presuppose a specific degree of proficiency in the language.

Greek and Greek Cypriot heritage language learners (HLLs) learn the HL to connect with the target-language culture and discourse communities (Beaudrie & Ducar, 2005). As generations succeed one another, linguistic and cultural diversity are apparent in individual diasporic (migrant) biographies. As Damanakis (2010) states, it is heterogeneity rather than homogeneity that typifies the socio-cultural identity of Greeks in the diaspora. In the 1950s and 60s, Cypriot communities set up supplementary schools as "mother tongue" institutions to pass on language and culture to younger generations. Today, the majority of the students are British-born Greek Cypriots (mainly third and fourth generation). There are also a few first and second generation Greek and Greek Cypriot students (most of them are immigrants from the Greek mainland). The participants of the present study are in majority third generation students, with a few being fourth, and second generation students.

There is diversity between generations but also between individual language learners of the same generation, and this is reflected in their relationship with their culture and language and also in their linguistic competence. There are also differences between the learners' competences and skills in different languages. Typically, the literacy skills of HLLs are weaker than their speaking and listening abilities, due to experience with target-language discourse communities and a lack of formal schooling in the HL (Campbell & Rosenthal, 2000; Carreira & Kagan, 2011; Schwartz, 2003).

He (2004) explains that HLLs possess multi-faceted identities. Although learning Greek offers Greek HLLs a way to preserve their cultural identity (Prokopiou & Cline, 2010, p.75), some researchers support the idea that crises of identity may occur during which they may neglect aspects of their identities (which are considered to be inherited, and therefore fixed). I argue that rather than considering such periods as an identity crisis we can think of them as opportunities for negotiation and reflection. As shown by Papapavlou & Pavlou (2001) and Finnis (2014), Greek HLLs do not generally seem to experience an identity crisis. In contrast, they expressed their own distinct identities and chose not to reproduce existing inherited Greek, Greek Cypriot or British identities. At times they overtly expressed disagreement and discontent with many aspects of Greek, Greek Cypriot and British cultural and behavioural patterns

that were considered as fixed. Building on these findings, this study aims to explore how complementary schools can support the students in the negotiation of their identities based on the premise that 'linguistic and identity practices are fluid and continually co-constructed in the interactions between people and socio-historical environments' (Young, 2014).

Negotiation occurs when moving between different 'ideologies of Greekness' as the term is redefined and recontextualised to mean different things for different individuals. 'Greekness' was constructed through the glorification of the past, whereas change was negatively perceived as a form of decline (Lytra, 2014). It is noteworthy that in line with the findings of Lytra (2014), who studied Greek identities in the context of Greek communities in Switzerland, the Greek complementary school context in London also had until recently a 'discourse of a "threat to Greekness" (*afellinismos*)' (ibid, p.14), which was reflected in discourses in official documents and official curricula (Section 2.5.1). 'Greekness', for many Greeks and Cypriot Greeks in UK diasporic contexts, refers to the pride in their Greek or Cypriot Greek history and culture as well as their Greek language (although differences in power between Standard Greek and Cypriot Greek language varieties still exist). The aim of maintaining 'Greekness' is reflected in the choice of subjects taught in Greek complementary schools, which include the teaching of Standard Greek – and the inclusion of Cypriot Greek linguistic variations in oral activities – as well as teaching Greek and Cypriot Greek history, geography and culture (dances and songs). This policy appears to consider ties with the homeland as natural, and ethnicity as fixed.

However, according to Angouri (2012, p.105):

> Greekness is abstract … and changing over time and life spans, but at the same time there is a clear commitment to maintaining some type of ties with the (ideal) of the homeland. Identities carry some memories from the past but are at the same time in constant transformation; they are dynamic processes.

In Greek complementary schools, education is optional; this reflects the fact that the students attending Greek complementary schools have some ties with the homeland. However, the degree and type of homeland affiliation is open to negotiation and might differ among individual members of the diaspora and hence the pupils of Greek complementary schools.

In their effort to maintain the target language and culture, complementary schools often do not consider the diverse profiles of the students and exclude their multilingual and multicultural practices from the teaching and learning experience. The implementation of a pedagogy of reflexive multiliteracies, which is explored in this study, invests in inclusion and diversity and therefore, repudiates the devaluation of any cultural choices besides the target ones. Therefore, this study responds to voices supporting that research in Greek complementary schools needs to address and explore questions of power that occur in relationships between the participants, as concepts of inclusion and/or exclusion become relevant (Angouri, 2012). In this light, this study focuses on educational practices in Greek complementary schools in which identities are negotiated and diversity is embraced.

2.4.2 Linguistic identities grounded on variation

The negotiation of power and the symbolic boundaries that exist among the various groups and institutions within diasporic communities are linguistically enacted (Angouri, 2012). As reported in research from other communities as well as unofficial reports in the Greek community:

> The language teacher may be teaching a group of learners with highly mixed interests, abilities, learning histories and exposures to the target language, while the language learner may be confronted with so many different models of the target language that notions of native, first, second and foreign languages become blurred. (Wei, 2014, p.161).

Even between participants of the same generation, linguistic proficiency may vary according to different factors like the number of speakers of the language, how close-knit their social networks are, economic incentives and how well members of the same minority know their language (Fishman, 1971; 1972; 1978), as well as the availability of media and the range of educational opportunities. These factors, among others, determine whether or not the minority language will survive and maintain its vitality (Giles, Scherer and Taylor, 1979, cited in Papapavlou & Pavlou, 2001, p.94).

Diasporic communities develop over time, and old ties weaken as the community evolves. Greek Cypriots and Greeks express 'a fear for the future of Greekness in the local context' (Angouri, 2012, p.103). Studies of immigrant intergenerational

language use indicate that language shift takes place over roughly three generations (Grosjean, 1982; Wei, 1994), with a bilingual stage before language shift is complete. In a study by Papapavlou & Pavlou (2001), Cypriots in the UK appeared to be bilingual, and in many cases multilingual, with English as their dominant language. The majority of the younger members of the diaspora appear to have a genuine interest in the heritage language and want to learn it in order to please their parents, communicate with other Cypriots or feel closer to them (Papapavlou and Pavlou, 2001) and use it in interaction with relatives in their homeland and at different venues and services in the diasporic community (Gardner-Chloros et al, 2005). Studies show that the younger generations, do not see English as a threat to their identity as Greek Cypriots, in contrast to the older generations. They all regard English as a necessary code for economic, social, and cultural advancement in the Greek Cypriot and wider community in the UK. The younger generation also reports that they use English outside and inside the home for cognitive and personal emotive activities, while Cypriot Greek is used 'sometimes' or 'rarely' (Gardner-Chloros et al, 2005).

The most striking phenomenon in the language of Greek Cypriot immigrants appears to be 'language borrowing and code-switching' (Christodoulou Pipis, 1991, cited in Gardner-Chloros et al, 2005). In this thesis however, I talk about translanguaging (as described in Chapter 4) rather than code-switching because the focus is not on how the participants switch between different linguistic forms in their conversations as multilinguals but on how they include all their available linguistic resources in their interactional choices and what this inclusion means for them in what concerns their values, beliefs and identities.

In my participants' repertoires the English language is used as well as linguistic varieties of Cypriot Greek and Standard Greek. The linguistic complexity is similar to the situation in Cyprus, although there is a wider range of linguistic codes because of interdependence with the English language. Concerns are expressed among members of the Greek Cypriot community regarding the maintenance of the Greek Cypriot language as their linguistic needs change in their communities of contact. González (2001) postulates that the language used by some HL speakers stems from a 'socio-historical legacy of language purism' (p.176), a language ideology that valorises standard varieties while stigmatizing others as being uneducated if they do not approximate to societal standards.

Empirical evidence has shown that the use of translanguaging (Greeklish) between Greek HLLs represents the creative expression of living within two or more languages. The first immigrants to arrive in London spoke only the Cypriot Greek. Subsequent generations were brought up learning Cypriot Greek as their mother tongue, with some offered the opportunity to learn standard Greek at Greek schools. As in other migrant contexts, the British-born Cypriot Greek speakers' fluency in their ethnic variety of Greek varies. Gardner-Chloros, McEntee-Atalianis and Finnis (2005) suggest that members of the diaspora in London regard both Standard Greek and the Cypriot-Greek dialect as part of their cultural heritage and want to preserve these varieties in the Cypriot-Greek community, with each variety they speak fulfilling a different function. New generations, however, use mostly English or heteroglossic means of communication, combining and creating new linguistic forms. According to Pantazi (2010, p.112): 'some households predominantly speak Greek, some only English and some that have one or two bilingual family members use both languages'.

In complementary schools, Modern Greek and Cypriot Greek, alongside English, are used in classes as speaking practices. Whilst complementary schools (including the Greek ones) are not set up with the explicit goal of full bilingualism and do not actively encourage the use of the pupils' full linguistic repertoire, in practice both the teachers and the pupils use a wide range of linguistic resources. Greek complementary schools in particular behave in an increasingly multilingual manner, with multilingual practices having increased over time. The use of English is suggested by the reformed curriculum, at a certain degree, as supportive to the learning of the target language, and the use of the Cypriot Greek variety is accepted (Section 2.5.5).

The co-existence of Greek and Cypriot Greek in the classroom which historically, have different prestige and marketability, creates new power dynamics. These dynamics might be different in each classroom according to what linguistic varieties the students and the teacher use; teachers might speak Standard Greek, Cypriot Greek or both, alongside English and other languages, while the students have different exposure to languages and linguistic varieties that relate to both, their communities of affiliation and communities of contact. How the teacher leverages on the diverse linguistic capital of the participants in the classroom interactions is crucial for the assumptions that the students will develop towards their languages. In an environment of dialogue and negotiation of languages and identities, which integrates

multilingualism fully into practice, this complex linguistic landscape can create new learning possibilities for the students to value their languages and develop new understandings regarding the connections of these languages with the ethnic identities they inhabit.

Greek complementary schools, therefore, like complementary schools of other communities in which different linguistic varieties are in use, can provide a space to overcome power differences between languages and linguistic varieties, and stereotypical representations of the linguistic varieties that might exist in the students' communities of affiliation. Perceptions and pedagogical practices that attribute positive values to all the linguistic choices of the students can expand the aims of the school, from learning the target language, which is Standard Greek, to developing competent multilingual and multiliterate students. In this way, complementary schools can provide space for the pupils to practise their multilingual identities and contest monolingual and monocultural ideologies which are often included in the language-of-instruction policies of these schools (Martin et al. 2006; Blackledge and Creese 2010a, 2010b).

2.4.3 Teachers' backgrounds

Teachers mediate between the different local communities involved in complementary school education. They are ideally positioned to understand how policy can be tailored to meet local needs (Kincheloe, 2003) as they are called on to deliver policy or translate it into practice. Changes are reported in research into different complementary schools regarding the classroom context and pedagogical approaches, indicating that:

> the traditional role set of the teacher and the learner, and the power relations implied in such a role set, is being challenged by the socio-cultural changes that are going on simultaneously in the community and society at large (Wei, 2014, p.161).

In previous studies in the context of Greek complementary schools, locally tailored approaches and the reflections of teachers on their practices are reported in response to the changed needs of the students. Wei (2014, p.178) advocates that teachers in complementary schools 'reflect on who they are, what they know and what they can

learn from others.' Pantazi, (2010, p.112) also supports the idea that 'teachers gain local knowledge of their students and develop their teaching theories and practices reflectively'. This study builds on those findings and examines reflective practices as part of a reflexive multiliteracies pedagogy.

The teachers at the Greek complementary schools come from a diverse background, although the majority are newly arrived teachers from Greece or Cyprus. The rest are part-time teachers employed by the Ministry of Education and Culture of Cyprus or various other local administrative bodies responsible for Greek complementary schools (Section 2.4). A total of 24 teachers have been seconded by the Ministry of Education and Culture of Cyprus to work in Greek complementary schools in the UK full-time. Some of them, due to the unique character and needs of Greek complementary schools, have extended duties that resemble those of head teachers. These duties, according to the Cyprus Educational Mission, focus on pedagogical aspects, including provision of guidance and advice to teachers, allocation of students and teachers to classes, organisation of lessons and cultural celebrations at schools, communication with parents and collaboration with the parents' committees. The head teachers' duties do not include official assessment, financial and managerial support to schools, which fall in the duties of the Cyprus Educational Mission and the other local administrative bodies; administrative support is also provided by parents' committees, which are formed voluntarily in schools to support the function of the schools.

Teaching in complementary schools is a unique and new experience for the majority of teachers. The students come from a 'hybrid' community (Bhabha, 1998): the students' culture, together with their use and understanding of the Greek language, is often quite distinct from that of the teachers who have Standard Greek or Cypriot Greek as their dominant language. As shown by Pantazi (2008), most of the teachers value opportunities to learn from one another, 'suggesting directions for change'. To respond to the diverse diasporic contexts, they tailor the approaches in which they have been trained, using them flexibly in the new context, guided by the Greek complementary school curriculum (Section 2.6). Describing how they tailor their approaches as part of a reflexive multiliteracies pedagogy falls within the purposes of this study.

2.5   The literacy curriculum and teachers' training in the Greek complementary schools

Tölölyan (2007) notes that 'Diasporas are resolutely multi-local and polycentric, in that what happens to kin communities in other areas of dispersion as well as in the homeland insistently matters to them.' (2007, p.661). This is reflected in the educational system of Greek complementary schools, which are dependent on their homeland's Ministry of Education and Culture for setting the philosophy and orientation of their curricula and for providing resources and teachers. The curriculum provided for all the Greek complementary schools in the UK is formally approved by the Ministry of Education and Culture of Cyprus, which is represented in the UK by the Head Inspector and the teachers that work for the Cyprus Educational Mission. The Ministry of Education and Culture receives suggestions on the curriculum and input regarding the current conditions and population of Greek complementary schools in the UK via the Cyprus Educational Mission, although the official approval of any curriculum is the responsibility of the Ministry of Education and Culture in Cyprus.

The last official curriculum for Greek complementary schools in the UK was authorised by the Ministry of Education and Culture of Cyprus in 1997. Informal efforts to reform that curriculum have been made over the years and have become more systematic during the years 2014-2018, in which this study is conducted, in the form of grass-roots movements based on collaboration between the teachers and the Inspector of the Cyprus Education Mission. These movements towards change come in response to changes in the profile of students in Greek complementary schools which have affected their language competency and cultural affiliation with the homeland (Section 2.4.2).

Suggestions for curriculum improvement were being made and applied in unofficially reformed curricula, by the teachers and the Inspector of the Cyprus Educational Mission while this study was taking place, from 2014-2018. Two curricula were made available in written form to teachers to support them in their pedagogical practice, while changes were still ongoing and official approval was still pending: Curriculum

2016 which was not publicly available and Curriculum 2018[2] which is available on the website of the Cyprus Educational Mission for the teachers and Head teachers of Greek complementary schools. The 2018 Curriculum was based on the proposed changes in the unpublished revisions of the curriculum. It is the most recent, and currently informally applied curriculum. It has been acknowledged temporarily by the Ministry of Education and Culture of Cyprus, as appropriate for the teachers to work with, until final amendments are made, and final approval is received by the Ministry of Education and Culture of Cyprus.

The proposed new Curriculum 2018 – with the changes that have been suggested by the Cyprus Educational Mission and discussed with but not yet officially approved by the Ministry of Education and Culture of Cyprus – is currently being applied in all Greek complementary schools in the UK. It is the result of an effort for curriculum reform that lasted for four years, during which teachers had been applying and reviewing the goals, content and approaches of the old curriculum. The curriculum, as previously mentioned, serves both Greek and Cypriot Greek diasporic communities which constitute the population of Greek complementary schools. The Greek Complementary school examined in this study operates under the guidance and support of the Cyprus Educational Mission and was therefore following all the suggestions and changes made to the curriculum during 2014-2018.

According to Pantazi (2010), teachers facing the new situation, especially those without experience, in the context of Greek complementary schools, are given the space to find solutions and the freedom to experiment to overcome difficulties. The reforms of the curriculum taking place during 2014-2018 allow the teachers some flexibility to draw from their own training, education and experience to design lessons to develop the suggested thematic units (Section 2.5.1). The teachers are also strongly advised to tailor the curriculum content and approaches to the profile of the HLLs in their class, in order to deal with diversity and meet the curriculum goals.

For the teachers to acquaint themselves with the curriculum content – the thematic units and goals that should be covered, using the textbooks and other resources,

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[2]   http://kea.schools.ac.cy/data/uploads/syllabus/curriculum_may2018.pdf, Υπουργείο` Παιδείας και Πολιτισμού – Κυπριακή Εκπαιδευτική Αποστολή στο Ηνωμένο Βασίλειο (2018), Αναλυτικό πρόγραμμα για τα ελληνικά παροικιακά σχολεία, Επ. Έκδοσης Παπαλούκα Μ.
Ministry of Education and Culture - Cyprus Educational Mission UK. (2018), Papalouka M. eds. Curriculum for the Greek Complementary schools, (Accessed 09.09.18)

directions are provided by the Cyprus Educational Mission through seminars which are usually offered at the start of every school year. Teachers in Greek complementary schools are also advised to participate in a series of seminars that the Cyprus Educational Mission organises, in co-operation with universities in the UK and the University of Cyprus, for the professional development of the teachers. Recent seminar topics offered guidance to the teachers regarding how to approach literacies and linguistic diversity in their lessons.

2.5.1 From the official curriculum (1997) to the informally reformed curriculum (2018)

Who decides on the curriculum, and what discourses the responsible parties make available through it, reflects 'the symbolic power of the involved institutions and their role in projecting identities on Greek diasporas that are understood very much on the axis of language and descent' (Angouri, 2012, p.104). Complementary schools for the Greek and Greek Cypriot communities, as described in the Swann Report (p.54), were perceived as 'key to their religious and cultural heritages, and to communicating with relatives […] who might not speak English.' These perceptions about Greek complementary schools shaped the curriculum approaches and purposes as communicative, and emphasised the interplay of language, culture and identity.

The last officially approved curriculum for Greek complementary schools was constituted in 1997, by the Ministry of Education and Culture of Cyprus. The idea of maintaining 'Greekness' and of learning Greek for communicative purposes dominated the official 1997 curriculum and constituted an aim for complementary school teachers teaching students from Greek and Greek Cypriot origin families. The aims and objectives of complementary schools, according to the 1997 curriculum, can be summarised as follows:

- Complementary schools work for the maintenance and development of the Greek language and of the religious, ethnic and cultural identity of emigrant Greeks and the promotion of the Greek civilisation.

- Complementary schools have as a general goal the linguistic development of the children; to teach them to understand the richness of the Greek language and use language for effective communication.

- The students at Greek complementary schools learn the Standard Greek language (there is no reference to the Cypriot Greek variety or the use of English in class).

- As far as the teaching approaches are concerned, the 1997 curriculum aknowledges the need for new didactic approaches; the language should not be taught as a mother tongue or as a foreign language. Communicative approaches are appropriate to 'prepare the students for the possibility of a return to the homeland'. Teaching approaches should be child-oriented and encourage differentiated learning. The teacher is responsible for choosing methods that he or she can implement and considers appropriate to meet the set goals.

- Educational activities should be interesting and geared to the personal abilities and interests of the children, creating an attractive school environment for children to want to come to Greek school and learn about their roots and origin to avoid assimilation in the English society.

- Teaching concerns mainly language but should also include social and cultural subjects like geography, history and religious education, as well as traditional dance and traditional music to maintain Greekness (including Greek and Cypriot Greek culture).

Since 1997, the Ministry of Education and Culture of Cyprus has not made any official reform to the literacy curriculum. As I have already explained (Section 2.5), any innovative efforts towards reform have come from the teachers themselves, in cooperation with inspectors, relying on their theoretical knowledge and mostly their experience in schools when flexibly adapting the curriculum to the needs of their students. According to Pantazi (2010, p.115) 'when faced with the new complex and hybrid reality for which their training and initial knowledge had left them unprepared', teachers 'built gradually practical knowledge, experimenting with new approaches and reflecting on their experiences in an interrelation between theory and practice.'

Advisory groups of teachers and Head Inspectors took initiatives for reforms at different times from 1997 until today. A similar but more systematic initiative started since 2014 and was completed in 2018, when the new curriculum was handed to the Ministry of Education and Culture of Cyprus for official approval; further amendments and a final proposal regarding the curriculum are anticipated from the Ministry of Education and Culture of Cyprus in 2019. Nevertheless, with the final official approval still pending, teachers during the years of curriculum review were advised to use the developing and available to them unpublished curricula, which led to the new but only informally approved 2018 curriculum, published on the Cyprus Educational Mission website (Ministry of Education and Culture, Cyprus Educational Mission UK, 2018).

Even today, in an era of fluidity and the mixing of cultures and languages, the complementary school, both symbolically and literally, denotes the need to create and protect a space for the language and culture of the minority communities in diaspora in both literal and symbolic terms (Creese, 2009, cited in Çavuşoğlu, 2013). This is reflected in the curriculum subjects of the Greek complementary schools in London, which aim to teach only those subjects which contribute to the maintenance of the children's Greekness, and thus comprise Greek language, Greek history and the geography of Greece (Report by N. Botsaris, 2 March 1970, p.2, in Lytra, 2011a, p.15). However, as reported by Angouri (2012), 'Greekness' is an abstract concept that is changing over time and lifespans, although there is a clear and simultaneous commitment to maintaining some ties with the ideals of the homeland. This commitment is still evident in the recent years of change and reform, 2014-2018, during which this research was conducted.

In the unpublished suggestions for revisions of the curriculum which were being implemented by teachers since 2014, the under-reform curriculum appeared to aim for the students to develop the feeling that they belong in the diasporic Greek community, teaching them the Greek language, their roots, their history and their traditions to develop their national and cultural identity and avoid assimilation. Discourses in the unofficially proposed changes of the under-reform curriculum, demonstrated that 'Greekness' remained the central curriculum axis and translated to the development of a fixed identity. Nevertheless, the changes refer also to the premise that the students' identities draw from the multilingual and multicultural environments in

which they live, and this should be taken into consideration in the applied pedagogies and learning goals.

The Greek community, during the years of curriculum reform, appears to be still perceived as bounded and homogeneous, having unity and autonomy. Moreover, in terms of what concerns the role of Greek complementary schools, this role focuses on maintaining the heritage language and culture and the bonds within the diasporic community. Ethnicity is represented as naturally given and fixed, despite the changes in the schools' population that is now more diverse than ever. This appears to overlook the fact that 'there are students that were born outside Greece or may have had a parent who was not of Greek descent' (Lytra, 2014).

However, despite the orientation of the unpublished suggestions for revision of the curriculum towards developing static heritage identities, directions to teachers regarding their teaching approaches and pedagogical content appear more flexible. Teachers are advised to make the learning experience relevant to their students' experiences in their new lived-realities (in the multicultural and multilingual environment in the UK). This is because, due to sociocultural changes, the bonds with the homeland, the diasporic community and other communities in which the students participate may differ in nature and purpose for new generations (Section 2.4.1). In the proposed changes, teachers are advised to consider their classroom needs in what concerns the students' diversity, their emotional and social bonds with the country of origin and their new lived-realities, and infuse their lessons acordingly.

The effort for reform appears to be based on the acknowledgement that Greek complementary schools now serve the needs of students who have different lived experiences from previous generations, and which matter to them along with their bonds to their family's homeland. This acknowledgement helped promote further changes in the following years, which resulted in the reformed curriculum of 2018, currently published on the website of the Cyprus Educational Mission and expected to receive final approval by the Ministry of Education and Culture of Cyprus in the near future. In the current curriculum there is a note which says that for the reform of the curriculum: 'material was used from the official Curriculum for Complementary Schools of 1997 and from over time unpublished suggestions for revisions of the curriculum for the Greek complementary schools' (Ministry of Education and Culture, Cyprus Educational Mission UK, 2018). The Inspector of the Educational Mission

contributed to the preparation of this curriculum, in co-operation with the teachers working for the Cyprus Educational Mission. However, the proposed curriculum was submitted to the Ministry of Education and Culture of Cyprus for academics and advisors to make their own study and suggestions, which remain unpublished until today. The curriculum therefore currently awaits further amendments, final approval and publication by the Ministry of Education of Cyprus, which has taken into consideration the reviewed curriculum submitted by the Cyprus Educational Mission and teachers' comments.

In the section that concerns the philosophy of Greek complementary schools, the 2018 curriculum, as proposed by the Cyprus Educational Mission, reflects continuation with the previous curriculum of 1997 but at the same time shows evidence of innovation. The main aim of Greek complementary schools remains the same at its core. According to the current informal curriculum:

> The purpose of complementary school education is to maintain and develop the Greek language and also the religious, national and cultural identity of children of Greek origin in emigration and their acquaintance with the customs and traditions of their own country, Cyprus and Greece.

However, there are additions to this aim, and these indicate a consideration of the sociocultural context in which the students live – the multicultural environment of London, in continuity with the unpublished suggestions for revisions of the curriculum. As stated in the 2018 curriculum, the aim of complementary schools is also the following:

> The pursuit of the Greek complementary school is for our children and young people to prosper and progress in the country where they live, but at the same time to get to know their roots and be proud of their origin.

The proposed curriculum aims to create the pedagogical space in which to nurture the necessary for the students' skills and knowledge to prepare them to participate and contribute in the multilingual and multicultural country where they live. Nevertheless, the maintenance of bonds with the students' country of origin, language and culture remains important. This orientation creates potential to embrace an inclusive and open

pedagogy in which diversity is used as a resource for learning, progression, and identity development. The 2018 curriculum appears to expand the role of complementary schools even further from maintaining fixed national identities and creating social bonds with the diasporic community.

The 2018 curriculum, as gradually formed through the years 2014-2018, moves closer to considering the diasporic community as part of the transnational communities with which the students interact in the country in which they live, and national identities that embrace the heritage language and culture as part of wider and dynamic identities that the students may inhabit. The following guidelines provide a more analytical view of the suggestions concerning languages, teaching approaches and guidelines for teaching and learning:

- Regarding the target language, the proposed curriculum argues for the Greek language to be taught as a heritage language, since it reports that students have different opportunities to listen to the language at home and have also different emotional and cultural ties with their country of origin. Language is considered as a social practice: not just a communicative means but also a carrier of attitudes, values and ideological and cultural elements. The students learn language that is appropriate for everyday communication and for academic success. The target language is referred to as heritage language. Additionally, the use of the Greek Cypriot variety is accepted for speaking only, to support the development of Standard Greek. The English language is suggested as a supportive framework to be used in juxtaposition with the Greek language; however, its use should be limited to the minimum necessary.

- As far as pedagogical approaches are concerned, it is suggested that foreign and second language approaches should be used including child-centred, collaborative, critical and exploratory approaches. These could be combined with interdisciplinary and independent subjects teaching to include language, geography, history, religious education, music and dance. The use of multimodal stimuli is supported as vital to

engage the students, while the use of different resources besides the textbook is encouraged.

- Regarding learning development, differentiation is necessary to meet the diverse learning needs and skills of students. Emphasis is placed on the creation of a pleasant learning environment, which provides a variety of language stimuli and cognitive challenges and encourages the development of critical thinking. Grammar should be approached as functional, through communicative texts and models, without insisting on rules and definitions.

The legitimisation of different languages in the classroom, rather than just the Standard Greek language, is a positive step. However, there is space for the acknowledgment of the full potential of a multilingual shift in language learning. Additionally, the instructions regarding appropriate teaching approaches show some uncertainty, moving between foreign and second language approaches without specific reference to what makes these approaches appropriate for heritage language learners and without clarification of the differences between the principles of each approach. There is emphasis on the need for teachers to increase students' motivation, by building appropriate educational environments that respond to their diverse profiles and by flexibly appropriating their teaching approaches.

Despite the limitations present in the proposed reform, an important improvement is that it recognises the importance of approaches relevant to multiliteracies, namely creative, exploratory, collaborative, and interdisciplinary approaches. Moreover, teachers are encouraged to use content and resources for teaching that draw from authentic texts, funds of knowledge and experiences from the students' cultural repertoires, creating links between the country of origin and the diasporic context – the students' current life experiences. Most importantly, a space is created from which the teachers can draw inspiration to implement approaches that meet their classroom needs, with flexibility being offered to achieve the suggested goals for each level by offering different, interesting paths for the students.

In conclusion, different discourses co-exist in the Greek complementary school environment that create new dynamics. The promoted policies for complementary

schools that reflect what the schools are set upon achieving – the creation and protection of a space for the language and culture of the minority community in diaspora (Creese, 2009, cited in Çavuşoğlu, 2013) – are put in interplay with the desire for the students to progress in the multilingual and transnational context in which they live. Although these discourses within the proposed curriculum superficially appear to entail contradiction, at the same time they trigger dialogue among teachers, students and policy makers and create spaces for negotiation of languages and identities. Unavoidably, pedagogical change is developing at the intersection of different ideas, theories and perspectives.

2.6   The culture of the Greek Complementary School under study

In the Greek complementary school under study, the school's practices are framed by the reformed curriculum guidelines as provided by the Ministry of Education and Culture of Cyprus (Section 2.5.1). The teachers and students are using flexible approaches to language learning. The school encourages differentiation in teaching practices in each class, due to the diversity that characterises the context of each classroom.

At the school under study, the head teacher (as explained before, a teacher with expanded duties and responsibilities) was employed by the Cyprus Educational Mission and worked as a liaison with the teachers; therefore, had pedagogical duties that concerned the provision of support to the teachers and advice on how to get informed about and implement the principles of the under-review curriculum to meet educational goals (Section 2.4.3). The teachers, in the main research and the pilot study, were employed by the school, had Standard Greek as their native language and were also capable of using English fluently in their teaching (other teachers at the school had Standard Greek, or both Standard Greek and Cypriot Greek varieties in their repertoire as well as English). The teachers were trained in Greece, had previous teaching experience in schools there and minimal teaching experience in Greek complementary schools in London.

In terms of literacies practices, the teachers had been encouraged to use thematic and creative approaches, and activities that involve critical thinking, creative learning and collaborative and interdisciplinary learning. These approaches constituted part of the

teachers' own training, were suggested by the developing unofficial curricula during the 2014-2018 reform (Section 2.4.3; 2.5.1) and could help the students to develop learning processes to succeed in their Greek GCSE exams. During meetings attended by the school staff, the teachers discussed how they could design their lesson plans to incorporate content and activities that embrace the diverse profiles and interests of their students and respond to their real-life experiences. They also discussed how to use textbook learning in parallel with other multimodal resources to develop thematic units, which would be engaging for the students, both cognitively and emotionally. In terms of language learning, the school intends to enhance the use of Standard Greek and Cypriot Greek language among the students and the teachers and support each learner's development. Cypriot Greek and English are used in a supportive way to enhance the learning of Standard Greek, as the head teacher and teachers draw from the students' multilingualism.

As far as culture and identity are concerned, the school aims for the students to acquaint themselves with Greek and Greek-Cypriot traditions as part of their multiculturalism, without imposing fixed identities upon them. The teachers are encouraged by the head teacher to embrace diversity within the class on the basis of the curriculum changes, which support that the students should learn the cultures and languages of their families and prepare to participate actively in the societies with which they interact (Section 2.5.1). The specific school works as a base camp, aiming to make connections with the wider communities of contact of the students (organisations, community members, other schools) and investing in the development of a supportive and creative environment that engages the students. Of course, within the school culture, other small cultures co-exist; each class is a dynamic and independent group, a unique culture that re-appropriates official guidelines in order to co-construct its repertoire of teaching and learning practices. For the culture of the classroom under study see Section 4.3.2.4.

2.7   Summary

In this chapter I have shown the importance of the context and the socio-political environment for the development of policy in Greek complementary schools. I have traced the trajectories of Greek communities through a sociocultural lens as part of a

diasporic context in relation to transregional settings and networks of contact and the historical and policy frame of complementary schools in the UK. Additionally, I have described the culture of Greek complementary schools in the UK. I have explained the linguistic and cultural profile of the students at Greek complementary schools as a reflection of the dynamic character of the community. Finally, I have provided my interpretations of the effect of recent socio-historical events and discourses, language ideologies and immigration patterns in order to understand the recent reforms of Greek complementary school curricula.

I consider my study to be crucial, coming at a time when new initiatives are being implemented. In the environment of complementary schools, a safe space can be created for the negotiation of issues on language, literacy and identities that involve complex intergenerational, interlingual literacy practices, beliefs, values and ways of knowing. As Heller (1999, p.15-16) argues: 'linguistic minorities are accustomed to bridging the gap among different worlds they inhabit by addressing tensions and contradictions that arise when these worlds come into contact.' Despite the inherent contradictions of the curriculum that relate to the diversity of the students' population, the willingness of some teachers to draw from its flexibility creates the prospect of a positive impact on the students' learner and heritage identities. The challenging complementary school arena, as I turn now to show, becomes the common ground where different worlds meet. Teaching and learning practices and identity negotiations in this context of diversity address issues of tension and contradictions which become a resource for creative learning in a safe space of dialogue and respect.

3 Literature Review

3.1 Introduction

This chapter explores the theoretical framework which was inductively selected by the researcher, when applying a data-driven methodological approach to illuminate the findings of this thesis. It draws from research into multiliteracies pedagogy, which has become an area of growing interest in educational settings in the UK and around the world (Giampapa, 2010; Anderson & Macleroy, 2016). More specifically, it explores the possibilities created within a multiliteracies pedagogy that is also reflexive, as firstly referred to by Cope & Kalantzis (2009; 2015). This literature review shows that such approaches remain underexplored in complementary schools. The findings from the literature review are examined in the context of the purpose of my study and in response to the main research question of the thesis, which asks how students and teachers negotiate and construct a reflexive multiliteracies pedagogy in a Greek complementary school in London. Key analytical concepts are discussed in order to investigate this pedagogy.

Firstly, reflexive multiliteracies are justified as a pedagogical approach upon which to construct an appropriate theory to engage with literacy practices. The development of the concept of literacy is discussed as part of the need to continuously bridge learning in out-of-school contexts with the development of literacy in schools. The reflexive multiliteracies framework (Cope & Kalantzis, 2009) is discussed as the theoretical framework adopted in this thesis. I argue that multiliteracies, as a theoretical framework, is well-suited to teaching learners how to learn and to prepare them as active agents in societies of multiple communication channels and of increased cultural and linguistic diversity. The approach helps learners 'to become creative and responsible makers of meaning […] designers of social futures' (Cope & Kalantzis, 2000, p.36). Key concepts of a multiliteracies pedagogy—multilingualism, multimodality and diversity—are then analysed.

I focus particularly on portraying the knowledge processes of experiencing, conceptualising, analysing and applying knowledge, as well as the links between these concepts which Cope & Kalantzis (2009) define as 'weavings' in their reflexive multiliteracies framework. I also explain the transformative character of a reflexive

multiliteracies practice and its role in developing the students' learner and heritage identities. I highlight the roles of reflexivity and flexibility as tools that activate the agency of students and teachers in designing pedagogies. Finally, I explain how this thesis investigates reflexive multiliteracies in response to the shift in complementary schools away from monolingual and monocultural ideologies and towards examining the interplay of languages, literacies and identities as part of the inherited cultures and lived experiences of multilingual students.

3.2   A reflexive multiliteracies framework

Knowledge today is highly situated, rapidly changing and more diverse than ever before (Appadurai, 1990; Kalantzis, Cope & Harvey, 2003). Cervetti et al (2006, p.379) argue that 'when living in a cosmopolitan and fluid world we need to continually redefine what it means to be literate'. In this sense many literacy scholars have drawn upon and expanded key concepts relevant to sociocultural theories (Vygotsky, 1978), constructivism (Gee, 2000; Tracey & Morrow, 2006; Lewis, Enciso & Moje, 2007a) or New Literacies approaches (Street, 2003; Hamilton, & Ivanic, 2000; Gregory & Williams, 2000) in order to enrich their understandings of literacies. Principles established by the above approaches still stand, as they problematise the very notion of literacy as a discrete set of skills, reframing literacy as a series of socially and culturally constituted practices enacted across and within social and institutional spaces. However, in response to dramatic changes in the multimodal ways of communication and cultural diversity in global contexts, a more dynamic perspective on literacy is necessary. In this light, multiliteracies developed as a pedagogy to respond to the needs and learning styles of multiliterate citizens.

As a pedagogic agenda, a 'pedagogy of multiliteracies' (New London Group, 1996) complies with a broader range of literacies and new approaches to learning which can be applied in the teaching of languages and literacies in schools. Drawing on previous views of literacy as social practice, the multiliteracies framework was coined by the New London Group (1996) and 'was based on the theoretical assumption that the human mind is embodied, situated and social' (Cope & Kalantzis, 2000, p.30). Multiliteracies theories have drawn from real world contexts in which people practice literacy, which is why the focus of this theory is 'on modes of representation much

broader than language alone' (Cope & Kalantzis, 2000, p.5). They are also grounded on capitalising on cultural differences which characterise societies today. Drawing from Street's (2003) ideological model of literacy, multiliteracies theory also places significant emphasis on understanding power relationships inherent in literacy practices—acknowledging a critical frame as an important aspect of literacy in order for learners to develop ownership and independence in their learning.

According to Cumming-Potvin (2009, p.86) multiliteracies was applied as a pedagogical agenda 'extensively to early childhood, primary and secondary school settings' (see, for example, Crafton, Brennan & Silvers, 2007; Cumming-Potvin, 2007; Dooley, 2008; Unsworth, 2001). Some researchers who were originally involved in the New London Group (London Group, 1996) have developed multiliteracies theories further, and consider multiliteracies as a pedagogical agenda based on 'Learning by Design' (Cope & Kalantzis, 2005). In their Learning by Design project, Cope & Kalantzis (2005) provide examples of possible applications of a pedagogy of multiliteracies by teachers and demonstrate links between pedagogical practices, curriculum and education. They refer to Learning by Design as the 'design of experiences in a formal way for people to learn as part of their school experience' (Cope & Kalantzis, 2005, p.38). They also support the idea that 'the best of formal learning accounts for and integrates informal learning into its patters and routines' (ibid, p.38). In this way, they demonstrate that school learning should be bridged with out of school contexts and experiences.

In practice, this principle is translated by teachers into designing activities by drawing on students' experiences, prior knowledge and learning practices from their informal learning in extracurricular contexts, while also considering the aims of the curriculum and of general education. This becomes particularly important if we consider the complexity of tasks and texts in the communities where the students participate. School needs to combine formal and informal learning to prepare more powerful and effective learning required in our contemporary world through school practice (Cope & Kalantzis, p.41). A 'Learning by Design' pedagogy (Cope & Kalantzis, 2009) is used for the purposes of this study interchangeably with a reflexive multiliteracies pedagogy (Cope & Kalantzis, 2015). I now turn to explain how Cope & Kalantzis (2015) connect a reflexive pedagogical agenda with multiliteracies.

In their more recent work, Cope & Kalantzis (2015) emphasise the need for modern pedagogical approaches to shift from developing skills to developing knowledge processes. Additionally, they take into consideration the concept that informal learning is unconscious, random and implicit, while formal learning is relatively conscious, systematic and explicit. For this reason, they argue for the use of reflexive and flexible approaches to learning which move back and forth across the processes by which knowledge is transmitted by the teacher (didactic approaches) and models that put strong emphasis on student-centred approaches (authentic approaches). A reflexive pedagogy draws from both models; it invests in metacognitive reflections to return regularly to what the students already know and value (Cope & Kalantzis, 2016). This helps engage the students in their learning and broadens their horizons of knowledge by challenging them cognitively. In this sense, reflexive multiliteracies have refocused the emphasis of pedagogies on more participatory and flexible aspects of learning practices.

This study uses reflexive multiliteracies to describe a reflexive pedagogy within a multiliteracies pedagogical agenda as defined by Cope & Kalantzis (2015, p.17) in the context of complementary school education. A reflexive multiliteracies pedagogy takes into account the suggestion made by Cope & Kalantzis (2015, p.17), that teachers while designing pedagogies need to reflect on the range of activity types during the design process, in order to supplement existing practice by broadening the range of activity types and to plan the sequence of activities carefully to respond to their students and engage their class. Thus, in a Learning by Design Pedagogy, reflexivity—the re-examination of one's own assumptions for improvement, which integrates critical reflection and the examination of one's own practices—becomes central (Section 3.5). This is because the teacher 'does not prescribe the order of activities, nor which activity types to use' (Cope & Kalantzis, 2015, p.17). These will vary depending on the subject domain and the orientations of the learners.

Following this, I describe the construction of reflexive multiliteracies as having two distinct characteristics: the investment in cultural and linguistic diversity and the use of different communications channels and media (Cope & Kalantzis, 2000, p.5). Diversity is embraced by making a wide range of literacy practices available in classrooms to inspire the contribution of every learner in the process of shaping the pedagogical content and process. Additionally, by bringing together a variety of text-

based and multimedia forms, it has been shown that multiliteracies pedagogies can create opportunities to use new thinking tools to filter alternative perspectives and communicate meanings with different audiences. This study provides thick descriptions on how the students and the teacher use diversity as a resource, and how they embrace multimodal texts and multiple means of communication.

3.2.1 Diversity in a reflexive multiliteracies framework

While the value of cultural and linguistic diversity was recognised in theories of literacy as social practice, diversity in pedagogical practice was often constrained by strictly structured classroom planning which limited differentiation and learning in different styles and at varying paces in class. In a multiliteracies framework, diversity in the linguistic and cultural capital of each pupil constitutes a valuable resource. By participating in diverse classroom cultures, students learn how to deal with the fluidity and diversity of everyday life, which come about as 'the result of accelerated transnational flows of people' (Appadurai, 1990; Kalantzis, Cope, & Harvey, 2003).

Learners prepare through multiliteracies to participate in diverse and complex everyday networks of communication, in which linguistically and culturally diverse practices are used. Additionally, they prepare for workplace changes such as the need in the employment market for multiskilled individuals with dynamic repertoires of integrative practice (Cope & Kalantzis, 1999). According to Wei (2011, p.1234) 'multilingual speakers are not simply responding, rationally or not, to broader social forces and structures, but are creating spaces for themselves using the resources they have'. Kress (2003, p.155) also points out that individuals are:

> …not mere users of a system, who produce no change, we need to see that changes take place always, incessantly, and that they arise as a result of the interested actions of individuals.

Research therefore needs to investigate how teachers and students access a range of multiliteracies and resources to engage in meaningful and purposeful learning that prepares them to participate in or change society and work for social justice.

By planning activities carefully using a wide range of resources, teachers working within a framework of multiliteracies can leverage the learner's cultures, interests, abilities and learning experiences and become responsive to the singularity of each learner. As the teacher caters for flexible, physical and learning constructions, the explicit relationship between teacher inputs and learner outcomes results in a creative reconstruction of teaching and learning practices. This approach is similar to naturally occurring real-life learning and is aimed at learners who can 'negotiate multiple literacies [and] achieve work and overall life success' (Kress, 2003) in out-of-school contexts. Students also learn to accept differences in culture, life experience within their social or subject domains and in their cross-cultural interactions. Therefore, multiliteracies pedagogy must engage a range of means and modes alongside languages, to accommodate each learner's learning culture and stimulate engagement in composing unique multimodal forms as preferred meaning-making approaches.

3.2.2 Multimodality in a reflexive multiliteracies framework

In this section I refer to multimodality as a key aspect in a multiliteracies framework. Multimodality (Kress & van Leeuwen, 2001; Kress, Jewitt, Ogborn, & Tsatsarelis, 2001), like multiliteracies, has emerged in response to the changing social and semiotic landscape in which individuals communicate by combining different modes. As alternatives to the term 'modes', the New London Group (2000, p.25-28) uses the terms 'meanings', 'modes of meaning', 'designs' and 'design elements' as synonyms for the five modes. The multiliteracies approach provides a powerful foundation for synaesthesia, or learning that emerges from mode-switching, moving back and forth between representations in text, image, sound, gesture, object and space (Cope & Kalantzis, 2015, p.3).

Different ways to communicate in informal contexts have for some time been acknowledged as useful to refine in-school practices. Students may also have the chance to use technology to bring multimodal signs (photos, videos, pictures and diagrams) and multimedia tools to the classroom, combining various means of communication (Vasquez, Egawa, Harste & Thompson, 2004). As Iyer and Luke (2010) argue, some teachers have now moved away from a focus only on printed text to include multiple modes in the learning experience. According to Jewitt (2008,

p.241), the ways in which something is represented—as well as the modes and media chosen—shape what is to be learned (the curriculum content) and how it is to be learned (the pedagogical approach). The inclusion of multiple modes can enrich available thinking tools and represents a 'crucial aspect of knowledge construction, making the form of representation integral to meaning and learning more generally' (ibid, p.241). In a reflexive multiliteracies framework, multimodal elements are included in three ways: in the available designs (the multimodal resources for meaning-making), as tools in the designing process, and in redesigned forms. Further research is needed on the practices through which multimodality contributes in transforming the learning process and the learner, which is investigated in this study.

In this sense, multiliteracies pedagogies, which include various modes of communication, create new affordances. For example, as found in research on digital storytelling, the engagement with different modes in creative ways develops the abilities of the students to compose and engage in text-making, allowing them to communicate with different audiences (Anderson et al, 2014). Iyer and Luke (2010) support this by investigating the integration of multimodality as part of a Learning by Design project (Cope & Kalantzis, 2005). They found that there are multiple benefits to expanding classroom activities to include multicultural knowledge. The students gain deeper insights into understanding sociocultural differences and expand their understandings of the local and global boundaries of literacies. These benefits develop as texts, and meanings are shared across contexts using different cultural tools of communication. This study investigates these claims further as part of examining multimodality as an integrated part of multiliteracies practices in complementary schools.

Multiliteracies are often linked with the term 'new literacies', which may refer either to literacy practices that are related to digital technologies or practices associated with a rapidly changing social context, depending on who is using the term (Lankshear & Knobel, 2003). In both contexts, the importance of using various digital means is recognised to create links with different networks as well as negotiating patterns of meaning in different contexts. The simultaneous experiencing of languages and modes in combination creates new potential.

Swinging or switching consciously between modes or combining different modes in multimodal compositions has multiple benefits. According to Hughes (2015, p.202),

'students [are] able to express themselves through multiple modes, connect with others to communicate their understandings and think critically about who they are and how they want to project themselves'. By creating multimodal representations, individuals can thus express their complex identities through cultural weavings (Section 3.4.4). Mode-switching and intertextual learning, including a range of texts when approached through dialogue and collaborative approaches, facilitate the development of critical literacies, in the sense that meaning-making is the result of juxtaposing, negotiating, analysing and critiquing different resources. Multimodal composing assumes the interweaving of an array of different languages, literacies, learning styles and modes as communicative resources to connect with different audiences. The thinking skills involved in this weaving process across modes are demanding; learners need to analyse functions of distinct modes, synthesise modes together and combine different components critically and creatively in new forms.

Together, these two propositions of multiliteracies, the accelerated dominance of multimodal means and the increased importance of linguistic and cultural diversity, highlight the need to investigate the knowledge processes through which the students are empowered as multicompetent literacy learners to participate in dynamic and changing networks of communication.

3.3   The knowledge processes which formulate multiliteracies

In the design pedagogy of multiliteracies, the New London Group (1996) emphasises how learners should become active participants in their own learning to respond to changing sociocultural contexts. They argue that learners need to understand and appropriately use a set of knowledge processes to deal with plurality in the available forms of representation and to participate in the processes of designing forms of representation to share meanings. They agree that human knowledge is embedded in social, cultural and material contexts and co-constructed by interactions. Research therefore needs to focus on moments of transformation, representation, and presentation (Kress & Selander, in press, cited in Jewitt, 2008, p.253). In this sense, researchers need to capture the processes that learners and teachers use to gradually develop languages and literacies.

According to the New London Group (2000) and Cope & Kalantzis (2004; 2005; 2016), a multiliteracies pedagogy includes the following phases: Situated Practice, to contextualise experience; Overt Instruction, to combine mediation and instruction with exploratory approaches to learning; Critical Framing, so learners can analyse stimuli appropriately and critically; and Transformed Practice, to create learning opportunities for the application of knowledge and creation of new forms. Kalantzis & Cope (2005; 2009; 2015) have translated the above skills into a series of 'knowledge processes' or 'things you can do to know' which they refer to as: 'Experiencing', 'Conceptualising', 'Analysing' and 'Applying' in their framework of a reflexive multiliteracies pedagogy. Each of these processes is equivalent to the curriculum orientations of a multiliteracies pedagogy (Cope & Kalantzis, 2000b; Kalantzis & Cope, 2001b). In these sites of acting and meaning, epistemology—theories of knowledge meet pedagogy and theories of learning (Kalantzis & Cope, 2005, p.72). This pedagogic design of multiliteracies resonates with the underlying principles encapsulated in Cummins' (2001) Academic Expertise framework of critical literacy, which are self-regulated learning, deep understanding and reliance on students' prior knowledge. Cummins' framework foregrounds critical inquiry and the co-construction of knowledge as fundamental for cognitive development and effective learning (Giampapa, 2010).
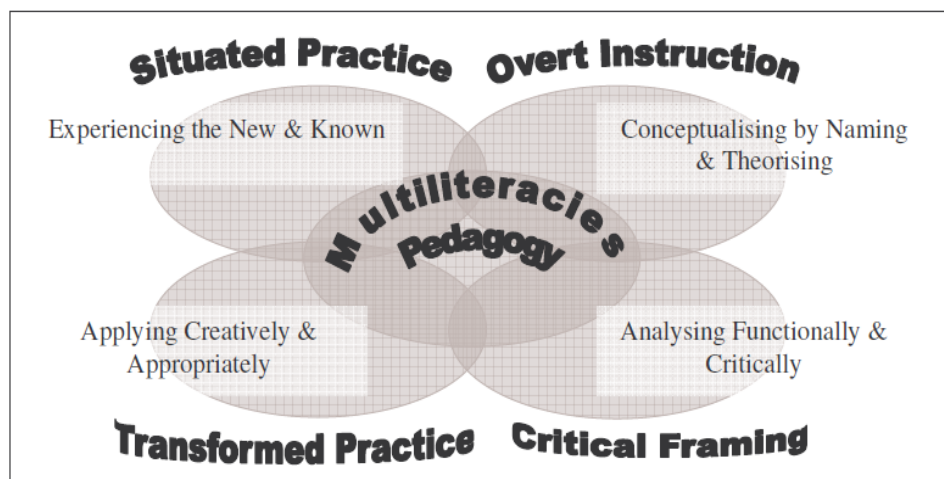
Figure 3.1: Model of the four knowledge processes
and the multiliteracies pedagogy cited in Mills, 2006 (concepts from Kalantzis & Cope, 2005, p.73)

The focus on knowledge processes rather than skills responds to the fluidity and complexity of literacies today, because literacies that are meaningful in one context might not necessarily be so in another. To develop the ability to navigate literacy practices according to the contexts' characteristics, learners should make flexible choices between knowledge processes. The theoretical rationale for multiliteracies is grounded on the notion that effective pedagogy involves a process of purposefully and deliberately 'weaving' (Luke et al, 2003) back and forth between a variety of activity types or forms of engagement to cover specific subject matter and achieve different learning goals (Kalantzis & Cope, 2010). I now turn to a detailed analysis of the multiliteracies agenda which incorporates the processes of experiencing, conceptualising, analysing and applying as steps learners take when learning how to 'know'.

3.3.1 Situated practice/Experiencing

Human cognition is situated and contextual. Situated practice encourages the engagement of learners at school in analysing their prior and present experiences through dialogue and collaboration, or in other words in experiencing what they already know through a new lens. Meanings are grounded in real world-patterns of experience, action and subjective interest (Gee, 2004b; Gee, 2006). Experiencing in the classroom is of great importance because it allows students to make connections between literacies across contexts and time and promotes students' linguistic and cultural capital.

Inclusion of real-world texts and other signs as well as mediators from the students' communities allows learners to experience different world situations within a zone of intelligibility and safety. The teacher within a multiliteracies pedagogy inspires negotiation by embracing the students' diverse capital in dialogue, extending the already known towards new understandings. These cross-connections between the school and the rest of the students' lives are 'cultural weavings' (Cazden, 2006a; Luke et al, 2003) (see Section 3.4.4) and are creative and challenging for students and teachers alike. This means that the teacher and the students navigate their learning actively and critically, and filter and reconstruct knowledge as they apply what they already know in new situations.

School learning is motivating when teachers challenge the students cognitively and emotionally. In a multiliteracies framework, challenges are applied within a zone of intelligibility and safety, sufficiently close to students' own life experiences and within their 'zone of proximal development' (Vygotsky, 1978). This is achieved by making weavings (see Section 3.4.1), which are conducted within the experiencing process between the known and the new, the familiar and unfamiliar. This process is potentially 'transformative insofar as the weaving between the known and the new takes the learner into new domains of action and meaning' (Cope & Kalantzis, 2009, p.18). Additionally, the cultures of education are transformed and 'safe spaces' are created in a way that provides voice and empowers the students (Wilson, 2015, p.2006),[3] contributing to the co-construction of meanings.

Experiencing the 'new' resonates with Cummins' (2000) principle of contextualisation, which includes using the students' informal extra-curricular knowledge in new contexts (Goldman & Hasselbring, 1997); this means engaging in 'situated learning', a network of social interactions that form the basis of knowledge and skill (Anderson, Reder & Simon, 1996). Contextualisation repositions abstract texts, making them relevant to each individual learner's experiences and putting language into a real-life context.

One possible way to achieve contextualisation within a multiliteracies framework is the use of a thematic approach to engage students with topics close to their interests (Anderson & Macleroy, 2016). A thematic approach emphasises the openness of content to include a wide range of experiences and resources. It shares many features with the macro model of community language teaching proposed by Kagan and Dilon which is experiential and task-based, and connects with the ways in which learners use language outside of the class (Kagan & Dillon, 2001; 2009; Wu & Chung, 2012, cited in Anderson and Macleroy, 2016, p.264). Another possible way of facilitating the process of experiencing the new through the known is by using an interdisciplinary approach, working across subjects to incorporate familiar conceptual understandings to the learners. For example, in the process of design, reflexive multiliteracies often expand the curriculum to embrace the arts (Crafton et al, 2009). The flexibility and creativity in the design activity allows for working within languages, ICT, music and

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[3] This is defined by Wilson (2015) as a pedagogy of permission.

dance (among other subjects) to maximise learning outcomes. According to Mills (2010, p.224) the learners gain 'content knowledge', 'contextual knowledge' and 'technological knowledge' when they are engaged in digital media production. These strategies support the construction of concepts by balancing instruction by the teacher with co-constructed learning through collaboration of the teacher and the students.

3.3.2 Overt instruction/Conceptualising

In a multiliteracies pedagogy the teacher's instruction activates the students' agency and social engagement in classroom activities (Jessel, 2016). Overt instruction involves teachers' or other experts' interventions to scaffold learning (Bruner, 1983). The aim is to achieve cognitive depth by enriching the content of knowledge and scaffolding the process of conceptualising to gradually develop cognitive ownership. An active role is given to the participants to explore and investigate concepts. The learner and the teacher in multiliteracies are understood as knowledgeable subjects working in learning communities and engaging in exploratory learning by using their prior experiences as a reference point to co-construct new knowledge.

The purpose of this process is the exploration of patterns of meaning and the categorisation and organisation of knowledge as individuals classify, organise or connect terms to create concepts based on these maps and patterns of meanings. Multiliteracies do not aim to teach abstract theories or develop disciplinary schemas. The intention within this frame is instead to teach learners to learn how to read new and unfamiliar representations using various forms and means to develop a metalanguage to describe 'design elements'.

Conceptualising is not the result of transmission of legacy through the teacher or the textbook, but represents instead a knowledge process in which learners clarify and organise meanings and generalise from the particular. Learners and teachers negotiate abstract structures within a multiliteracies pedagogy and relate them to familiar experiences through dialogue and collaboration to become meaningful for the learners. Participants in interactions negotiate assumptions that structure the way their experiences are interpreted. This kind of weaving is primarily cognitive, between Vygotsky's world of everyday or spontaneous knowledge and the world of science or systematic concepts, or between Piaget's concrete and abstract thinking (Cazden,

2006a). 'Conceptualising by Naming' involves drawing distinctions of similarity and difference, categorising and naming and developing concepts (Cope & Kalantzis, 2009, p.18). 'Conceptualising with Theory' means making generalisations and putting the key terms together into interpretative frameworks (ibid, p.18).

In a multiliteracies approach, I argue that conceptualising does not over-rely on exploratory and creative learning as proposed by authentic pedagogies, or on an overemphasis on instruction, as supported by didactic approaches (Anderson, 2008; Lynch, 2003; Krashen, 2003). Knowledge construction is grounded in the egalitarian equalitarian contribution of both teachers and students in designing pedagogical activities. The emphasis put on reflexivity in the revised reflexive multiliteracies framework by Cope & Kalantzis (2009) is important in the process of conceptualising, as the teacher can provide and withdraw guidance when necessary by being reflexive, allowing learners to construct and reconstruct their independent mental models, frameworks, and transferable disciplinary schemas.

A multiliteracies approach can provide scaffolding tools for conceptualisation by building on languages and other modes of meaning-making. This happens while the learners and the teacher engage in weavings between the experiential and the conceptual (Kalantzis & Cope, 2005). All available stimuli are used to 'systematically theorise and describe resources for the construction of meaning in the intersection of language and image' (Unsworth, 2006, p.56). Awareness of the functions of different signs is essential as part of using an appropriate 'metalanguage of systemic functional grammar which derives from this linking of language, structure, meaning and context' (ibid, p.58). This means exploring and organising the available resources and using the provided mediation to analyse the functions of different signs in different social systems or cultures, and then critically examining the ideological power of languages and literacies, as explained below.

3.3.3 Critical framing/Analysing

The New London Group (1996) supports the idea that education should lead to the development of meaning makers who are also learning designers. This means that they are consumers and inventive producers of knowledge in a world where meanings increasingly emerge in trans-local, multicultural and hybrid forms (Cope & Kalantzis,

2000). Interpretations of a critical frame in the revised framework of Cope & Kalantzis (2009) emphasise the analytical process, which involves two further knowledge processes: functional and critical analysis. The New London Group (2000) ensure the importance of working within a critical framework to encourage the reproduction of knowledge, as well as its development and transformation. Therefore, 'critical' can mean two things in a pedagogical context—to be functionally analytical or to be evaluative with respect to relationships of power (Cazden, 2006a).

The process of 'Analysing Functionally' includes processes of reasoning, drawing inferential and deductive conclusions, establishing functional relations such as between cause and effect and analysing logical and textual connections (Cope & Kalantzis, 2009, p.18). Individuals interpret the social and cultural contexts of designs and reuse them appropriately on different occasions. 'Analysing Critically' involves interrogating the underlying perspectives, interests and motives of others behind a meaning or an action as well as one's own processes of thinking (Kalantzis & Cope, 2009, p.18). Additionally, it involves (re)viewing designs critically in relation to their context and applying them innovatively in the same context or in new contexts. In this sense, analysing includes the understanding of historical, cultural, political and ideological contexts in which social activity happens, and examining the interplay of the voices and power relationships between people within different modes and means involved in communication.

The critical frame of multiliteracies entails an inherent tension between legitimatising and problematising preserved literacy practices. When engaging in functional analysis of the available forms and applying them appropriately in different contexts for one's own purpose, individuals legitimise literacy practices. However, for change to occur individuals often need to critique, contest and problematise perceived knowledge, working within a critical frame. It is therefore necessary to learn how to engage critically and creatively with a wide range of resources by understanding the meaning of different signs in interaction, or in other words to develop 'symbolic competence', defined as 'the ability to shape the very context in which the language is learned and used' (Kramsch & Whiteside, 2008, p.664). Within the frame of his critical theory, Freire (2001, p.173) recognised that literacy reflects 'the relationship of learners to the world'. Cope & Kalantzis (2000) have shown how schools prepare learners to participate in western society, but can also engage them in emancipatory practices to

become active participants in social change, perceiving them as active designers of social futures. In this sense, analysing critically can contribute to the reconstruction of knowledge as part of a 'social justice approach' (Rogers & Wetzel, 2013). In this research, which examines a transitional stage towards a multiliteracies pedagogy in the complementary school context, the process of analysing critically becomes particularly important in understanding how the participants contribute to maintaining or reforming the educational context and pedagogical approach with which they work.

In everyday life, the multiplicity of resources results in opportunities that emerge for critical reflection, inquiry and negotiation across texts and other modes. For the meaning-makers to handle the complexity of texts, it is necessary to undertake a critical analysis of the creators' purposes and positionality. Within Bakhtin's (1986) conception of dialogue, the text acts as a thinking device. This links with the position of resources in a multiliteracies framework; multiliteracies support the provision of opportunities for individuals to draw on resources and use them to enter into dialogue with people who might have different languages and communicative practices. Multiliteracies also encourage participation in collaborative activities where goals and intentions are shared, and cultural and learning practices evolve (Tomasello et al, 2005). In this sense, dialogic learning is achieved through the purposeful questioning and chaining of ideas via coherent thinking and inquiry (Alexander, 2008).

In the 'Academic Expertise framework' upon which multiliteracies draw, Cummins (2001) 'foregrounds the importance of critical inquiry and the co-construction of knowledge as fundamental for cognitive development and effective learning' (p. 5). This echoes critical theories which emphasise both power and empowerment, and have recently expanded to include agency and identity (Alvermann & Hagood, 2000; Hagood, 2002; Lewis, Enciso, & Moje, 2007a; Moje & Luke, 2009). The learners' agency is a key aspect in post-structural conceptualisations of subjectivity. According to Canagarajah (1999), individuals' subjective positions are fluid, dynamic, and negotiable. The agency of the students and the teacher in multiliteracies is evident in the initiatives learners take and the designs they create with their teachers. Depending on the context in which agency is activated, agency 'might take a variety of shapes, including appropriation of some dominant discourses and practices, and many forms of resistance against those practices or discourses' (Perry & Purcell-Gates, 2005, p.3).

A focus on the importance of issues of power is a thread that runs throughout sociocultural theories of literacy (Perry, 2012, p.64). Participants in multicultural contexts, such as the context of my study, need to constantly reposition their affiliation with different communities and membership groups. By allowing people to reflect critically on their world and take action, education offers young people a more equitable and just vision (Merriam & Caffarella, 1999, p.325). This means that learners can benefit from pedagogies which are emancipatory by negotiating their relationships between themselves as learners and their educators, and making their own choices concerning which practices and cultures they adopt. It is required to create 'safe spaces' (Conteh & Brock, 2011) which can work as transformative contexts for the learners and teachers. In these spaces, learners can negotiate their culture and language affiliations across generations and be more inclusive, selective, open to critique and reflective. In this study I use a critical lens to understand the frame of the literacy practices of minority language learners. By investigating power relationships, this study aims to determine—for the complementary school community under study—which literacy practices become available, which ones are dominant and privileged and which ones are marginalised (Barton & Hamilton, 2000; Street, 1984).

'Knowledge emerges only through invention and re-invention, through the restless, impatient continuing, hopeful inquiry [we] pursue in the world, with the world, and with each other' (Freire 1970, p.53). In this sense, by enacting weavings between functional and critical analysis, the different multimodal representations become conditions for creative learning in which the learners 'break the boundaries between the old and the new' (Wei, 2011). One cannot push or break boundaries, and one cannot be creative, without being critical (ibid, p.5). Creativity and criticality are both catalysts for transformative learning within a Learning by Design network. As I explain below, multiliteracies often result in a synthesis or alignment of different elements that together represent the creators' identities and learning (Jessel, 2016).

3.3.4 Transformative practice/Applying appropriately and creatively

Transformative practice in a multiliteracies framework relates to practice that puts knowledge to work in new contexts or cultural sites. The transformative practice in

the Design for Learning framework it is conceived as 'applying', either 'appropriately' to a setting or 'creatively' via transfer and/or recombination in new settings (Kalantzis, Cope & The Learning by Design Project Group, 2008, p.202).

'Applying appropriately' involves acting upon knowledge in an expected way which resembles previous examples or models one may have worked on. Part of the appropriate application of knowledge is the consideration of culturally accepted conventions of representation such as the grammar and structure of a language or of idiomatic expressions that are necessary for communicating meanings effectively. Applying appropriately differs from simple reproduction because it always involves a degree of transformation—an element which is different than what was before (Kalantzis & Cope, 2005). For example, engagement through roleplay with authentic scenarios at school could prepare learners to identify expected ways to act appropriately in similar but not identical situations.

'Applying creatively' involves making an intervention in the world which is truly innovative and creative, and which brings to bear the learner's interests, experiences and aspirations. It refers to transferring knowledge from one context to another, resulting in generated hybridity, divergence and originality (Cope & Kalantzis, 2005). Creativity stresses the personal and affective dimensions of the learning process (Anderson, 2011); new conceptualisations are created by reflecting on earlier ones, and by synthesising different components of literacies. Sociolinguistic research highlights the importance of critical and creative approaches and their interplay (Anderson, 2008; Wei, 2006). Creativity relates to self-expression, cultural engagement and sharing meanings with an audience. In other words, 'creativity' is about 'breaking the boundaries between the old and the new, the conventional and the original, and the acceptable and the challenging' (Wei, 2011 p.1223). In their revised understanding of multiliteracies, Cope & Kalantzis (2013, p.118) place 'imagination and creative appropriation of the world at the centre of representation'. The outcome of innovative learning might be a text, a multimodal composition, an artefact or a performance which carries the creator's voice by addressing their particular interests and adding something of themselves to the created representations.

Creative approaches towards learning can be interdisciplinary. For example, 'arts, combined with language, can be used as a stimulus for learners' own creativity' (Anderson & Chung, 2011, p.7). In the context of my study and similarly to the study

of Anderson and Chung (2011, p.7), interpretations of creativity concern four aspects: a) seeing new or other possibilities, including different linguistic or cultural perspectives; b) active participation in the collaborative process of generating, shaping and evaluating ideas by drawing on prior knowledge and experience as well as 'funds of knowledge' at home and in the community; c) personal investment and self-expression—taking ownership, in other words; and d) pursuing meaningful goals and presenting to others, thereby affirming identity.

A Learning by Design framework (2005) emphasises the creation of new forms by learners. 'Considering the interconnected nature of multiliteracies when using media literacy results in individuals developing critical thinking skills, thus enabling the transition from media consumers to media producers' (NAMLE, 2014). As Kamerer (2013) also noted, (media) literacy education must include a production component. In this light, the design activity is a powerful and interdisciplinary strategy with the potential to engage learners in an autonomous journey to explore and apply multiliteracies (Dousay, 2015). The outcome of this journey, the *redesigned*, is not a simple reproduction of knowledge but a creative and unique representation that reflects the ownership of the learner.

The use of the critical analysis and creative application processes embodies a transformative pedagogy. Transformative teaching fosters collaborative learning and empowers students to think creatively and critically (Donnell, 2007). Additionally, multiliteracies echo Mezirow's words (1998) that transformative learning involves a particular function of reflection —reassessing the presuppositions on which our beliefs are based and acting according to those reassessments. This is mirrored in the revisited reflexive multiliteracies framework (Cope & Kalantzis, 2009); applying knowledge creatively in this framework means being reflexive on the task aims and the repertoire processes one has available.

Transformative learning is rooted in experience (Dewey, 1933), awareness of the conscience (Greene, 1998), analysis of discourse, dialogue with others and reflections on deeper understanding and action (Mezirow, 1997; Vygotsky, 1978). In this sense, for the learners to function well in different social contexts, they should be attentive to the stimuli around them, and able to reflect on them and then tailor and apply their understandings to new situations. In contexts of global change such as the one in my study, identities are in continual process of transformation and constitute resources for

learning in terms of what concerns the inventiveness and creativity of the learning process and the uniqueness of the outcomes.

This framework appears to be promising in educational contexts where teachers and policymakers want to increase the engagement of the learners and their investment in learning and to engage the learners in transformative practice. Instructional strategies that include design activities have the potential to motivate even the most reluctant of learners, improving their attitudes towards reading and empowering their ability to visualise reading materials (Kenny, 2011; Mills, 2010). Therefore, the engagement with the processes of applying appropriately and applying creatively becomes a key concept which will be investigated in my study as part of the teaching and learning practices of Greek complementary schools which, as shown in Chapter 2, aim to increase the interest of the third- and fourth-generation learners to learn the heritage language and culture.

3.4   Pedagogical weavings

The orchestration of pedagogical activities in a reflexive multiliteracies pedagogy depends on the ways in which the teacher and the students decide to compose activities to draw connections between formal and informal contexts across different modes and languages. The theoretical rationale for this pedagogy is grounded in the notion that effective pedagogy involves a process of purposefully and deliberately 'weaving' (Luke et al, 2003) backwards and forwards between a variety of activity types or forms of engagement, to ensure the achievement of learning goals. According to Cope & Kalantzis (2016, p.19), 'weavings can take many forms, bringing new experiential, conceptual or critical knowledge back to bear on the experiential world'.

Weavings in the frame of reflexive multiliteracies are reflected as movement between the different knowledge processes of experiencing, conceptualising, analysing and applying of the multiliteracies framework (Cope & Kalantzis, 2009). Students participate in a variety of pedagogical tasks which demand engagement with a variety of processes for learning. In this space diversity—both cultural and linguistic—is used as a resource, and linguistic and cultural weavings often occur while engaging in social interaction. The result is the creation of new forms as threads that incorporate the students' cultural and linguistic repertoires.

The transitions between the different processes of knowing assume the development of critical and metacognitive skills that relate to reflective and reflexive practices (see Section 3.5). The students are attentive to each other's repertoires and situated practices in order to meet the requirements for fulfilling their co-designed activities. In this sense, the effective application of a reflexive multiliteracies pedagogy in this study investigates the interplay of different knowledges within literacy practices and the reflexive enactment of weavings across languages, literacies and identities as represented in my theoretical model below (Figure 3.2).
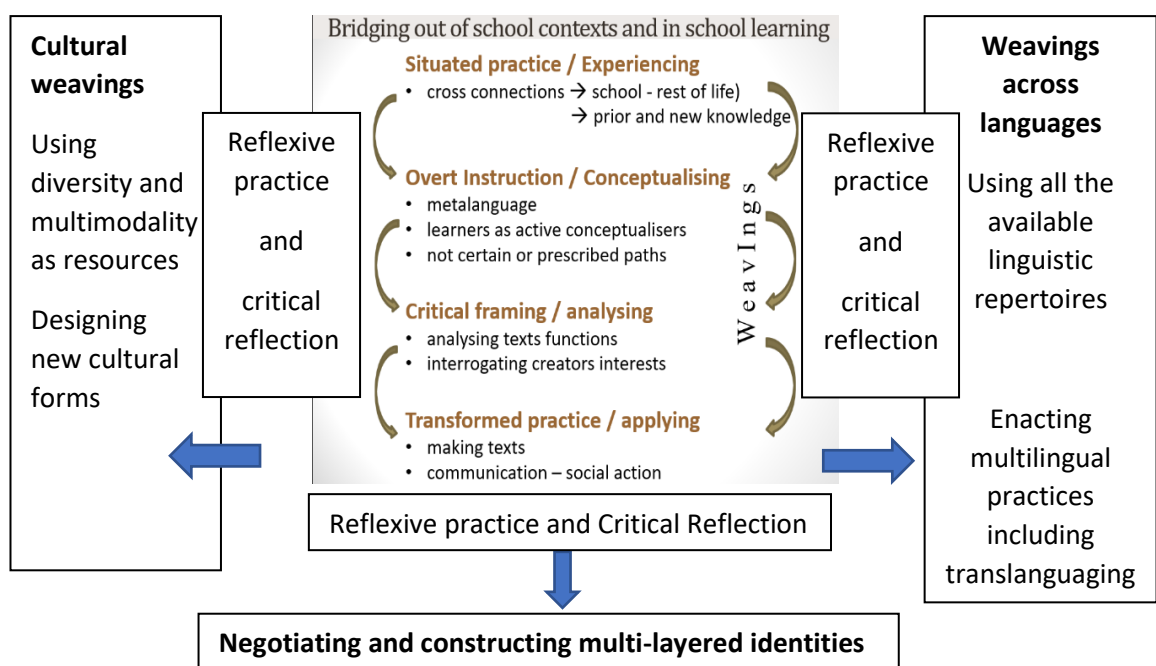
Figure 3.2: My theoretical model representing pedagogical weavings. Reflexivity and reflection draw from linguistic and cultural elements while working between the four knowledge processes as suggested in the multiliteracies pedagogy (Kalantzis & Cope, 2005).

3.4.1 Weavings between learning processes

Multiliteracies emphasise the importance of weaving between the different knowledge processes; namely experiencing, conceptualising, analysing and applying as part of the Learning by Design approach (Kalantzis & Cope, 2005). To navigate their literacies, the teacher and the students constantly combine different learning processes to respond to the variety and complexity of pedagogical tasks in today's classrooms.

For example, learning about feelings—which includes learning new concepts, grammatical rules and idiomatic expressions—can be interwoven with the students' lived experiences to allow the students to talk about their own feelings and lifeworld experiences with others. Additionally, learning about the multimodal elements of an animation emphasises conceptualisation, while the design of a new animation by the students focuses on the processes of applying pre-developed functional knowledge appropriately and creatively.

Weavings concern two flexible movements: firstly, between the inner cycles (Figure 3.3) such as experiencing the known to experiencing the new, conceptualising by name and conceptualising by theory. Secondly, it might mean engaging in the more demanding movement between the quadrants (Figure 3.3) from experiencing to conceptualising, from conceptualising to analysing, from analysing to applying, and so on. The process of weaving processes together or moving back and forth between processes demands reflection in action but also possibly reflexivity (Section 3.5) to examine one's own assumptions about learning. This is what other approaches, such as the didactic and authentic pedagogies, have failed to do when using their pedagogical frames in isolation, and this is what differentiates reflexive multiliteracies pedagogy as proposed by the Learning by Design Project (Cope & Kalantzis, 2005).

An Introduction to the Pedagogy of Multiliteracies 5
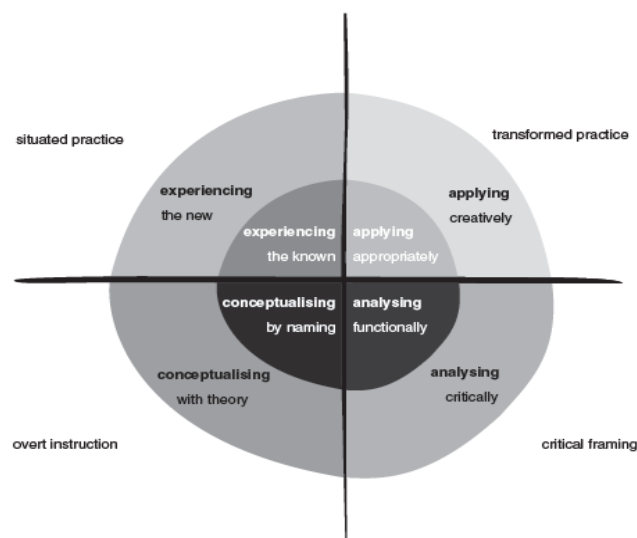
Figure 1.1 Mapping the original Multiliteracies pedagogy against the 'Knowledge Processes'

Figure 3.3: The knowledge processes in a reflexive multiliteracies pedagogy (Cope & Kalantzis, 2015, p.5)

In this context, the teacher's role is to prepare learners to acquire awareness on how to combine different knowledge processes together and how to use them selectively when applying their literacies effectively in new contexts. The learners prepare in this way to reflect on what they need to do to know in different contexts and reflexively examine the range of possible movements they have available in their repertoire.

3.4.2 Weavings across languages; multilingualism—an integral part of multiliteracies

In this section, I describe weavings which occur across languages while working within the framework of reflexive multiliteracies presented in Cope & Kalantzis (2009), in which multilingualism is an integral component. It is one of the aims of this study to bring multilingualism to the forefront in the analysis of multiliteracies practices, in response to the argument that 'multilingualism has not been fully integrated into a multiliteracies pedagogy' (Anderson & Macleroy 2016, p.8). Previous research into multilingualism emphasises the students' multilingualism as a learning resource, but one that has often remained separate from studies examining multimodality. However, recently there has been an increased interest in the interplay of languages with other modes in complementary schools' classrooms. Illuminative examples of research demonstrating how multilingual communication is multimodal and instantaneous and not limited to language include Lytra (2012; 2014b). These studies show the potential created when teachers and students make interconnections between multilingualism, multimodality and the new media available in their classroom.

This study advocates the importance of both languages and other modes, and brings to the forefront of the analysis the multilingual practices of the students, working at the interface of multiliteracies and multilingualism as suggested by various researchers in the field (Anderson & Macleroy, 2016; Cope & Kalantzis, 2009; Saxena & Martin Jones, 2013). Various researchers have highlighted the need for the accommodation of the pedagogy of multiliteracies in the domain of multiliteracies to include true linguistic diversity, because although cultural diversity is increasing in the globalised world in which we live, linguistic diversity appears to be contracting

dramatically due to nation-state policies which ignore domestic language diversity (Saxena & Martin Jones, 2013).

Theoretically, however, there is a shift in sociolinguistics from a focus on code and languages closely related to 'speech communities' to a focus on language users, their 'multilingual repertoires' and biographical trajectories situated in local and global contexts. Anderson (2008, p.4), referring to the teaching of first and second languages, notes that 'languages are viewed as a whole and in relation to particular but ever-changing contexts and needs rather than as separate entities' (van Lier, 2002). Linked to this approach is the key concept of a repertoire of linguistic skills, a set of resources that includes registers, linguistic varieties and dialects (including any minority languages) which are used by individuals in social interaction (Anderson, 2011). Close examination of the linguistic repertoire of each individual in the class, as well as of the interplay of students' and teacher's repertoires, becomes particularly important in multilingual contexts, and in consequence to this study.

The multilingual approach is particularly important for heritage language learners who need increased scaffolding to construct meanings in the heritage language (García, 2009). Scaffolding is perceived as the shared strategies used by both the teacher or/and the students when leveraging on all languages, modes and means that they have available, with the goal to facilitate communication in their interactions and build competence in their languages and literacies. Cummins (2014, p.1) suggests:

> …that optimal outcomes for students and society will accrue to programs that combine an enriched education focus on biliteracy with a transformative pedagogical orientation that actively challenges the operation of coercive relations of power in the wider society.

Transformative pedagogical outcomes can be achieved within a multiliteracies agenda in which the social and ideological aspects of languages are examined as part of language teaching and learning. In the context of my study, this might mean that students carry out research on the status of different varieties of language, reflect on their scaffolding strategies (such as translanguaging) or examine why specific linguistic varieties and forms are accepted by examination boards and in official institutional events while others are not.

Many teachers today facilitate students to 'transfer many skills from their traditions of vernacular communication' (Canagarajah, 2002, p.13). Anderson and Macleroy (2016, p.264) demonstrate the benefits of encouraging a bilingual view of the learners' linguistic competence rather than separating languages in complementary schools. These findings are particularly important for the context of this research, in order to examine how the flexibility of the curriculum in language use (see Chapter 2) allows research to investigate the interplay of different linguistic varieties (English, Standard Greek, Cypriot Greek, Greeklish, etc. which are used in the diasporic community) as communicative classroom resources.

With the prospect of integrating multilingualism in multiliteracies, this research focuses on 'languaging' (Swain, 2006) as a notion that can be particularly important in the multiliteracies framework. According to Swain (2006, p.98), languaging is 'the process of making meaning and shaping knowledge and experience through language'. Languaging represents ways that 'language' and 'self' intertwine to make meaning in the world through 'fluid practices' (García, 2009). This means that language is no longer conceived simply as a system of rules or structures. Instead it constitutes a dynamic, developing and changeable process and a mobilised resource. Potentially it could be included among the other knowledge processes in the reflexive multiliteracies framework. Languaging, as Becker (1995) explained, 'Is shaping old texts into new contexts' or as an activity (Becker, 1995; Makoni & Pennycook, 2007; Maturana & Varela, 1987; Shohamy, 2006).

Research in multiliteracies—particularly in complementary school contexts where learning a target language is the principal aim—needs to investigate weavings that occur between languaging and other processes further. For example, research could investigate how students discover new meanings by conceptualising, while exploring commonalities and differences across languages or in the crossover experience between languages and other modes. According to García (2009), a pluriliteracy scaffolding strategy incorporates the dynamic languaging of bilingual and multilingual students and teachers.

Different multilingual practices are therefore used to scaffold learning; among these are translating, modelling language use, using other modes as complementary to language to compose meanings, and translanguaging. Translanguaging (García, 2009) is an example of the creative use of students' linguistic repertoires as a pedagogical

approach. In the context of this study, the notion of translanguaging is particularly important as a multilingual strategy which entails the weaving of languages with cultural values and beliefs. According to Wei and Zhu Hua (2013, p.5):

> Translanguaging captures both the dynamic nature of multilingual practices of various kinds and the capacity of the de-/re-territorialised speaker to mobilise their linguistic resources to create new social spaces for themselves'.

Translanguaging practices are particularly important for research into multiliteracies in complementary school contexts because they constitute part of the unique linguistic practices of the students in these contexts. They constitute a bridge to make weavings between the languages and literacies used in school and in extracurricular contexts. Translanguaging also reflects how 'literacy skills are transferable across languages' (Cummins, 2000, p. 185-186). One innovation of this study is therefore the focus on translanguaging as part of weavings across communicative resources by which the students engage in their multimodal text-making.

Multilingualism constitutes a resource in the language classroom in which the learners are encouraged to bring one language into another (Kenner & Gregory, 2013; Milambiling, 2011; Vygotsky, 1978). According to Duibhir & Cummins (2012), and Naqvi et al (2014), it is in these cross-linguistic learning environments that learners can develop metalinguistic abilities. Additionally, learning a second language has important benefits to self-esteem, cognitive flexibility, positive identity and metalinguistic awareness (Siraj-Blatchford & Clarke, 2000). Heritage language learners—who are in the focus of this study—have been shown to possess 'increased metacognitive knowledge and metalinguistic awareness; that is, the ability to think about language and its purposes' (Razfar & Gutierrez, 2013, p.62). In Chapter 5, the use of translanguaging and metalinguistic awareness is demonstrated through the data to show how learners use their diverse linguistic capital to communicate. Acknowledging the benefits of multilingualism can increase the engagement of heritage language learners and lead to the positive transformation of their learner identities (chapter 8).

3.4.3 Weavings at the interface of multilingualism and multiliteracies

As well as the shift from monolingual to multilingual approaches, there is currently another shift that concerns multilingualism. Due to changes concerning the multiplicity of modes and means of communication, researchers working in the field of multilingualism are forced to examine language across other modes. Saxena and Martin Jones (2013) refer to third-generation multilingual researchers examining multilingual interactions that employ multiple communicative resources to minimise the gap between institutional monolingualism and the lived multilingual realities of everyday classroom practice.

Investigating multiliteracies in a space which recognises the importance of multilingual and multicultural contexts to heritage language learners may generate important findings to help us understand students' intercultural skills and competencies (ibid). This happens as students become agents of their own learning and creatively use the range of available linguistic and multimodal resources as thinking tools and mediators for developing languages and literacies. Students 'actively voice their own realities and their analyses of issues rather than being constricted to the identity definitions and constructions of "truth" implicitly or explicitly transmitted in the prescribed curriculum' (Cummins, 2014, p.8). Their voices are amplified through the modes and means in use and represented in their compositions that integrate different cultural elements as part of the students' multi-layered identities. Through identity texts, students' identities—which integrate different cultures, languages, past and present experiences and future aspirations—are 'reflected back in a positive light' (Cummins et al, 2005a, p.24). In this process, ''language serves as a vehicle through which thinking is articulated and transformed into an artefactual form" (Swain, 2006, p.97).

When transferring these findings into educational contexts where a reflexive multiliteracies pedagogy is applied, research needs to investigate how the highlighted notions in this pedagogical agenda relate to the increased agency of the students in multiliteracies, because in a learning by design learning process (Kalantzis & Cope, 2003) learners use their funds of knowledge to contribute to shaping their own learning. Research should further analyse and interpret how by:

> …extending a multilingual approach to include a multimodal one can change the classroom dynamics and allows the students access to identity positions of

expertise increasing their literacy investment, literacy engagement and learning. (Ntelioglou et al, 2014, p.1).

3.4.4 Cultural weavings; developing syncretic identities

The pedagogical weavings that occur between different linguistic and cultural elements are grounded in analysis, synthesis, harmony and conflict, and can result in the re-design of 'identities of choice' (Creese & Martin, 2006). When using diversity and multimodality as resources, the students and the teacher bring in interplay their cultural capital in their classroom practices (Figure 3.2). The filtering and negotiation of this cultural capital, the 'cultural weavings' (Cazden, 2006a; Luke et al, 2003) that take place in interactions, is often evident in the text making processes of the students and teacher, as well as in the learning outcome. In the context of my study, the exploration of the process of cultural weavings becomes particularly important because third and fourth generation heritage language students may experience heritage differently from previous generations; their perceptions on heritage are reflected through linguistic and multimodal representations.

The notion of identity has been examined from many theoretical standpoints. New theories of identity and language learning perceive identity as flexible and not bounded by sociocultural contexts. For the purposes of this research, I focus on identity by examining literacy practices as part of a transformative practice in multiliteracies in which learning is applied appropriately and creatively. These processes provide space for the learners to negotiate who they are and express themselves through knowledge construction. A reflexive multiliteracies pedagogy advocates that learners navigate their literacies with the teacher in ways that allow them to explore and expand their experiences, memories and understandings of who they are.

This study uses translanguaging as a lens to examine cultural weavings that take place in classroom interactions. By valuing different dialects or linguistic varieties, which are carriers of cultures, the teachers implicitly show how they also value the social and historical backgrounds of each student. In this way, students are encouraged to reflect on their languages and cultures and understand what they can achieve in their use; the aim is to gain awareness of this process and increase 'the level of autonomy

with which a learner is able to recognize and foster the process of acquiring a plurilingual competence' (Piccardo, 2013 p.608). As a result, students are more willing to invest in learning and using languages to communicate in different cultural contexts. Agency is the starting point for autonomy, while identity can be viewed as one of its important outcomes (Toohey & Norton, 2003, p.30).

In the context of this study it is very important to investigate how pedagogies can allow for meaningful connections between a learner's desire and commitment to learn a language and the language practices of the classroom as a learning community. Use and access to language is a way to negotiate and convey cultural ties and lies at the heart of membership in different communities of participation, classroom, school, diasporic and transnational communities. This study, as I explain below, examines students' commitment and agency in learning through the notion of 'investment' (Norton, 2000; Norton & Peirce, 1995), which complements the psychological construct of motivation in second language acquisition. It also explores pedagogical practices that provide evidence on the social constructs of 'engagement' with the learning experience and 'belonging' to a learning community, as suggested by multiliteracies theories (Cope & Kalantzis, 2005, p.42-43).

According to Norton (2000, p.10-11) 'an investment in the target language is also an investment in a learner's identity which is constantly changing across time and space'. Investment increases in multiliteracies via the use of a range of multimodal resources which engage the learners by capitalising on their 'funds of knowledge'—the 'historically accumulated and culturally developed bodies of knowledge and skills essential for households and individual functioning and well-being' (Moll et al 1992, p.133; see also Moll & Gonzalez, 1994). When the learners invest in their learning, their learner autonomy also increases (Benson, 2006; Jiménez Raya, 2009).

A multiliteracies pedagogy encourages collaborative activities with different mediators—including teachers, peers, parents and others as well as various texts and other signs. According to Giampapa, (2010, p.412) teachers therefore need to view interaction as 'carving out interpersonal spaces in which knowledge is generated and exchanged, and identities are negotiated' (Hall, 1990; Hall & du Gay, 1996; Norton, 2000; Norton & Peirce, 1995; Pavlenko & Blackledge, 2004). Teachers and students work within this space as a single learning community in which they feel that they belong. Belonging to learning is founded on three things: the learning ways, the

learning content and the learning community (Cope & Kalantzis, 2005, p.43). The students' sense of belonging increases when classroom interactions are infused with literacy practices which the students use in informal contexts, and content that is interesting for the students so that every student can contribute to the learning experience.

This research aims to provide insights into how identities may overlap, be contested, or be negotiated through interactional processes that relate with the Learning by Design pedagogy (Kalantzis & Cope, 2005), as discussed in Section 3.2. I examine the interactions that create opportunities for self-examination and identity negotiation. Introspection is often argued to be personal (Doane, 2003), although others suggest it may perhaps be extended by working creatively with others (Arvay, 2003) to develop insights as a community. Dialogues and the negotiation of different cultural positions, if conducted in a safe space, can encourage the co-construction of 'identities of choice' (Creese & Martin, 2006), which recognise aspects of the students' multilingualism and multiculturalism that would have otherwise remained marginalised as irrelevant to formal school practices.

In a reflexive multiliteracies frame, students and teachers draw from their cultural repertoires and weave them together to create opportunities to negotiate relationships of power, construction of identities and reinvention of culture (Rampton et al, 2014). In the process of designing, meaning-making is achieved as the students take decisions on the process and content of their text-making, work collaboratively and provide feedback to each other, disseminating roles and reflectively examining their work, constantly negotiating and re-negotiating what they can do with their literacies. A transformative curriculum thus recognises that the process of designing redesigns the designer (Kalantzis, 2006a). In the 'applying creatively' phase, transformative practice occurs by engaging in cultural weavings, drawing from cultural elements of different resources to create something new, which expands the learners' repertoires and transforms their identities.

When juxtaposing the ways in which the students learn in school contexts within a reflexive multiliteracies framework against research in other fields in out-of-school contexts, some commonalities can be found. These concern creativity and linguistic and cultural weavings. Multiliteracies fuel what Ingold (2000, p.285) refers to as 'the creative interweaving of experience in discourse'. This is also evident in syncretic

practices in everyday life when the students' different linguistic and cultural knowledge is juxtaposed and syncretised to reflect their multi-layered experiences and identities (Gregory et al, 2012). In informal learning contexts, the children's repertoires reflect their experiences as members of different cultural, social and linguistic groups. Syncretic Literacy Studies include what children take culturally and linguistically from their families and communities (prolepsis), how they gain access to the existing funds of knowledge in their communities through finely tuned scaffolding by mediators, and how they transform existing languages, literacies and practices to create new forms (syncretism) (Gregory et al, 2004, p.5).

Within complementary schools, there have been tensions between coexisting positions which affect understandings of heritage identities and identity transformation. The first is the tension between cultural heritage approaches and critical literacy, which allows the renegotiation of the meaning of culture and heritage. The second is the flexibility provided by multiliteracies pedagogy to teachers and learners to comply either with pedagogies to access the new economy—preparing learners for academic and professional success— or encourage an emancipatory view of education which aims to prepare democratic citizens. These tensions are reframed here as positions that are not always mutually incompatible; multiliteracies as a transformative pedagogy creates opportunities for negotiating identity, and it is up to the participants to determine what connections they make with social reality and what they aim to achieve as social actors.

As described in Section 3.4.1, multiliteracies encourage the students to bring their linguistic and cultural capital to the classroom, and by engaging in an experiencing process to explore more deeply what matters to them as heritage. Additionally, the available range of multimodal texts and means of communication have a role to play as mediators in the functional and critical analysis processes (Section 3.4.3). This is because, through the 'collective use of the available multimodal tools of the classroom culture, children and teachers negotiate and construct their identities and, in the process, transform the very culture of the classroom itself' (Crafton, Brennan, & Silvers, 2007, p.517). By reflecting on their languages and cultures, they reflect on their identities, examining their affiliations with their communities anew (Creese et al, 2008). Thus, texts and pedagogical practices are not considered as static carriers of a fixed notion of heritage, but as vehicles for thought and transformation; they are

negotiated and critiqued in classroom interactions. For the purposes of this study, learning is seen as a transformative social practice and not as simple reproduction of knowledge.

According to a pedagogy of multiliteracies, students might take the route of compliance to access the demands of a new economy or that of a critique which may result in an emancipatory view of education's possibilities (Cope & Kalantzis, 2009, p.9). As Ntelioglou et al (2014) attest, multilingual and multicultural schools will be effective insofar as they challenge societal power structures that marginalise students' cultural and linguistic capital. For heritage language learners, complying with the skills of western markets often means leaving their multilingualism, heritage language and culture at the doorsteps of their mainstream schools. At the same time, complementary schools might focus on the teaching of static notions of heritage language and culture. It is therefore particularly important for researchers to examine what opportunities complementary schools can create within a multiliteracies framework for engagement with culture as inheritance but also as a lived experience in transnational communities. This study aims to understand how students' self-positioning as part of transformative practice in multiliteracies is related to a shift in the degree of agency from teachers to students. The acceptance of difference creates a micro-culture in the classroom that embraces active citizenship and can become the starting point for working towards social justice in society.

The learners' identities are transformed in the process. Expressions of the students' identities may develop in mosaic forms referred to by Cummins (2006) as 'identity texts'. Identity texts and the design of creative compositions provide opportunities to represent change in new forms that engage the students in negotiations and constructions of knowledge, that connect their personal identity to different communities. They also constitute vehicles for thought which transfer the students' voices to different audiences to re-ensure social justice (Gruenwald, 2003; Luke, 2012; Vasquez, 2004). In the process of creating identity texts and in the actual representation itself, the students' identities are reflected in a positive light in new forms, as 'identity texts' (Cummins, Bismilla, Cohen, Giampapa, & Leoni, 2005a).

'Complementary schools constitute a special social network for the children who attend them and for their parents and families' (Wei, 2008, p.81). However, in order for the constructed knowledge and culture to be purposeful, it should be shared and

celebrated with other communities. One way to do this is through the idea of 'school as basecamp', by planning for classroom experiences through which school is not the final destination for knowledge: 'boundaries are being crossed and connections are created between personal experiences and cultural and linguistic dimensions' (Anderson & Macleroy, 2016, p.263). In this sense, school creates connections with different networks. This might be achieved by encouraging community collaborations, increasingly engaging community members and drawing on the students' relationships as ways for learning. Another way is by communicating learning designs and outcomes with the extracurricular communities, to return the learning outcomes to the experiential.

Cummins et al (2005a) note that:

> When students share identity texts with multiple audiences (peers, teachers, parents, grandparents, sister classes, the media, etc.) they are likely to receive positive feedback and affirmation of self in interaction with these audiences (p. 24).

Creative compositions then become ways for the learners to express interests, experiences, and aspirations to make an intervention in the world. In this way, multiliteracies can potentially become transformative for the individual learner and for the wider society, because digital means 'make it possible to hear [the] voices of [the pupils] and lift them over walls' (Enciso, 2011, p.39), in other words, to reach distant audiences outside the school context.

3.5   Reflexivity and reflection as part of a learning by design pedagogy

Multilingualism and multiculturalism in diasporic communities assume a negotiating position within the tension between hybridity and homogenisation, at the intersection of languages and other semiotic modes and between different networks and communities. Researchers working within the multiliteracies framework focus on the changing nature of the world and the ways in which language and literacy change and adapt in response (Perry, 2012). To design responsive-to-real-life pedagogical practices, teachers need to use flexible, reflexive and reflective pedagogical approaches. In their Learning by Design project (Section 3.2) as part of a reflexive

multiliteracies pedagogy, Cope & Kalantzis (2000b, 2009) suggest that the teacher and the learners both become designers of the classroom activities because as they argue 'simply granting a wider scope for participative agency in the learning process […] opens the curriculum to diversity' (Kalantzis & Cope, 2010, p.59).

This collaborative relationship between teachers and students assumes a reflexive stance on the part of the teacher. By reflexively examining their competence in literacy practice in relation to their students' practices and beliefs, teachers can stretch their students' learning from familiar to unfamiliar experiences—from prior to new knowledge—and make choices that include the students' knowledge. While working within a reflexive pedagogy, teachers can make space for alternatives from their own individual assumptions and ideologies, giving value to their students' voices. This often assumes the expansion of their teaching repertoires.

A reflexive multiliteracies pedagogy also assumes that teachers provide opportunities for reflection to their students, either as part of the teaching process or as a follow up to pedagogical encounters. If reflection is understood as an assessment of how or why we have perceived, thought, felt, or acted, it must be differentiated from an assessment of how best to perform these functions by using the available skills and processes reflexively (Mezirow, 1998). What Cope & Kalantzis (2015, p.31) proposed regarding reflection is that learners 'develop conscious awareness of the different avenues they can follow to know'. This means being reflective on when, how and why they use each knowledge process.

In a Learning by Design pedagogy (Cope & Kalantzis, 2005), the resources and the order and types of activities can be enriched by the teacher during pedagogical practice by drawing on the learners' contributions of capital and online resources, or by engaging mediators from the community to support students' learning. Teachers, particularly when new or/and flexible curricula are introduced, can work as agents of change by activating their agency to improve teaching practice (see for example the Curriculum for Excellence project, Priestley et al, 2013). This means that they need to be attentive in their developing pedagogies to 'conceptualise abstract and theoretical approaches [while also] calling attention to perceived students' needs and ideas for pedagogical reform' (ibid.). They use their agency to apply changes according to their students' needs and constantly expand their teaching repertoires towards shifting technologies, languages and cultures.

According to Cope & Kalantzis (2015, p.17), 'teachers need to reflect upon the range of activity types during the design process to supplement existing practice by broadening the range of activity types, and to plan the sequence carefully'. In doing this they engage every child in learning. Reflexivity and flexibility can be used as a compass to navigate classroom dynamics beyond didactic and authentic approaches in order to draw on the strengths of both approaches to enhance students' learning (Cope & Kalantzis, 2016). In this sense, a reflexive pedagogy can be transformative. It can provide opportunities for 'alternative pathways and comparable destination points in learning' (Kalantzis & Cope, 2004; Kalantzis & Cope, 2005, cited in Cope & Kalantzis, 2009, p.20).

A reflexive stance is necessary to conduct pedagogical weavings; to gauge between the different learning processes and select which one is appropriate in different moments, for different students and for different subjects. This helps to connect school learning with real-world practical experiences and applications or simulations of these, and to find alternative learning processes which might be useful for the students' learning (Cope & Kalantzis, 2015, p.16). Research needs to further investigate how teachers working within a reflexive multiliteracies frame use their reflexivity and how they engage in collective reflection with their colleagues to receive support for their teaching.

Encounters that include reflection and introspection may occur during different learning processes (for example, when experiencing the new through the known). To 'experience the known' we need to use 'reflection on our own experiences, interests, perspectives, familiar forms of expression and ways of representing the world in one's own understanding' (Kalantzis & Cope, 2005, p.18). Additionally, reflexivity and reflection can activate the students' agency to work as critical learners within a critical and transformative frame. Agency will result from the interplay of individual efforts, available resources and contextual and structural factors as they come together to create situations that are always unique (Biesta & Tedder, 2007, p.137). Emirbayer & Mischel (1998, p.963) suggest that agency should be understood as a configuration of influences from the past, orientations towards the future, and engagement with the present. In this sense the students use their reflexivity and reflect on their practice to conduct weavings between the familiar and the unfamiliar, their prior knowledge and new conceptualisations. They also reflect on their literacies and on themselves as

multiliterate learners to project their literacies into the future, preparing to tailor and apply them in fluid contexts. This often means drawing from different cultural elements to create something new, what Cazden (2006a) and Luke et al (2003) have called 'cultural weavings'.

As I argued in Section 3.4.4, Norton's (2000, p.10-11) notion of 'investment' is particularly important to understand the students' transformative practice and agency. Investing in a language assumes that when language learners speak, they not only exchange information with target language speakers, but are constantly organising and reorganising a sense of who they are and how they relate to the social world. The latter presupposes reflexivity, reflection and introspection. According to Clark & Dervin (2011), students' practices reflect the exploratory and creative negotiation of mixed identities using their full range of complex linguistic repertoires.

This research investigates the reflexivity of the teacher as part of the application of a reflexive multiliteracies pedagogy (Cope & Kalantzis, 2009) in response to changing curricula in Greek Complementary schools. A learning by design pedagogy is examined, in which the teacher is reflexive, and creatively combines her own pedagogical agendas with the curricular goals and the students' languages and cultures. This study demonstrates how flexibility addresses fluidity and complexity, requiring learners and teachers to have a range of available literacy practices in their repertoire, ready for use. It also explores how, by thinking reflexively, teachers can open possibilities for their students to become 'the re-makers, the transformers, and the re-shapers of the representational resources available to them' (Kress, 2000a, p.155).

3.6   Multiliteracies in complementary schools

In this section I review the literature on complementary schools. Complementary schools have been established for immigrant and ethnic minority children in the UK because of 'the failure of the mainstream school educational system to fully meet the needs of immigrant and ethnic minority communities' (Wei, 2006, p.81). In the UK, these schools are the result of a monolingual ideology which ignores the complexity of multilingual England (Creese & Martin, 2006). Complementary school education has become an area of increased interest over the last decades. As Lytra (2010) notes:

There is now a critical mass of recent and on-going research looking at teachers' and children's language and literacy practices as well as their values and beliefs associated with language, culture and heritage in complementary school classrooms in the UK (see also Blackledge & Creese, 2010; Conteh et al, 2008; Lytra & Martin, 2010).

In this section I highlight focal points of research regarding complementary schools in the UK and I indicate a number of gaps in the literature which this study seeks to explore. Recent research in this area has examined the complementary schools of a wide range of communities and their role in the lives of immigrant and ethnic minority children in the UK today. Wei (1993) studied the role of Chinese complementary schools in Newcastle in the maintenance of Chinese. Meanwhile, research funded by the Economic and Social Research Council (ESRC) investigated the complex language negotiations in Gujarati schools in Leicester and in Bengali schools in Birmingham, Chinese schools in Manchester and Turkish schools in London (Creese et al, 2006; Martin et al, 2004; 2006; Creese et al, 2008; Blackledge & Creese, 2010).

Different researchers have documented the rich and complex language ecologies in complementary schools and classrooms (Arthur, 2003; Kenner, 2004; Martin et al, 2004; Kenner et al, 2007; Lytra et al, 2010; Ruby et al, 2010; Sheddon, 2010). Complementary schools have been characterised as 'unique contexts' (Wei, 2006), 'safe places' (Martin et al, 2003) or 'safe havens' Creese et al, (2006, p.23). Complementary schools provide safe spaces for alternative discourses away from the dominant mainstream positions (Mirza & Reay, 2000). Their uniqueness lies in the fact that they entail contradictions which are exposed in recent publications (Archer, Francis and Mau, 2010; Lytra, 2012). In complementary school settings, learners may have different linguistic and cultural profiles and unevenly developed competencies in multiple languages or within skills in the same language (see Chapter 2). In these spaces different identity positions and ideologies may also co-exist. On one hand there are reports on practices that encourage 'transformation, negotiation and management of linguistic, social and learner identities' (Wei & Wu, 2009, p.80). On the other, there are also reports on teachers treating pupils as if they have fixed identities, the same as those from their ancestral countries, even though they may define themselves in other ways (Wei & Wu, 2008; 2009). These practices contradict the everyday hybrid

experiences of young people in superdiverse contexts such as London (Blommaert, 2012; Blommaert & Rampton, 2011). This research examines complementary schools as spaces in which identities can be negotiated based on the premise that 'ethnicity is predicated on difference and diversity' (Hall, 1992b, p.163).

Besides maintaining languages and cultures of minority communities, research indicates the wider contribution of complementary schools to children's development. There is considerable consensus in the studies reviewed that the development of literacy in two or more languages provides linguistic, cognitive and social advantages for bilingual and multilingual students (Hornberger, 1990; 2003; Cummins, 2001; García et al, 2007; Dagenais et al, 2008; Cummins and Early, 2011; Naqvi et al, 2012a; 2012b). A government report (DfES, 2003) and Martin et al (2004b) highlighted the role of complementary schools in improving educational achievement. Additional findings in the literature concern the broader contribution of complementary schools to preparing critical and inventive individuals to participate in multilingual and transnational contexts. For example, a recent study in complementary schools examined language and literacy holistically as creative and critical approaches to literacies based on the application of a Multilingual Digital Storytelling project (Anderson & Macleroy, 2016).

Creese and Martin (2006, p.1-2) support the contribution of complementary schools in developing identities of choice, and how these schools help compensate for the lack of recognition of multilingual and multicultural realities. This is particularly useful in contemporary contexts of overlapping networks and communities of participation, in which individuals constantly decide on the practices they want to invest in and the communities to which they belong. Reay (2000) has also demonstrated how complementary schools provide safe spaces for alternative discourses from dominant mainstream positions, and in this sense support the development of children's identity.

Research in complementary schools until now has focused mainly on examining literacy from a social practice stance or on examining languages as separate developments by focusing on interactions in complementary schools or applying a sociolinguistic lens (Wei, 2006). Findings in the literature can be categorised to those that concern language, literacy or identity development in these schools and those at the intersection of these notions.

In terms of what concerns language, recent research asks what constitutes 'language' for heritage language learners and how pupils use language alongside other communicative resources. Findings from studies indicate that complementary schools are mistakenly perceived as a monolingual set-up for minority language speakers, promoting monolingual practices (Wei, 2006). Many researchers have portrayed them as spaces in which the students use their bilingualism or multilingualism as resources in the negotiation of their identities (Creese & Blackledge, 2010; Wei, 2011). Following the multilingual turn in bilingual education (May, 2013), the emphasis on pedagogy and research has turned to multilingualism rather than monolingualism as the new norm of applied linguistic and sociolinguistic analysis research. This multilingual approach emphasises the multiple competencies of multilingual learners as a basis for effective learning. For example, Creese & Blackledge (2010) support the idea that teachers in complementary schools use bilingual instructional strategies, in which two or more languages are used alongside each other.

Scholarship has demonstrated how heritage language learners draw from the variability in language use and exposure in bilingual homes, communities and schools (Silva-Corvalán, 1994; Valdés, 1997; Zentella, 1997) to create what Garcia (2009) referred to as translanguaging, the creative and unique weavings across languages. When translanguaging, multilinguals adapt their linguistic resources to the requirements of the environment (Wei & Garcia, 2014, p.244). In complementary schools, this challenges the notions of 'native speaker' and 'mother tongue' and argues for more complex fluid understandings of 'voice' (Makoni & Pennycook, 2007; 2012), 'language as social practice' (Heller, 2007), and the related 'sociolinguistics of mobile resources' (Blommaert, 2010). This research investigates translanguaging practices further as they arise in the Greek Complementary School context, exploring the speakers' use of English, Standard Greek and/or Cypriot Greek varieties in linguistic and cultural weavings with the aim of effective communication.

Some researchers have investigated the interplay of different modes with languages in complementary schools. For example, Lytra, Martin, Barac and Bhatt (2010) and Wei (2011) have shown how students are able to switch between languages and modalities strategically to co-construct learning through their interactions with their classmates and their teacher. Lytra et al (2010; 2011b) researched Gujarati and Turkish complementary schools and support the idea that multilingualism should be

examined at the intersection with multimodality. Lytra (2011b) illustrates how mainly British-born Turkish children weaved together a range of linguistic and other semiotic resources to produce localised understandings of Turkish language and culture. Wei (2011, p.2) refers to the concept of multicompetence 'with particular reference to multilingual and multimodal practices' in Chinese community schools, which include translanguaging and mode-switching to scaffold learning.

The above studies illustrate how learners in complementary schools use increasingly multimodal practices. They use 'language and images in rich and varied forms to read, write, listen, speak, view, represent, and think critically about ideas' (Cummins, 2007, p.2). This reflects the need for further investigation of the interplay of multimodality and multilingualism within a new pedagogical frame. The use of translanguaging alongside other multilingual practices to develop multicompetent, multiliterate learners is the focus of this research. This is grounded on the premise that by using multiliteracies practices—including languages and other modalities—complementary schools can help the students to value their linguistic and cultural forms of capital and identities more, as these are often devalued within current educational practices (Martin-Jones, 2007).

Within the area of complementary schooling, there are some illuminating examples (Martin et al, 2004; Wei, 2006; Creese and Martin, 2006; Blackledge & Creese, 2008; Wei Li, 2011) investigating the relationship and interaction between language and identity in complementary school education. According to Wei (2006) and Maylor et al (2010), complementary schools strive to meet important social and cultural needs. However, questions are set about how heritage is defined within complementary school contexts and how this relates to the students' perceptions about their heritage language and identity. This study considers He's (2010, p.558) argument that 'the very notion of heritage language (HL) is a sociocultural one insofar as it is defined in terms of a group of people who speak it'. The notion of heritage is negotiable, and fits the characteristics, profile and needs of heritage language learners. Darvin & Norton (2015) argue that in re-territorialized and unbounded spaces of fluidity, concerns are raised over whether the heritage language learners are willing to invest (Norton, 2008) in the learning of the heritage language and heritage identity. A closer examination of the relationship between identity, investment and language learning is needed, and this is one of the aims of the current research.

The cultural and linguistic characteristics of individuals in minority communities tend to change across time and across generations. For third-generation immigrants, who make up the majority of the Greek complementary schools' population and the participants in this study, languages and cultures often become hybridised by the fluidity of people, languages and cultures in everyday life contexts in transnational London. Hornberger & Wang (2008) highlight the need for research to explore how HLLs negotiate identities and language use during their contact with dominant local ideologies, dominant heritage cultures, and standard dialect language forms because they do not use two languages in isolation. This research considers languages and identities as mutually shaped; it follows the illuminating example of Creese et al (2008) who focused on three identity positions—multicultural and heritage identities as well as learner identity—and the role of complementary schools in the production of these identities in their interplay with flexible bilingualism. From this viewpoint, this study examines how students negotiate and transform through their literacies their heritage and learner identities to explore who they are and who they can become.

This research falls within the range of similar studies emphasising the benefits of a curriculum that draws on connections between complementary schools and home and community knowledge. Various researchers have argued how, by using new technologies in informal contexts, individuals create crossroads between sites such as home and school (Lam, 2006; Lankshear, Peters & Knobel, 2002; Leander, 2002; Marsh, 2003; Pahl, 1999; Sefton-Green, 2006). Other researchers, such as Leander (2001) and Jewitt (2008), demonstrate how, by using technology in educational contexts, learners generate knowledge which potentially crosses institutional boundaries, linking in-school and extracurricular literacies. In the context of complementary schools, Kenner & Ruby (2013, p.3) argue that because:

> Complementary schools operate in marginalised spaces, and are excluded from mainstream discourse, give teachers greater flexibility to create a curriculum responsive to their students' needs. In this sense, complementary teachers can draw from a wide range of linguistic and cultural knowledges and technologies that the students use in informal contexts and capitalise on them within the frame of a holistic approach to children's learning.

The Multilingual Digital Storytelling project by Anderson & Macleroy (2016) is a good example of how teachers and students in complementary schools can create digital spaces for language learning and literacy development following developments in an increasingly interconnected world.

From studies in which complementary teachers collaborated with mainstream teachers it has emerged that complementary school teachers can bring a holistic perspective into mainstream schools to enhance bilingual learning (Kenner et al, 2007; 2011). The development of bridges between teachers and other experts can be also a powerful way of engaging complementary school students in purposeful and meaningful education that mutually supports complementary and mainstream school education.

However, there is still a lack of contact and collaboration between schools and communities, between teachers (in mainstream and complementary schools) and between ITE providers, researchers and policy makers (Hall et al, 2002; Kenner, 2004; Conteh et al, 2007b). This study further contributes by tracing ways of creating connections between complementary schools and the wider community within a reflexive multiliteracies pedagogy.

This study proposes reflexive multiliteracies as an agenda for complementary schools. This is because complementary schools exist at a crossroads between real-life enactments of literacy, the cultural practices of their minority or diasporic communities and the educational policies imported from the homeland. It investigates activities that include the knowledge processes proposed by Cope & Kalantzis, (2005) to demonstrate how a reflexive multiliteracies pedagogy can 'encompass the multilingual, multiliterate practices that linguistic minority students bring into the classroom' (Giampapa, 2010, p.410).

This study comes in response to the call by Lin & Martin (2005) and Creese & Blackledge (2010) for research to explore what teachable pedagogic resources are available in flexible and concurrent approaches to learning and teaching languages bilingually. This research therefore investigates how teachers and students create the space to use and orchestrate multimodal texts, particularly those typical of the new digital media. Additionally, this research aims to further investigate what Anderson & Macleroy (2016) propose, that further studies are needed on holistic and dialogic perspectives at the intersection of multilingualism and multimodality to foreground

multilingualism as an important component of multiliteracies in complementary schools. The focus of this study falls on flexible pedagogies which can simultaneously endorse literacies and languages to keep the pedagogic task moving (Creese & Blackledge, 2010).

Many researchers emphasise the importance of criticality and creativity in complementary school settings. Anderson & Chung (2011, p.7-8) highlighted several ways in which arts-based creativity can enhance the learning of community languages. These ways include providing meaningful and engaging opportunities for language use, encouraging language comparison and exploring different media, expanding intercultural understanding by enabling a dynamic interaction with heritage and an appreciation of different cultural perspectives, strengthening students' confidence and pride in their identity and facilitating home and community involvement. Additionally, the Critical Connections Project (Anderson & Macleroy, 2016) indicated the benefits of creating and sharing digital stories in terms of developing ownership, engagement, multimodal composition and creativity, critical thinking and autonomy in negotiating identities. This study further investigates these findings within a reflexive multiliteracies framework in which the processes of analysing critically and applying creatively are an important part of teaching and learning.

Some researchers working in the area of complementary schooling argue for a symbiosis of practices in complementary schools in terms of language, literacy and identities. Blackledge & Creese (2010) support the idea that 'complementary schools open up spaces in which young people and their teachers use flexible multilingual practices while simultaneously insisting on associations with standard versions of heritage languages'. In this light, any proposed pedagogical agenda should be flexible in order to move selectively between form, meaning and ideology of languages, literacies and identities by drawing from students' multilingualism and multimodality while working within a student-centred approach.

Baraç (2009), Wei & Wu (2009), Blackledge & Creese (2010) and Lytra (2011b) have shown that young people in complementary schools questioned reified versions of the language, culture, identity and community and responded with a range of identity positions associated with their own diasporic experiences and youth concerns within a range of identities. As Lytra (2010) concludes regarding the notion of identity, young learners in complementary schools at times accepted and reproduced identity aspects,

while at other times they created localised interpretations. Anderson & Macleroy (2016) also argue that in the context of a multiliteracies research, students create the space to draw syncretically on the affordances of different modes and the different literacy practices in which they participate, and through this process they reinvent their identities and develop their learning. Finally, Creese et al (2008) studied identity negotiations in Gujarati complementary schools and found that these schools offered a space for alternative discourses away from dominant mainstream positions, in which ethnicity could be seen as both ambiguous and resilient. The school activities created opportunities to make connections between students' home lives, mainstream school experiences and linguistic and cultural heritages.

Research in the UK over the past decade has documented how children's experiences in multilingual environments and their home languages serve as cognitive and personal resources for learning (Edwards, 1998; Kenner, 2000; Conteh, Martin, & Robertson, 2007; Issa & Williams, 2009; Sneddon, 2009; Creese & Blackledge, 2010). As research has shown, learners in minority communities still make decisions and choices that concern the languages and cultures in which they can 'invest' (Peirce, 1995). A multiliteracies agenda can create a safe space in which to negotiate the available literacies that relate to the students' culture and identity in both mainstream and complementary institutions.

In complementary schools, a dual focus on language and digital communication allows learners to capitalise on a wider repertoire of languages, skills and processes, available to them when drawing from their diverse capital, and to transfer these skills into different contexts. Anderson & Macleroy (2016) have shown how the latter should be combined with critiquing, sharing and creating learning processes. Multiliteracies can provide an agenda for challenging and purposeful learning which draws on rich semiotic resources and lasts across time as the learners acquaint themselves with the different processes they can use, in order to know which they can apply in different contexts and for different purposes. In response to that, a recognition emerges within a multiliteracies pedagogy of how the diversity found in the contexts and patterns of communication expands the purpose of 'teaching the standard forms of a national language… to being able to negotiate differences in patterns of meaning from one context to another' (Cope & Kalantzis, 2016, p.3).

Children can thrive when following complex and diverse paths to become literate or to learn languages (Gregory et al, 2004; Gregory, 2008). A focus on the interplay of different modes and languages (rather than on their discrete characteristics) is necessary in response to the multiliteracies of everyday life. Teaching students how to compose, compare, analyse and engage in sequences of inquiry and reflection using their metacognitive skills can provide them with a set of valuable cognitive processes. Students can then become confident in the movement in between texts and/or modes and gain competence in flexibly appropriating their literacies for meaning-making. Researchers who examined the application of creative and critical approaches for bilinguals in a multiliteracies frame (Anderson & Macleroy, 2016) support the idea that the emphasis is on the learning processes as much as on the outcome. In this sense, this study makes a link between findings regarding the importance of learning processes, indications towards flexible and reflexive teaching and learning in my data, and the central place of four knowledge processes, namely experiencing, conceptualising, analysing and applying, in a reflexive multiliteracies framework.

According to Kalantzis & Cope (2005, p.46):

> The classroom of the reflexive society must allow alternative starting points for learning, for alternative forms of engagement, for different learning styles. It must allow for different modalities in meaning- making, embracing alternative expressive potentials for different learners. And it must allow for alternative pathways and destination points in learning.

Questions remain over how teachers and students in complementary schools use reflexivity to negotiate and construct multilingualism and multiliteracies in their classroom practices. As far as the researcher is aware, no other studies use a reflexive multiliteracies lens to examine complementary school classroom practices. This study addresses the lack of research in the literature in response to dramatic global changes that examine the ways in which teachers orchestrate activities at the intersection of the teacher's repertoire, the students' capital and the curriculum goals in a Greek Complementary school context. It investigates pedagogical weavings between learning processes that embrace every child's repertoire to demonstrate how the negotiation of identities and practices is done, whether this process causes any

tensions and how people deal with such tensions while making choices about literacy practices and performing practices vis à vis their identities. A reflexive multiliteracies pedagogy is indicated as a possible way of bridging theory and pedagogical practice in order to design effective and flexible pedagogies for HLL.

3.7   Conclusion

This chapter has systematised the theoretical framework of the research. It has illustrated a reflexive multiliteracies approach as the main theory on which this study draws and highlighted other concepts and theories that might be applied to generate interpretations of students' multilingual practices and the negotiation and construction of their identities. In this sense, the aim was to bring to the forefront multilingualism within the analytical framework of reflexive multiliteracies, illustrating important concepts for heritage language learners such as translanguaging and multilingual awareness. Moreover, this study discusses the importance of affirming and expanding the learners' identity in a multiliteracies framework. It illustrates negotiations and transformation of identities by using the notions of engagement and investment as being inextricably linked with effective heritage language learning.

The review of the literature indicates how multiliteracies can provide an effective analytical framework to examine the teaching and learning practices in complementary school classrooms. This is because the theory of multiliteracies has pedagogical applications in contexts which integrate diversity and multimodality. It therefore provides a theoretical lens through which complementary school literacies can be interpreted. It allows us to analyse interwoven pedagogical processes to draw connections between school literacies and students' lives, between languages and other modes, and across cultural practices. In this light the framework effectively embraces flexibility and reflexivity as navigation tools for the multiliteracies teacher and as a theoretical lens for the multiliteracies researcher. My investigations in the following chapter focus on the methodology which was used to analyse practices in the interplay of languages, literacies and identity positions, so that the case under study could be illuminated in an effective way.

4   Methodology

4.1   Introduction

This chapter builds on the theoretical framing of multiliteracies described in Chapter 3 to set out the methodology applied to conduct this research. I relate the chosen research type, design, methods and approaches to the characteristics of the selected case and the theory of reflexive multiliteracies. In the specific school context, I explain how the research design and methods of data collection and analysis fitted my main research question: 'How do students and teachers negotiate and construct a reflexive multiliteracies pedagogy in a Greek complementary school in London?'

Firstly, the main principles of a case study approach are described (Section 4.2.1). Then a rationale is provided to explain the appropriateness of a case study in this research (Section 4.2.2) followed by a description of the selected case. I also provide insights on my reflexive perspectives (Section 4.3.3; 4.3.4) as part of my insider's role and explain the role of reflexivity in collaborative participatory research (Section 4.2.3). A portrayal of the research design follows (Section 4.3). I describe the setting vis à vis the specific school culture and the micro-culture of the classroom. I then demonstrate the methods of data collection and analysis as well as discussing ethical conditions. In Section 4.4 and 4.5 I argue for the use of a multi-method approach for data collection and data analysis within a case study approach. My distinct method of data collection and analysis—the reflective cycles—is presented in detail (Section 4.4.4). Issues of transcription and translation (Section 4.5.6) are discussed, together with issues of validity and reliability (Section 4.5.7). Finally, I describe the ethical considerations in developing the study.

4.2   Case Study methodology

4.2.1   What is a Case Study?

The case study is a methodological approach defined by interest in an individual case, rather than by the methods of inquiry used (Stake, 2008). The case being studied may be an individual, organization, event or action existing in a specific time and place. A case study investigates cases in considerable depth and in relation to contemporary

real-life contexts, relying on interpretative or social constructivist approaches (Stake, 1998; Merriam, 1988). A case study is an interactional and collaborative method of inquiry developed between the researcher and informants, and is presented to engage the readers in this interpretative interaction (Stake, 1995; Bassey, 1999). My case study is a bounded system in which the researcher is integrally involved in the case; it aims for illuminative descriptions as part of a hermeneutic approach and embraces contextual analysis. Below I focus on and discuss in turn the features of the case study that shaped the principles of my research design; I also clarify the type of case study in use for the purposes of my research.

The case constitutes a 'bounded system' (Stake, 1995) with identified units of interest which set the boundaries of the focus of the study. Illuminating and understanding the case requires an intensive, complex and holistic (Hammersley & Gomm, 2000; Stake, 2000) description and analysis. The aims of the researcher, as reflected in the presentations of the data, are particularistic, descriptive and heuristic (Merriam, 1988). Thus, case studies should portray particular units of analysis, the process of study, the outcome or end product (Merriam, 2009) and linkages between them through a chronological narrative and a choice of highlighted events (Hitchcock & Hughes, 1995, p.322).

Meaning is negotiated and co-constructed by filtering the researcher's etic perspective through the participants' emic views. The phenomenon is explored from within the case (McDonough & McDonough, 1997, p.205) in which the researcher is integrally involved (Hitchcock & Hughes, 1995, p.322, cited in Cohen et al, 2000). Narrative stories, vignettes and thick description are used to provoke vicarious experience, details of the relationship between the researcher and the case as well as interactions and their influence on the case study (Hyett & Kenny, 2014).

Firstly, inductive reasoning is used to handle in-depth data. The researcher reports a detailed description and case themes (Creswell, 2013b, p.97; Merriam, 1988, p.16) to offer depth rather than breadth (Duff, 2012) and close-up descriptions and views from different angles that may confirm or complement each other. The case study is therefore a hermeneutic, data driven approach with findings illuminating or filtering hypotheses, models and aspects of theories or illustrating developmental evidence on transformations (Duff, 2008).

'Case studies describe effects in real contexts, recognising that context is a powerful determinant of both cause and effects' (Cohen et al, 2000, p.181). Accessible representations of 'extra situational settings' are discursively and historically constructed (Gupta & Ferguson, 1997). Historical, economic and cultural forces that intersect in any local space are considered and linked with the data. Thus, descriptions of participants' family backgrounds, and related life experiences are essential.

Case studies can be intrinsic, instrumental or collectively instrumental (Stake, 1995, p.39, 41). An intrinsic case study is used to understand the particulars of a single case rather than what it represents, while the instrumental case study aims to reflect general, abstract theoretical principles in the events portrayed (Gomm et al, p.170). The collective instrumental case study focuses on multiple nested cases, observed in unison or in parallel or sequential order (Stake, 1995; 1998). For the purposes of my research I use an instrumental case study in which the events portrayed reflect the practices and culture of a Greek complementary school in London applying a reflexive multiliteracies approach. The methodological practices presented here resonate with the theoretical principles of a reflexive multiliteracies approach and the application of a multiliteracies pedagogy in complementary schools. They can possibly be tailored to illuminate similar applications in the area in similar contexts.

Case studies create the following paradox: by making their findings clear through detailed and contextual analysis they encourage the idea of 'fuzzy', possible but not certain, generalisations (Bassey, 1999). Schofield (2000, p.75) and Guba & Lincoln (1981) argue for replacing generalizability with 'fittingness' while Goetz & Le Compte (1984) argue for translatability and comparability to other relevant situations and (Stake, 1978) discusses naturalistic generalisations. The researcher portrays the uniqueness of the occurrences in their natural setting to allow the readers themselves to embrace and reuse findings to serve their own contexts of interest. Schofield (2007) also offers support for the notion of comparing dissimilar cases, using thick descriptions of each case and their comparative analysis. This study provides thick descriptions to portray the uniqueness of the practices in the complementary school under study in the hope of inspiring other teachers, head teachers and policy makers working in similar contexts. UK researchers, policy makers and teachers can invest in the fittingness of the study and tailor its model of reflexive multiliteracies to fit their own research or pedagogical purposes (Sections 9.4 and 9.5). A reflexive

multiliteracies approach that invests on reflexivity and flexibility provides the space to fit this theory and apply it as a pedagogical agenda and theoretical model in other complementary schools. However, at the same time, the theory should not be used for generalisation as a prescribed theoretical and pedagogical model. This is because it emphasises the need to leverage on the diversity and complexity of each school and class; constructing teaching and learning on the interplay of the teacher's and students' repertoires creates such dynamics and learning possibilities that make any generalisation regarding applying fixed aspects of theory impossible. Even within the application of the same theoretical model, there is no prescribed pedagogy but different paths to learn 'at different moments of the learning process, for different students, and for different subject matters' (Cope & Kalantizs, 2015, p.16). The pedagogical possibilities created should guide the research design, which is shaped as the study unfolds, although the case study principles and structure remain the same.

4.2.2 Rationale for selecting a case study approach

According to Kinginger (2004): 'The primary limitation of this research—the fact that it is a case study of a cohort and of individual students—is also its greatest strength.' (p. 113); it allows for time to focus and holistically explore the phenomena within the case. Through the case study paradigm, I draw a representative and authentic portrayal of what the teaching and learning experience is like in the particular context of the Greek complementary school; I explore my participants' practices in their natural setting, providing 'a unique example of real people in real situations' (Cohen et al, 2007) and capturing what Hodkinson (2001, p.3) calls 'lived reality'.

Case studies create a framework to deal with complexity. Research about complementary schools in general reports on rich and complex language ecologies (Martin et al, 2004; Kenner et al, 2007; also Lytra & Martin, 2010; Kenner & Ruby, 2013) and the negotiation of identities in diverse and transformative spaces (Creese et al, 2006). Greek complementary schools aim to maintain the heritage language, identity and culture of the students, in the fear of potentially losing them. Meanwhile, they provide a safe space for developing multilingual repertoires and identities (Prokopiou & Cline, 2010). These contradictions and complexities can be explored in a positive light through case study that is 'inherently multimethod' (Denzin & Lincoln,

2011a, p.5). The researcher is provided with the freedom to flexibly and creatively use a variety of methods to capture languages, literacies and identities as developing processes.

In case studies, the researcher engages in simultaneous reading, description and analysis to bridge theory and practice. Case studies adopt an interactive approach, representing the participants' voices. I followed and collaborated with my participants to trace the processes through which they develop who they are, to capture a 'full and thorough knowledge of the particular' (Stake, 2000, p.22). The creative structure of a case study was a crucial ally when collecting a wide variety of data (Meyer, 2001). However, justification of the quality and credibility of the methodological tools in use is required. For example, my distinct method of data collection, the reflective cycle, is thoroughly described (Section 4.4.4) to justify the ways in which I captured the reflective processes, outcomes and participants' interpretations.

My research is based on an instrumental case study which aims to reflect general, abstract theoretical principles through the events portrayed (Gomm et al, 2000, p.170), as described in Section 4.2.1. It explores the bounded system of a Greek complementary school in London following a pilot study, conducted in the same school. A single case design was considered to be appropriate for my research. Yin (2003) suggests that a single case design is 'eminently justifiable' under conditions when the case represents firstly a test of existing theory, secondly a rare or unique circumstance, and thirdly a representative or typical case where the case serves a revelatory or longitudinal purpose (Yin, 2003, p.386). According to Yin (ibid, p.38-39):

> One rationale for a single case is when it represents the critical case in testing a well-formulated theory. If the theory has a clear set of propositions and the circumstances within which the propositions are believed to be true are well described then the case can be used to confirm, challenge or extend the theory, making a significant contribution to knowledge and theory-building. Such a study can even help to refocus future investigations in an entire field.

The selection of a single case study can make a significant contribution to knowledge regarding the application of the theory of multiliteracies in the new and unique context of complementary schools. I aim to illuminate the case (the school culture) in its

context of occurrence through the micro-culture of a classroom working under the reflexive multiliteracies pedagogical principles, as well as the phenomena that define the case. These phenomena include teaching and learning practices in the framework of a reflexive multiliteracies pedagogy to describe language and literacy construction and negotiation of learner and heritage identities between the students and the teacher.

4.2.3 Taking a collaborative, participatory approach within a case study

The amount of insider research being conducted has increased over recent years; much of this research is taking place within the field of education as action research (Hellawell, 2006). However, the notions of collaboration and participation are discussed here as part of the purposes of a case study methodology. It is argued that a case study research methodology provides the space for the researcher to use a collaborative and participatory approach because a case study relies on an interactional and collaborative method of inquiry. This method is developed between the researcher and informants and presented to engage the readers in this interpretative interaction (Stake, 1995; Bassey, 1999). A case study also aims to capture what Hodkinson & Hodkinson (2001, p.3) call 'lived reality'. Moreover, a case study, by being 'inherently multimethod' (Denzin & Lincoln, 2011a, p.5), aims to capture 'full and thorough knowledge of the particular' (Stake, 2000, p.22).

In my study, collaborative relationships between the students, teachers and head teacher/researcher were part of the existing culture and reality of the school (Section 4.3.2; 4.3.3). Collaboration therefore needed to be part of the research as well. I drew on emic interpretations of the data to illustrate the values, beliefs and social relationships that surrounded the complex literacy practices under study. The collection and analysis of data with the participants allowed me to draw from multiple sources and offered opportunities to revisit data, clarify ambiguous aspects *in situ* and gain emic perspectives to illustrate the case in detail. In my study, I established the premise for a collaborative participatory research according to the following principles indicated by Rosemary (2010):

- Research was inclusive of the participants

The participants were important informants and experts in the phenomenon of interest. The study had an inclusive, dialogic and authentic character which had mutual benefits for the researcher and the participants. Gaining different insights from those directly involved provided the researcher with clarity of vision and another lens through which to interpret data. The participants' first-hand knowledge in the field also allowed the researcher deeper and faster access to information between peers (McCartan et al, 2012). The participants were mutually empowered through the research to represent their views, encouraged by a respectful climate. The participants 'actively positioned themselves within the stories told through research' (Hunt et al, 2016, p.399). As a result, their agency as learners and co-researchers was activated.

- Research was egalitarian

Through a collaborative approach, egalitarian roles had been assumed between the participants and the researcher. A collaborative approach to the research was consistent with the purposes of the theoretical framework of multiliteracies. A teacher working within a reflexive multiliteracies framework often aims towards social change and empowerment, and the teacher in this study invested in the empowerment of her students (Sections 8.2.5; 8.3.5). This is particularly important for the participants in my study, as complementary schools work in the absence of recognition of the students' multilingualism and multiculturalism (Section 2.2.2). Hunt et al. (2016), argue that researchers do not simply encounter or face tensions and power relationships but actively construct and potentially challenge them. In this sense, by working with and for my participants I provided opportunities for them to transform their identities and gain power through research.

A collaborative participatory research is sensitive to the children's needs and ways of working. Participatory research techniques are child-friendly methods where children can express their ideas creatively, using appropriate tools such as drawing, mapping, diagrams and drama (O'Kane, 2008). As Cook (2012, p.22) notes: 'The methods chosen by the group for their research [may include] interviews…, but [may] also incorporate questionnaires, photography projects, blogs, diaries and mapping processes as ways of generating data'. In my study, by using collaborative participatory methods during collection and analysis (Sections 4.4 and 4.5), I was able

to explore the children's own views about their learning through their familiar ways of working. Pedagogical documentation was co-collected, and collective reflections were conducted on the collected data and on other visual representations brought in by the researcher (Pictures 4.1 and 4.2). Various opportunities for participatory research methods occurred as part of reflective cycles (Section 4.4.4). Sharing the researcher's reflections with the students on pedagogical documentation allowed me to capture the students' views on their own practices.

One example of the use of reflection as a participatory research method is presented here. This was used at the end of the research to explore the students' feelings about the research and their classroom activities. The researcher provided the children with ready-made drawings (faces expressing feelings in fun ways); this was also relevant to the thematic unit of emotions explored as part of the lessons. The researcher encouraged the students to interpret the feelings they could see on the drawings and explain which ones they experienced during the research. They then had to write down how they could match them with certain instances which occurred during their lessons, explaining why they felt in certain ways (Pictures 4.1 and 4.2). The students found this activity fun and expressed their feelings freely, although two of the students did not provide their reflections due to limited time.
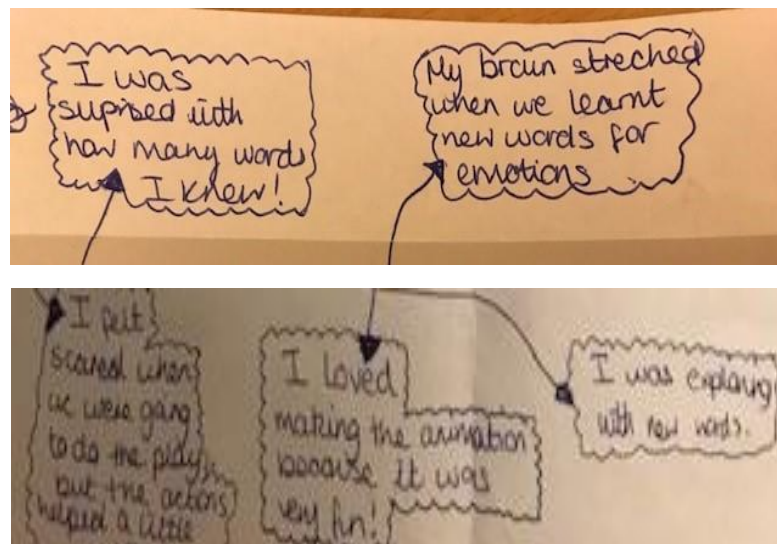
Figures 4.1, 4.2: Some of the students' reflections on their feelings during the research.
Drawing from pictures representing feelings as stimuli.

4.3   The research design

4.3.1 Stages of the inquiry

Research design refers to the conceptualization of the research: 'The logic and coherence of a research study—the components of the research and the ways in which these relate to one another.' (Maxwell, 2005, p.12). The design in case studies and other types of qualitative research is not fixed, however, often changes as the study unfolds. Nevertheless, to ensure clarity in the case study steps, this study draws upon the work of well-known case study researchers such as Robert E. Stake, Helen Simons, and Robert K. Yin who suggested techniques for organizing and conducting the research successfully. An organised research plan is considered essential for successful completion of the research. The following stages of the study should be followed:

1.   Identify the case: unique or typical case.

2.   Gain access to the research setting and explore the context.

3.   Form questions about the situation or problem to be studied, determining the focus and purpose of the study.

4.   Review the relevant literature to locate the present study within existing studies and refine research questions.

5.   Select the participants, deciding between single or multiple cases.

6.   Determine the data collection and data analysis approaches.

7.   Ensure validity and reliability.

8.   Prepare to collect the data; conduct a pilot study to review the research design and build sub-questions.

9.   Engage in main data collection using ethnographic tools (section 4.4).

10.   Collect and store evidence from multiple sources systematically. Use separate databases to categorise and reference data. Code folders in the same way as the files put in them. Make a list with all collected data.

11.   Conduct preliminary analysis when organising and transcribing data manually.

12. Conduct data analysis by looking to link data with key concepts of relevant theories.

13. Interpret the research findings; triangulate data in order to strengthen the research findings by juxtaposing different sources as well as the researcher's and participants' perspectives.

14. Display multimodal data efficiently.

15. Discuss key findings indicating the theoretical and methodological contributions and implications of the study.

16. Provide sufficient evidence and clearly communicate the boundaries of the case.

4.3.2 The research context

This study reports on a case study conducted at one of London's Greek complementary schools. This school addresses the needs of Greek and Greek Cypriot diasporic communities in the learning of the Greek language and culture (Section 2.4). In official declarations (governmental and educational statements) these communities are characterised as the *Omogenia*[4], which is perceived as a homogenous community because individuals are presented as coming together under the common aim of maintaining the 'Greekness' of earlier generations. This is reflected in the officially approved 1997 curriculum guidelines for the Greek complementary schools in London, in which the student population is referred to as 'Greek or Greek Cypriot children', although most of them were born outside Greece or may have had a parent who was not of Greek ancestry (Section 2.4.1; 2.5.1). As previously shown (Chapter 2), the unity of this community relies on the fear of losing the Greek language and culture among the youngest members of the community. As previously explained in Chapter 2, Greek complementary schools, like other complementary schools in the UK, prioritise the teaching and maintenance of the heritage language and culture.

However, what distinguishes the context of this case study is that in the informal efforts to revise the curriculum, during 2014-2018, the heterogeneity of these

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[4] Greek diaspora or Hellenic diaspora, also known as Omogenia, refers to the communities of Greek people living outside the traditional Greek homelands. Members of the diaspora can be identified as those who themselves, or whose ancestors, migrated from the Greek homelands.

communities, which is mirrored in the complementary schools' population, resulted in expansions of the complementary schools' aims (Section 2.4.1). Gradually, the aim of Greek complementary schools regarding their students was reformed as follows: 'To maintain the Greek language and culture and participate actively in their multicultural and multilingual communities in London'. In response to the recognition of diverse language ecologies and identities, efforts have been made in some Greek complementary schools to find ways to accommodate the multilingualism and multiculturalism of the heritage language students (Section 2.5.1). In the specific case under investigation, a reflexive multiliteracies pedagogy is used for this purpose. The uniqueness of this study therefore lies in the pedagogical practices in use, which do not leave the multilingual and multicultural capital of the HLL at the school doorstep. Although Greek complementary schools constitute an under-examined context, they can offer new insights in research on multilingual pedagogies and multiliteracies and bridge pedagogical practice and theory.

4.3.2.1   Choosing and accessing the setting as a case study researcher

When selecting my sample, I considered that: "The case should minimise the potential for misrepresentation and maximise the access needed to collect the case study evidence." (Yin, 2003, p.42). The rationale for choosing this particular Greek complementary school was that teachers at the school found the space to apply and experiment with creative and critical teaching practices grounded in literacy as social practice, as suggested by the reforms in the curriculum. Empirical evidence showed an increase in the students' engagement.

To avoid misrepresentation of the school by a single case, two classes were selected, one to conduct my pilot study and the other to conduct my main research. The students participating in the research, for both the pilot study and main research, were pre-adolescents, working in the preparatory stage for their Greek GCSE exams (which lasts four years). During these four years of the preparatory stage they prepare on the content and strategies they need to develop to succeed in their Greek GCSE exams. For this purpose, the teacher and the students are using various textbooks suggested by the curriculum, past papers and other authentic resources to engage with different

types of texts that demand argumentation and critical thinking in different thematic units.

The pilot study was very useful in illustrating some of the principles of a multiliteracies pedagogy applied to the specific school. It has also provided evidence of flexibility in the design of the teaching and learning practices used in the classroom. When the findings of the pilot study were juxtaposed with the preliminary findings from the main research, the researcher was guided by the data to examine the possibility of using a reflexive multiliteracies framework as an appropriate theoretical model for the research. The pilot study also provided opportunities to apply the research methods and identify strengths and weaknesses; for example, the usefulness of video recordings rather than audio recordings to analyse multimodal data. However, due to limited space, only the findings from my main research are presented in this thesis.

At the selected school I could secure maximum access to data. To negotiate entrance into the research community of interest, I used my personal associations with the participants (affiliation with their countries of origin, my available languages and profession). Due to my portfolio of identities, being a Greek-Cypriot living in the diaspora, as well as a head teacher / teacher at different complementary schools, I could initially trace the application of new literacies practices and further illuminate them by gaining more detailed and in-depth knowledge as an insider researcher. Collaboration with my participants was established prior to the research while working with teachers to support each other towards common school goals. As an insider researcher, integrally involved, I could also deal with possible limitations to the research by providing detailed interpretations representing the participants. In my autobiographical chapter, I have already demonstrated the connections between my background and the collaborative relationship I had with my participants (Chapter 1).

I decided to conduct an instrumental study concerning one case (Section 4.2.2), although I initially collected and analysed data from another class from the same school, working in the preparatory stage for their Greek GCSE exams. This initial analysis of data is not included in this thesis due to limited space but was used as part of the pilot study. The pilot study and main research illustrated different paths to literacies; variation was expected to occur in as part of classroom cultures characterised by diversity in the learners' capital because languages, literacies and

identities are socially and contextually dependent processes. However, the observed pedagogical practices in both classes guided the researcher in the use of the analytical frame of reflexive multiliteracies to interpret the collected data. Key concepts from the reflexive multiliteracies framework proved illuminating for the interpretation of the students' and teacher's practices. As Stake (1995) argues, this study allows us to witness the bounded system of the Greek complementary school as a 'live case', with different classes as variations in the mosaic of the school culture of the selected case (Section 2.6).

4.3.2.2   The setting: a brief description

The Greek complementary school where my research takes place was founded by a group of interested parents. Parents often participate voluntarily in parents' committees at Greek complementary schools to support the schools' work (Section 2.6). The school works under the supervision of the Ministry of Education of Cyprus and the Cyprus Educational Mission. It aims to maintain the Greek language and cultural identity of the Greek and Greek Cypriot children in the diaspora (Section 2.5.1), a purpose that differs from the purposes of schools in Greece and Cyprus (Section 2.4.1 and 2.5). The Greek complementary school premises are hired from an English mainstream school, and the school constitutes a borrowed space (Anderson, 2008). This results in limited access to resources and equipment, such as displays, Wi-Fi, interactive boards and computers, which the teachers try to overcome by using their own technological equipment and the projector (Sections 8.2.5 and 9.5).

4.3.2.3   The classes

The classes are characterised by high diversity in their linguistic repertoires, literacies practices, networks of socialisation, affiliation with Greece, Cyprus, England and other countries, and in some cases in the age of students. The following levels are taught at the school: nursery, reception class, Year /Year 1 advanced, Year 2, Year 3, Year 4, and preparatory classes for the Greek GCSE exam which include Year 5, Year 6, GCSE1 and GCSE2 classes. The number of students in each class varies from 6 to 20. The ages of the students at the school range from 4 to 14 years olds. According to the proposal of the Cyprus Educational Mission, children are grouped in classes

mostly based on their age (to be of similar age) but their competence in Greek is also taken in consideration. The head teachers have the flexibility to allocate students to classes above or below their age group but not very far from it, depending on whether they understand Greek 'very well' or 'poorly' in comparison to their age group. This regrouping is linked to the ascription of specific learner identities to the students as competent or not competent heritage language users.

There are more than ten classroom teachers at the school (and a few helpers in some classes), a head teacher, a music teacher and a dance teacher. All of the teachers—apart from the head teacher, who is a full-time teacher employed by the Educational Mission—are employed as part-time teachers. Most of the teachers are qualified, some with a postgraduate degree in a relevant domain of expertise. Some of the teachers have received training in multiliteracies, creative and critical approaches, art-based learning, and teaching Greek as a second language as part of their studies or as an additional course. All of them have Standard Greek or Cypriot Greek as their mother tongue but use English effectively. The school classes are considered as individual social group units. However, they work under the same school principles and a collaborative school climate which outlines the culture of the Greek complementary school under study.

4.3.2.4 My participants: a portrait of the small culture of the class

In this section I describe the class in which the research was conducted; a class with 6 pre-adolescent students working in preparation for their Greek GCSE exams (as already mentioned, the preparatory stage lasts for four years). The class was selected for information richness rather than sample size (Patton, 2002); I had observed that the teacher was working in an engaging way with the students. Also, I selected students at the preparatory stage for their Greek GCSE exam so that they had similar educational goals with the students in my pilot study. Nevertheless, other classes working with similar pedagogical principles, which appeared to increase the interest of the students and towards the same educational goals, could have also been chosen.

To better understand the practices and identities of the class under study in relation to my research questions, I describe the culture of the group using Holliday's (1999) notion of 'small culture'. According to Holliday (1999 p.248), a 'small culture' is a

dynamic, continual group process through which members gain meaning and function according to their circumstances.

Accordingly, the portrait of the class as a learning community, small culture, is created by drawing on the students' and teacher's interactions with the researcher during classroom activities, interviews and reflections. Descriptions that label the teacher and students according to their 'large culture' are avoided; large here signifies 'ethnic', 'national' or 'international' social grouping (Holliday, 1999, p.237). This is because identities, languages and literacies are not fixed notions but social practices, shaped by social interactions. For this reason, I draw a holistic portrait of the class which nevertheless highlights the diversity of the individuals in the classroom.

From informal discussions I had with the teacher and the students, I saw that a pattern of mutual respect between the students and the teacher had already been established in the class. A trusting and collaborative relationship had also begun to develop between the researcher and the participants prior to the research. I had worked with the students on various occasions and had many informal discussions with the teacher since the teacher's employment, before the beginning of the research.

With regard to classroom dynamics, students' profiles and small culture, the teacher gave me a clear picture of their diverse backgrounds and motivations, as well as of their linguistic and cultural profile and social relationships that could affect their learning. Her own words portray the uniqueness of the class: "I like my class, but it is also a challenge because of the different levels (in the different aspects of the target language: reading, listening, speaking, writing), different characters and interests and different relationships with Greece and Cyprus". The students had a wide range of linguistic repertoires. All of them were using English as their dominant language, with Standard Greek and /or Cypriot Greek as well as other diasporic varieties being used selectively and at different levels by each one of the students when interacting in different contexts; most of the students were also learning other foreign languages. The students also had different degrees of affiliation with their families' countries of origin, embraced different cultural practices and had different interests. As the teacher also said, the students had a good relationship with each other (despite small variation in their ages), were co-operating effectively and were gradually building stronger collaborative relationships with the teacher.

The teacher was multilingual; she had Greek as her native language, had some exposure to the Cypriot Greek variety which helped her to understand some of the words used by Cypriot-Greek language users, and was also a competent user of the English language. Therefore, the teacher was capable of using a wide linguistic repertoire in the class to support the students' learning. The teacher's background, education and teaching experience included a wide range of teaching practices, which made her capable of using multiliteracies principles in her class. These teaching practices included fun and innovative ways of teaching languages, as well as critical approaches to teaching and learning. She had minimal experience of teaching Greek as a Heritage Language in complementary schools in London. However, she quickly understood how crucial was to adapt her teaching practices to meet the needs of HLL, by participating in seminars and gaining good knowledge of the curriculum.

The teacher appeared to be sensitive to what influenced the different abilities of the students. As she said: "I think it is important for the students, and challenging for the teacher, to find new ways to engage third and fourth generation immigrant students in learning their heritage language". Her words reflect how she considered the unique character of her class positively, as a challenge for herself as a teacher to embrace the different cultures and languages of every student.

4.3.3 The researcher's positionality

In this section I discuss my roles within the case, in other words my positionality in relation to the cultural values and norms of the participants. According to Merriam et al (2001, p.411), when we refer to the positionality of the researcher and the participants we mean 'where one stands in relation to the other'. As a researcher I had to become aware of the participants' norms and assumptions, and also of my own (Sanderson, 2004).

I had an insider role in the complementary school community, and the challenge was to use this positionality as a resource rather than as a source of bias in the research. Association with my participants was based on pre-existing relationships between the researcher and the school community; I was a head teacher at the school under study and from that position I encouraged collaboration and collective reflections with the

teachers. I was also participating often with the teachers and the students in classroom activities (Section 2.6).

As a researcher I followed a similar approach with the participants, observing classroom interactions but also actively contributing to classroom discussions when I was being asked to express my opinion or when my experiences and linguistic capital (user of Standard Greek, Cypriot Greek variety and English) could add to the development of dialogue and chain of arguments. My voice had impact on the dynamics of the classroom discussion; offering an additional standpoint to the provided views (drawing on my own linguistic and cultural capital) but at the same time adding value to the participants' voices, by encouraging the participants' perspectives to be expressed and reflection to occur.

There were also moments at which the observed practices guided me as a researcher to reconsider my assumptions about what my participants could do with their literacies, and the power relationships between the teacher and the students; these were mostly moments at which the students exemplified increased agency. In this sense I followed the advice of Goldstein (2000). Using the collaborative relationship that I already had, I entered the teacher's classroom 'as a colleague and a fellow teacher, as well as a researcher who hoped to learn from her practice' (p. 521).

However, I acknowledge that co-constructing knowledge is not without bias. This is because there were pre-existing roles indicating power imbalances between the head teacher and the teacher, the head teacher and the students, as well as the researcher and the participants—a new power relationship that my participants negotiated in practice with me. I should also explain the cultural differences between the roles of a head teacher in Greek complementary schools and head teachers in English mainstream schools, differences of which the participants were aware. In Greek complementary schools the head teacher is not connected with assessment but counsels the teachers, is a facilitator of the operation of the school and is responsible for pedagogical issues but not managerial ones, as this is something the parents' committees deal with (Section 2.4.3). The head teacher is a mediator between educational policy and pedagogy, and in this sense is possibly more approachable to the staff and students of the school, often contributing to, rather than assessing the lessons to encourage the accomplishment of the curriculum goals. This more open

relationship of the head teacher with the teacher and students helped to build a similar relationship of rapport with them through my role as a researcher as well.

My membership positions as a researcher participant were not considered as fixed but as changeable and negotiable with the participants who were asked to work with me. Rapport and trust increased gradually. I capitalised on the constructionist approach, investing in the politics of knowledge construction (England, 1994a). This meant that the participants' feedback and perspectives were valued and discussed with the researcher to build understandings of the participants' reality. It also meant that participants were encouraged to work as co-researchers to better represent themselves in the research (Section 4.3.5), creating more equal power relationships with the researcher. 'The researcher was required to meet a set of expectations from the participants' (Labaree, 2002, p.414). This included facilitating the process of engaging in their innovative teaching and learning practices by providing the means to be represented authentically in the classroom and beyond. The participants also ascribed certain identities to the researcher (Hammersley & Atkinson, 2007). They showed awareness of the researcher's dual role and capitalised on this to benefit from our collaboration at all stages of the research. My positionality, reflexivity and reflection, as described in the next section, were at the heart of the research practice.

4.3.4 The researcher's reflexivity

Reflexivity is the examination of the researcher's part in the generation of data when engaging in interactions with the participants in the research site (Kamberelis & Dimitriadis, 2005). In other words, reflexivity is the realization of the effect of self and subjectivity on how we construct our perspectives on the world. Reflexivity involves sensitivity to the researcher's cultural, political and social context (Bryman, 2012, p.393) because understanding the researcher's background and expectations can help understand their explanations from the performed practices. According to Andrews et al (2013), assumptions on practices in play have an impact on the ways in which meaning is constructed and filtered in the views of the researcher and the participants together.

As a researcher, I recognised my influence on the research process (Savin, Baden, Howell & Major, 2013, p.75) and filtered my perspectives through cross-referencing

with the participants' views. I constantly reoriented myself according to the classroom conditions. Ongoing reflection, as explained in Section 4.3.3, was required regarding my roles and interactions with participants. I became integrally involved in the communities under study, and regularly reflected with my participants on my assumptions regarding the contexts, layers, power structures, identities and subjectivities of their viewpoint (England, 1994b).

From the very beginning of the research I made a subjective choice, selecting the specific Greek complementary school in London and the specific classes to study. In this frame I recognised my subjectivity, reflected in the intrinsic interest I had in the case and the positive value I attributed to the phenomenon under study—the participants' multiliteracies and multilingual practices and their multiple identities. Being reflexive allowed me to clarify my position, my proximity to the domain under investigation and my potential influences on the research. In Chapter 1, I reflexively examined my philosophical, personal and theoretical beliefs and perspectives in relation to my research and explained my relationship with the context of study. The participatory and collaborative character of the research reflects the way I positioned myself as a researcher in relation to my subject—my reflexivity (Duff, 2008). I also reflexively examined my relation to my readers, whom I aim to engage in an interpretative interaction by providing them with perspectives of both the researcher and the participants (Stake, 1995; Bassey, 1999). I clarified the presentation of my findings, my own agendas, commitments and perspectives (field notes and self-reflections), while juxtaposing them with the participants' perspectives, such as to describe the classroom's mosaic culture through the teacher's and students' reflections.

Key methodological decisions have been taken in the scope that confirm that: '…there is no way we can escape the social world to study it.' (Hammersley & Atkinson, 1995, p.17). I tried to gain my participants' trust by being a 'learner' and a 'good listener'. I showed interest and sensitivity about what the participants wanted to share, their assumptions and values. I balanced my personal insight with an open-minded stance, not privileging either the participants' or the researcher's voice. To avoid any view becoming a blind spot, space was allowed for contradictory, complex and dynamic views to be juxtaposed, with the aim of producing joint discourses (Creswell, 2007). On this basis, different related perspectives were negotiated.

4.3.5 Ethics

The ethical challenges that are related to qualitative research concern the parameters of informed consent procedures, the researcher-participant relationship, issues of the researcher's positionality and issues of confidentiality. In Section 4.3.3 I addressed my positionality and the reflexivity used by the researcher on the research agenda because, according to Sultana (2007, p.380), positionality, reflexivity, the production of knowledge and the power relations that are inherent in research practices are crucial to carrying out ethical research.

To gain my participants' consent in all cases I explained that participation in the research was not compulsory nor part of teachers' or students' responsibilities. The teacher was informed analytically about the research in written form and a consent to participation was signed. I asked the children to give their consent to participate in the research after clearly and accurately explaining the research processes and ethical issues in more than one language and discussing them with the students in both English and Greek. In a similar way, I obtained the written consent from parents and guardians. I used bilingual consent forms in English and Greek to respond to the parents' different language proficiencies. I explained that all participants had the right to withdraw at any time without any further responsibility towards the researcher. Ongoing process consent was implemented to establish that the participants were comfortable with being observed and recorded. However, one incident occurred during the research when a student became distressed because she had forgotten about the presence of the recorder and provided the teacher with information she would not like to share with others. After this incident I reminded the participants that they could re-examine their participation in the study at any time, or request for data that were provided to be excluded from the research.

A portrait of the class under study was provided (Section 4.3.2.4) and related to the contexts of participation of the students and teacher. As a researcher, I aimed to minimize the participants' sense of anxiety by building relationships of rapport and trust, showing genuine interest, assuring confidentiality, and not being judgmental (Glassner & Loughlin, 1987, cited in Miller & Glassner, 2004, p.133). I was flexible as a researcher and designed methods to represent the participants' needs and practices. In writing the story of the case study I tried as much as possible to provide the participants' authentic voices and to illustrate what was important to them.

I also explained that the rights, interests, sensitivities and privacy of the teacher and students would be respected despite the small community that constituted the case. To avoid recognition of the participants I protected their anonymity by using pseudonyms and was also careful when describing participants' significant characteristics which could reveal their identity (Polit & Beck, 2006). Data were kept locked with codes in a safe place; the participants accessed some of the data when working collaboratively with the researcher.

During the research I had to respond to my dual role as a researcher and head teacher at the school. I was constantly reflecting on the dynamics developing between the researcher and the participants, discussing possible ways of involving the participants and constantly revising arrangements regarding their ongoing participation (Polit & Beck, 2006). I clarified from the beginning that my role as a head teacher and insider researcher did not include assessment, just engagement in classroom practices and collaboration. Sometimes I faced divided loyalties and the question arose as to whether to attribute greater loyalty to the study as a researcher or my professional role as a head teacher. I remained attentive to my obligations to my professional code and duty as a head teacher while entering the class as a researcher; however, in cases of care and safety issues, I paused the research to prioritise my specific duties as a head teacher. I indicated to my participants when I was entering the class as a researcher, and when the audio recorder or camera was in use, to 'reduce false expectations by the participants' (Orb et al, 2001) and to ensure the integrity of the research whilst encouraging participants' contribution.

The language used in the research was age-appropriate and culturally sensitive. Goals, benefits and any difficulties were shared. The participants' reflections and perspectives were valued and included in the research. Member checking was adopted at different stages. Member checking was included in the study by providing the participants with opportunities to elaborate on their own actions, thus providing more information about raw data and assessing their accuracy through reflections. In this collaborative research, neutrality was replaced by reflective subjectivity as the participants contributed their knowledge and experience to the research process. I encouraged the participants to engage in data collection and ensured that they were efficiently represented in the analysis (Section 4.4.4). When possible, some transcripts were shared with participants (Ramcharan & Cutliffe, 2001) and pedagogical

documentation often became the focus of reflection. Member checking enhanced the triangulation of the findings. Data were triangulated by cross-referencing interpretations through the use of 'multiple sources, methods, investigators, and theories' (Lincoln & Guba, 1985, p.305) (Section 4.4).

Despite the inclusion of the participants at every step, a few unanticipated ethical issues arose concerning the inherent power relationship between the researcher and the researched. The researcher was expected to collaborate with the participants at moments when they pushed for changes in institutional policies, despite her role as a head teacher representing the culture of the school. To deal with ethical issues relating to the researcher's/head teacher's power, at these moments the researcher invested in dialogue with the participants and reflexive examination of her own assumptions to examine their arguments. I attributed value to their opinions and insights and acknowledged their own capacity for self-reflexivity (Maguire, 1999). I listened to and respected the children's critiques of school policies. Critiques concerned, for example, school celebrations on cultural customs and traditions relevant to Greece and Cyprus.

The following instance raised ethical dilemmas about whether the students had to perform in a school celebration, and reflections led to co-decisions to resolve the issue (further descriptions on this issue are in chapter 5). The teacher approached me and said that the students requested not to participate in performing for a school celebration, because as they argued they had already worked on the meanings of the historical events and reached their educational goals through activities in class. They supported that they wanted to discuss this issue with the head teacher. I replied that I was available for discussion. Co-decisions were taken after dialogue. I followed the students' opinion after finding that their arguments (not to perform because they could inform their audiences in other ways) were justified. This was despite the fact that, while reflecting on the consequences this might had for research, I recognised that a performance would have been a good source of data for my research and constituted a well-grounded school tradition.

Rather than considering the co-existence of my roles as confusing, I invested in the collaborative culture which I encouraged as a head teacher of the school prior to the research. I aimed for the participants to consider the headteacher/researcher as someone with whom they could engage in dialogue. It was of crucial importance for

the students to understand that they could invest in trust and collaboration (with the school and the researcher) to improve school practices. In the interaction described above, I prioritised my role as a headteacher after reflecting on my assumptions that an effective school culture is one that invests in the students' voices. However, I am aware of the limitations existing within institutionally ascribed roles: the students acknowledged the head teacher as a decision maker although they requested for their arguments to be heard.

4.4   Data collection methods: using ethnographic tools

Willis (2007, p.239) suggests that case studies are 'about real people and real situations … [they commonly] rely on inductive reasoning … [and] illuminate the reader's understanding of the phenomenon under study'. In accordance with the descriptive aim of my case study, I needed to collect data that portrayed the authentic processes and outcomes of teaching and learning as they developed. How teaching and learning practices as well as identities were co-constructed, was illuminated by being closely involved in the classroom interactions as a participant observer. This positionality allowed to gain thick and rich data. However, it also required to be clear on my contribution in the context of study by simultaneously observing, reporting and reflecting on the practices to filter my own assumptions through the participants views and providing as authentic descriptions as possible, which evidently indicate the involvement of every individual in the classroom interactions. As a case study researcher, 'I seek to find a full, rich understanding (*verstehen*) of the context I am studying' (Willis, p.240). Yin defines the case study research method as 'an empirical inquiry that investigates a contemporary phenomenon within its real-life context […] in which multiple sources of evidence are used' (Yin, 1984, p.23).

A case study emphasises the need for detailed descriptive accounts which can be obtained by using a flexible research design that combines methods and techniques. Methods of data collection were built in response to the research partners and the wide gamut of data produced. In this sense, the flexibility of the researcher was crucial to remain accountable to the unfolding data (Duff, 2008) and to construct my research with my participants (Dyson & Genishi, 2005). Grounded in the interpretative purpose of my research, I used a set of "methods" (Duranti, 1997, p.84) of inquiry and analysis.

Mick (2011) emphasises that 'methodologically, there are advantages in considering different types of data' as they allow for rich accounts of teaching and learning approaches (Pollard, 1996; 2004). Therefore, I decided to use ethnographic tools.

Willis (2007, p.240) suggests that case studies are much more similar to ethnography than they are dissimilar, despite the differences they have in terms of fieldwork, which is much longer and more detailed in ethnography. Similarities occur because case study research, like ethnographic research, uses multiple qualitative approaches that are compatible with the naturalistic inquiry (Lincoln & Guba, 1985; Mukherji & Albon, 2012). The use of ethnographic tools ensured that the collection of data would be as close as possible to everyday classroom practices, and emic views could also be gained. The researcher's choice of methods included interviews (an informal interview), reflections that occurred as part of short discussions with the participants (before, during and after an activity), observations and collection of pedagogical documentation (texts, artefacts, videos and audio recordings). These are described in turn in the sections below.

4.4.1 Participant observations

Participant observation is the best way not only to observe participants in their real lives but also to interact directly with them (Wolcott, 2014). Instead of becoming a detached and passive observer, Emerson, Retz & Shaw (1995, p.2) assert that 'The field researcher can only get close to the lives of those studied by actively participating in their day-to day affairs'. In my study, rather than focusing on being either a researcher or a participant, I was a 'participant observer' (Cohen et al, 2007). This role included participating in the activities of the class under study while the research was undertaken overtly, with my identity as a researcher being disclosed to all participants. Being a participant researcher allowed me to obtain close insights into the teaching and learning practices while engaging in classroom interactions. Insights from observational data were juxtaposed with short discussions, interviews, pedagogical documentation and reflections.

Entering the class as a participant observer demanded some preparation. Prior to my actual visits, I discussed the research and my positionality as a researcher with the participants (Section 4.3.4; 5.2.1; 5.2.2; Appendix 5). I also clarified that I was not

there to assess them in any way but to observe, share and celebrate their routine practices, and that they could use the research to say what was important to them.

As suggested by Glesne (2006), attention was paid to the importance of naturally participating in the discussions and activities of the class. For this reason, observations were recorded in field notes immediately after the observed activities, but parts of the lessons were also recorded (audio and video recordings were used). In this way, I could reflect on what I had observed and on my positionality in class. Data were collected for ten Saturdays, on which the Greek complementary school under study was working. The researcher observed lessons and audio or/and video recorded data during nine of these Saturdays for approximately one and a half hours for each lesson and collected fieldnotes from a cultural celebration in which the students had participated and reflections by the participants provided on other Saturdays.

Research Phase	Years Between 2014-2018[5]	Duration/days (*complementary schools usually work on Saturdays*)	Number of visits	Observational Hours
Pilot Study	Before the main research	6 Saturdays, a field trip, and 1 National Day school celebration (7 days)	6 classroom visits 1 field trip 1 inside school observation	17 hours
Main data collection	Following the pilot study	Introducing the research one Saturday prior to observations. 9 Saturdays class observations 1 National Day celebration observation and reflection	9 classroom visits 5 Outside classroom interactions 1 inside school observation	20 hours In and outside classroom observations & reflections prior and after the lesson

Table 4.1: Period of observations.

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[5] During these years, the effort to reform the Curriculum for Greek Complemenray schools and simultaneously apply changes in pedagogical practice was taking place systematically.

The importance of audio and video recordings was established during the pilot study. Firstly, videos allow the researcher to act more naturally as part of the class, and video data added validity to the study because they can be viewed repeatedly by multiple researchers, or with the participants as co-researchers, as was the case in this study (Derry et al, 2010). Rich data could be collected and analysed in great detail and from different perspectives (Anderson & Sørvik, 2013; Blikstad-Balas & Sørvik, 2015). The cameras captured simultaneous actions from the focal activity and the periphery of the classroom, and they provided access to data that were not necessarily observed directly but existed after the researcher left the field. More importantly, the participants were acquainted with the process of collecting videos and photos from their everyday lives and expressed enthusiasm for contributing to multimodal data collection as co-researchers. This resulted in the collection of multimodal data from both the researcher and the participants. Most of the data were from their work on language and literacy at school, but some data were provided by the participants after the lessons, for example when they wanted to reflect on the observed practices or to show the continuity of their learning practices at home (Table 4.2).

4.4.2 Pedagogical documentation: collecting multimodal texts

In my study I was flexible in the collection of data to match the participants' resources and representations. Documents and artefacts were collected in the light of the research questions. My multimodal study examines multiple literacies that embrace different modes. Therefore, the use of different objects, pictures, videos and digital technologies by my participants guided my methodological approach to be multisensory. These modes were examined, sometimes 'in isolation and sometimes combined' (Flewitt, 2008; Jewitt & Kress, 2003; Kress, 1997; Lancast, 2003; Stein, 2003). Different documents and artefacts were collected to illustrate the participants' movements across modes, or in other words to facilitate "transmediation" (Suhor, 1992; Harste, 2000)—the process of translating meanings from one mode to another, which in a multiliteracies frame is similar to 'synaesthesia' (Narey, 2017, p.17). This represents the process of learning that relates to rethinking something that is known in one sign system (such as print) through another sign system (such as art or music) (see Chapter 4). However, Nelson (2006, p.58) defines synaesthesia as 'modes which represent more than the sum of its parts'. The process facilitated the understanding of

how learners reposition their learning identities through artefacts (Pahl & Roswell, 2010, p.134). The multimodal data which have been collected as pedagogical documentation (Table 4.2) included:

- Photos, documents, crafts and videos illustrating the process of making 'identity texts' (Chapters 4 and 8). Data included stop-motion animations, photos, scripts and videos from performances.

- Children's work, such as drawings, writing, diagrams, texts and pictures which the students used in literacy activities while engaging in the knowledge processes of experiencing, conceptualising, analysing and applying knowledge (Cope & Kalantzis, 2009).

- Curriculum volumes that teachers used as daily planning resources (teaching guides) and teachers' weekly plans, pages from text books and extra printed material (literature, poetry).

- Digital resources used for the lessons: a movie-animation, pictures from the internet.

- Reflection maps (section 4.2.3; Figures 4.1, 4.2).

Types of collected data				
Research Phase	**Years** Between 2014-2018	**Video recordings** *(number / hours)*	**Photos**	**Pedagogical documentation**
Pilot Study	Before the main research	7 videos / 2 hours and 47 minutes	57	Different types of texts (printed / audio recorded) Crafts and designs
Main data collection	Following the pilot study	19 videos / 5 hours and 36 minutes	64	Animations Reflection maps diagrams Figures / Representations of 'peace' (artwork) Writings, different texts and pictures

Table 4.2: Collected data from video/audio recordings, photos and pedagogical documentation.

4.4.3 Interviews and reflexive discussions

Interviews are a very common form of data collection in case study research. Interviews with individuals or groups allow the researcher to attain rich, personalised information (Mason, 2002, cited in Hancock & Algozzine, 2011, p.44). More specifically, using informal interviews as a methodological tool provides the opportunity for the researcher to develop a closer relationship with the participants and better understand their realities. Informal interviews have a long history as a method of investigating individuals' opinions, perceptions, and attitudes and exploring their personal experiences (King & De Fina, 2010; Seidman, 1998).

In my study, an interview was important at the beginning of the research to gain information about the teacher's individual profile, as well as to understand the existing classroom culture and the participants profile and ways of working (Appendix 1; Section 4.3.2.4). The researcher, as mentioned before, due to her role as a head teacher, had previous discussions with the teacher since the time the teacher had been employed by the school, and was aware in advance of some information regarding the teacher's background and teaching repertoire. The interview was conducted to further illuminate the teacher's profile and pedagogical perspectives.

For the interview, I took into consideration the axes mentioned in Seidman's (1998, p.16-18) 'three-interview series' model in which he indicates three points of focus to explore through interviews: 'life history', 'details of experience' and 'reflection on meaning'. These three axes were adopted to openly formulate the interview questions to respond to the larger research questions and further explore the teacher's teaching repertoire and pedagogical principles. The interview was conducted in Standard Greek, a language which both the researcher and the teacher were feeling more comfortable to use; the questions and answers were then translated in English (Appendix 1;3). The interview was informal and was conducted at a setting outside school, which the teacher and the researcher had selected. The informal character of the interview helped to build rapport with the teacher, who could in this way more flexibly provide her views regarding her pedagogical practices. It included some fixed but also open questions (Appendix 1) to allow the respondent to speak more openly and freely. Some questions that were preplanned by the researcher were omitted, if they had been already enclosed in the teacher's narrations, while some additional questions had been constructed during interactions with the teacher. The interview

data were juxtaposed with reflective discussions with the teacher that took place throughout the study, to provide insights on the teacher's view on the teaching and learning practices in use and her pedagogical assumptions.

Rather than using informal interviews or a focus group discussion with the students, I conducted reflective discussions throughout the study to gain insights into their current and previous literacy practices at the Greek complementary school under study. The researcher knew the specific class and each student individually, so there was no need for an interview to understand their background. The purpose of using collective reflection was to enable the participants to interact with each other and the researcher on the focal point of the research in a more comfortable way, for example during the introduction of the research by the researcher as new ways for HLL (Sections 4.4.4, Stage 1 of reflective cycles; 5.2.2).

4.4.4 Reflective cycles as a methodological tool

My aim in this section is to describe the use of reflective cycles as an innovative methodological tool in my study. Reflective practice was included in this research as a method of data collection and analysis. This was possible due to the flexibility of case studies to adapt their methodological tools to the context of the study. Reflective practice was part of the reflexive multiliteracies pedagogy observed, and besides being a teaching and learning tool, it was also used for research purposes.

As elaborated by Marshall & Reason (2007), continual self-reflection and reflective dialogue become a necessity and a quality indicator for participatory research. My research was grounded upon constant collaboration, ongoing dialogue and reflection between the researcher and the researched, 'considering consecutive cycles of action, reflection, and better ways of proceeding, planning-acting-observing-reflecting, setting inquiries' (Osterman & Kotcamp, 2004, p.24). As a researcher there were some moments, especially when the participants were initiating reflective discussions themselves, when I had to reflect on the importance of listening to them and alter the research process to make myself available as a researcher although this was not planned as part of the research design.

A 'reflective discourse' (Mezirow, 2000, p.10-16) emphasizes dialogue and communication, rather than closed judgements of learners' practices, to gain reliable

information. As part of educational practice, reflection appears to relate to traditions that aim for change, transformation and emancipation, such as action learning (McGill & Beatty, 1992), transformational learning (Mezirow, 1990; Mezirow, 1991; 2000), critical pedagogy (Freire, 1970; Hart, 1990) and experiential learning (Kolb, 1984; Fook et al, 2006). The principles of these constitute the basis for reflexive multiliteracies as they relate directly to the knowledge processes of experiencing, conceptualising, analysing and applying and the transformative character of this pedagogy.

Research traditions that invest in reflection and correspond with my research include among others action research (Reason & Bradbury, 2001; Bradbury & Reason, 2003) and co-operative or collaborative inquiry (Heron, 1985). In this section, I argue in favour of using reflection as a collaborative research method and as part of an 'inherently multimethod' case study (Denzin & Lincoln, 2011a, p.5). Reflection is an integral part of the phenomenon under study, a reflexive multiliteracies pedagogy which values reflection and reflexivity (Chapter 4). Due to the collaborative and participatory character of this research, reflection was incorporated in the methodological tools in use. It does not constitute a component for case study *per se,* but it is used in action research.

A collaborative case study has similarities with action research, but also some differences. Reflective cycles in action research are used to activate transformative action to guide change and improvement (Elliot, 1991). However, I argue that in case studies they can be used to explore and describe a phenomenon, which in this specific case is a transformative practice within the school under study. Therefore, in contrast with researchers doing action research, I did not use reflection to examine my own teaching practices. Neither did I provide a readymade package of practices to the teacher to confirm the suggested hypothesis. In this case study, I collaborated with the teacher and encouraged reflection and reflexivity to better understand the studied phenomenon as it was naturally occurring.

The design of reflective practice can be described as cyclical, iterative and developing in a spiral mode. According to Schön (1983), individuals reflect in and on action. Reflections usually begin prior to any activity taken and continue while the teacher and the students are working (in action) and immediately after the end of an activity (on action). Killian and Todnem (1991) expand on this further to support the idea that

learners also reflect for action. According to Stringer (1993; 2013), the cycles of reflection in action research in teaching and learning, follow three stages:
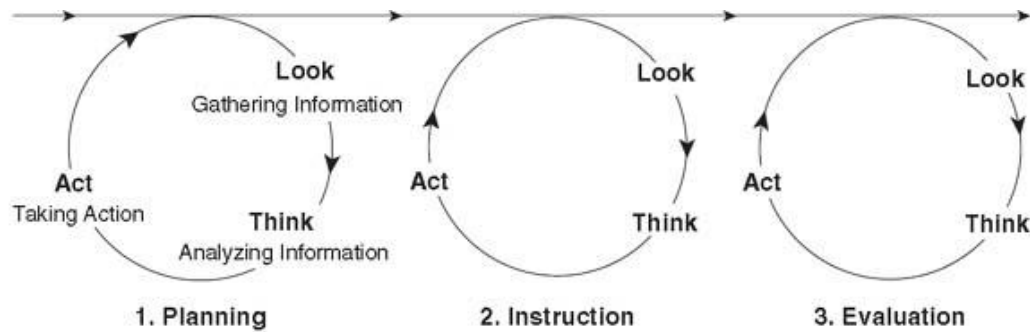
Action Research in Phases of Teaching

Figure 4.3: Three stages of reflection in action research
Stringer et al (2009, p.1)

> ***Stage 1 - Planning:*** establishing communication between the researcher and the participants and planning the research. Reflections are used to discuss the participants' perspectives on their pedagogical practices and set the research purposes for change.

> ***Stage 2 - Instruction:*** applying and keeping records of the development of the plan of the research while it's being applied. Reflections are used to gather and organise data during specific pedagogical activities and to interpret these data.

> ***Stage 3 - Evaluation:*** at the end of the research. The researcher encourages the participants' reflection on the pedagogical outcomes and engages the participants in evaluating the importance and effectiveness of research by reflecting on action, outcomes and effects.

The above diagram was tailored to fit my case study, and in parallel to align with the pedagogical practices of the class under study. It was tailored according to the mutual aims of a reflexive multiliteracies pedagogy and a case study research which was collaborative and participatory. This meant that reflections were used as methodological and pedagogical tools. The researcher reflected on her observations and used reflections to obtain data after participating in pedagogical encounters as an

insider participant. Pedagogically, the phases of 'look-think-act' (Stringer, 1993; 2013; Stringer et al, 2009) took place as part of the principles of reflexivity and flexibility in a multiliteracies pedagogy; the teacher orchestrated the pedagogical activities by tailoring them to her students' diverse needs through self-reflection, reflection with the researcher, or reflection with the students. Therefore, the stages of action research that include reflection were tailored as follows for the purposes of this study:

Stage 1: Communication and planning prior to the research. To build a picture of the phenomenon under study, communication was established by reflecting with the participants. The research was planned *with* the participants and *for* them. I facilitated rapport, collaboration and trust between the researcher and the participants. We reflected with the teacher, for the researcher to become able to identify the case of the use of a multiliteracies pedagogy as a new way of learning and to gain insights into the participants' background, experiences and classroom culture (Section 4.3.2.4). This was particularly important for the researcher to be able to interpret literacy practices, considering the participants' linguistic and cultural diversity. We also reflected on the research design, ethics, time and ways of collecting data.

Reflections with the students were aimed at gaining insights into what the researcher defined as 'new ways of learning' on which the learners had been asked to provide their own understandings (Chapter 5.2). The way these pedagogical approaches were experienced by the students helped the researcher to understand the development of a 'multiliteracies pedagogy' in the class (Section 5.2.2). The participants also reflected on the ways in which they could contribute to research: their responsibilities for data collection, co-deciding when observations could take place and what data could possibly be collected from pedagogical documentation.

Stage 2 – Research application during pedagogical instruction. In this stage, reflections developed in and on action, during or immediately after pedagogical activities, while data were being collected in other ways as well, using observations and pedagogical documentation. Reflections were used to trigger dialogue, asking 'how' and 'why' questions on the participants' practices when reflecting immediately

after the activities or lessons with them. The participants were encouraged by the researcher to offer their own perspectives on the content, processes and assumptions surrounding their teaching and learning. Reflections of the researcher with the participants were also collected. Finally, the researcher collected reflections that occurred as part of the lessons, mainly peer or group reflections which developed during the creative application and critical analysis processes in the lessons.

Stage 3 – Feedback on research during teaching and learning evaluation. Following completion of the project, the researcher reflected with the participants on the impact and importance of the research and participants provided their rationale for significant moments. At this stage, the research was aimed at developing the participants' and the researcher's awareness of actions, beliefs and views of both the research and the pedagogical practices that were studied. Finally, the researcher and the participants co-generated an account of their differing experiences and understandings on future applications and dissemination.

Although the above stages are described as distinct, in practice they became slightly blurred. Reflections were used firstly as methods of communication, meaning making and interpretation/co-generation, secondly as methods for gathering information and thirdly as methods for organising and analysing information. At times some of these purposes appeared simultaneously; for example, when the teacher gave the researcher data she had collected from students' work, she also provided her own perspectives on the data.

Reflections were stimulated from the participants and the researcher. When stimulated by the researcher they concerned the researcher's own actions (those of the self-reflexive researcher—first wheel, Figure 4.4) or the participants' practices. Reflections were used to set further questions to the teacher or students, to clarify aspects of ambiguity and to explore the participants' intentions, values, beliefs and actions as well as what was important for them, such as when their agency was activated or tensions occurred (Chapters 5 and 8). The participants themselves also engaged in reflection at important moments. These mostly concerned instances when the students were challenged at a cognitive or emotional level or wanted to share achievements with the researcher. Reflections were also recorded as they occurred

between the participants (students to students or teacher to students) as part of the lessons (Figure 4.4, second wheel). The participants used them to think about the process and outcome and plan their activities further.
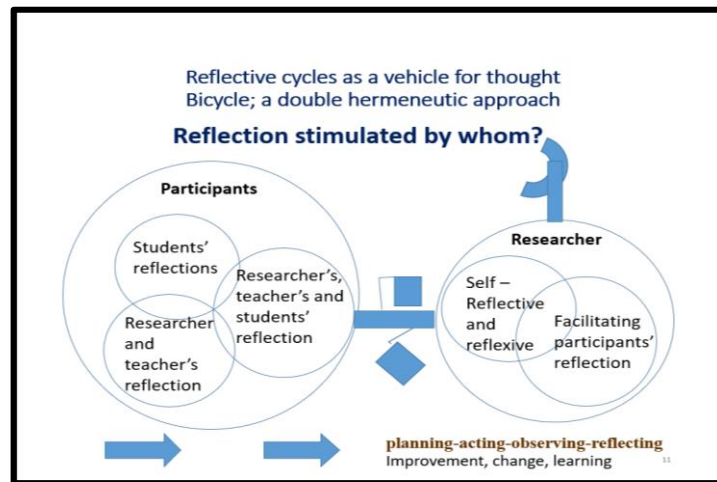
Figure 4.4: Stimulated reflections by the researcher and participants.
Reflections as vehicles for thought: facilitating data collection and data analysis.

Reflections became vehicles for thought and tools to facilitate the interpretation of the collected data. They provided opportunities to 'see through the looking glass' and examine the assumptions and relationships of the researcher and the participants (Section 4.3.4). Although three stages of reflection were identified when planning the research, it is acknowledged that within the same stage various reflections may occur sporadically and repeatedly at moments the participants or the researcher consider important. There was an inherent rhythm in reflections following the processes of observing, reflecting, planning and acting.

Complex experiences, values, power relationships, beliefs and emotions that are not immediately visible through the examination of events became apparent by using reflection as a methodological tool. Reflection allowed the researcher to move between her roles as researcher and participant to reshape the research agenda and discuss the observed pedagogy with the participants to gain their views. Reflections also constituted a stepping stone for reflexivity, to reflect more deeply on my assumptions about research and to engage in 'transformative' (Fook, 2004) and 'emancipatory' (Morley, 2011) research processes. Thus, as a methodological tool, reflective cycles had positive implications for both research and pedagogy (Sections 9.4 and 9.5).

4.5 Data analysis

4.5.1 Approaches to data analysis

In this section I explain how I conducted the analysis of the collected data in accordance with the aims of the case study. As mentioned in Section 4.2.1, a case study should describe particular units of analysis, the process of study, the outcome or end product (Merriam, 2009) and linkages between them through a chronological narrative of events and a selection of highlighted events (Hitchcock & Hughes, 1995, p.322). For the selection of appropriate analytical approaches, this study took into consideration two key principles of case studies: firstly, that data analysis is iterative, cyclical or inductive, and secondly that researchers are 'making sense of data in terms of the participants' definitions of the situation, noting patterns, themes, categories and regularities' (Cohen et al, 2011, p.537).

The above principles guided the researcher in this study to use approaches for data analysis that drew out the participants' views and to revisit the data multiple times for multiple readings. Moreover, the researcher was guided towards the appropriate theoretical framework during the analysis of the collected data. Key concepts were drawn inductively for analysis and the researcher was directed through the data, inductively, in defining the theoretical framework of this study. The diversity and multimodality that characterised the data guided the researcher in using additional analytical concepts such as translanguaging, transmediation and identity texts from different theoretical frameworks.

4.5.2 My research questions

The research questions addressed in this study constituted the determining factors for decisions taken regarding the data analysis. The aim of this thesis is to explore: 'How students and teachers negotiate and construct a reflexive multiliteracies pedagogy in a Greek complementary school in London'. In this section I explain how I drew from key concepts in multiliteracies theory as tools to conduct my data analysis. Rather than focusing on each mode separately, I followed a social semiotic approach, which pays more systematic attention to meaning and the ways in which people use modes to represent the world and engage in social interaction (Bezemer & Jewitt, 2010). I therefore examine teaching and learning practices with the focus being on the analysis

of knowledge processes rather than skills, and on social interactions that illustrate how agency is activated to negotiate and construct literacies.

To answer my first sub-question: 'What kind of linguistic and cultural resources can students integrate from out of school contexts into performing their literacy activities in school?' I analyse literacy events in which the participants draw from their everyday literacy practices as resources for their classroom learning. I use multiliteracy theories to examine literacies as social practices across contexts. To answer my second research sub-question: 'How does the teacher leverage these resources during literacy activities?' I draw from key concepts in multiliteracies such as 'mediators' (tools, peers, teachers) and examine the relationships between these mediators as well as the notions of agency and social interaction to examine the dynamics created between the teacher and the students or among the students during the processes of experiencing, conceptualising, analysing and applying knowledge. To answer my third sub-question: 'How do students and teachers critically and creatively utilise their multilingual and multicultural resources in their multimodal text making?' I examine events as part of the critical frame and transformative practice through the lens of multiliteracies theories. The last sub-question addressed in this study: 'How are learner and heritage identities negotiated and transformed through a multiliteracies pedagogy?' is examined by analysing literacy events that illustrate the process of creating identity texts and the participants' perspectives on their practices and outcomes of these practices.

4.5.3 Stages for analysing qualitative data

4.5.3.1   Data reduction: managing and coding

There are three main stages in analysing qualitative data: data reduction, data display and data interpretation (Cohen et al, 2011; Creswell, 2012). Data analysis starts when decisions are taken on how to classify and categorise collected data. During data reduction, researchers aim to limit their focus to particular questions to narrow the scope of the research. This is achieved through a preliminary analysis in which important codes are identified. The focus of the study is continuously reviewed throughout the research process. Data are reorganised continuously, according to the generated codes.

The process of reduction happened in parallel with managing the data. I organised the data from different sources chronologically, according to the lesson studies (dates of collection), and studied them to re-acquaint myself with the sequence of each lesson's activities. I then watched the video recordings of a lesson several times, along with examining field-notes in parallel with the texts collected from the lessons. In this way I determined the focal points of each lesson. The data were organised functionally according to focal points, to categorise the data so that I could easily return to the whole data corpus to re-examine my partial analysis.

Viewing the data generated criteria for sampling the data, refining questions and generating new ones, and developing analytical ideas. The planning of each lesson was examined prior to observations and then compared with the actions that took place to note moments in which flexibility in designing activities occurred as part of reflexive multiliteracies. According to Bezemer & Jewitt (2010, p.186), with a focus on all the modes in play it is generally neither feasible nor necessary to analyse the full video of a lesson in detail. The same applies to audio recordings. Following a preliminary analysis of teaching and learning practices, I refined the focus of my analysis on instances (episodes), selected for detailed analysis to closer examine the reflexive and flexible design of pedagogical activities and how these were organised around processes rather than skills. This more focused analysis helped me to define my theoretical model and develop new analytical ideas. I focused on highlighted events in a reflexive multiliteracies pedagogy during which the participants activated their agency to draw from their diversity and the multimodality of the available resources. I also focused on practices that reflected weavings across knowledge processes and in the negotiation and construction of identities.

Transcribing data helped me to interpret and reorganise data sources into different categories to generate codes, themes and patterns by interrelating data with theoretical concepts from reflexive multiliteracies that appeared to be relevant (Section 4.5.5; 4.5.6; Appendix 4). I transcribed parts of the video data using a range of descriptive dimensions to describe gaze, gesture, movement, body posture, the semiotic objects of action, image and speech (Jewitt & Kress, 2003). These were used to provide evidence on the role, relationships and degree of participation between the researcher and the participants in activities.

Starting from the management and transcription of data, coding is an essential part of the data analysis process. It allows the researcher to 'communicate and connect with data to facilitate the comprehension of the emerging phenomena and to generate theory grounded in the data' (Basit, 2003, p.152). Themes or patterns within the data can be identified in an inductive or 'bottom up' approach, or in a theoretical or deductive 'top down' approach. In inductive analysis, coding does not fit into pre-existing categories, nor does it depend on the researcher's pre-existing analytical preconceptions (Braun & Clarke, 2006).

In this study, coding was generated inductively from the data rather than using prescribed codes. Field notes, extracts from classroom interactions, interviews and reflexive discussions were juxtaposed with audio-visual data to generate codes. A first coding attempt guided the researcher to organise the data into categories; themes related to key concepts in multiliteracies, namely multimodality, multilingualism, identity construction and linguistic and cultural diversity. In this sense, coding included the following: a) resources: available cultural and linguistic practices, classroom designs and identity texts; b) multilingual practices: translanguaging, use of different linguistic varieties, metalinguistic and multilingual awareness; c) multimodality and trans-mediation; d) flexibility: social engagement and agency; and e) transformative practice, negotiation of identities and multicompetence.

In a second coding attempt, these codes were categorised into groups in accordance with the knowledge process they mainly represented (Rowland et al, 2014, p.145). Events were identified that were involved in enactments of different knowledge processes: experiencing, conceptualising, analysing and applying (Cope & Kalantzis, 2009). The students' multilingualism, multimodal practices and diversity were found to run across the data. Also, in order to address gaps in the literature regarding the relationship of multiliteracies, multilingualism and identity—which are particularly important in the context of complementary schools—coding included concepts such as translanguaging, identity investment and identity texts (Appendix 3).

4.5.3.2 Data display

The way the data are displayed in this thesis reflects the relationship between the participants and the researcher as well as the value placed by the researcher on

multimodality. Different resources were used to provide insights from both the researcher's and the participants' perspectives. The participants' voices became evident through direct excerpts from field notes, interview transcripts and reflections, so that the findings are not presented from the researcher's perspective alone. Moreover, multimodal data are presented (extracts, pictures, snapshots) and interweaved to effectively illustrate my findings.

4.5.3.3   Interpretation and conclusion

In data analysis, researchers describe findings and provide their own interpretation of those findings (Creswell, 2012). In this study, data analysis was done in a spiral movement, guided by reflection on the data and their relationship to the research questions. Data were also interpreted through the use of arguments from the relevant literature. In discussing my findings, I explain how my study reinforces what is already known about the phenomenon under study in reflexive multiliteracies. I then outline my study's unique contribution in the context of complementary school education and explain it in relation to the characteristics of the case.

4.5.4 Analytical concepts from reflexive multiliteracies

According to Siegel & Panofsky (2009, p.101): 'There is no ready-made tool-kit for analysing multimodality in literacy studies, but researchers have turned to a range of theories in search of analytic guidance'. Bezemer & Jewitt (2010) also support the view that a combination of analytical approaches is necessary to interpret interactions which focus not only on multimodality (separate or weaved modes) but also on communicative practices. The analysis in this study links the knowledge processes defined by Cope & Kalantzis (2009)— experiencing, conceptualising, analysing and applying—with interactional practices that indicate the participants' linguistic and cultural capital in cultural weavings across modes. Access to the sociocultural context of the study and the participants' linguistic and cultural capital was also gained through the analysis of interviews and reflections.

To examine my research questions, I focus on literacy events (Pahl & Rowsell, 2006) observable literacy actions which in my study include meaning making around texts, writing, speaking (individual narration and dialogue), brainstorming, writing, editing,

collaborating, providing peer review, reflecting etc. Through observable events I illuminate literacy practices (which are multimodal) by which I illustrate how the participants experience, conceptualise, analyse and apply knowledge as a community of learners. Analytical concepts from sociocultural theories are also particularly useful for analysing how multiliteracies are negotiated and co-constructed, as different knowledge processes are in use. Useful sociocultural concepts are scaffolding, guided participation and synergy, while the notion of mediators is also used here to mean people and multimodal means of communication (Chapter 5).

Central to multiliteracies theories are the notions of agency and ownership of individuals, and the inclusion of each learner's diversity. To highlight important events that provide evidence of the power and multicompetency of multilingual and multiliterate learners, I analyse sequences of events exemplifying the agency of the participants. I pay attention to the metalanguage used by the participants as they demonstrate awareness of their multilingual and multiliteracies practices and of their power as learners and teachers to change the conventions of teaching and learning. To highlight the importance of specific moments, I analyse participants' reflections and relate them to events occurring prior to and after the reflections (for examples of important moments, and descriptions see Sections 4.4.4; 5.3.2 and 8.2.5).

These significant moments point to patterns as part of a case study approach. According to Wei, (2011, p.1224), 'These original, momentary actions, or innovative moments, become patterns by being recognised, adopted and repeated by the other individuals in classroom practices'. They gradually transform the pedagogical practices used, helping the researcher to indicate change by exploring connections between individual agency, social interactions in class and contextual changes that relate to the reform of the curriculum and of institutional practices towards reflexive multiliteracies. By analysing these moments, the researcher invests in a double hermeneutic approach: 'The participants are trying to make sense of their world; the researcher is trying to make sense of the participants trying to make sense of their world.' (Smith & Osborn, 2008).

4.5.5 Unit of analysis: analyzing multimodal events in literacy practices

Multimodal and multilingual practices are used in the context under study as resources for meaning-construction and as bridges between informal and school contexts. To understand how the participants orchestrated a multiliteracies pedagogy, I focus on their teaching and learning practices, in other words the ways in which they use language and other modes in their everyday lives. To investigate multiliteracies pedagogy in this context I draw on the notion of 'literacy practice' (Street, 2003, p.78) involving values, attitudes, feelings and social relationships (Street, 1993, p.12). Practices are therefore internal and not observable. Hence, I use 'literacy events' as the unit of my analysis. Literacy events 'are observable episodes which arise from [literacy] practices and are shaped by them' (Heath, 1983; Barton, Hamilton and Ivanic, 2000, p.8). Literacy events include interactions around printed and multimodal texts. By focusing on communicative events, I analyse the processes through which meanings are created across modes, while outcomes such as identity texts are analysed as part of the (re)designing process of multiliteracies.

I draw connections across events and practices by juxtaposing the participants' perspectives against observed literacy events with the researcher's observations; in this way I examine not only the participants' actions but also their values and beliefs about their literacies. Literacy practices are, in the simplest sense, 'what people do with literacy' (Barton, Hamilton and Ivanic, 2000, p.7). The participants are also positioned in their literacy practices. For this reason, I focus on events that represent firstly the processes of working in the specific class—working with each knowledge process of multiliteracies separately or weaving the knowledge processes together; secondly the dynamics of agency and social interaction in the classroom; thirdly the sequence of events that gradually result in multimodal outcomes (identity texts) and relate to the critical and creative practices of translanguaging and transmediation, and fourthly reflections initiated by the participants and events around them that highlight participants' commentaries on their own language and culture as well as others they are interacting with (metalanguage and metacognition).

4.5.6 Issues of transcription and translation

Raw data need to be prepared by transcribing their contents into written form (Rubin & Rubin, 2012). Transcribing data is an essential stage in data analysis because decisions are being made about what is going on in the interactions and certain phenomena and modes are noticed selectively. Decisions about what to transcribe are ultimately linked to the questions being asked (Moore & Llompart, 2017, p.409). Lapadat and Lindsay (1999, p.64) argue that there is currently a shift from concerns for standardization to interpretive positionings. According to Hutchby & Wooffitt (1998), researchers prefer to develop their own transcripts, as transcription is regarded as analysis within their perspective. In my study I was guided by selected researchers' principal guidelines for transcription, which I tailored to illustrate what needed to be highlighted in my data.

Davidson (1999) emphasized the need for researchers to be explicit about transcription. In my study, although I followed Ochs' (1979) guidelines for transcription, these guidelines do not focus on multimodal transcriptions. Multimodality was a dominant characteristic of the pedagogical data, so it was also taken into account when transcribing data. In the case of video data, there are different ways of making multimodal transcripts (Baldry & Thibault, 2005). Ochs (1979) advises that researchers need to be selective when transcribing and adhere to the research objectives. Before starting the transcription process, I reflected on the available data in relation to the questions being asked in each set of data, and then decided on the transcription codes, signs and modes.

A multimodal transcription differs in the range of modes it involves—which include gaze, gesture, movement, body posture, the semiotic objects of action, image and speech (Jewitt & Kress, 2003)—according to the purpose of the research questions. In my study, some transcriptions were based mainly on dialogue while others included a wider range of modes (see for example Section 8.3.4) to help the reader to interpret transcripts that included performances.

In relation to transcripts in conversation analysis (CA), Have (2007) argued that it is best done in rounds, focussing on a different feature of discussion each time. Transcription in my study involved two stages: a rough transcription, without details of prosody, gesture, pauses, etc, to assign turns and actions to certain participants; then

finer transcriptions, including more descriptive signs and comments in brackets about actions, informed by complementary multimodal data sources.

All data were translated into English to facilitate the analytical process. This was because most of the collected data were multilingual: English, Greek and/or Cypriot Greek varieties were used as part of the translanguaging practice. The researcher decided to set the script in the provided excerpts in both languages, with English provided in translation when Standard Greek and Cypriot Greek were used. Having the script in one document would be helpful for both Greek and English readers, and it would additionally provide them with an understanding of the translanguaging practices and multi-layered identities of the participants. Only the interviews with the teacher and reflections of the teacher were monolingual texts in Standard Greek language because the teacher had Standard Greek as her mother tongue. The Standard Greek language was selected to facilitate the teacher to express thoughts fluently and openly, but also to add value to the native language of the participant. These monolingual texts that were part of the data were also translated into English for this study's purposes. Care was taken so that the data maintained the same meaning in translation (see examples of transcriptions of interview and interactional data in Appendix 2).

4.5.7 Validity and reliability

The case study approach has been criticized for the researcher's tendency to 'stamp...pre-existing interpretations on data as they accumulate' (Diamond, 1996, cited in Flyvbjerg, 2006, p.234). The researcher therefore needs to ensure that the findings are 'true', which means accurately reflecting the real situation and being backed by evidence (Guion, 2002, p.1). In my study, all efforts were made to minimise subjective misunderstandings or biases (Duff, 2008). I reflexively acknowledged and disclosed my part in, and influence on, the research (Section 4.3.4). Furthermore, I remained as close as possible to the participants' voices by providing vignettes, direct quotes and extracts from classroom interactions. Thick descriptions were provided.

According to Lincoln and Guba (cited in Creswell, 2013, p.252), member-checking—a shift in the validation procedure from the researcher to the participants—is 'the most crucial technique for establishing credibility'. However, case studies are not easily

open to cross-checking, and may be selective, biased, personal and subjective (Nisbet & Watt 1984; Duff, 2008). For these reasons, reflection on my own assumptions with my participants generated triangulated understandings of their practices in this study. I drew on emic interpretations of the data (Sections 4.2.3; 4.4.4; 5.2.1; 5.2.2) to improve reliability and trustworthiness.

To ensure validity according to case study guidelines, I developed a case study database. To ensure that the selected methodology is in accordance with the study design, I demonstrated in detail in this chapter my rationale for key methodological decisions. The research process and data collection methods were discussed with experts in the supervisory team. Methodological decisions were informed by a pilot study (Section 4.4.1; table 4.1). I also ensured that the results were supported by the data. I presented the results thoroughly, linking them with a well-informed theoretical framework (Chapter 3).

4.6   Summary

This chapter outlined the methodological perspective of this study. Firstly, key methodological elements were discussed, such as the theoretical principles of the methodological approach adopted and the justification for choosing a case study methodology. The case and the research participants have been introduced and described. Since the current study takes a collaborative participatory approach, facilitated by the position of the researcher as an insider in the specific community, issues that relate to the relationship between the researcher and the participants have been discussed. Additionally, I have explained how I took into consideration ethical issues. I also provided a detailed description of the research design, demonstrated the methods for collecting and analysing the data, and justified how care was taken to establish research validity and reliability.

5   Embracing a reflexive multiliteracies pedagogy

5.1   Introduction

In this chapter, I describe the first steps of a reflexive multiliteracies pedagogy (Cope & Kalantzis, 2009) in which the teacher gives value to the students' contributions to their learning. My data analysis examines the ways in which a multiliteracies pedagogy is constructed and transformed by the individuals participating into classroom practice. In this chapter I aim to answer my main research question: 'How do students and teachers negotiate and construct a reflexive multiliteracies pedagogy in a Greek complementary school in London?' by addressing two research sub-questions: 'What kind of linguistic and cultural resources can students integrate from out of school contexts into performing their literacy activities in school?' and 'How does the teacher leverage these resources during literacy activities?'

The chapter begins by analysing the reflections of the participants in order to describe how the students and the teacher perceive their new approach to literacies in their classroom. The data analysis then focuses on the four knowledge processes considered essential by Cope & Kalantzis (2015) as part of a multiliteracies pedagogy: experiencing, conceptualising, analysing and applying. These pedagogic components do not constitute a linear hierarchy, but may occur simultaneously, randomly or be 'related in complex ways […] each of them repeatedly revisited at different levels' (New London Group 2000, p.32). My analysis demonstrates how the teacher creates opportunities with the students to move between these processes to produce 'cultural weavings' (Cazden, 2006a; Luke et al, 2003). Cultural weavings are cross-connections to bridge in-school and out-of-school contexts and the school curriculum with the conceptual and analytical perspectives of the learners and the teacher. The teacher, through the process of designing and redesigning the type and content of activities, uses a wide range of teaching strategies. The students reciprocally stretch the processes they are capable of using to build knowledge and use their multilingual repertoire, making weavings across languages, and across languages and cultural practices.

5.2 Reflection; a stepping stone for a reflexive multiliteracies pedagogy

In this section I present the teacher's and the students' own reflexive comments on their literacy practices. The selection of reflexive examples at the beginning of the research is important to understand the continuity of the pedagogical practices from previous years as part of the school culture. The examples also reflect the contribution of the present research as a collaborative case study, focusing on understanding existing reflexive multiliteracies practices in the Greek complementary school under study, from the participants' and the researcher's points of view (Sections 4.2.3; 4.4.4).

5.2.1 The teacher's perspective; investing in experiencing the new through the known

In this section, I provide evidence of the teacher's reflexive stance prior to teaching the selected unit. She is examining her assumptions as a teacher on what is pedagogically important and on her role in the type of pedagogy she will use in the specific classroom. In the selected example, the teacher's reflections show willingness to encourage reflexive learning in the class. Her words demonstrate attentiveness to the students' voices, to bridge curriculum goals with the students' everyday life experiences and make learning pleasant for the pupils.

Excerpt 1:

> *The first lesson will be an introduction to the unit under development and the research so that the students will feel comfortable and confident about our goals. I believe that it is important to provide stimuli to the children to get them involved creatively and freely in designing the activities. To achieve an exploratory experience, I will give cards to the children with words taken from the curriculum and from their everyday life, such as friends, family, travel (to Greece and Cyprus), leisure time (hobbies, sports, everyday routines), Greek school, customs and traditions, culture and history. To plan this activity, I have also used resources from the textbook. I will then ask the children to write 5 positive or negative feelings that are evoked by reading the words on the cards. In this way, the 5 most*

common emotions will be used as our basis for our planning and discussions in the following lessons and for designing further lessons. Finally, through dialogue with the students we will try and build relevant activities that are enjoyable for them (acting, interviewing, collecting photos, personal objects) for subsequent lessons.

Teacher's interview before the beginning of research

In Excerpt 1, the teacher's reflexivity includes critical reflection, or 'thinking about thinking' and thinking about oneself as part of a process of introspection which is personally developed (Doane, 2003). She understands her role as a teacher as being one that creates opportunities for the students "to feel comfortable and confident" about their learning by planning activities "that are enjoyable for them". According to Cope & Kalantzis (2005), lessons within multiliteracies pedagogy should incorporate subjects that the learner considers worth learning – subjects that engage the particularities of their identity.

Additionally, the teacher stresses the idea of "getting them involved creatively and freely in designing the activities", in other words "through dialogue with the students… to build relevant activities that are enjoyable for them". The teacher aims to "achieve an exploratory experience" for the learners and to use the "feelings of [her] students as a basis for planning and discussions". This shows that the teacher '…prepares for reflection and makes space for reflection in the curriculum' (Hibbert, 2013, p.820). She appears to understand reflexivity as a process that involves critical reflection and exploration through dialogue (Arvay, 2003; Cunliffe 2002a; Hibbert, 2013). She gives the impression that has the intention to apply a Learning by Design Pedagogy (Cope & Kalantzis, 2005) in which the students are contributors in designing the pedagogies.

The teacher names possible activities, "acting, interviewing, collecting photos, personal objects". Indirectly, she suggests an approach to Heritage Language Learning (HLL) which constitutes a situated and performed practice related to processes and materials. She points out that she has "also used resources from the textbook" to plan the activities. Here she appears to stress the idea that she is considering institutional policy, which dictates that the designated textbook must be used as the main

pedagogical resource which is enriched by other resources when necessary, to promote curriculum goals (Section 2.5). Her aim is to enrich the curriculum's resources by providing "exploratory opportunities" on the topics "from the curriculum and their [the students'] everyday life" such as: "friends, family, travel (to Greece and Cyprus), leisure time (hobbies, sports, everyday routines), Greek school, customs, traditions, culture and history". Her own reflexive processes suggest that the teacher is filtering her personal assumptions in relation to complementary school policies and her teaching approach in the class, and that she intends to think *with* her students rather than think *for* them.

5.2.2 Students' perspectives on new ways of learning

Having defined the teacher's position, my aim in this section is to describe through the learners' eyes the changes taking place in their school. The excerpt below shows that students have already been working towards a multiliteracies pedagogy prior to the research. The reflections were collected just before the class started working on the selected unit. I introduced the pupils to my research topic as "new ways of learning in Greek complementary schools" and we engaged in a short discussion in which I asked them to interpret what "new ways" means for them:

Excerpt 2:

1. **Researcher:** I am here to examine the new ways in which you have

2. been working in your class. In your opinion what might new ways in

3. learning mean?

4. **Kleio:** For me new is about making things; you know like when

5. we did the Christmas crafts and sold them to parents and we

6. designed everything!

7. **Ouranos:** Playing educational games which could be on the computer

8. as well.

9. **Researcher:** What about acting? Do you like acting?

10. **Iasonas:** No, I can't act…I don't like being on stage. Well, when it is

11. in the class, like role play, it is nice.

12. **Polymnia:** You feel more comfortable to act out in class and express

13. yourself or make mistakes.

14. **Thaleia:** I like just having fun in lessons working with my friends…

15. Sometimes I enjoy our conversations on interesting topics like the one

16. we did this month about our hobbies with our teacher and making

17. jokes… sometimes!

18. **Iasonas:** We have fun at Greek school but there is always room for

19. more …

Reflections during the first group discussion with the students in class

In the excerpt above, the students are prescribing a new approach to learning which they identify as having become part of their practices at Greek complementary school. New practices include "working together and having fun" (line 14), "making things" (line 4), "playing educational games" (line 7), "doing role play" (line 11), "working with friends" (line 14) and "working on interesting topics (line 15)". Additionally, in lines 4-6, Kleio explains how much fun they had when they "made, sold and designed everything" as part of a Christmas activity. This may suggest an understanding of new teaching approaches as practices that have a real-life purpose and offer a more active role to the students in designing their activities. They conclude that this is part of a more fun way of working, but Iasonas remarks that "there is always room for more" (lines 18-19), implicitly suggesting that they would like their institution to embrace more of these approaches in the curriculum.

In the students' own words, their learning includes a wider range of knowledge processes and resources which extend beyond the use of the textbook: "Playing educational games which could be on the computer" (line 7), creative learning through "making" and "designing" (lines 5 and 6), interdisciplinary learning that includes roleplay, ICT skills and art (lines 5-6, 7 and 11). These resources are incorporated in language learning through collaborative approaches—"working with [my] friends"

(line 14). The students' words seem to contrast with previous research findings in complementary schools that indicate a lack of resources as a factor of working in 'borrowed spaces' (Anderson, 2008). In their own words, the students question whether there is an uneven distribution of literacy practices in their complementary school, in comparison to the available resources and paths of literacy which are offered in mainstream schools and in contemporary urban contexts (Hawkins, 2004; Janks, 2000; Mills, 2011d; Mills, 2016).

The students' perceptions of their literacies are consistent with the teacher's prior reflections (section 5.2.1) and with what I described in Section 2.6 as part of the specific culture of the Greek complementary school under study. The reflections analysed indicate a possible use of flexible literacies that infuse the curriculum, with everyday life texts and literacy practices that make room for the students' capital and agency. The students certainly valued what similar studies discovered about the importance of two factors which were found to increase the engagement of the students in activities. The first of these was the degree of authenticity attached to each activity. The more purposeful and practical an activity is, the more it will 'absorb students in actions of practical and intellectual value' and 'foster a sense of agency' (Anderson, 2016, p.204). The second factor concerns the degree to which activities are passion led, which encourages students to choose areas of interest that matter to them.

The importance of the teacher's and the students' reflections lies in their transformative power. According to Hibbert (2013, p.806):

> If the patterns of our foundational assumptions change as a result of the process of reflexivity, then the actual process of thinking is also changed'. Because reflexivity is 'a process of critical reflection that changes itself' (Hibbert, Coupland & Macintosh, 2010).

When referring to transformative learning, Mezirow (2000, p.214) mentions the importance of reflective practices in that they 'may generate beliefs and opinions that will prove more true or justified to guide action'. Over the following sections I examine whether what was documented in the teacher's and her students' reflections is negotiated and enacted in reflexive multiliteracies practices in a classroom setting.

5.3 Experiencing the known: Capitalising on available resources to construct knowledge

Experiencing, according to Cope & Kalantzis (2005) takes two forms: experiencing the known and experiencing the new. 'Experiencing the known' involves reflecting on our own experiences, interests, perspectives, familiar forms of expression and ways of representing the world according to one's own understanding. In this section I describe how the teacher planned the first activity on the theme of 'Emotions and Feelings' in order to learn more about her pupils and their affiliations with different communities in and out of school. I show how the learners bring their own invariably diverse knowledge, experience, interests and life-texts to the learning situation from their 'familiar culture, context and purpose, specific patterns and conventions of meaning making' (Cope & Kalantzis, 2009). The teacher capitalised on these resources and negotiated their cognitive and social values for the class. The teacher and the students moved to and from different resources and engaged in discussions to link their literacies with the world beyond the classroom.

5.3.1 Exploring the students' real-life experiences and knowledge

This section demonstrates how the teacher created opportunities to affirm the pupils' prior knowledge and experiences and used them as a starting point for the creation of engaging activities. The teacher brought pictures downloaded from the internet to the class along with flashcards which she believed to represent part of the students' lives, in order to introduce the subject of 'Emotions and Feelings'. She used a thematic approach which allowed the class to embrace different resources to achieve the curriculum goals. The resources were used to evoke students' memories and familiar experiences from their peers and their popular, school and family culture. A picture showing the coast line at a Greek island on a sunny summer day was among the pictures used to stimulate the students' memories, feelings and experiences. The extract from my fieldnotes (presented below) describes how the participants in classroom interactions shared their joint experiences and feelings regarding their holidays at a seaside in Greece and Cyprus.

Excerpt 3:

*Our feelings and memories unfolded in a nostalgic way while we discussed this picture of a beach in Greece. I talked about holiday experiences in Cyprus and the teacher talked about how often she moved from one island to another when she was on her summer holidays. It was very interesting to hear that even the students who said that they don't often travel to Cyprus or Greece had some very positive memories of the seaside. They remembered enjoyable times with members of their families there. One student told us how **hospitable [φιλόξενη]** his grandmother had been when they visited her at her house near the sea and how **generous [γενναιόδωρη]** she was in sharing everything she had with them, especially her food! Another student—who at the beginning of the lesson had said that he had no close family in Cyprus to visit anymore—remembered a time when as he said he splashed his uncle with water at the beach and how they had **laughed together [γέλασα μαζί τους] and had fun [διασκέδασα]** that day. One of the girls closed her eyes and laid back and said that this was what she had done on the surface of the sea. «Κάνω κρεβατάκι» [I lay on my bed of water] she said, and laughed because this expression was linked to how she was **relaxing [ηρεμούσα / χαλάρωνα]** her body and letting her mind go blank, thinking of nothing except **enjoying [απολάμβανα]** the water, as she explained. There was definitely a warm atmosphere in the classroom which brought the students, the teacher and the researcher closer to each other.*

[bold by researcher; in parentheses the words pupils used in Greek – adjectives, and verbs in 1st person singular]

Fieldnotes taken during the sharing of holiday experiences in class

The fieldnotes above represent a significant indication of the teacher's successful design of the first activity, to increase students' interest in the lesson and link their feelings with experiences outside school. The use of a familiar setting—pictures of some coastlines in Greece—worked as a stimulus for discussion and generated spontaneous positive reactions, as all of the students had happy memories of a place

near the sea in Greece and/or Cyprus to share. As a result of their familiarity with the content, the students became more open and their emotional engagement increased when expressing their feelings. This was reflected in their movements and gestures; for example, one of the girls closed her eyes and laid back, pretending that she was lying on the surface of the sea. As a result, the researcher felt that there was a warm atmosphere in the classroom that brought the students, the teacher and the researcher closer to each other.

Different researchers highlight the potential of drawing from resources from the students' homes and communities (Gregory, Long & Volk, 2004; Gonzalez, Moll & Amanti, 2005). However, this position assumes that teachers are aware of and sensitive to the ways in which places, cultures, objects, languages and people relate to a sense of belonging for the students. In their narrations, the students use all available linguistic resources (English, Greek and Cypriot Greek) to talk about their feelings, relating them to memories relevant to places near the sea from when they went there for holidays, and to members of the family who they love, such as their hospitable [= φιλόξενη] grandmother and their uncle. The students negotiated their feelings through language, and their language 'constituted a mediating tool not only when communicating with others but also in terms of individual thought' (Lantolf, 2000). The use of the following words or phrases while reflecting on emotions and feelings indicated the students' current vocabulary in the target language, which was directly or indirectly related to feelings: "we laughed together" [γέλασα μαζί τους], "we had fun" [διασκέδασα], "I was relaxing" [ηρεμούσα / χαλάρωνα], and " I was enjoying" [απολάμβανα].

According to Cope & Kalantzis (2009, p.18) 'Experiencing the known' involves 'reflecting on our own experiences, interests, perspectives, familiar forms of expression and ways of representing the world in one's own understanding.' The students' brief anecdotes provided everyone with the opportunity to make connections with thematic categories such as holidays, places (Cyprus, Greece, the UK), people and food, all subjects that affect students' feelings. Expanding knowledge through familiar topics is described in the literature as 'situated practice' (Gee, 2001b).

5.3.2 Embracing students' multilingual and multicultural capital

The data presented below show how the teacher drew from the discussion on memories (presented in Excerpt 3 from my fieldnotes above) when one of the students mentioned "*how **generous [γενναιόδωρη]** [his grandmother] was to share everything she had with them, especially food!*" to make connections between the topic of feelings and food practices. She was able to direct their discussion towards feelings about cultural practices in the students' families that related to traditional food and eating practices. The topics of food and family link with the curriculum goals and also represent part of the communicative experiences in the learners' families in which the target language is used. The teacher is leveraging on the students' situated experiences to affirm discussions on feelings.

Excerpt 4:

1. **Teacher:** Iasona μίλησέ μας για κάποιο ελληνικό φαγητό που σου αρέσει

2. ή δεν σου αρέσει [talk to us about a Greek food which you like, or one that

3. you do not like].

4. **Iasonas:** Does it have to be a Greek food?

5. **Teacher:** Όχι απαραίτητα, πες μας για όποιο θέλεις [not necessarily, tell

6. us about any food you like].

7. **Iasonas**: Well I don't like […], not all Greek food is nice. I am not sure

8. what they are called but are those things that are wrapped in those leaves,

9. I don't like them.

10. **Ploutonas:** Oh, κουπέπια [*koupepia*], oh, I love *koupepia*!

11. **Researcher:** Can I share a memory with you?

12. **3-4 students:** Ναι! [Yeah!]

13. **Researcher:** Όταν ήμουν μικρή στην Κύπρο, η γιαγιά μου [when I was

14. little in Cyprus, my grandma] often made koupepia μαζί μου [with me].

15. **Ouranos:** Like my γιαγιά [grandmother].

16. **Iasonas:** Η αδελφή μου [my sister] likes cutting vine leaves with my

17. γιαγιά [grandma] to make them. I like wrapping them but not eating them.

18. **Researcher:** Τώρα… [now…] these lovely memories come back and that

19. tree, το αμπέλι [the vine tree] which many people have in their garden…

20. **Kleio:** Because there in Cyprus, it is hot, and the tree provides shade.

21. **Thaleia:** Κάθονται, τρων, μιλούν και ξεκουράζουν [they seat, eat, talk and

22. rest] (using body to show what she is saying).

23. **Ouranos:** My γιαγιά has this plant στην αυλή της [in her garden] and we

24. sit there when we go…

The extract above was selected to highlight the importance of cultural resources that link school practices with social practices related to places (Cyprus and the UK), materials (food), and people (eating together) from students' lives. The students and their teacher explored their affiliation with places and people while talking about their different cultural practices related to food (lines 1-10). There is evidence of personal and emotional self-expression unfolding around the narrative about making and eating *koupepia*. For example, the researcher (lines 13-14; 18-19) is positioning a sense of self that is located in the past in Cyprus, but also in the present as an immigrant who feels nostalgic about her past experiences. The interactions following the narration, show how the students also position themselves in different ways that often co-exist. Sometimes the students identified themselves with the researcher's narrative, referencing similar experiences with their γιαγιά [grandmother] or αδελφή [sister] (lines 15-17 and 23-24); at other times, they referred to "there in Cyprus" (line 20) as a distant place and what "they" [the Cypriots] do (line 21-22), as people that are distant from the students' current experiences. A complex cultural mosaic is created in the classroom by integrating the researcher's, the teacher's and the students' experiences.

In one instance (lines 1-6) the teacher asks Iasonas to talk about a Greek dish he likes or dislikes. Iasonas contests the restriction to talk only about Greek food. The teacher shows an understanding of his interpretation of her request as excluding his cultural repertoire and tells him he can refer to any food he likes or dislikes. Then Iasonas engages in the discussion to make a comment about a Greek food he doesn't like, explaining that not all Greek food is nice. As far as I could understand by his

expression, his comment was critical and represented a desire for all cultural practices to be embraced in the lesson. By contesting the teacher's approach but still participating in classroom interactions, Iasonas follows and simultaneously flouts the rules and norms of classroom behaviour; he shows how cultures can no longer be conceived as neatly bounded entities but rather 'as socio-cultural arrangements in terms of different forms of mobility or flow' (Coupland, 2010, p.6). This indicates that cultural practices should be negotiated in the classroom rather than simply assumed.

The teacher appears to have examined Iasonas' comment reflexively. At the end of the lesson she explained that food from different cultural origins, among which Greek products, can nowadays be enjoyed by people around the world as a result of globalisation and trading. She promised to bring Greek products to the classroom which can be found and eaten in different countries and told the students they could bring any other food they might like to enjoy together. During break time the following Saturday, the students watched YouTube videos, showing the favourite Greek products of people of different nationalities around the world. They read labels in Greek and other languages on Greek products which are consumed internationally and enjoyed eating different products thay had brought in the class. Iasonas' stance shaped 'the context in which the language is learned and used' (Kramsch & Whiteside, 2008, p.664). This meant that no single cultural practice related to food habits was placed at the centre of learning, but instead different local and global food norms were shared in the classroom and considered to be of equal cultural and social value.

As shown in my analysis, the students' choices constructed a culture within the class that embraced representations of their global and local cultural practices. This relates to how 'cultural practices as sets of resources come to represent abstract notions such as a sense of a place, community or belonging' (Smith, 2004). Their inclusive practices cut across cultural boundaries and 'appear to be more relevant to their own diasporic and youth concerns' (cf. Maybin, 2006), and also to the way that products are displayed and consumed in global markets.

The extract that follows (Excerpt 5) is part of the same discussion as Excerpt 4 and reflects the way the teacher purposefully embraces different linguistic and cultural choices to negotiate and expand the students' linguistic and cultural repertoires. The

teacher creates opportunities to 'construct learning experiences based on their linguistic and cultural differences' (García & Sylvan, 2011).

Excerpt 5:

1. **Researcher:** So, as you said, έχουμε το αμπέλι ή το κλήμα που καθόμαστε

2. από κάτω στην Κύπρο και τα κληματόφυλλα όπως τα λένε στην Κύπρο.

3. [So, in Cyprus, we have the vine tree and we sit underneath it, and the vine

4. leaves, *klimatofylla* as they call them in Cyprus].

5. **Teacher:** Or *ampelofylla*, vine leaves, as they are called in Greece.

6. Στην Ελλάδα τα κουπέπια τα λέμε ντολμάδες [In Greece, we call

7. *koupepia: dolmades* (looking at students who have Greek origin).

8. **Polymnia:** Ναι, ο παππούς μου τα λέει like that, ντολμάδες, αλλά η μάμα

9. μου λέει κουπέπια [Yes, my grandfather calls them *dolmades*, but my

10. mother says *koupepia*] so, I know both (laugh).

11. **Kleio:** It depends, ποιος τα κάνει και πού… [who makes them and

12. where …

13. **Thaleia:** Η γιαγιά μου κάνει διαφορετικά, η μάμα μου άλλα [my

14. grandmother makes them different than my mother].

The teacher and the researcher (in lines 1-7) use their linguistic backgrounds to engage the linguistic and cultural affiliations of each student. The researcher and the teacher explain that the leaves (lines 2-5) and the dish (lines 6-7) have different names in Cyprus and Greece. The teacher is aware of each student's affiliation with place and language, and builds on each student's singular language practice (lines 5-7; 8-10) to enrich the linguistic resources of the class as a whole rather than simply promoting and teaching vocabulary that only includes the standard language. Polymnia, following the researcher and teacher (lines 1-7), confirms that both names are in use in her family because they use both Cypriot Greek and Standard Greek (lines 8-10).

Kleio mentions that food culture differs according to people's practices at different places (line 11-12). Thaleia refers to her own family to confirm that the same food tastes different according to the person that makes it (line 13-14). The school culture connects with the students' daily lives which include different 'bits of language' (Blommaert, 2010) and different 'bits of cultures' (Melo-Pfeifer, 2015, p.201). The students, the teacher and the researcher share their different experiences using their own linguistic varieties to refer to the vineyard, the vine leaves and the preparation of the traditional dish named *koupepia* or *dolmades* (lines 3-4; 5-6; 8-13).

The languages in the interactions analysed are not distinguished by the teacher in terms of standard forms of Greek and linguistic varieties; instead, their value is counted in terms of what they can tell us about the user's belonging and selfhood, about their individual identities and group affiliations. As argued by Wei (1998; 2005) and in Wei & Zhu Hua, (2013, p.29) 'The chosen words are not simply "brought along" by the participants in social interactions but are "brought about" through specific social practices including multilingual practices' to support literacy and identity development.

5.3.3 Weaving the known and the new experiences

As described in the two previous sections, the students infuse teaching and learning practices with their topics of interest, prior knowledge and experience. In this section, new texts and information are created by the teacher and re-contextualised by the students to meet the purposes of their own life-world meanings. I describe how learners are exposed to new information, experiences and texts, but only within a zone of intelligibility and safety (Cope & Kalantzis, 2005). 'Experiencing the New' entails observing or reading the unfamiliar, immersion in new situations and texts, reading new texts or collecting new data. According to Cope & Kalantzis, (ibid, p.16) this is achieved within a reflexive pedagogy in the reciprocal connection between characteristic modes of school learning (conceptual schemes, selected texts and forms of literacies) and real-world practical experience and applications or simulations of these (making intertextual connections between media, printed and oral texts).

The interactions which follow in this section have been developed around familiar and unfamiliar texts that stimulated 'weavings between the known and the new [which]

take the learner into new domains of action and meaning' (Cope & Kalantzis, 2005). I explain how the students become agents of change in a reflexive multiliteracies pedagogy, in terms of endorsing representational forms to strengthen a pedagogy that is more productive and relevant to their lives. The interaction (Excerpt 6) is part of the discussion presented in the previous section (Excerpt 5). It has been selected as a representative example of how 'complementary schools are not institutionally safe spaces but are made safe interactionally by the multilingual language users' (Wei, 2011, p.2).

In the following excerpt, the teacher introduces a new text to the students. She has spontaneously recalled the words of the text by possibly making connections with the words, αμπέλι [vine tree], and Ελλάδα [Greece], which were used in discussions beforehand. The words are by Odysseus Elytis, an important Greek poet. The vine tree and the boat are used as symbolic representations of power in Greece. The words align with one of the goals of complementary schools, which is to build pride for the ancestral culture in the pupils (see Chapter 2). However, the interactions with the students reflect how culture is not fixed and becomes negotiable in the multilingual and multicultural practices of the classroom, which provides a new context for interpretation and meaning making.

Excerpt 6:

1. **Teacher:** Να μοιραστούμε τώρα λόγια του Ελύτη; [Shall we share now a few

2. lines by Elytis?] Ποιος είναι ο Ελύτης; [Who is Ελύτης?] we mentioned him

3. before, do you remember?

4. **Ouranos:** Mmm […] Greek poet?

5. **Teacher:** (nodding yes) In his lines about αμπέλι, λέει [he says]: (she is writing

6. the words on the board) "If Greece is destroyed, ruined…μια βάρκα [a boat] …"

7. **Kleio:** A boat!

8. **Teacher:** Κι ένα αμπέλι ... [and a vine tree] …

9. **Ouranos:** The vine tree.

10. **Teacher:** Θα την ξαναχτίσουν [will rebuild it].

11. Χτίζω [to build] means?

12. **Polymnia:** Will rebuild Greece.

13. **Teacher:** Γιατί; Πώς; [Why? How?]

14. **Polymnia:** The αμπέλι with all that it offers: the leaves, the wine, the grapes.

15. **Researcher:** ...και τι λέτε για τη βάρκα; [... and what do you think about

16. the boat?] (moving close to the map) Κοιτάξτε το χάρτη! [Look at the map!].

17. **Teacher:** Για να δούμε βρείτε την Ελλάδα! [let's find Greece] Έλα Θάλεια! [...]

18. πού είναι η Ελλάδα; [Thaleia, come here! [...] where is Greece?].

19. **Thaleia:** ... the islands, I have been there … έχει θάλασσα [it has the sea]

20. …ψάρια, φαγητό [fish, food] [...]

21. **Ploutonas:** To trade things.

22. **Iasonas:** And also, they would have been able to get to other places, to get

23. somewhere else with ships and trade.

24. **Teacher:** Did you know that Greece was a great power at sea?

25. The Greek navy, like the royal navy, was powerful.

26. Ξέρετε για κάποιον πόλεμο στη θάλασσα; [Do you know about a battle at sea]?

27. **Iasonas:** The Battle of Trafalgar. It's not about Greece but…

28. **Kleio:** What I have heard is not about a battle, it has to do with oil … [thinking].

29. **Teacher:** …What have you heard?

30. **Researcher:** Where?

31. **Iasonas:** Oh!!!

32. **Kleio:** I heard in the news about the gas and the oil …

33. **Iasonas:** In Greece and Cyprus they found oil.

34. …. It was in the news.

35. This is important…. for Cyprus and Greece…

36. **Ploutonas:** This is important for other countries as well […].

37.**Kleio:** Well, και σήμερα η θάλασσα είναι [and today the sea is] an important

38.resource.

At the beginning of the interaction, the teacher shared some words by the poet Odysseus Elytis with the students. As evidenced in the poet's words the Greek nation has the power to rebuild itself, relying on its natural resources a boat (the sea) and a vine tree (the land). These words form part of the teacher's cultural capital which she made available as a text on the board. The negotiation of meanings around the text reflect a certain cultural orientation which, as proposed by the curriculum, aims to strengthen the students' cultural bonds with Greece and also to prepare them to participate as citizens in the country where they live. The teacher attempts to link the text with the cultivation of pride in Greece's heritage culture but also with English history, referring to the boat as a symbol of power, signifying the power of both the Greek and the royal navy (lines 24-25). Culture, —even that of a single classroom or of a small group of learners within it—is neither uniform nor static (Bhabha, 1992; Kramsch, 2011; Sehlaoui, 2011). In this light, the classroom literacy becomes infused with literacies that represent the multiple subjectivities of the students, as I further show in the analysis of the teacher's and the students' interactions below.

The students and the teacher analysed the words of the poet by using 'an intertextual web of contexts and media' (Jewitt, 2008, p.255), relating them to resources such as a map, present and non-present texts from their homes, the media, history, literature and geography. They used the text and the map (Picture 5.1) to draw 'causes and effects' and examine the 'logical and textual connections' (Cope & Kalantzis, 2009, p.186). They argue that the sea was important for Greeks at the time the poet's words were shared; 'to provide food', 'to get to other places', 'to travel with ships and trade' (lines 19-23); these reasons are still valid today.

Picture 5.1: Using the map as a resource to refer to Greece's geographic position

The meanings of the poet's words are explored in relation to the time that the text was produced (where the past tense is used) and the present. To analyse the text, the students include cues from their own cultures which they believe relate to their learning. They re-contextualise the text, and the teacher reflexively integrates their contexts of familiarity into the lesson to enhance their learning. The teacher adopts a flexible approach to literacies by encouraging the negotiation of meaning and not forcing the students to engage in a single reading of the words. The analysis below shows that she is drawing from the linguistic and cultural forms of capital of the students' and their families (Bourdieu, 1991; Bourdieu & Passeron, 1990).

The teacher asked the students "Do you know about a famous sea battle?" probably expecting them to talk about historical events related to Greece. However, the students did not refer to Greek history to answer the question. Instead, Iasonas talked about the importance of the sea for England, offering the Battle of Trafalgar as an example from English history using his previously developed academic literacies. Expanding the teacher's question, Kleio refers not to a battle but to recent explorations at sea: "It has to do with oil…" she said. The teacher leverages this reference regarding natural resources found off the coast of Cyprus by asking: "What have you heard?" (line 29). The students' knowledge on current circumstances in Cyprus and Greece is evident in their replies. They refer to discoveries of natural resources in the sea such as "gas and the oil…" (lines 32-33), which as they heard in the news (line 34), are important for Cyprus and Greece (line 35) but also for various countries (line 36). As the students report the sea is still an important resource today (lines 37-38), and it is important not only for one country but for people around the world.

When the discussion turned to current issues, the students re-contextualised and negotiated the meanings of the poet's words regarding the importance of the sea for Greece. As shown in lines 28-38, their interactions reflect their understandings of the ideological aspects of literacy (Street, 1993; Gee, 1990). They express their understandings regarding the sea as a resource and talk about its global importance. As their words show, examination of the poet's words is infused and nurtured by discourses from the media or from discussions with their communities of contact, as the students cross-reference and juxtapose meanings between texts (Cope & Kalantzis, 2000).

Multiliteracies were validated and drawn upon as a resource for learning to see the world from different perspectives, across contexts, and for constructing different meanings as the students learned to think collectively. The students engaged in a dialectical encounter with the poem in the Vygotskian sense (1978) by interrogating the text and offering different positions through their readings of it (lines 19-23). The teacher and the students enacted literacy practices to deploy resources mediated by the socio-cultural positioning of the participants, negotiating changing contexts of text in the social construction of multiliteracies in classroom practice. The co-constructed meanings extend beyond the particular social context—the Greek complementary school—in which there are inevitably embedded relations of power that privilege certain types of literacy while subjugating others (Street, 1984; 2005; Martin-Jones & Jones, 2000). The students' practices reflect that they are learning to situate texts in different contexts and times.

When reading the words in ways that speak to the students' realities, the students reflect on the position of the poet and current circumstances to construct their own understandings. My analysis shows how including students' literacies, cultures and experiences into the curriculum brings subjects into the foreground which can elicit critical thinking and deeper analysis. The students show a clear understanding of issues related to the importance of natural resources for different nations (lines 32-37). They interpret information in a critical manner 'in relation to its context', and 'the social and cultural context' as well as 'historical […] political and value-centred relations' are taken into consideration (New London Group, 1996, p.24-25). Meanwhile, the openness of the discussion engaged the particularities of the students' subjectivities (Cope & Kalantzis, 2010) by embracing the poet's voice and the voices

of other people through texts that are used in the media and their communities of contact, to reflect on their own views and attitudes (lines 33-38). A pedagogy of reflexive multiliteracies therefore addresses the question of conventions in meaning, to describe the students' open-ended and shifting representational processes to account for their purposivity. The latter is addressed in my data as intertextual links are made between the poet's words and texts from more contemporary times, to comprehend the ideological understandings of literacies by making 'links to understand whose interests the meanings are skewed to serve' (Cope & Kalantzis, 2009).

I argue that the students have found a 'safe space' (Conteh & Brock, 2010) in which multiple literacies can co-exist to filter meanings. Some scholars prefer the term 'Multilingual Literacies' as a way of emphasising the coexistence of two or more languages and literacies (Martin-Jones & Jones, 2000) that help students gain new understandings of the world. In the reflexive multiliteracies practices developed specifically for classroom learning, experiences are used to help learners develop strategies for reading the new and unfamiliar in whatever form they may manifest themselves. The classroom becomes a site for developing broader understandings of culture by projecting understandings of the past to construct meanings for the present and the future. This is shown by Iasonas' reflective words, while in discussion with the teacher and the researcher, following the activities described above, in which he highlights the importance of making interdisciplinary connections and drawing links across contexts: "I loved this subject because it was related to history", and "history, is worth learning…you learn for your present and future", he said.

The interactional classroom discourse speaks to the learning goals of the students and increases their engagement with and motivation for learning. Static conceptions of representation such as the literary canon found in complementary school text choices are replaced by a dynamic conception of representation as design. This is shown by the ways in which the students appropriated, re-voiced and transformed their available designs in order to make meaning. The making of meaning became an active process through which the participants' assumptions on important issues were reviewed. Their constructed meanings are:

A new design, an expression of their voice which draws upon the unique mix of meaning making resources, the codes and conventions they happen to have found in their contexts and cultures (Cope & Kalantzis, 2009, p.11).

In this section I have described how initial work on the topic of feelings involved the sharing of informal and formal knowledge, real life and curriculum texts and resources, and the students' and the teacher's suggestions on content. Exploratory learning supported the engagement with subjects that were interesting for the learners. In the next section I will demonstrate how 'as the teacher begins to bridge toward negotiating more systematic knowledge, the pedagogic dimension includes guided investigation and direct instruction' (Unsworth, 2001, p.20). This is achieved through the application of activities that demand the use of the students' agency in guided participation and synergy.

5.4   Conceptualising by weaving overt instruction and situated practice

Heritage language learners usually have some prior knowledge of the heritage language from their families and communities. The role of complementary schools is important in building new concepts on this knowledge to develop school literacies. A reflexive multiliteracies pedagogy addresses the building of new knowledge in terms of conceptualisation. As a pedagogical framework it addresses the question of how the teacher constructs new learning with the students. As mentioned in Cope & Kalantzis (2009, p.3), the New London Group (1996) had:

…analysed the limitations both of traditional literacy teaching which set out to transmit language rules and instil good practice from literary models (Overt Instruction), and progressivisms which considered the immersion or natural learning models that worked for oral language learning to be an adequate and sufficient model for literacy learning (Situated Practice).

A reflexive pedagogy of multiliteracies differs from traditional and progressive models through its reflexivity, meaning that the teacher chooses when to be didactic, drawing from his or her expertise to provide instruction, and when to be authentic, remaining true to the students' interest, motivation and real-life knowledge (Cope & Kalantzis, 2015, p.6-7).

In multiliteracies, the locus of control and responsibility between students and teachers changes depending on the content that needs developing, and the nature of participation that is needed to develop it. To show how 'both the teacher and the students are seen as active agents in children's learning' (Tharp & Gallimore, 1988), the concepts I use to analyse my data draw from sociocultural theories to describe the quality of the teacher-learner interaction, which is seen as crucial to that learning. This quality is determined by how the teacher pushes the learners towards their Zone of Proximal Development (ZPD), keeping it just slightly beyond the learners' current competence in order to encourage students to build on their existing abilities (Cole & Cole, 2001). With the aim of teaching learners what and how to learn, I show how the teacher chooses selectively between teaching strategies such as scaffolding, guided participation or synergy in order to decide when to provide space for the students to explore avenues of learning on their own initiative, and when to provide direct instruction.

5.4.1 Conceptualising by naming through situated practice

This section covers the second of the four knowledge processes in the reflexive multiliteracies framework, namely Conceptualising by Naming. Conceptualising by Naming involves drawing distinctions of similarity and difference, and categorising and naming according to those distinctions (Cope & Kalantzis, 2009, p.18). The learners develop and apply categories based on finer semantic distinctions as well as consistency and agreement, as is normally the case in everyday language, including academic discourses (Cope & Kalantzis, 2015, p.26). The following activity is described to examine how the teacher builds new vocabulary on the groundwork of the students' prior knowledge. The teacher engages the students in conceptualising knowledge by providing time to brainstorm, to share what they know in pairs, and afterwards by providing differentiated support to the whole class, as well as to groups or individuals.

The teacher prepared cards with a single word on them representing the subtopics mentioned in the previous section. These were valued as topics that interested the students and could therefore be considered as a starting point for language learning. From the initial discussion about holidays (Section 5.3.1), the topics of free time

(ελεύθερος χρόνος), friends (φίλοι) and travel (ταξίδια) were generated (Picture 5.2). From the discussion on traditional food (Section 5.3.2) and on the words by Elytis (Section 5.3.3.) the topics of family (οικογένεια), history (ιστορία) and school (σχολείο) were chosen (Picture 5.3). The students in pairs brainstormed the adjectives they knew to express their feelings, regarding the topic on the flashcard they had selected.

Picture 5.2: Cards prepared by the teacher to initiate discussion and reflection on the topics of school [σχολείο], free time [ελεύθερος χρόνος], friends [φίλοι], journeys [ταξίδια], family [οικογένεια] and history [ιστορία].

Differentiation was observed in terms of the level of language knowledge, but most students faced difficulties in saying and writing more than a few words, which constituted their prior knowledge regarding feelings. The limited vocabulary on the topic and the difficulty the students had in linking their words together to form sentences was recognised by the students themselves, as they said things like: "I will use English as well, as I don't know how to say it in Greek", and "We need to learn more words to explain why and when we feel this way, to make sentences". The words καλά [well] and χαρούμενος [happy] were the only ones used for the subtopic ταξίδια [journeys / travels] by one pair of students (Picture 5.3). For ελεύθερος χρόνος [free time] the words χαρούμενος [happy], έκπληκτος [surprised], άνετος [comfortable] and ενθουσιασμένος [excited] were used by another pair of students (Picture 5.4).

Pictures 5.3 and 5.4: the words written by two different pairs of students following their brainstorming during the lesson.

In order to extend the vocabulary of the students, the teacher provided an authentic goal – to get to know each other's feelings better by asking about their experiences. The students would construct dialogues in pairs based on the topics on their cards and then present their dialogues to the whole class. The teacher reflected on what the students needed to acquire in order to get the work done and supported them prior to engaging in dialogues. Firstly, the students shared the words they found when brainstorming, with others in the class to broaden their vocabulary. The teacher reminded the students of the verb *νιώθω* [feel] which as she said could be used alternatively to *είμαι* [to be], as shown in some of the examples in the textbook below (Picture 5.5). She then asked them to identify other verbs from their textbook that could be used to say "I feel". The students went through the verbs in their textbooks with the ending -όμαι and -άμαι—in the passive voice—representing different feelings, and explained them by translating them into English with the support of the teacher. A more extended list of adjectives to describe feelings was presented in the textbook. The students underlined words that were new to them and the teacher wrote them on the board. The students then copied them into their notebooks as new vocabulary.

8 Συμπλήρωσε τις παρακάτω προτάσεις.

α. Είμαι χαρούμενος/η _____

β. Θυμώνω _____

γ. Λυπάμαι _____

δ. Αγχώνομαι _____

ε. Είμαι ενθουσιασμένος/η _____

στ. Είμαι στεναχωρημένος/η _____

ζ. Τρομάζω _____

Picture 5.5: Examples of different ways of expressing feelings in the students' activity book (E.ΔΙΑ.Μ.ΜΕ, 2007, p.36); (from top-down) I am happy, I feel angry, I feel sad, I feel stressed, I am excited, I am sad, I feel scared.

The teacher focused the class on four alternative ways of expressing feelings, using more examples than those in Picture 5.5, and on how we ask questions to learn about feelings. The students identified and categorised these methods, which included using the verbs *είμαι* [I am], *νιώθω* [I feel], and *αισθάνομαι* [I feel - in passive voice], followed by an adjective, or using one passive verb only—such as *χαίρομαι* [I am happy/glad]. To identify question words to begin their questions about feelings, the teacher used multilingual practices as a scaffolding strategy: she asked the students to name the English question words first, and then provide the Greek equivalents they already knew. In doing this, she built on prior knowledge of both English and Greek. The words "when, where, who, why, how and what" were mentioned. The students matched them with the questioning words "Πότε, πού, ποιος, γιατί, πώς and τι" in Greek. They also noticed that the "w" question words in English (as well as the word "how") could be replaced by question words in Greek starting with the letter "π", except from the words "γιατί" [why] and "τι" [what]. They provided examples using these words to ask about feelings such as: Πώς νιώθεις; [How do you feel?] / Πότε νιώθεις έτσι; [When do you feel this way?] The teacher also reminded the class about the words γιατί [because] and όταν [when], which were already familiar to the students, to build more complex sentences to say when and why they feel in a certain way, using a table at the students' text book. Then the students divided into pairs, chose one of the flashcards (Picture 5.2) and used their textbooks to practice using the

different verbs regarding feelings as alternative ways of expression. They used the developed knowledge to talk about their feelings and connect them with their real-life experiences.

5.4.2 Conceptualising with theory through overt instruction

In this section I explain how the activity described in the previous section developed further. The teacher guided the interactions of a pair of students to model one dialogue in the classroom. This happened after she realised that the students might need support in using the appropriate tenses to respond appropriately to questions, distinguishing whether to use past or present tense in verbs according to key phrases. The teacher in the example that follows supported language development by addressing new questions to support their interactions, as shown in the excerpt below.

Excerpt 7:

1. **Teacher:** Πες μας για ένα ταξίδι που πήγες [Tell us about a trip you

2. went on].

3. **Ploutonas:** Πού πήγες; [Where did you go?]

4. **Ouranos:** Στην Κύπρο(ς) [To Cyprus].

5. **Ploutonas:** Πού μένεις; [Where do you live?]

6. **Teacher:** Πριν [before]... In the past.... πού [where]…όταν ήσουν

7. στην Κύπρο [when you went to Cyprus]?…………….. (pause)

8. **Ploutonas: Μείνες** [You stayed] [*in wrong tense and form*]

9. **Teacher: έμεινες …** [You stayed in…] [*2nd person correct form*]

10. **Ploutonas:** Πού **έμεινες** όταν ήσουν στην Κύπρο? [Where did you

11. stay when you went to Cyprus?]

12. **Ouranos:** Έμεινα σε … [I stayed in …] [*in the correct form first

13. person*] (looking at the teacher for confirmation) in a hotel but **είδα**

14. το θείο μου και τη θεία μου [I saw my uncle and auntie]. ***Επέρασα***

15. καλά *(Cypriot Greek variety)* [I had a good time].

16. **Ploutonas:** Νιώθεις χαρούμενος? [Do you feel happy?]

17. **Teacher:** Hmmm, νιώθεις χαρούμενος **όταν πηγαίνεις στην Κύπρο**

18. **για ταξίδι**...αλλά **την προηγούμενη φορά**...; [You feel happy when

19. you travel to Cyprus every time, but what about last time?]

20. **Ouranos:** Ναι, χαρούμενος [Yes, happy].

21. **Teacher: Νιώθεις** χαρούμενος...**κάθε φορά**. [You feel happy every

22. time.]

23. **Ouranos:** Ναι, **νιώθω** χαρούμενος **κάθε φορά** [I feel happy every

24. time] and last time **ένιωσα** χαρούμενος [I felt happy].

25. **Teacher:** Ωραία ... [Good] That specific time **ένιωσες** χαρούμενος

26. [you felt happy].

[bold by researcher; the words on which the teacher and students focused to practice tenses]

While the students narrated their experiences in the past tense, the teacher supported them with questions to focus them on identifying different rules that exist to form the past tense in Greek as well as identifying irregular forms as exceptions to those rules. Additionally, she provides prompts for the students so that they are attentive to the keywords 'κάθε φορά' [every time] and 'την προηγούμενη φορά' [last time] (lines 18, 21) as indications of whether to use past or present tense. In lines 5 and 8, Ploutonas uses an incorrect verb form in the question "Πού μένεις; [Where do you live?]" and the teacher guides him to understand that he is narrating something that happened in the past "Πριν [before]... in the past.... πού [where]…?". Ploutonas provides an incorrect form **"μείνες"** [you stayed] although the created form shows his understanding that the verb is an exception to the general rule (the root of the word -μεν/[-men] changes to -μειν/[-min]). The teacher then provides the correct form "**έμεινες**" [you stayed] which Ploutonas uses to complete his question: "Πού έμεινες όταν ήσουν στην Κύπρο?" [where did you stay when you went to Cyprus?].

By drawing on the teacher's example, Ouranos used reasoning to put concepts together into theories (Cope & Kalantzis, 2015, p.26). This was possible by 'making the tacit explicit and generalising from the particular' (Cope & Kalantzis, 2006). For example, he understood that concept A (the verb μένω) is related to concept B (the verb νιώθω) because although they are different, they are both instances of concept C, disyllable verbs which in the past tense need the ε (e) at the beginning. Ouranos also applied categorisation to two other verbs which he recognised as exceptions, **έμεινα**… [I stayed…in the correct form first person] σε [in] a hotel but **είδα** το θείο μου και τη θεία μου [I saw my uncle and auntie…in the correct form as an exception]. Empirical knowledge guided Ouranos to use one verb in Cypriot Greek variety ***Επέρασα καλά*** [I had a good time] using the -ε- at the beginning as used in ancient Greek (επέρασα καλά), although standard Greek does not because the -ε- takes no accent (SG πέρασα καλά)]. The teacher considered the form of the verb used in the Cypriot Greek variety to be correct.

The students were then given time to practice their dialogues, with the teacher listening to their conversations and providing more general feedback and encouragement. Co-constructing dialogues was a cognitively challenging task as the students needed to 'conceptualise how textual elements cohere in particular ways to create whole texts' (Rowland et al, 2014, p.142) and 'apply them appropriately' (Cope & Kalantzis, 2009) to align with traditional genre conventions of conversation. To form their own dialogues, the students also needed to be attentive to the other person's questions as in real life discussions, and use language properties appropriately— adjectives, conjunctions, vocabulary on feelings, the past tense and question words– to achieve coherence in their dialogues.

In this section, the teacher created opportunities for the learners to engage in 'weavings between the experiential and the conceptual' (Kalantzis & Cope, 2005), between everyday or spontaneous knowledge and the formal learning that takes place in schools. In the next section I will demonstrate how the students applied their knowledge while working reflexively on a writing task, self-regulating their learning.

5.4.3 Reflexive multiliteracies: using all the available resources to apply knowledge appropriately

In this section the students apply previously developed 'typical text structures and functions' (Rowland et al, 2014, p.142) to describe ways of expressing feelings, to their own work. Applying appropriately is a knowledge process by which knowledge is acted upon or realised in predictable or typical ways in a specific context. However, the students worked through a reflexive multiliteracies pedagogy, in which learning 'is often combined with movement between different knowledge processes' (Cope & Kalantzis, 2015, p.16). In this example the application was accompanied by conceptualising and experiencing. While applying knowledge, the students also reflexively examined when and how to use mediation from their peers or the teacher and when to draw information from other available resources (diagrams in their notebooks, notes from their oral discussions, books, flashcards and printed and digital dictionaries) (Pictures 5.6; 5.7; 5.8; 5.9) to identify and troubleshoot difficulties and extend their new concepts.
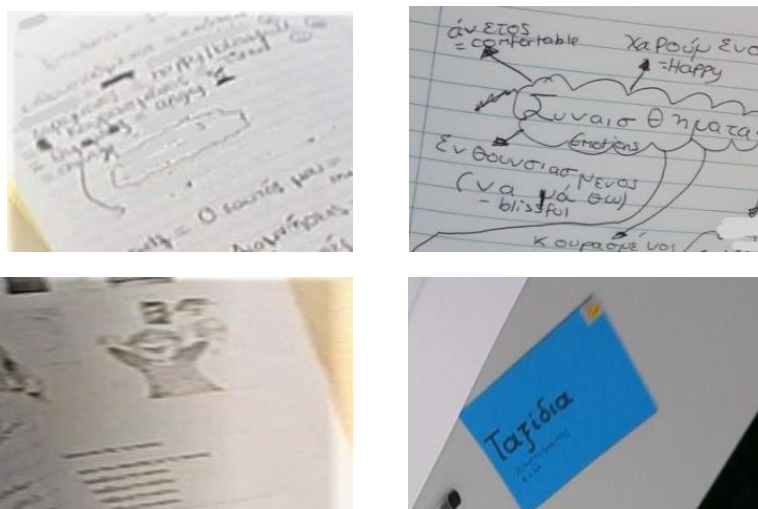
Pictures 5.6, 5.7, 5.8 and 5.9: some of the available resources which were used by the students to write texts regarding their feelings

(notes in students' book, diagram, page from textbook and flashcard with relevant vocabulary)

The first excerpt I chose to analyse was from an interaction between two girls, in which the teacher participated. One of the girls, Kleio, is reading what she has written, while the teacher and Thaleia are sitting next to her supporting her.

Excerpt 8:

1. **Kleio:** Είμαι χαρούμενη όταν οι ξαδέρφες μου παίζω μαζί. [I am

2. happy when my cousins I play with] [*using incorrect grammar*]

3. **Teacher:** (writing on a small board) Είμαι χαρούμενη όταν οι

4. ξαδέρφες μου… (stops writing) I am happy when my cousins… Who

5. does what here?

6. **Kleio:** Οι ξαδέρφες [the cousins].

7. **Teacher:** Ωραία [Good]. So, here they are causing that feeling to me

8. ... is it plural or singular?

9. **Thaleia:** Plural it's that "οι" [-i] isn't it?

10. **Teacher:** Σωστά [right]. So, what is the ending?

11. **Thaleia:** It's παίζουν (turning to her classmate) -ουν is the ending for

12. they.

13. **Teacher:** Aha, they play, παίζουν, with me … μαζί [with]...

14. (showing herself with her hands)

15. **Kleio:** Μαζί μου… [with me...]

16. **Thaleia**: Μαζί μου or με εμένα…with me. Am I correct (to teacher)?

17. **Teacher:** Πολύ σωστά, μαζί μου, με εμένα, with me. [Very correct].

18. Τώρα [Now] if I want to say, αν θέλω να πω, 'because' rather than

19. 'when', what is the word I should use?

20. **Kleio:** Επίσης; [also?]

21. **Teacher:** What does επίσης / episis mean?

22. **Kleio:** Oh, also…I got confused again!! …it's επειντή [because]

23. (laughter), they sound the same!!...it should be ε-πει-ντή shouldn't it?

24. **Teacher:** Ναι... [Yes] (smiling and writing on the board while

25. pronouncing the ending more clearly) …επειδή [because].

26. **Kleio:** And I guess it could be used again at the beginning or after

27. νιώθω χαρούμενος [I feel happy] like the word όταν [when], to

28. connect πώς νιώθω [how I feel] with the reason I feel that way.

29. **Teacher:** Ναι, γιατί [Yes, because…] both 'όταν' ['when'] and

30. 'επειδή' ['because'] are conjunctions, connecting parts of sentences.

The teacher uses variations of 'multilingual label quests' (Bonacina-Pugh, 2013) to transfer meanings from one language to the other. In complementary schools, we see examples of bilingual quests (Creese & Blackledge, 2010) from English to the community language (line 13) and also from the community language into English (line 17). The students and the teacher also use translanguaging (Creese & Blackledge, 2010; García, 2009; Williams, 1996) as a scaffolding strategy to explain complex language rules and forms and produce well-formed sentences (students: lines 26-28), (teacher: lines 29-30). New knowledge is constructed by using all available languages as part of a 'multicompetence perspective' (Cook, 1991) in which language and literacy development are interdependent.

The teacher is not providing the correct forms herself, but is collaborating with the students to discover new knowledge. She is expanding the available teaching practices to support differentiated learning by working with the students in alternative ways. To analyse my data, I drew from sociocultural concepts used as a lens to interpret variable teaching and learning interactions. Different relationships of power between learners and teachers are embraced to support learning. The first of these is guided participation, in which the teacher participates in the interactions on an equal basis, setting more questions to guide self-regulation and self- assessment (lines 3-5, 7-8). She builds academic language on the students' own empirical knowledge (lines 29-30) to conceptualise rules deductively, as shown in the teacher's dialogue with Kleio (lines 18-30). The second is synergy, as demonstrated by the two girls working with different levels of expertise on the language in order to make what they know available to each other, and by learning mutually as they revise, extend or build new knowledge

(lines 11-12;15-16). Students often initiate questions to the teacher to maximise the support they receive or ask the teacher to confirm whether they are correct (lines 16, 23).

I observed increased agency and reflective practice by the students. For example, Kleio took the initiative and came up with a new example to correct herself and to explain why she got confused, using her metalinguistic knowledge to compare the words επίσης/episis [also] and επειδή/epidi [because] that had caused confusion to her (lines 22-23). She then asked the teacher to confirm that she was right (line 23). As Cummins (2001) suggests 'If teachers work together with students on a more equal basis, this will generate 'collaborative power relations' leading to a 'transformative pedagogy'. A pedagogy of multiliteracies appears to offer access to more powerful learning for each and every student through differentiated support, in which agency is rebalanced and learner differences are taken into account.

While I was observing the way the girls' group worked, the teacher approached two boys in the class who were collaborating vividly. The excerpt below captures through the reflections of the teacher the way the boys worked. My data indicate how educators and students in a reflexive knowledge society (Kalantzis & Cope, 2005) evoke confidence in collaborative agency and multimodal learning (Cope & Kalantzis, 2015, p.47) in the different ways used to overcome difficulties. The teacher reflected on their writings as shown in excerpt 9:

Excerpt 9:

"They collaborated and used the vocabulary from their books, dictionaries and phones or asked me about the meanings of words that they needed to know to make sentences. They talked about the way they feel in different circumstances. They also asked each other about ways to structure their sentences and about conjunctions—for example, how to use the word "όταν" or "γιατί" to argue about something—and categorised these words as having similar uses. They finally developed more complex sentences although they usually use one or two words only for their answers [e.g. initial two words in the card ταξίδια (journeys), Picture 5.10]".

Teacher's reflection following her interactions with students in pairs
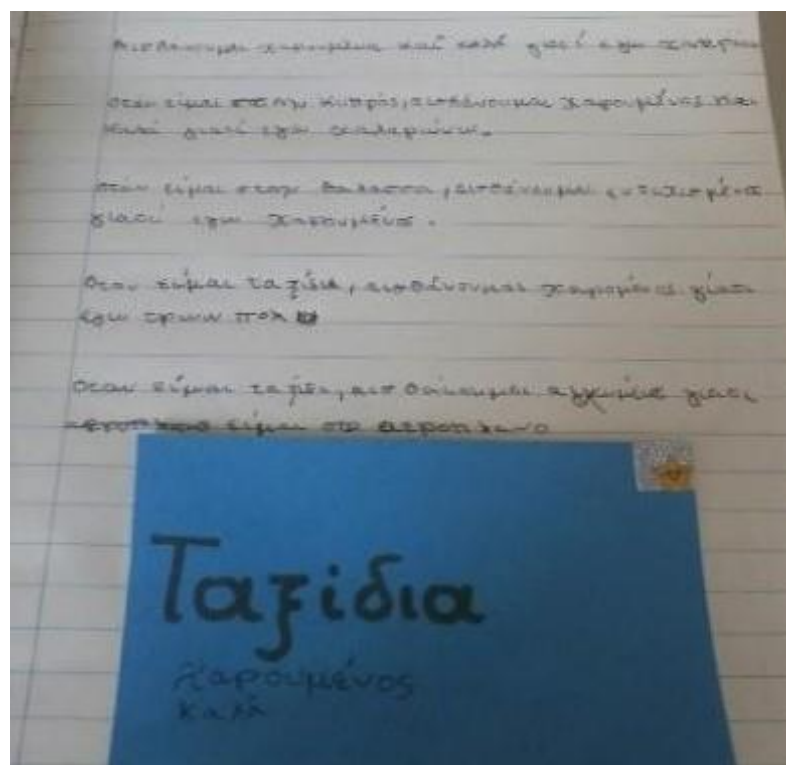
Picture 5.10: Sentences written by a student to describe feelings during journeys.

The teacher's words reflect the way students applied knowledge appropriately and developed complex sentences. The two boys appeared to have explored meanings of words that are important to them, but which are not included in the book. According to the teacher they also addressed questions to each other on the position of conjunctions and used instruments such as dictionaries and mobile phones independently 'as tools' (Jessel, 2016, p.57) to gain access to unknown words. Additionally, they appear to conceptualise the words όταν [when] and επειδή [because] as having similar functions—to connect and structure their sentence—a task that demands categorisation (Cope & Kalantzis, 2009, p.185; Rowland et al, 2014, p.142). The teacher had created opportunities for the students to "collaborate", "ask each other" and "ask [the teacher]" if they needed to. She made different resources available and provided time and space for the learners to apply and extend their learning. The teacher's role was not to provide the correct answer, but to support the students and validate their choices.

Although the process of applying knowledge appropriately involves doing things in a predictable and expected way, it never involves the exact replication or precise reproduction of instructions as it relates to the experiences and prior knowledge of

each learner individually. However, it is not until the next lesson when the learners applied their knowledge in another setting—a place far from where that knowledge or capability originated, or perhaps a setting unfamiliar to the learner—affecting the world beyond the classroom in a new way (Cope & Kalantzis, 2015, p.21). The process of applying creatively is described in Chapter 6.

5.5   Analysing

Analysing is a knowledge process in which reflexive multiliteracies involve the examination of cause and effect, structure and function, as well as elements and their relationships (Cope & Kalantzis, 2015, p.20). It requires reasoning in the form of explanation and argumentation. In this section, the teacher took the students' knowledge on the topic of feelings and moved on to emphasize more critical framing which engages students in analysing different elements to understand how feelings work, in order to provoke critical questioning and encourage a shift toward transformative knowledge (Unsworth, 2001, p.20). In subsection 5.5.1 I focus on the process of analysing functionally. In subsection 5.5.2, I present the weavings of analysis in conjunction with experience and conceptualisation as the learners make connections between their experiences and concepts in diagrams and texts.

5.5.1 Analysing functionally

Analysing functionally is the knowledge process within a reflexive multiliteracies framework through which learners and their teacher construct functional relationships, such as cause and effect, and make logical connections between concepts. Through the selected examples in this section I describe how the students examined the function of particular areas of knowledge relevant to feelings: actions that showed when they feel in certain ways, as well as represented meanings such as adjectives regarding their feelings, developed from the previous lessons in a paired writing activity described in Section 5.4.3.

The teacher began the lesson with familiar concepts that were recalled by the students. The teacher used a diagram on the whiteboard as a tool to take notes and organise students' words, so that cognitive demands could be 'offloaded', in other words as 'an extension of the students' memory' (Jessel, 2016, p.57). The marker and the white

board became note taking devices helping conceptualisation by naming—the prior knowledge (adjectives describing how somebody might feel) which were available on the right side of the diagram on the whiteboard (Picture 5.12). The diagram was then used as visual support and a tool to think with. The students started making interrelations between the words on the diagram, using their experiences to construct understandings on the way feelings relate to contexts and people in order to fit their logical understandings with experiences they had in the larger world. The students developed their literacies by juxtaposing the texts in the class with representations of how feelings function in the film *Inside Out* (Walt Disney Studios Motion Pictures) which most of them had watched outside school.

Excerpt 10:

1. **Teacher:** So…τι είναι συναισθήματα για εσάς; [what are feelings for

2. you?]

3. **Polymnia:** Τα συναισθήματα είναι ΜΕΣΑ... [the feelings are inside]

4. **Kleio:** Μέσα μας... [inside us]

5. **Thaleia:** Και βγαίνουν έξω [and they come out], our feelings come

6. out.

7. **Iasonas:** And then it depends how we show them for other people to

8. understand them…

9. **Teacher:** Αχα, πώς τα δείχνουμε [Aha, how we show them] and…

10. **Polymnia:** But they are also ... (whispering)

11. **Kleio:** (Louder) Changing…?

12. **Thaleia:** Αλλάζει [it changes].

13. **Teacher:** Δηλαδή; [So, can you explain?] We need to see πώς

14. αλλάζουν και γιατί αλλάζουν.[So, we need to see how and why

15. feelings change.] […]

16. So, explain to me once more … what do we do with

17. feelings?

18. **Thaleia:** We feel them inside ΜΕΣΑ ΜΑΣ! And we show them

19. outside ΕΞΩ!

20. **Kleio:** Like the movie…

21. **Polymnia:** Yeah, yeah, '*Inside Out*', '*Inside Out*'!

22. **Kleio:** (to the researcher) Miss, Miss have you seen the movie? ...

23. '*Inside Out*'!

24. […]

25. **Ploutonas:** I have it on my computer. I can bring it…

26. **Thaleia:** Can we watch it here? ... it's about feelings…

27. συν-αι-στή-ματα.

28. **Teacher:** Συναισθήματα! [Feelings!] Yes, you can bring it and I can

29. try and find it as well. We can watch some parts of it and talk

30. more about feelings!
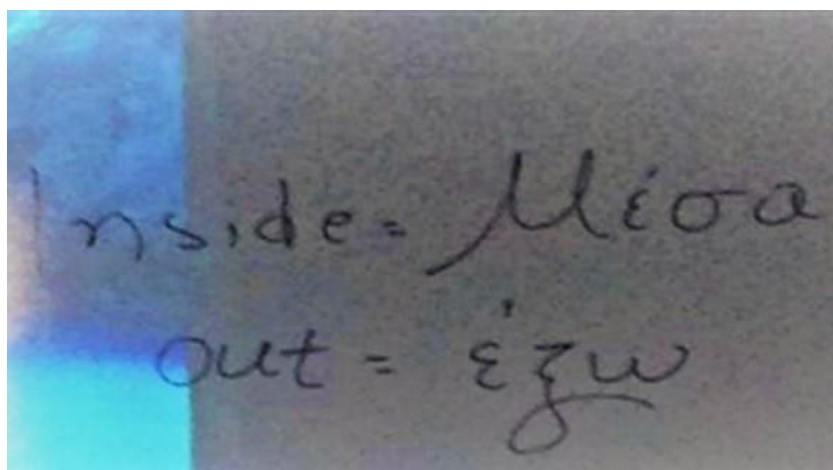
Picture 5.11: Words that stimulated the use of the film *Inside Out*

(Walt Disney Studios Motion Pictures) in the class.

The excerpt above is an example of how dynamic interactions can develop as chains of thinking in response to an open-ended question such as the one asked by the teacher (line 1) in which the students are asked to think about what feelings are. The

interactions unravelled rapidly, with small pauses between participants, reflecting how one thought was built onto the next. As the students said, feelings are individually experienced and are thus internally processed (lines 3-4), before being externalised "βγαίνουν έξω [they come out]" and expressed in different ways. How they are interpreted by others "for other people to understand them" depends on "how we show them" (lines 7-8).

The students connected their understandings of feelings in the lesson with representations of feelings in an animation, a movie which most of them had watched outside school. The connections were made as the English title of the animation was linked with the words "ΜΕΣΑ! ΕΞΩ!" ["INSIDE! OUT!"] (Picture 5.11) which they used in their classroom interactions (lines 18-19). The students argue that they can use the animation in the class because, as Thaleia says (line 26-27), the animation "is about feelings…συν-αι-στή-μα-τα". Ploutonas refers to how he has the animation on his computer and says that he can bring it to class (line 25). The students become agents of change regarding the forms of literacy they would like to see. They would like to use technology as a tool that provides access to knowledge in school as well as outside school. The teacher shows willingness to adjust the lesson and to plan flexibly in order to include the pupils' literacies, and suggests watching "some parts of [the animation] and talk more about feelings" (line 28-30). The animation will become available as a classroom resource in the next lesson (Chapter 6).

In order to define feelings, the students appeared to analyse the ways in which feelings are internalised, externalised, expressed and interpreted by different people and oneself. The students further analysed the factors affecting feelings and mentioned how feelings change according to the weather [ο καιρός], the surrounding environment [το διαφορετικό περιβάλλον], the things around us [τα πράγματα γύρω μας, οι καταστάσεις], offering examples of situations like war and peace, or whether we are at school or on holidays, and who are the people we are interacting with [οι άνθρωποι γύρω μας] such as family and friends. The students also mentioned how the experiences that we have, [οι διαφορετικές εμπειρίες] affect us; how we feel for example when we have celebrations [γιορτές] e.g. birthdays [π.χ. γενέθλια]. Also, they referred to how the way we think about ourselves [για τον εαυτό μας] affects our feelings. Picture 5.12 shows how pupils built a model diagram depicting the constituent parts (factors that shape feelings and the different feelings) and the whole,

the interdependence between our feelings and the different factors affecting them (Yelland et al, 2008, p.202). These factors were written on the left side of the diagram on the whiteboard (picture 5.12).
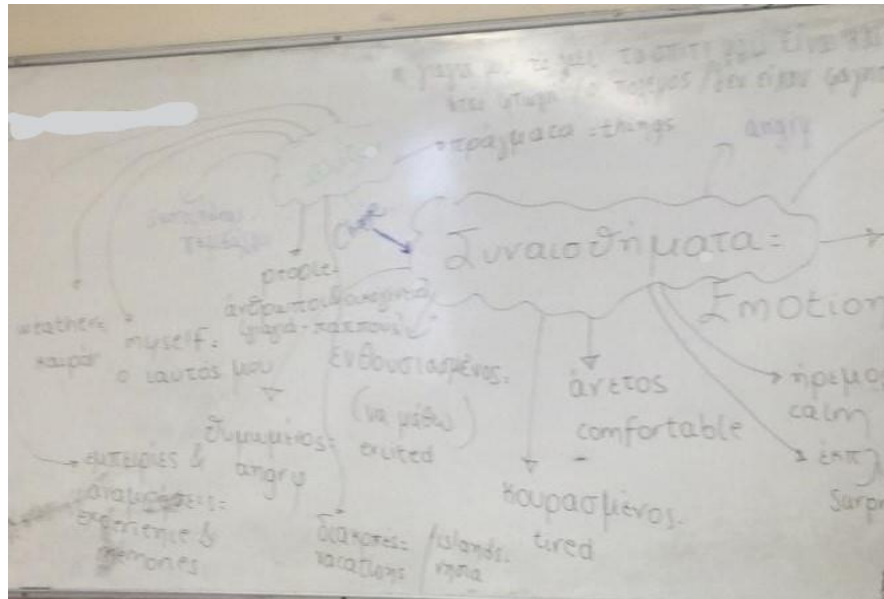
Picture 5.12: Diagram about feelings created by the teacher and students.

The teacher stretched the functional interrelations on which the development of the diagram was based by expanding her students' thinking to consider the subjectivity of feelings, drawing from a student's observation that our self is one among other factors on which our feelings depend. Showing the word, "myself" on the board (left side, Picture 5.12) the teacher asked the students to explain how every individual experiences (feels) situations and expresses feelings differently, despite the fact that the external environmental factors might be the same. In this way, the students as shown in the excerpt below, prioritised human sensations, feelings and emotions by providing their own personal experience to reach conclusions.

 Excerpt 11:

1. **Teacher:** So, you are saying that change (of feelings) for each one of

2. us depends on what?

3. **Thaleia:** So, we sometimes feel in a certain way because of somebody,

4. or something that happened.

5. **Teacher:** Γιατί [Why]? How does this happen? And are we unable to

6. change them (our feelings)?

7. **Iasonas:** No, no it is like a circle; they affect you because…they are

8. important. Well not all people are equally important for your feelings,

9. but then you fight back…

10. **Thaleia:** Or you get to work on δικά σου συναισθήματα [your feelings].

11. **Ploutonas:** Yeah! Ολοι θέλουμε χαρούμενος! [We all want to be

12. happy!]

13. **Thaleia:** Όλοι θέλουμε να είμαστε χαρούμενοι [we all want to be

14. happy] … **but** …? (emphasis by the student).

The students indicated that "we sometimes feel in a certain way because of somebody, or something that happened" (lines 3-4). However, they also indicated that they could change their feelings by reacting in different ways. Iasonas simulates the way we process our feelings as a cyclical process (line 7); as he supports, people affect your feelings but then you react to that, "you fight back" (line 9). Thaleia, on the other hand, provides an alternative way of dealing with our feelings, supporting the idea that we are working with our feelings internally (line 10). She also provides food for thought to her classmates as she expands Ploutonas' comment that "Όλοι θέλουμε χαρούμενος! [We all want to be happy!] by adding one word "**but**…"? (line 14) which may suggest that being happy or changing our negative feelings is not always possible.

The students showed evidence of intrapersonal dialogue by providing alternative perspectives or expanding on each other's thoughts. The learners and the teacher had built positions on each other's words (lines 5-10) while new questions were addressed either by the teacher or the students (lines 5 and 14). My data indicate a 'dialogic discourse' which, according to Bakhtin (1986), is a process of exchanging ideas and solving problems in a sequence of question chains that generate answers as well as more questions to explore new learning paths. By providing their personal perspectives on a diagram based on logical reasoning, the students connect their identity, subjectivity and agency with their learning to bring their experience, interests and voices to the learning task at hand (Cope & Kalantzis, 2010).

During the same lesson the teacher asked the students to analyse information about feelings differently by organising the information in the diagram in another way. This cognitively challenging task involved the analysis, categorisation and organisation of information in new schemas. The students suggested creating a new diagram, separating feelings into positive and negative (see Picture 5.13 below).
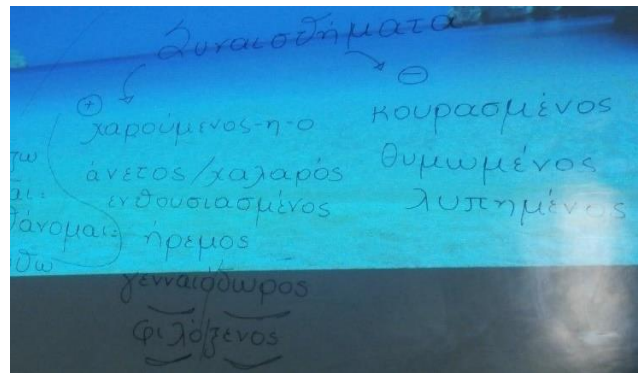
Picture 5.13: Feelings as negative or positive on diagram created by the students

Positive feelings: χαρούμενος, [happy] άνετος/χαλαρός [relaxed], ενθουσιασμένος [excited], ήρεμος [calm], γενναιόδωρος [generous] και φιλόξενος [welcoming].

Negative feelings: κουρασμένος [tired] θυμωμένος [angry], λυπημένος [sad].

The re-organisation of emotions into negative or positive categories triggered new chains of reasoning to make connections and draw conclusions. By comparing their experiences during which they experienced each feeling, the students recognised the subjectivity of feelings. They identified different feelings regarding the same factors. For example, one student mentioned "feeling angry with members of family", "I fight with my brother all the time", while another said that "enjoys the love and company of the family when feeling stressed and angry with others". However, some situations were identified as being more negative in general and at a larger scale. The students identified war and poverty as generating "λύπη" [sadness] and "φόβο" [fear]; as a student said: "Because of war a lot of people are suffering nowadays".

The students showed evidence of criticality, which Wei (2011, p.5) describes as:

> the ability to use evidence appropriately, systematically, and insightfully to inform considered views of cultural, social, and linguistic phenomena, to question and problematize received wisdom, and to express views adequately through reasoned responses to situations.

This happens as the students begin to engage with the complexity of feelings from different dimensions, exploring the subjectivity of these feelings, their interrelationship with contexts and individuals and the importance of factors affecting the feelings and wellbeing of a larger group of people. In a reflection with the researcher after the lesson, the teacher said that these discussions are "important life lessons" and the students "could explore their feelings in relation to these situations further in subsequent lessons". Her comments show how she is planning her next pedagogical steps reflexively and flexibly in order to engage the students in a deeper critical exploration of these negative feelings.

5.5.2 Weaving between analysing functionally and applying appropriately

In real life, learners will often need to analyse other people's feelings or apply strategies to deal with their own feelings. For this reason, the teacher engaged the students in reflexive multiliteracies activities that encouraged them to think about real life circumstances in order to apply their theoretical learning empirically. According to Macleroy (2016, p.189) when students are helped to consider different perspectives and alternative points of view, 'negotiation with one's self, inquiry, and reflection occur'. Here, I focus in one example, in which the students critically bring what they have learned back to their own experience, and examine evidence—the voices of members of their family—to support their previous argument that some factors have life-changing effects on the wider community's feelings and behaviour.

Excerpt 12:

> *When the pupils referred to their grandparents as very welcoming and generous people, the teacher asked them to explain why they said that. The students became the voice of their grandparents, authenticating how welcoming and polite they are: According to a student, "my γιαγιά (my grandma) says: «το σπίτι μου εν τζαι δικό σου»" meaning "my house is yours as well". The student tried hard to remember the phrase as it was a phrase used orally in the Cypriot Greek variety by the grandmother. The students mentioned also other overwhelming cultural practices of their*

grandparents such as "giving food to everyone to show their love" and "being very welcoming to strangers and family". As one of the girls said: "Once my γιαγιά [grandma] called somebody passing by the house «Ρε Κωστή έλα να φάεις!» [Hey Costas, come and eat!] I didn't even know him (laughter)." Kleio mentioned that "They are exaggerating with us [...] and they are being very welcoming to foreigners and family". Another student then commented: "Η οικογένεια μου στην Ελλάδα είναι το ίδιο [My family in Greece does the same]." This was followed by the remark: "My μάμα και γιαγιά [My mother and grandma] always say with joy: ήρταν οι ξένοι μας [our guests are here]. One of the students then concluded, "Now I understand my grandparent's behaviour: it is because they did not have enough food and comfort during the war, they became poor and they tried to offer comfort and generosity to the next generations".

Fieldnotes generated during discussions on diagram (Picture 5.12)

When the above fieldnotes are juxtaposed against the diagram (Picture 5.12) we can see that the thoughts that developed in the class were interconnections and extensions of the elements in the diagram they created. As shown in the fieldnote extracts, interrelations have been made between the words: family members [grandma and grandpa], εμπειρίες [experiences] and καταστάσεις, πράγματα [situations, things] which appear in the diagram 5.12. Some of the students referred to their grandparents' change of behaviour after experiencing the war in Cyprus in 1974. On the top of the board, in Picture 5.12, we can read the words φτωχοί [poor], πόλεμος[war] and food [φαγητό], which were kept as notes from the students' words, as well as the expression «το σπίτι μου εν τζαι δικό σου» [my house is your house]. The students used these expressions to show the interrelationship between their grandparents' feelings and experiences of poverty and lack of food that followed the war and their current cultural practices, such as being over-caring in compensation for their own deprivations by "giving food to everyone to show their love" and "being very welcoming with foreigners and family".

The students applied what they had learned in theory to make meaning of their real-life experiences. They weaved together their analysis and knowledge application processes with the aim of explaining to their classmates how feelings and wartime experiences interconnect. They provided arguments to show how war transformed their grandparents' behaviour. They evaluated their own and other people's perspectives, interests, and motives and developed "interpretative frameworks" from the important concepts they discovered (Cope & Kalantzis 2009; 185, Rowland et al 2014, p.142). In this light, they apply their knowledge to develop empathy for their grandparents; this is reflected in their words "Now I understand my grandparents' behaviour". The students considered their familiar situations outside school in new ways. Their transformation and perspectives about war and peace will be reflected in their identity texts and in the creative applications of their learning, which I describe in Chapter 7.

5.6   Conclusion

In this chapter, I discussed the extent to which teaching and learning practices in the classroom under study incorporated pedagogic principles that underpinned a reflexive multiliteracies pedagogy. In the literacy practices I examined, I identified two axes as central to a reflexive multiliteracies pedagogy. The first is reflexivity, which developed as a process of reflection and critical thinking during and after practice in order to inform the pedagogy. The second is the use of different knowledge processes—experiencing, conceptualising, analysing and applying—as navigational tools in designing a reflexive multiliteracies pedagogy.

Through the analysed data, the importance of weavings was highlighted. Weavings occurred in different ways. The participants wove their linguistic and cultural repertoires and their out-of-school literacies together with their in-school learning (Sections 5.3.2 and 5.3.3) to construct and negotiate multilingual and multimodal practices. They moved between and across the knowledge processes to respond to cognitively challenging tasks. A wide range of activity types was used, such as brainstorming, narration of short stories, discussions on pictures, flashcards and diagrams in which different resources were used (Section 5.4.3). The students and the teacher also switched between the official language of the lesson and the language the

classroom participants have a greater access to in their everyday life interactions (Martin, 2005, p.89). They chose between different languages and language varieties, and multilingual practices such as translanguaging and also used other multimodal resources, to enact and accomplish multiliteracies (Section 5.4.1 and Section 5.4.3). They used the knowledge processes to map the range of pedagogical moves in order to approach different subject matters in different ways (Cope & Kalantzis 2009, 186).

Across my data there is evidence of a variety of opportunities to build different analytical perspectives, active engagement into learning and differentiated teaching. In the recognition of active design, which offered the students' power to have voice in the pedagogical steps taken, new dynamics between agency and social engagement were created (Sections 5.4.2 and 5.4.3). The teacher allowed the students access to identity positions of expertise, increasing their literacy investment, engagement and learning' (Ntenioglou et al, 2014, p.533). The data analysed in this chapter referred to developed dynamics in the classroom, which appear to create high potential for building innovation and creativity (Jessel, 2016).

This chapter focused on learning that included the processes of experiencing, conceptualising and applying appropriately, with some indications of functional analysis and a few examples of critical analysis. This foreshadows the subsequent chapters, in which the focus shifts towards the knowledge processes of critical analysis and creative application. The teacher leverages on content relating to feelings and their relationship with the experiences of war and peace, which has been identified in this chapter as challenging and important for real life learning (Section 5.5.2) and constructs reflexive multiliteracies that provide transformational possibilities.

6 Engaging critically with multimodal texts

6.1 Introduction

This is the second of the four chapters describing my findings from the case study under investigation. In it, I continue to focus on the four fundamental ways of knowing introduced by the Learning by Design pedagogy, which builds on a pedagogy of multiliteracies (Kalantzis, Cope, & The Learning by Design Project Group, 2005). This chapter discusses the findings that focus on the analytical processes of learning further. In order to connect school literacies with real-life experience, the teacher and the students emphasise the idea of cognitively challenging real-life tasks, which include analysing multimodal resources. In this chapter, my findings address my third research question: 'How do students and teachers critically and creatively utilise their multilingual and multicultural resources in their multimodal text making'? Here, the data analysed reflect how important it is for complementary schools to aim to teach students the heritage language and culture but also how to become lifelong learners in contexts of plurality of resources and diversity.

The examples provided are representative of the application of critical framing, which according to Mills (2009, p.108) involves 'interpreting the social context and purpose of designs of meaning'. In the terminology of the Learning by Design framework, this includes the process of 'examining a context, event or piece of information and being able to articulate in a systematic and critical way the underlying assumptions and implications of its application or function' (Yelland et al, 2008, p.202). In other words, it involves analytical knowledge processes ranging across the full gamut from functional analysis to critical analysis (ibid, p.202). In analysing functionally, learners consider what an idea means and how it might impact on them, the community or the world. In analysing critically, learners explore the consequences of knowledge application in diverse situations, in other words the purpose and function of a piece of knowledge, from a variety of perspectives.

6.2 Analysing multimodal texts: Building multicompetent language users

In this section I explore the vast possibilities created when analysing the different languages, modes and cultural elements of multimodal texts functionally and critically

within a 'critical framing'. To analyse the data, I use the concept of multicompetence, an appropriate theoretical notion for multilingual children (Cook, 1991; Wei, 2011). I explain how the students engage in critical analysis of all the available resources in this context, which results in building multicompetence, a better understanding of the holistic character of their knowledge regarding the languages they use and the cultural purposes and human intentions this knowledge serves. I begin by analysing the critical multilingual practices of the students using the terms 'metalinguistic knowledge' and 'multilingual awareness'. These notions are seen as part of the multilingual learners' capital and highlight their linguistic achievements across languages. In the first part (6.2.1) I look at metalinguistic awareness. Metalinguistic knowledge—or the explicit, conscious knowledge of relationships between form and meaning in a language—is usually considered as the ability to express thoughts about language and is one of the differences between bilinguals and monolinguals that is investigated most often (Malakoff, 1999). In the second subsection (6.2.2) I analyse practices that indicate multilingual awareness while analysing multimodal texts. The students and the teacher construct meanings by remaining aware of their multilingualism and the potential created when they use the full range of their multilingual repertoire.

Communication within the class takes place through diverse languages or linguistic variations which might or might not be part of the individual speaker's linguistic repertoire—including Standard Greek and the Cypriot Greek variety—and construct knowledge collectively by using translations and translanguaging practices to scaffold each other's learning. In this second subsection, I describe how the children work within a critical frame to analyse complex 'semiotic landscapes' (Kress & van Leeuwen, 2006) as they connect signs with experiences, feelings and cultural and social discourses relating to their multilingualism and multiliteracies.

6.2.1 Metalinguistic awareness as part of a critical framing in reflexive multiliteracies

This section examines the metalinguistic awareness of multilinguals as a resource for creative and unique language use that is unseen without such awareness (Malakoff, 1999). The data analysed below portray children engaging in functional and critical analysis on a range of signs to gain semantic, syntactic and pragmatic awareness and

knowledge about their languages. They monitor and correct their mistakes in the heritage language, not in a mechanistic way but by linking linguistic forms and the construction of meanings via comparison and chained reasoning across languages. The data—pictures from relevant resources and transcriptions from a classroom interaction—illuminate the way the teacher leverages the participants' linguistic diversity and draws on all the available resources in terms of languages and modes to explain linguistic forms and enhance the students' heritage language learning. My data add to findings explaining how, by improving multilingual students' metalinguistic awareness, teachers can facilitate the learning of two languages by focusing the students on the separate features of each language to create understandings based on their juxtaposition. Here, I use the term to describe how multilingual students functionally analyse different language forms to develop their heritage language and their multicompetence in literacies. The examples below formed part of an activity in which the students used their metalinguistic awareness to construct correct language forms and use them with the purpose of speaking about how people feel in the film Inside Out (Walt Disney Studios Motion Pictures), parts of which they had watched (Chapter 5), and to express their own feelings.

Picture 6.1: Ways to express feelings using two different vebs + noun or adjective, as shown in the students' textbooks (E.ΔIA.M.ME., 2007, p.46)

Picture 6.2: Using pictures from the textbook (Ε.ΔΙΑ.Μ.ΜΕ., 2007, p. 46) to make sentences with she/he feels (νιώθει) + adjective/noun as object (left side).

Using the pictures and names of the film *Inside Out* characters (Walt Disney Studios Motion Pictures) to make sentences with the verb (είναι) [this is] + noun [name of character and verb (είναι) [this is] + noun [name of emotion in Greek] (right side).

Excerpt 1:

1. **Teacher:** Who is this character (in the animation)? Ποια είναι αυτή;

2. [...]

3. **Kleio:** Χαρά

4. **Teacher: η Χ**αρά ... [Joy] (emphasising the article '**η**' and **capital** on

5. board to define a feminine name). What is the feeling called?

6. **Polymnia:** Η χαρά [joy] with small letter (emphasising the small letter).

7. **Teacher:** So, which are the names of the characters and therefore, of

8. feelings in Greek, ποια είναι τα συναισθήματα? [which are the feelings?].

9. **Ploutonas:** Είναι η χαρά, η λύπη, ο θυμός, ο φόβος [Are joy, sadness,

10. anger, fear] (matching the characters' names with feelings as nouns).

11. **Teacher:** Και η αηδία [And also disgust]. Και πείτε μου τώρα πώς

12. νιώθετε; [And tell me now, how do you feel?]

13. **Kleio:** Νιώθω χαρά! [I feel joy!] Χαρούμενη! [happy!]

14. **Teacher:** What do you notice about the noun in relation to the adjective?

15. **Polymnia:** The noun is shorter, η χαρά [joy], ο θυμός [anger].

16. **Kleio:** And we have to use ο, η, το (articles /different genres) at the front,

17. which we never do correctly because we don't have them in English.

18. **Thaleia:** The adjectives end in –μένος / -μένη.

19. **Teacher:** Yes, I say… ο πατέρας του κοριτσιού [the girl's father] είναι…

20. [stops the animation at a scene showing the angry father.]

21. **Thaleia:** …θυμωμένος [he is angry] for masculine.

22. **Teacher:** But what I would say about the girl? [stops the animation at a

23. scene showing the girl being happy].

24. **Kleio:** Χαρούμενη [happy for feminine] because …κορίτσι [girl]. Ah!

25. The adjective is changing according to the word, if it's a boy, masculine,

26. or girl, feminine.

27. **Iasonas:** This does not happen in English either.

28. **Teacher:** Indeed …κοιτάξετε το βιβλίο τώρα [look at the textbook now].

29. Which verbs can we use to express our feelings?

The teacher's aim here is revealed in lines 11-12. She is developing the students' ability to become capable of expressing their own feelings in their heritage language. This presupposes the understanding of syntactic construction of sentences, which in Greek can take alternative forms (verb + noun, or verb + adjective) (Picture 6.1). To create correct forms, it was necessary for the students to understand how to use the gender of nouns representing feelings correctly, thus how to use the appropriate article e.g. ο θυμός (anger), η χαρά (joy), η λύπη (sadness) and how to apply the correct ending to the adjectives νιώθω θυμωμένος/η/ο, χαρούμενος/η/ο, λυπημένος/η/ο [angry, happy, sad, in different genders].

For the students to functionally analyse the linguistic forms in the sentences shown in the extract above, the teacher used different strategies. One strategy was to make connections between the gender of a noun representing a feeling in Greek with the gender of the characters in the animation. The teacher had observed that the genders matched. In line 1 she asked the students to name a character in Greek: "Who is this character?". As the article of the noun was omitted in the student's answer (line 3), the teacher modelled the use of the article in the right gender (line 4) and encouraged the students to use visual stimuli to match the gender of nouns with the gender of the characters. Thus, in line 7 she asked the students "Which are the names of the characters and therefore of feelings in Greek…?" Ploutonas, by using the visual support, was then able to use the right article in front of nouns: "Είναι η χαρά, η λύπη, ο θυμός, ο φόβος [Are joy, sadness, anger, fear …] (lines 9-10). The use of visual stimuli helped the students to use memory strategies for applying the correct gender to nouns that represented feelings in Greek. In line 13, Kleio makes the correct changes by removing the article and changing the ending when the feeling becomes the object in the sentence and has no article. She still uses the nouns in the correct gender: Αισθάνομαι / Νιώθω χαρά, λύπη, θυμό [I feel happy, sad, angry] (Picture 6.2, left side). When the teacher asked what the students observed about the noun, the students made two metalinguistic comments by referring to the noun being a smaller word than the adjective (line 15) and how they need to use the appropriate article at the front according to the noun's gender (line 16). Thinking across languages, the students also observed that "we don't have them (the articles) in English" (line 17).

Following Thaleia's metalinguistic comment that adjectives in Greek end in –μενος (line 18), and to clarify that the endings of adjectives change according to gender (-μένος /-μένη /-μένο), the teacher used scenes from the film *Inside Out* (Walt Disney Studios Motion Pictures). To practice the expressions of feelings by using νιώθω + noun or + adjective, she stopped the film at different scenes representing certain emotions and asked the students to "explain how people feel when that feeling dominates". "For example, "the girl's father είναι θυμωμένος [is angry]" for masculine (lines 19-21) but "(the girl feels) happy, [χαρούμενη]" for feminine (lines 22-24). The students extracted the rules that appy to linguistic forms in the heritage language and expressed them by using linguistic definitions in English, to refer to differences in the adjective endings according to the gender of the relevant noun (lines

24-27). The teacher then turned the students' attention to the textbook to conceptualise the categories of verbs (lines 28-29) and their syntactic position in sentences, such as νιώθω/αισθάνομαι [I feel] (verb) followed by a noun or an adjective. Examples of sentences were created orally to express their feelings, using the textbook and the animation snapshots as resources. As such, conceptualisation was not achieved through transmission but was constructed by weaving conceptualisation with analysis and through meaningful application of linguistic forms in practice to talk about their own feelings (lines 11-13).

An important finding gained through the data analysis is that students went beyond the teacher's expectations by showing deep analytical thinking on languages. For example, as Kleio says "and we have to use ο, η, το [the article in different genders] at the front (of nouns), which we can never do correctly because we don't have them in English" (lines 16-17). Here, Kleio reflects as a multilingual speaker on the way she uses language. She demonstrates her multilingual awareness, identifying the differences between her dominant language and the heritage language as a possible reason for using the wrong articles in Greek. In another example, Iasonas is also aware that the change in the adjective endings to which Kleio refers (lines 24-26) "does not happen in English" (line 27). Both students therefore exhibit the capacity to think critically and analyse functionally the norms of each language they use to make critical comparisons across languages.

My data also demonstrate how as well as switching between languages and pictures, multilingual practices such as the use of translations in English as well as translanguaging practices worked as pedagogical strategies to enhance learning. Firstly, the use of English helped the teacher to use previously learned grammar terminology in English language to support Greek. For example, she refers to "the noun in relation to the adjective" (line 14) as "masculine or feminine" to achieve the language goals in the heritage language. This is because the students were still not familiar with language terminology such as masculine or feminine in Greek, as is shown in line 16 where Kleio, although she is translanguaging to explain that she used the ending "-μένη, because …κορίτσι [girl]" (line 24) she considers it necessary to clarify the rule in English (lines 25-26) for everyone to understand. She is therefore showing metalinguistic awareness of the clarity of her arguments in the use of each

language. In the same example, Kleio uses both languages to build her thinking about gender and to bridge empirical knowledge and academic language (lines 24-26).

Based on these findings, I demonstrate that translanguaging is a natural way of developing and strengthening languages by embracing the linguistic repertoire of the students, thus offering them greater metalinguistic awareness (Cenoz & Gorter, 2011). Translanguaging is also used purposefully by the teacher (lines 19-20) to develop 'literacy skills which are transferable across languages' (Cummins, 2000, p.185-186). Additionally, the students use English only, to make metalinguistic comments, such as in lines 17 and 27 where they say, "we don't have them in English" and "This does not happen in English" respectively. The students show their understanding of the differences in the morphology of language as well as how to use one language to support the other. My findings with multilingual learners support other findings in the literature showing that although 'the surface aspects [pronunciation, fluency, etc.] of different languages are clearly separate, there is an underlying cognitive/academic proficiency that is common across languages' (Cummins, 2007, p.232).

By using analytical processes as thinking tools, the students develop critical thinking on their languages, as evidenced by their metalinguistic comments. The use of multilingual practices as well as switching between languages and other modes (as I will demonstrate in Section 6.2.2) helped the students to enrich the grammatical and structural knowledge of their heritage language and to develop greater literacy skills in general (Enright, 2011). As shown in my data, the focus on morphology in the applied pedagogy of reflexive multiliteracies did not have a formalistic purpose; it aimed instead 'to describe [the] open ended and shifting representational processes and account for their purposes' (Cope & Kalantzis, 2009, p.11).

The literature mentions that the playful use of language might be an indication of metalinguistic awareness as well as a practice that could help develop metalinguistic awareness. The example presented below demonstrates how Kleio created her own Greeklish name for the animation character "Disgust" by drawing on the language norms of diasporic communities. In the diasporic community, people change their names for easier pronunciation or for the names to be pronounced similarly to English names.

Excerpt 2:

1. **Teacher:** Αυτή ποια είναι; [Who is this?]

2. **Iasonas:** Αυτή είναι η [this is] Disgust.

3. **Teacher:** Η Αηδία... [Disgust …]

4. **Kleio:** Her name is Aedie!

5. **Ouranos:** … Really?

6. **Ploutonas:** That is a lie … [laughing].

7. **Teacher:** How is that a lie? (smiling)

8. **Kleio:** Yeah, I just made it sound like an English name! Aedie, Αηδία

9. [Disgust].

10. **Teacher:** Είναι η Αηδία [This is Disgust] ...or Aedie [smiling] or Disgust.

11. Και αυτός [and this] (showing another picture in the movie) είναι ο ... [is …].

Kleio (line 4) changed the name of the character Disgust to Aedie in order to provide the Greeklish version of the character's name (line 3), to sound English (line 8) (for example Κατερίνα [Katerina] becomes Katie). Her translanguaging indicates the creative application of knowledge 'conceived from a bilingual, not monolingual, position' (García & Sylvan, 2011). Kleio's creative use of a new Greeklish name shows that she feels comfortable in expressing her multilingualism, which the school takes into account. Here, the teacher appropriated in turn the Greeklish word as alternative to the other names of the character "Είναι η Αηδία...or Aedie or Disgust" (line 10).

Research in complementary schools has shown that there are gains in metacognitive and metalinguistic abilities when learners are allowed to interact across languages and modes of expression and communication on the basis of a 'holistic view of language' (Anderson, 2016, p.153). Jessner (2006) defines these gains as communicative sensitivity, flexibility and metalinguistic awareness. My study expands these findings further by showing how my participants became capable of monitoring their language use to develop more complex thinking by analysing and synthesising the full range of

languages and modes they had at their disposal. My findings reflect the importance of complementary schools as multilingual spaces that can support the development of metalinguistic awareness as part of the processes of analysing functionally and critically different languages. These are crucial competencies for multiliterate learners who need to know how to constantly learn to communicate in diverse multilingual contexts.

6.2.2 Analysing multimodal designs

As well as making connections across languages, a multiliteracies pedagogy includes analysing multilingual and multimodal representations. Analysing is the transformation of knowledge by ordering, reflecting on and interpreting the underlying rationale for particular designs and representations (Mills, 2006, p.3). In the data analysed below, I describe how the students use analytical processes functionally and critically to explore connections between various multilingual and semiotic signs present in the film *Inside Out* (Walt Disney Studios Motion Pictures), by filtering them through their own cultural and linguistic capital. My data illustrate how language and cultural diversity become integral components and resources for critical multimodal learning and vice versa.

Excerpt 3:

1. **Teacher:** Λοιπόν ποιος είναι ο Θυμός; [So, who is Anger?]

2. **Iasonas:** Η φωτιά [the fire] ...coming out of his brain ...(laughing)

3. **Teacher:** "Πήρε φωτιά το μυαλό του..." [His brain is on fire]. Στα

4. ελληνικά λέμε [in Greek we say] "πήρα φωτιά" με αυτά που άκουσα

5. [I'm on fire with what I have heard] or "φούντωσα"!

6. **Researcher:** Στα κυπριακά [in Cypriot Greek variety]: πήρα φωτιά ή

7. πήρα τζαι άψα [I 'caught' fire].

8. **Ploutonas:** So, the way that we say it in Greek is exactly how is

9. represented in the picture!

10. **Thaleia:** Ah, he is suddenly soooo angry…

11. **Kleio:** But "he is on fire" in English means doing something really well.

12. **Ouranos:** He loses his temper easily of course … but he is part of a team

13. that deals well with tasks.

14. **Thaleia:** The red colour is also representative of θυμός [anger]…

15. **Polymnia**: Ναι, γιατί όταν είσαι θυμωμένη γίνεσαι κόοοκκινηηηη [yes,

16. because when you are angry you become reeeed]!

17. **Kleio:** Λέμε έγινε κόκκινη από θυμό... [we say, "she went red because

18. of anger"].

19. **Iasonas:** Blue is definitely sadness you know in English we say "I feel

20. blue" and we mean…

21. **Ploutonas:** Really sad…I don't know if it is the same in Greek with

22. μπλε [blue]?

23. **Teacher:** No, it's not but that is very interesting… we sometimes use

24. the English expression. So, do you think the characters (features) are

25. successfully designed here?

26. **Kleio:** By the creator of the animation?

27. **Polymnia:** Yes, of course, the characters show what they represent …

28. **Kleio:** το χρώμα, ρούχα, [the colour, the clothes] expression, style… all

29. matter for everyone to understand which feeling they represent.

In the extract above, the teacher and the students discuss the characters' animated representations and how they relate to the ways in which we express our feelings through gestures, body language and verbal expressions. The way anger is represented in the animation—with red colour and a fire on the character's head—worked very well as an initial stimulus for classroom discussion. The teacher explained how in Standard Greek the words παίρνω φωτιά or φούντωσα (I am on fire [SG]) are used to

mean that somebody is angry. The researcher provides a similar expression in the Cypriot Greek variety "πήρα φωθκιά ή πήρα τζαι άψα" (I caught fire [CG]) (lines 6-7). The expressions provided by the teacher and the researcher guided the students to observe that a picture can be seen as another sign of communication and "the way that we say [I am angry] in Greek is exactly how the picture represents it (in the animation)!" They also argued that it is clear in different cultural contexts, "for everyone" (line 29) that the figure represents anger, because of the colour, "όταν είσαι θυμωμένη γίνεσαι κόκκινη" ["when you are angry you become red"] (line 16) (in every culture)!

My data reflect the participants' willingness to invest in their multilingualism and seek information about languages from each other's repertoires of knowledge. The students have shown awareness of the teacher's competence in Greek and English (lines 19-22), although in some cases they have sought to clarify meanings to ensure correct communication; for example, Kleio explained that the metaphor "I am on fire" in English is different from the meaning of "πήρα φωτιά" in Greek. "In English, 'he is on fire' means 'he does something really well …'", she observes (line 11). This fact cognitively challenges the students to assume that the character was designed the way he is because he "deals well with tasks …" as well as being angry (lines 12-18).

The students explored different meanings and forms of representation to discover what Lo Bianco (2000, p.93) is describing, which is how different languages 'represent the embodiment of pluralist alternatives'. In other words, they incorporate different worldviews as they are integrated within different cultural practices. The students and the teacher are engaged in 'civic pluralism', and actively recognise and negotiate their differences in a constructive way in order to expand their cultural and linguistic repertoire and access a broader range of resources (The New London Group, 1996).

In another example, the students observed how the blue colour of sadness in the animation is present in vernacular expressions in English; "in English we say… 'I feel blue', meaning that we feel…" […] "really sad…" (lines 19-21). However, the students ask the teacher to use her own repertoire to tell them "if [the expression] is the same in Greek, with μπλε [blue]?" The students show evidence of awareness of how language use might differ across cultures. The data here indicate the students' metacognitive knowledge; how they 'hypothesise about language and reveal what they understand about the relationship between their languages' (Sneddon, 2009,

p.148). By using their metalinguistic awareness and metacognition to interrogate their own and others' thinking processes, the students become capable of working within a critical frame. They engage in a bi-directional form of weaving between known and unknown experiences, and between prior and new conceptualisations in terms of what concerns their languages and cultures (Cazden, 2006a).

This analysis also shows how the students gained understandings of media literacies; they reflected on how the animator used visual signs to privilege certain viewpoints and make the animation comprehensible to as wide a range of audiences as possible. As Polymnia and Kleio said in lines 27-29, "the characters show what they represent … χρώμα [colour], ρούχα [clothes], expression, style… all matter to everyone (in the audience - people in western popular culture) to understand which feeling they represent". The students became aware of the importance of synaesthesia in the process of shifting between modes and re-presenting the same thing from one mode to another (Cope & Kalantzis, 2009, p.13). They engaged in analysing functionally and critically the final animation production and the different modes involved such as the colours used and the distribution of elements and objects on the page. At the same time, they critically analysed the meanings created through interaction between the different individuals and the presence of diverse languages, which between them depicted diverse cultures. The students showed evidence of multimodal awareness: how each mode works independently and in correlation with the others to offer complementary or alternative meanings which might differ according to the sociocultural background of the participants involved in the interaction. In this way, a multiliteracies pedagogy may generate greater intercultural skills and competences (Lo Bianco, 2000).

My data analysis also shows the participants' awareness of their multilingual selves. There are moments when they differentiate their languages to gain or offer equivalents of meaning, such as when explaining the expression "I feel blue" and asking for the equivalent expression in Greek. Simultaneously the participants capitalise on their multilingualism; they use their linguistic resources interchangeably, sometimes combining them with the knowledge of several other languages, in formal and informal contexts (García et al, 2013). This is evident in the explanations provided by Kleio using expressions in both Greek and English (lines 11, 17). In this light they identify and analyse pieces of languages and literacy practices available in their

repertoire (Rubdy & Alsagoff, 2014) to 'relate linguistic and multimodal representations with the contexts of culture and situation in which they seem to work' (New London Group 2000, p.24).

6.3   Inspiring Learning by Design

The activities shown in the previous section engaged students in the process of analysing multimodal designs. This 'had important interactions with the learners' ability to access designs of meaning by relating meanings to their social and cultural contexts and purposes' (Mills, 2006, p.12). In this section I examine the ways in which the students negotiated the expansion of their classroom literacies with the teacher to make room for creating multimodal designs themselves, which suggests they are bridging classroom learning with extra-curricular learning experiences. The excerpt below shows how the students were inspired by their classroom literacies and conceptualised the creation of their own animation to build connections between their conceptual schemas, critical knowledge and their real-world contexts and purposes. The students in the interaction below show agency and express their desire to engage with the applying creatively process to the teacher (Cope & Kalantzis, 2009). They also negotiate the content, and main concepts of form they have been inspired to create, which will be described further in Chapter 7.

Excerpt 4:

1.   **Ouranos:** Why don't we make our own animation?

2.   **Kleio:** Is that possible Miss?

3.   **Thaleia:** Yeah, that would be great!

4.   **Iasonas, Ploutonas:** Yeah!

5.   **Thaleia:** What do you think about this? (to the teacher)

6.   **Iasonas:** I think it is a good idea...

7.   **Teacher:** It is a good idea. What is the animation going to be about?

8.   […]

9. **Kleio:** We can make it about "inside us".

10. **Polymnia:** We can make us!!

11. **Ploutonas and Thaleia:** Ahhhh! [with admiration]

12. **Teacher:** You mean physical appearance or the personalities to be

13. similar?

14. **Kleio:** Physical. The inside can be something completely different.

15. **Thaleia:** A remake…

16. […]

17. **Teacher:** So, is there anything you would change or add to make the

18. existing animation your own?

19. **Ouranos:** Isn't there a character missing, guys?

20. **Iasonas:** A Greek person…

21. **Polymnia:** Yeah, there should be someone who has all the emotions.

22. **Iasonas:** Or there could be a brainless guy? Guided just by

23. emotions…

24. **Kleio:** Or να είναι η ειρήνη? [or to be "Peace"] ... "Peace" as an

25. additional character… (to the other emotions).

26. **Iasonas:** But no one is just one thing.

27. **Polymnia:** Κανένας δεν είναι πάντα calm. [No one is always calm.]

28. **Kleio:** Mmm…yes, but it could be someone who enjoys

29. peace…among other things.

The students in the extract above express the desire to the teacher to become creative producers of their own animation (line 1), "a remake…" of the film *Inside Out* (Walt Disney Studios Motion Pictures) which they suggest calling *Inside Us* because it would be an extension of their own identities and voices (line 10, 12-14). They show awareness that this possibly entails extending literacies beyond the curriculum goals,

and in line 2 Kleio asks the teacher: "Is that possible Miss?" The teacher's question "What is the animation going to be about?" shows how she is already thinking reflexively about how this activity could be leveraged to serve relevant curriculum goals. She also shows vigilance and willingness for negotiation and exploration of the students' initiative to make their own version of the film *Inside Out* (Walt Disney Studios Motion Pictures).

A critical turn in the class discussion was stimulated by the teacher's question "Is there anything you would change or add to make the existing animation your own?" This prompted Ouranos to ask his classmates the following: "Isn't there a character missing, guys?" The two questions encouraged the students to use processes of experience to enrich their designs. They said that the animation could be about a Greek person, someone who has all the emotions, a brainless guy, Peace as an additional character to the other five emotions in the film *Inside Out* (Walt Disney Studios Motion Pictures) or someone (a person) who enjoys or wants peace, among other things. The students negotiated representations of the notion of peace (lines 24-29) and provided arguments to support their opinions. They explained that the last ideas were the best ones because they could combine representations of Peace as an additional character and/or a person who experiences peace among other feelings, as "no one is just one thing (feeling)" (line 26).

The above example was a good representation of learning by design (Cope & Kalantzis, 2009). It portrays how each student became actively engaged in generating ideas on what to create, showing agency (lines 14-15, 20, 22-23, 28-29). Additionally, it portrays how the whole class, as a learning community, co-constructed promising ideas by analysing existing representations, identifying gaps and providing alternative opinions (lines 19-29). My data illustrate what creativity might mean in terms of 'seeing new possibilities: active participation, collaboration in generating, shaping and evaluating ideas; [but also] self-expression' (Anderson & Chung, 2012, p.7). The teacher praised the students' creativity. "It is a good idea" she said, but before planning the next steps she engages in reflection with the head teacher as indicated below.

> *I like our communication and the exchange of ideas and the collaborative design of the activities. The students mentioned that they would like to*

make an animation. I think I could try and use relevant approaches to enrich my teaching and I could in this way encourage the active participation of the students, but will I have the school's support in doing this?

Teacher's reflection on students' suggestion

The teacher reflexively considered the practical difficulties and the literacy demands of this task (possibly extending beyond her repertoire), but she also weighed up the benefits of such a pedagogic task before asking for the school's support, and before giving a final answer to the students. She is motivated to enrich the teaching repertoire in use by including animation making, to "try relevant pedagogical approaches"; in her own words to "encourage the active participation" of her students. It is evident in the literature (Dousay, 2015, p.22-47) that instructional strategies that include design activities have the potential to motivate even the most reluctant of learners, improving students' attitudes towards reading and empowering their ability to visualize reading materials (Kenny, 2011; Mills, 2010). Al-Hazza & Lucking (2012) note that future teachers are often assumed to be media literate and able to make the connection to increasing technology use among future students, but they fail to make the connection between such projects and relevant literacies. The teacher in my study appears to be aware of this danger and seeks the school's support before giving the project the go-ahead.

The head teacher confirmed that the school could co-operate with a specialist, to support the class with the technical skills required to make an animation. From this point, the teacher was able to move forward, engaging the students in the critical interrogation of printed and multimodal texts as shown in the next section in preparation for their own multimodal composition. The project went ahead because, the school acknowledged that, as stated by Black (2009, p.75), it is increasingly important for young people to develop the skill of being able to critically consume media texts, as well as produce their own digital media responsibly.

6.3.1 Multilingual interactions to analyse critically a monolingual text

As I showed in the previous section, the students settled on creating an animation to present someone (a person) who enjoys or wants peace. To prepare the students for their text making, the teacher used the students' previous reflections on how war affects people's feelings and the lives of families across communities or nations (Section 5.5.2), and designed activities that contained a variety of resources relevant to war and peace. These included monolingual texts, personal narrations and pictures from digital media, all of which were designed to engage the students in deeper analysis. The students analysed the notion of peace from different perspectives and in relation to different contexts in order to understand how authors and artists (a poet, a photographer and a fim maker) transfer messages to specific audiences.

My data in the first example illustrate the co-construction of multilingual classroom interactions while critically analysing a monolingual text. Some researchers have indicated the importance of bilingual talk around monolingual texts in the community and in the classroom (Martin-Jones & Jones, 2000). I present below how the teacher in my study reflected on her rationale for choosing to work with parts of the monolingual poem "Peace" (Ritsos, Poems 1930-1960).

Τ' όνειρο του παιδιού είναι η ειρήνη. Τ' όνειρο της μάνας είναι η ειρήνη […] Τα λόγια της αγάπης κάτω απ' τα δέντρα, είναι ειρήνη. Ειρήνη είναι ένα ποτήρι ζεστό γάλα κ' ένα βιβλίο μπροστά στο παιδί που ξυπνάει.	The dreams of a child are peace. The dreams of a mother are peace […] The words of love under the trees are peace. Peace is a glass of warm milk and a book before the awakening child.

Picture 6.3: The parts from poem "Peace" (Ritsos, Poems 1930-1960) which were selected and analysed in class. Translation (Friar, 1989).

These parts of the poem were selected because of its topic and the simple words that allow the students to understand the poem but also to build meanings themselves, which they will later transfer to other people through the animation. Also, the poet creates imaginary pictures which

could help the students imagine and describe peace in their animation as both a symbolic picture and through words.

Teacher's reflection before the use of the poem for the lesson

In her reflection, the teacher portrays the dual purpose of advancing the students' linguistic abilities by starting from the poem's "simple words" and developing the students' independent thinking skills to "build meanings themselves". This relates to her intention to stretch the students towards the process of critical analysis, which includes "imagining and describing peace as a symbolic picture or through words" in the poet's terms and according to the students' own assumptions. The latter assumes that the students can analyse the explicit and implicit agendas behind the poem (Picture 6.3). Her words therefore illustrate how she is orchestrating the students' learning processes to engage them in the critical analysis process of learning, which involves the assessment of one's own and other people's perspectives (Cope & Kalantzis, 2009). In the following interactions, the teacher becomes 'the mediator between the text and the pupils and invites the students to collaborate in talking the text into being' (Martin, 1999).

Excerpt 5:

1. **Teacher:** What is ειρήνη [peace] in the context of the poem?

2. **Iasonas:** Something you dream about ό-νε-ρο?

3. **Teacher:** Όνειρο...Like literally a dream?

4. **Kleio:** No, an ideal and a need that you may have or not have.

5. **Teacher:** Πώς βλέπει την ειρήνη ο ποιητής; [How does the poet

6. 'see' peace]?

7. **Thaleia:** As a child – παιδί.

8. **Teacher:** Why?

9. **Thaleia:** Children are innocent… they symbolise peace.

10. **Polymnia:** Ειρήνη [peace] is a book – βι-βλί-ο! [book!], education!

11. **Teacher:** So, μόρφωση, παιδεία για όλους [so education and

12. learning for everyone]

13. […]

14. **Kleio:** To have something to eat…φαγητό, νερό, γάλα [food, water,

15. milk] basic human things.

16. **Teacher:** Ναι, η τροφή και το νερό είναι [Yes, food and water are]

17. βασικά ανθρώπινα δικαιώματα, basic human rights.

18. Αυτή είναι η ειρήνη και για εσάς; [is this what peace

19. means for you too?]

20. **Polymnia:** Ναιαιαι! Yeees ... and more: like he [the poet] mentions

21. ειρήνη είναι ο πατέρας… [peace is the father…], but is also η μάμα

22. μου [my mom] and family. Well, ειρήνη είναι [peace is] the

23. moments με την οικογένεια μου, τους φίλοι μου, που αγαπώ [with

24. my family, my friends, that I love].

25. **Kleio:** Here it says δέντρα, φρούτα [trees, fruits] but I could also add

26. other simple things like λουλούδια, ουρανός, πουλιά, μαμά,

27. οικογένεια... [flowers, sky, birds, mom, family…]

28. **Teacher:** Has the poet written the text όταν είχε ειρήνη ή όχι; [when

29. there was peace or not?]

30. **Ploutonas:** It could be both. A time of peace or time of war, but he

31. is dreaming about times of peace …

32. **Iasonas:** Well yes, and we have peace … now that we read it I mean.

33. **Teacher:** Could somebody else be reading it at a different time?

34. **Polymnia:** Of course, the poem shows what most people would say

35. about peace at any time.

The focus of my analysis here is on the teacher's multilingual practices and questioning while encouraging the students to analyse different perspectives. In terms of language goals, the students used and expanded their known vocabularies. They started their sentences with "Ειρήνη είναι… or ended their sentences with "…είναι η ειρήνη" ["Peace is" or "... is/are peace."] in the same way as the poet did (see the poem Peace, Picture 6.3) and completed the sentences by defining what peace means to them. For example, as Polymnia said "(the poet) mentions πατέρας [father], but [peace is] also η μάμα μου [my mom] and family… the moments με την οικογένεια μου, τους φίλοι μου [my family, my friends]". In this way, the language used in previous activities (Section 5.3.1, 5.4.1) was revisited and infused with new concepts. Deeper interpretations were activated through translanguaging (see lines 10, 14-15, 21-24), in which the students, built meanings by using simple words in Greek and completing their thoughts in English. The teacher used translation from Greek to English and vise versa to extend the meaning of simple words (such as νερό [water]) towards more complex notions such as basic human rights (line 17).

The above use of multilingual practices as well as the questions addressed by the teacher allowed the learners to critically analyse the way they are positioned as readers of the poem, the intentions and interests of the poet and also how other readers at different times and contexts might interpret the poem. Initially the teacher invited the students to explore peace from the perspective of the poet: "How does the poet 'see' peace?" (lines 5-6). Then the teacher asked the students what peace meant to them (lines 18-19) and bridged the realities of their own lives, their communities' outside the classroom and their learning inside the classroom (Cenoz & Gorter, 2011; Cummins, 2001, p.222). In this way the students realised the power of the poem across time and context.

The teacher's questions, "Has the poet written the text όταν είχε ειρήνη ή όχι [when there was peace or not?]" and "Could somebody else read it at a different time?" encouraged the students to interrogate the author's and audiences' purposes. They made intertextual and ideological connections by examining the way the poem fitted into a larger world of meaning and concluded that "the poem shows what most people would say about peace". They also concluded that the poem could have been written "either at a time of peace or a time of war", indirectly implying that the poem served the diachronic rights of people for peace.

My data reflect that the significance of any text is not inherent in the importance of the poet or the language of the text but is created through the opportunities offered during interactions for analytical purposes, that concern the power inherent in the text itself. This kind of analysis is facilitated by using the students' full expressive repertoires. Mills (2015, p.62) argues that teachers need to know how to critique texts and their associated historical, cultural and political formations rather than teaching reading as decoding and comprehension alone. In a similar way, the pedagogical process of critical analysis attends to multimodal meaning making (section 6.3.2; 6.3.3).

6.3.2 Weaving experiencing and analysing critically

My data in this section describe activities that include the weaving of the knowledge processes of experiencing and analysing critically while negotiating the meanings of multimodal resources (narratives and pictures) relating to notions of peace and war. This is a topic that the students and the teacher consider important and relevant to the students' real-life experiences (Section 5.5.2). The teacher offered an alternative starting point to the discussion by using a short story about war from the teacher's own real-life experiences as a resource for learning and a mode of professional practice. Stories allow individuals to analyse experiences from a safe distance because they are 'located in the field of tension between their own and others' life worlds' (Erstad & Silseth, 2008, p.218). The short story, shared by the teacher, is presented in the following extract and was used to introduce discussions on pictures that followed.

Excerpt 6:

1. **Teacher:** Όταν γινόταν ο πόλεμος στον περσικό κόλπο, στη γειτονιά

2. μου κάποιοι άνθρωποι έδωσαν στο νεογέννητό τους το όνομα Ελπίδα.

3. [When there was the war in the Persian Gulf, some people in my

4. neighbourhood gave the name 'Hope'/'Elpida' to their newly born

5. child]. Γιατί νομίζετε; Why do you think they named the child

6. 'Hope'/ 'Elpida'?

7. **Polymnia:** It's like a lucky child…

8. **Iasonas:** It reminds you of the war, and the birth of a child was

9. something to bring hope, joy, love, peace.

10. **Researcher:** An actual war was taking place at the time…

11. **Kleio:** They expected the child and they hoped it would bring them

12. peace, and that peace would come around the world as well.

The teacher narrates the story of how a baby in her neighbourhood was named *Elpida* [Hope] during the war in the Persian Gulf. She relates the teaching and learning practice to her real-life experiences (lines 1-6). The students related the historical context to the teacher's story in order to understand the relationship between personal motives (such as naming a child) and socio-cultural circumstances (such as war). As Iasonas argued in lines 8-9, the birth of a child was something to bring "hope, joy, love, peace". The pupils' voices carry a vision of hope and social justice "people hoped that the child would bring them peace, and that peace would come around the world as well". In this context, by starting with authentic experiences which are discussed with others, individuals can better understand the relationship between the individual 'as a thinking, feeling human being, with an identity, a personality, a unique history and background, with goals, motives and intentions' (Ushioda, 2011, p.13) and the social world.

The students seem able to connect the evidence supplied with the arguments and learn 'how to evaluate other people's formative experiences' (Cope & Kalantzis, 2015, p.21); they linked the socio-political situation of war with the way people's hopes were expressed in a child's name (lines 7-9, 11-12). The teacher worked at the intersection of rapport and empathy, of the personal and the social, of a story of hope and rough reality, to explore a topic that could have been emotionally difficult for young learners. The space created in the discussion above generated a sense of safety to interpret texts in relation to self, to culture and to the world (Mills, 2015).

6.3.3 Weavings between functional and critical analysis

My data in this section offer insights into how the students and the teacher moved the focus of their discussions from personal interpretation to the interrogation of visual signs and their functions, as well as the power behind them, with reference to social and cultural contexts. In this sense they show evidence of 'critical capacity' (Cope & Kalantzis, 2016). 'Critical' can mean two things in a pedagogical context: to be functionally analytical or to be evaluative with respect to relationships of power (Cazden, 2006a). The teacher and the students engaged in discussions on the topic of peace, which were stimulated by authentic pictures from the internet (for examples see Pictures 6.4-6.5) selected by the teacher; they discussed the representations of an international sign of peace (picture 6.4) which will be later used in their creations (Section 8.2.1), and of the five ringed symbol of the olympic games (picture 6.5). Other pictures representing war and peace also provided stimuli to explore meanings regarding these notions.

Picture 6.4: The peace sign
(accessed, 19.02.19: https:// commons.wikimedia.org/wiki)

Picture 6.5: The five-ringed symbol of the Olympic Games
(Original author: Pierre de Coubertin (1863-1937)
(accessed 19.02.19: https:// commons.wikimedia.org/wiki)

I choose to focus on the dialogue between the teacher and the students, which concerned the interpretation and analysis of two of the pictures analysed in class. The pictures presented the same setting at different times; the first one showed Amsterdam during World War II when soldiers were in the streets walking along ruins of

destroyed buildings, while the second showed Amsterdam after World War II, when people, among which a child and his parent, were enjoying their walk in the city's peaceful streets, with buildings having been rebuilt. The following extract has been selected as an illuminating example of dialogic learning in which the students analyse the underlying premises of the multimodal texts, they have available, in order to provide valid arguments.

The students are encouraged to develop critical perspectives by engaging in the functional analysis of the various elements in the pictures. They compared the two pictures and made critical connections exploring meanings while contextualising and re-contextualising the pictures. The data are representative of how the students reflected on their own assumptions and beliefs about important socio-political issues within a critical frame and became aware of their own and others' assumptions that defined their world views. This rational, functional and critical analytical process often leads to a transformation of perspective, and links in with transformative learning in class (Mezirow, 1995; Torosyan, 2007, p.13), which is an important part of reflexive multiliteracies (Cope & Kalantzis, 2010).

Excerpt 7:

1. **Teacher:** Hmmm, now τι βλέπουμε στην εικόνα, what do we see

2. in the picture ...?

3. **Thaleia:** Here, we have δύο εικόνες [two pictures], πόλεμο και ειρήνη

4. [war and peace].

5. **Teacher:** […] Πώς νιώθουν οι άνθρωποι; [How do people in the

6. pictures feel]?

7. **Thaleia:** Εδώ ήρεμοι, εδώ φόβο [here calm, here fear].

8. **Teacher:** Η πόλη είναι το Άμστερνταμ. Ποιος πόλεμος μπορεί να έγινε;

9. [The city is Amsterdam. Which war do you think this is?]

10. **Ploutonas:** World War II.

11. **Teacher:** Ο δεύτερος [the second] (showing number two with her

12. fingers) παγκόσμιος [world] (opening hands in the air showing the

13. whole world) πόλεμος [war].

14. What do you see here (showing one of the pictures)?

15. **Ouranos:** It's the same city…

16. **Teacher:** Η πόλη του Άμστερνταμ [the city of Amsterdam]. Ποια

17. εικόνα είναι η πρώτη; [which picture comes first chronologically?]

18. **Ouranos:** Ο πόλεμος... [the war…] (indicating the picture on the left)

19. **Teacher:** What you think people did after the war? (showing the picture

20. on the right)

21. **Kleio:** They had to rebuild their city and remake their lives.

22. **Teacher:** Does this happen nowadays?

23. **Iasonas:** Yes, countries want peace…

24. **Kleio:** But sometimes it takes longer, and people need to work together.

25. **Iasonas:** There are countries that seem to be in war for years…

26. **Ouranos:** It is difficult to recover μετά από πόλεμο [after war].

The students are drawn to participate in the dialogues in which their various perspectives and voices are brought into play in an ultimately unbounded context (Wegerif, 2013, p.3). This means that knowledge and perspective are co-constructed and transformed rather than transmitted as fixed entities. The teacher is enabling the students' critical thinking by encouraging dialogue. Her questions encourage the students to explore the pictures, and to make hypotheses based on evidence in order to generate claims through a comparison of the pictures. The students are asked to reach their own conclusions by putting themselves into the mindset of the people in the pictures at the time and place they were taken, and then projecting that to the present, exploring new dimensions to construct their own life conditions. In this way the teacher aims to unsettle comfortable viewpoints through sociological imagination (Mills, 1959). In other words, she is inspiring the use of imaginative thought to

understand the connections between the forces of society and the personal lives of the students by exploring meanings in the current context.

The teacher begins by asking "what do we see in the picture?" and "How do people in these pictures feel?" to create links with the topics the class negotiates, which are feelings and emotions, and war and peace. Thaleia links the picture showing 'ειρήνη [peace]' with feeling ήρεμη [calm] (lines 3-4; 7). The teacher then follows a student's observation that "It's the same city…" which is presented in both pictures to move the discussion to more demanding lines of enquiry. Logical reasoning is developed to answer the question "Ποια εικόνα είναι η πρώτη;" ["Which picture comes first chronologically?"]. Kleio points out that after the war people "had to rebuild their city and remake their lives", indicating with her hand movement that the picture representing peace (on the right) comes after, as peace followed the war.

The teacher then asked the students to make links with current reality "Does this happen nowadays?" The students considered alternative viewpoints (lines 23-26). Their different viewpoints are evident in their comments that on one hand development might be achieved because "countries want peace…" (line 23), which demonstrates their awareness of the importance of peace for all countries, but on the other, "there are also countries that seem to be in war for years" (line 25). The argument of Kleio that recovery might take a long time and demands collaboration (line 24), offers an opportunity for Iasonas to re-examine his argument made in line 23, and to report that indeed "there are countries that seem to be in war for years" (line 25). Ouranos expands his classmates thoughts, arguing that "It is difficult to recover [after war]" (line 26). The students provided critical interpretative perspectives by articulating, supporting or questioning alternative arguments and developing their metacognitive awareness of the conditions that define how and why something happens (lines 23-26).

We can deduce from the above examples that the students show evidence of agency and autonomous thinking, and construct parallel knowledge through social engagement. They all contributed to the process of examining different situations, and everyone's opinion mattered. They created a dynamic context at the intersection of agency and social engagement (see Jessel, 2016). Additionally, the teacher guided the students in a discussion sensitive to human rights through (re-)contextualisation, encouraging them to contextualise the pictures and then re-contextualise them to refer

to present times and to confront, criticize or question what they see or what has happened before to see its relevance to the current reality (lines 22-26). Their thinking offers a critical understanding of current complex socio-political situations as they are guided 'into ways of using language for thinking collectively' (Mercer, 2000, p.170). Their perspectives show evidence of transformation, a practice that results from critical dialogue as the students move beyond assimilation and what the teacher wanted them to learn (van Haren, 2015, p.281).

The choices made in designing the pedagogical activities relate to the teacher's aim of developing critical readers of texts and events. McGarry (1995, in Macleroy, 2016, p.189) views the development of learner autonomy as being dependent on teacher's autonomy. Critical thinking and an emancipatory perspective are evident in the teacher's reflections below:

I selected the specific pictures to refer to the European History of Greece, (participation of Greece in the World War II with other countries) and to provide a bridge for the students to make connections with the current reality and refugee crises. The message I wanted to pass to the students is that through our history we learn how to 'read the events' as negative or positive. With co-operation, even destroyed cities can bloom again and return to normality (a peaceful daily existence).

Teacher's reflection prior to the lesson

By incorporating topics about history into her language lessons, the teacher believes she can teach students that the way we see things is subjective and how "through our history we learn how to 'read the events' as negative or positive". Her words put faith in her students' subjective interpretations. Through her lesson design she aims for her students to create meanings not based on a text or picture alone, but as a result of "making connections with the current reality" from a critical perspective. The teacher's aim is to empower students; to give them a voice and offer them the potential to read the world around them and change the world for the better. This is shown implicitly in her belief that "With co-operation, even destroyed cities can bloom again and return to normality". Thus, I take up Carmona's and Luschen's (2014) notion that

teachers can act as critical pedagogues and work towards pedagogies of collaboration, inclusion and voice.

6.3.4 Approaching globalisation and diversity; weaving towards transformative learning

Kalantzis & Cope (2012a; 2012b) argue that curricula and pedagogy must address diversity through the transformation rather the assimilation or integration of the learner. The next interaction followed the discussions which drew on pictures showing peace, and the teacher's reflection (Section 6.3.3). It is a representative example of how the teacher works inclusively with the students' real-life literacies. The resources provide opportunities to explore war and peace from a global perspective to examine how a crisis in one country may have consequences that stretch around the world. At the heart of the first discussion that I describe below was a picture showing a big ship, with a sign on it indicating the ship's name -the name of a Greek important person -, and people (possibly refugees) at sea in Greece.

Excerpt 8:

1. **Teacher:** Here is another picture.

2. **Iasonas**: It's refugees, είναι στην Ελλάδα [this is in Greece].

3. **Ploutonas:** It's a boat in Greece.

4. **Iasonas:** Like we see in the news, like…we heard that there are some

5. refugees on the coast in Greece.

6. **Teacher:** Οι πρό-σφυ-γες είναι στη θάλασσα, στην Ελλάδα [The

7. refugees are at sea in Greece].

8. **Thaleia:** Πίσω είναι ένα βαρκα [there's a boat at the back].

9. **Teacher:** Μία βάρκα, ναι ένα πλοίο είναι ένα μεγάλο πλοίο [a boat, yes,

10. it is a ship, it is a big ship].

11. **Kleio:** There is a sign on the left side….

12. **Teacher:** Το όνομα του πλοίου [The name of the ship …]

13. Είναι το όνομα [It is the name] of a Greek important person.

14. **Iasonas:** Then it's definitely in Greece…the photographer wants to make

15. that clear.

16. **Teacher:** What question does the photo ask?

17. **Iasonas:** Will Greece accept them?

18. **Kleio:** Will they find shelter?

My data indicate how, by engaging students in the analysis of authentic pictures—especially those shown in the media in out of school contexts, or to put into students' words "Like (the pictures) we see in the news"—the teacher creates new learning potential. The students judge the importance of the various elements of the photo (size, style, colour, placement) and then use elements that concern the framing of the picture such as the layout of the pictures and text in the space provided to interpret the meanings at stake and establish the evaluative stance of the photographer in relation to those meanings (Macken-Horarik, 2003; Unsworth, 2006a). They make connections between text and images—one student, for example, notices the sign of the name of the ship (line 11). Once the teacher clarifies that it is the name of a Greek important person, the students show their understanding of the semantic relationship between the place where the photo was taken and the name of the ship: "Then is definitely in Greece…the photographer wants to make that clear". The students understand meaning-making as the result of the photographer's choice and purpose (lines 14-15). For their analysis they use the meta-language of multiliteracies to talk about interconnections between language and other modes (Unsworth, 2001, p.16; Cope & Kalantzis, 2000). They explain that the sign in relation to the photo and to what they know from real-life experiences, clarifies the setting, "makes [the context] clear". My data demonstrate how the students develop their ability to analyse the general function or purpose of a text by making causal connections between its design elements, therefore by 'analysing functionally', (Kalantzis & Cope, 2005).

The pupils weave the information in the pictures with their prior knowledge. "There are refugees on the coast in Greece", they said in order to construct meanings. The teacher provides opportunities for 'critical literacy', encouraging the students to think

beyond what they see by asking "What question does the photo ask?" (line 16). The students engage in intertextual interplay, bringing texts and voices from the outside world into the conversation, and of different people (in their communities or the media) seeing the situation from different perspectives "Will Greece accept them?" and "Will they find shelter?" The students' questions show reflection and enact the process of critically analysing national policies regarding humanitarian issues. They analyse, critique, and [potentially] transform the norms, rule systems and practices governing the social fields of everyday life (Luke, 2004). A transformative potential is generated by transforming their own perspectives through dialogue, generating a desire to use their learning to disseminate their world views in order to change the world (as we will see in Chapter 7). A reflexive multiliteracies pedagogy resulted from 'reading' critically multimodal texts. The teacher also reflected on the use of such a pedagogy:

I think the activities we do together motivate them not only at a cognitive level but also at an emotional one. I can also tell you that by showing them symbols of peace and photographs from the Second World War and the recent refugee crises, they can better understand the history of Greece and Cyprus and the relevance of the two countries to Europe and the rest of the world. They seem not to treat their countries of origin as two geographically remote countries, and they refer to them more often without distancing them from their everyday lives, as they used to do.

Teacher's reflection after the lesson

Analysis of the above reflection brings to light the benefits of using multimodal resources that are authentic and complemented by critical questioning. Multimodal examples are provided to prepare learners to become consumers of critical texts in global networks and to promote social as well as cognitive goals when 'analysing the social realities of their own lives and their communities (Cummins, 2001, p.222). The teacher considers the cultural connections that the students were able to make, regarding their intercultural experiences "not referring to their countries as two remote countries geographically" but as countries that are affected by global issues, to be an

important outcome. As such, she engaged the students in reflection and critical thinking to potentially recreate their understandings of their culture and history.

The above data validate Mills' (2011, p.11) argument that 'students need access to a widened range of textual practices and media platforms' because 'texts that are selected in the literacy curriculum function as mediating technologies in the institutional shaping of discourses and social practices' (Stevens & Bean, 2007, p.5). Overall, my data support the idea that the quality and multiplicity of stimuli affect the way that people communicate and the language practices they use (Blackledge et al, 2013). My findings show how the resources encouraged discussion about war and peace (Section 6.3.3, Excerpt 7) and migration/refugee issue (Section 6.3.4, Excerpt 8) as they occur in specific contexts as well as the effects this might have globally. Working with a broad range of resources, the teacher created opportunities to use them as thinking tools to conduct literacy enactments as meaningful constructs that empower and prepare learners in 'reading the Word and the World' (Freire & Donaldo, 1987, p.8.).

6.4   Conclusion

My findings in this chapter have provided illuminating insights into the sub-question of my research: 'How do students and teachers critically and creatively utilise their multilingual and multicultural resources in their multimodal text making?' My data revealed how the activities orchestrated by the teacher represented and expanded the multilingual and multicultural knowledge, interests and experiences of the students. The resources inspired dialogue because they were authentic, and drove the students to make connections with their own real-world experiences. The activities were designed to create appropriate conditions for the students to firstly analyse the texts, symbols and other signs in the available resources functionally, and then use the knowledge they gained to generate critical conclusions.

On the basis that the effectiveness of a critical framing in the multiliteracies pedagogy is judged by the students' ability to analyse designs (Mills, 2006, p.3), my data exemplify learners who are competent in exploring the underlying dynamics and critical dimensions of multimodal texts by co-constructing knowledge, providing alternative perspectives and reaching conclusions based on valid arguments. Because

languages are a tool to think with, a crucial element of their practice is the use of their wide range of multilingual capabilities—including translanguaging—to express deeper thinking when analysing multimodal texts.

Using all available resources as mediators for their learning, the students recontextualised resources to discuss issues of global importance, seeing themselves as world citizens. In this light, the social interactions in the class created a sense of connectedness with others which might have an impact on the social behaviours of the actors and others concerned (Wei, 2011, p.1234). Their dialogues revealed the importance of negotiating intercultural issues of diversity, equality and dignity as part of their educational goals. This aligns with the importance that Wei (2011) attributes to these notions when he refers to Halstead's (1995) argument that to enable ethnic minority children to maintain their specific languages and cultures and participate fully as citizens (which is the aim of the proposed curriculum as shown in Chapter 2), education should involve three key elements: democratic citizenship, specific cultural attachment and cross-cultural understanding.

My findings reveal the multilingual students' criticality—their ability to assess the situation systematically and insightfully, to question received wisdom and to articulate views and opinions in a reasoned way (Wei, 2011, p.13). In the next chapter, the students demonstrate their multicompetence as multilingual language users; they make their criticality an essential part of their creativity and use their multilingual resources to generate unique multimodal identity texts.

7 Designing literacies

7.1 Introduction

This chapter builds on the findings of Chapter 6, which demonstrated the importance of working within a critical frame in a reflexive multiliteracies pedagogy. Chapter 7 focuses on the applying creatively process of Cope & Kalantzis (2015) reflexive multiliteracies pedagogical framework. It examines literacies practices in the Greek complementary school under study by engaging with the process of designing and the notion of identity texts. In accordance with the Learning by Design 'Pedagogical Orientations', the examples analysed are representative of 'the relationship among socio-culturally situated understandings and discoveries and the recreation and/or transformation of meaning and artefacts' (Abrams, 2015, p.37). This transformation occurs as part of the designing process, as a social process of composition which entails the processes of applying appropriately and creatively, because learning 'is never a simple reproduction nor is it only creative' (New London Group, 1996, p.76). The outcome of designing—the students' identity texts—reflects the students' multi-layered identities. My findings respond to my sub-question: 'How do students and teachers critically and creatively utilise their multilingual and multicultural resources in their multimodal text making?'

Over the next sections I show how students 'take in or utilize available semiotics resources and then use their own resources (linguistic, cognitive, semiotic) and life experiences to translate the available designs into the redesigned' (Black, 2009, p.76). Although the focus is on creative application, processing the data demonstrates the mutual development of criticality and creativity as two closely related concepts. The students are portrayed '…as principally able to apply the forms of analysing—critically and functionally—to the cultural purposes and meanings of their own multimodal designs' (Kalantzis & Cope, 2005, p.21). I demonstrate how they work collaboratively to weave the diverse linguistic and cultural capital available within the class to design their own scripts, plays and animations together. The students' multilingual agency and creativity is applied to the creation of innovative identity texts in printed, performative and multimodal forms. The chapter's closing sections show how, through engagement with the editing, monitoring and reviewing of their work under the assumption of critical reflection and reflexivity, the students transform their

literacies and foreshadow their transformation as learners (Gee, 2000; 2007; Comber & Kamler, 2005), becoming agents of transformation in their schools and communities.

7.2   Applying creatively; creating transformative designs

Overall, the weavings of the knowledge processes of experiencing, conceptualising, analysing and applying described in previous chapters have gradually increased the agency of the students and engaged them in critiques and deeper thinking to co-construct new knowledge. In the following sections the students work together to plan how they will successfully apply their new understandings and learning in creating their own designs. The data presented therefore reflect the ways in which they orchestrate their activities with the teacher to create opportunities to design and transform their learning experience (van Haren, 2015, p.281). I start by showing how, in accordance with findings in other studies (Anderson et al, 2014, p.15):

> The creative composition process is collaborative and has been broken down into a series of manageable steps, so that attention can be devoted to different elements and their integration in turn.

These steps are presented one by one over the following subsections. My data analysis illustrates how in each step they take towards the eventual creation of their animation, the students appear to invest on what they have learned so far. They draw from their critical dialogues on the concept of peace, presented in Chapter 6, and from their engagement with multimodal texts, from their school literacies and own popular culture, in their classroom activities previously described in Chapters 5 and 6.

7.2.1 Introducing key words; experiencing and applying

In this section the students take their first steps in creating their own animation. They build their ideas on their previous classroom dialogue (Section 6.3), in which they agreed to create their own character representing peace to add to the other characters in the film *Inside Out* (Walt Disney Studios Motion Pictures). In designing the main character of their animation, they work around key concepts of the notion of peace.

The teacher provided to the students blank double-sided cards in the shape of human figures to be used as note-taking and drawing devices. Each student used a card to brainstorm ideas and represent in pictures and words what peace is for him/her in order to prepare for creating the animation character representing peace (Pictures 7.1 - 7.4). One of the teacher's aims in this activity could be to 'gain access to student agency, cultural memory and home and school learning within context' (Jewitt, 2008, p.255). In other words, she encouraged the students to weave prior knowledge from their out-of-school experiences and school literacies and apply it to create their own representations of peace.

Picture 7.1: Representations of peace for the first student

The student has written the words θάλασσα [sea], ουρανός [sky], καλύτερος φίλος [best friend], γιαγιά και παππού [grandmother and grandfather]

Picture 7.2: Representations of peace for the second student

The student has written the words: θάλλασσα [sea], πουλάκια [birds], λουλούδια [flowers], οικογένεια [family]

Picture 7.3: Representations of peace for the third student

As reported in my fieldnotes the student said she had drawn about:

Peace as nature; she feels peace when she looks at the blue sky (lady's hair) and the white clouds (lady's dress) or when being at a place near the sea in Cyprus (lady's shoes).
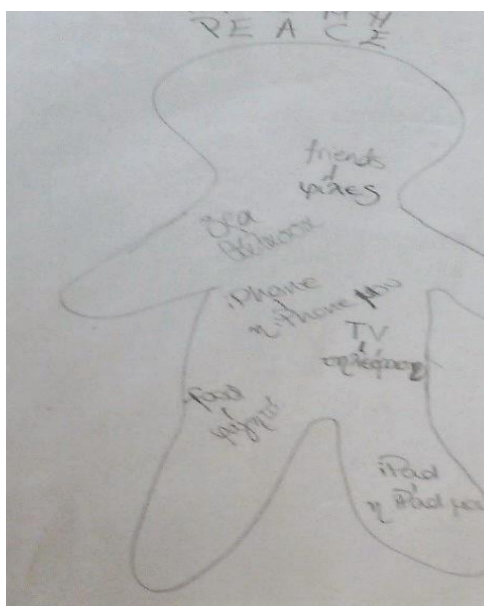
Picture 7.4: Representations of peace for the fourth student.

Title of figure: ΗΡΕΜΗ [calm] PEACE

The student has written the words:

φίλες/friends, θάλασσα/sea, i-phone/η i-Phone μου [my i-phone], TV/τηλεόραση, food/φαγητό, i-pad/η i-Pad μου [my i-pad]

(grammar as in the original)

Pictures 7.1-7.4: Photos of the students' signs and words about peace included in their human figures as part of the brainstorming activity.

The above syntheses of text and pictures appear to draw from the students' previous engagement with the meanings of the multimodal representations of the characters of the film *Inside Out* (Walt Disney Studios Motion Pictures) (Section 6.2.2), their initial ideas on what representations they could include in their own animation (Section 6.3) and the language they developed when negotiating meanings of peace inspired by a monolingual poem (Section 6.3.1). They were also possibly inspired by personal

experiences as narrated in Sections 5.3.1 and 5.4.3 about "places near the sea", "near nature" where they "go for holidays" and moments they share with members of the family. One student indicated technology as an additional aspect to the previously mentioned features that represent peace, because as she said she uses technology to "relax alone or communicate with friends and family here and abroad". She chose to write the words in both languages, except for words which are internationally used in English such as i-Phone and i-Pad (Picture 7.4).

The teacher's instructions allowed the students sufficient flexibility to brainstorm on the notion of peace, by using the human figure-shaped cards or finding their own ways of representing their ideas on what peace meant to them. In this way, the teacher made space for the students' own approaches to literacies. One of the students used this flexibility to make a new character (representing peace) on a printed picture showing the characters of the film *Inside Out* (Walt Disney Studios Motion Pictures). Peace was placed between Sadness and Fear (Picture 7.5) while the word "PEACE" was drawn in the space above Anger.
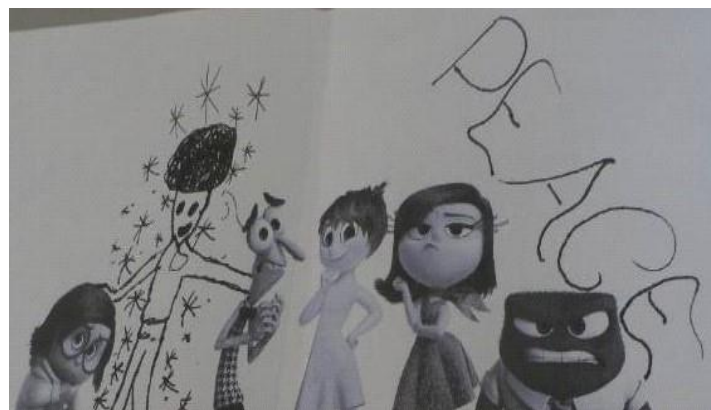
Picture 7.5: A representation of 'Peace', designed as an additional character to the characters from the film *Inside Out* (Walt Disney Studios Motion Pictures).

To analyse the representation of Peace shown in Picture 7.5 I draw on two notions proposed by Kress & van Leeuwen (2006, p.201-204) in their grammar of visual design which add to the textual meaning: salience and framing. Salience is determined on the basis of visual cues—size, sharpness of focus or amount of detail, or texture in terms of tonal contrast, colour contrast, placement in the visual field, perspective and

any cultural symbolism associated with the image—all of which combine to attract the viewer's attention. Framing concerns the layout of the pictures and text within the space provided. Features such as framing are crucial elements in the interpretation of the meanings at stake and in establishing the evaluative stance of the text-maker in relation to those meanings (Macken-Horarik, 2003b; Unsworth, 2006a).

In Picture 7.5, an interesting contrast appears in which a soldier becomes a symbol of peace. According to the student, "the soldier has the role of a peace-maker". We can observe that his place is in between emotions, but he has been made a head taller than the others, and this tonal contrast emphasises his significance. He is smiling, and there are stars around him as evidence of his positive intervention, "to make them calm and positive" in the student's words. The details of the representation (clothes and helmet) and his position in between two negative emotions—fear and sadness—can be related to the Cypriot historical and political context; after the 1974 war in Cyprus, the UN peacekeeping forces came to the island to ensure security and promote peace. The soldier was placed away from Anger, but the word "PEACE" written in trembling characters is linked with Anger as if it represents his fear for peace or how peace is fragile because of Anger.

The students' designs for peace were representative of the stiudents' experiences and 'the literacy worlds of the students and their interests and desires' (Jewitt, 2008, p.261). These preliminary designs provided a starting point for designing the cut-outs of the characters for the animation and the plot of their stories (Section 7.2.4). As an instructional strategy, design activities motivate students to take ownership of the media and content they transform into their new creations (Lawanto et al, 2013). In the next section, the learners and the teacher explore the design principles of animation making.

7.2.2 Working around digital examples of animation making

In this section, I describe how the teacher and an animation specialist (AS)[6] worked together with the students to develop literacies and language skills to create an

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[6] The teacher, in agreement with the head teacher of the school, invited a visual artist to work as an animation specialist (AS) in the classroom context to support the teacher and the students with the animation creation. The AS worked voluntarily with the pupils and in collaboration with the teacher to promote cognitive and emotional goals via the arts.

animation. The AS built on the thematic approach used by the teacher to develop the content and language on the topic of peace and provided guidance on the technical areas of creating "a stop-motion animation" by integrating metalanguage with all the available languages[7]. The data below describe the practices used.

Excerpt 1:

1. **AS:** What you think a stop motion animation would be about?

2. **Ouranos:** Should it be about moving figures like these? (showing the

3. card figures, they had created to represent peace)

4. **AS:** Ναι, "θα πρέπει να βρείτε μια ιδέα [you will have to come up with

5. an idea] – ιδέα στα αγγλικά? [idea in English?]

6. **Ploutonas:** I-δέ-α, i-de-a.

7. **AS:** Very well! Μετά να ζωγραφίσετε τις φιγούρες. [Then to draw the

8. Figures.] Φι-γού-ρες? [Figures?] It sounds similar in English.

9. **Kleio:** Φι-γού-ρες… φι-γού-ρες. Fi-gu-res… figures!!

10. **AS:** Aha, "να τις κόψετε [to cut them]."

11. **Polymnia:** To cut them of course!

12. **AS:** [smiling] Yes, και μετά θα τις κινούμε στο storyboard [and then

13. we will move them on the storyboard] και θα φωτογραφίζουμε κάθε

14. φορά την εικόνα όταν αρχίζουμε και όταν σταματάμε – [and we will

15. take a picture every time when we start and stop].

16. **Teacher:** Όταν αρχίζουμε, when we start… and the opposite?

17. **Students together:** Stop! Σταματώ!

18. **Ploutonas:** Do you have an application to put the pictures together on

19. the laptop and mobile phone? I am good with IT. I can help.

The multilingualism of the students, the teacher and the AS were used as a resource to understand the process of creating the animation and using appropriate metalanguage. Before the interaction presented above, the AS had explained that English and Greek would be used "Is going to be both, Greek and English; if you have any questions, please ask". By explaining that multilingual practices including translanguaging would be in use, the AS made the students feel comfortable and safe with the languages used in the process, but also encouraged them to stop and ask for meanings. At the same time, the AS collaborated with the teacher to provide appropriate strategies, for remembering words that would be used constantly in the process, such as relating sounds across languages for the words – [ιστορία / story, ιδέα / idea, φιγούρες / figures, φωτογραφία / photo], and finding opposites such as [σταματώ / stop and αρχίζω / start] (Picture 7.6).
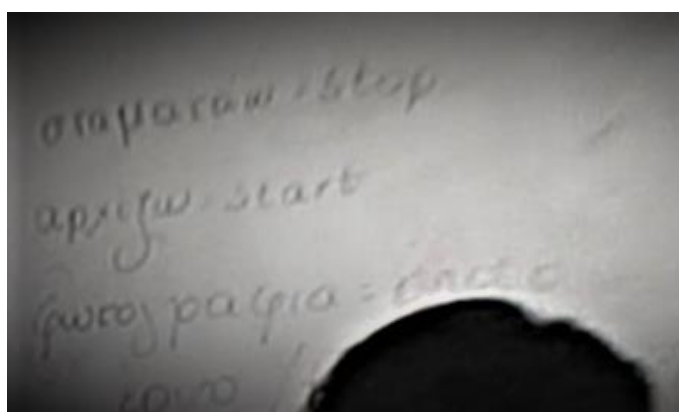
Picture 7.6: Notetaking on appropriate metalanguage in Greek and English (σταματώ / stop, αρχίζω / start, φωτογραφία / photo, έργο / creation or design.

The AS used cognitively challenging tasks that assumed literacy skills including mental flexibility and problem-solving alongside heritage language learning to explain how to represent movement. The AS used two problem-solving activities: firstly, how many pictures we need to represent a man walking (as seen from one side), and secondly how many pictures we need to represent a bird flying. The students engaged actively in this problem solving activity, and collaborated while using actions to explain the answer: "two!". The data from audio recordings and photos, reflect how the students became cognitively empowered and solved problems using verbal and nonverbal tools (language and movement) to overcome possible confusion when

representing movement in their animations. In this light and in accordance with other studies in this domain (Anderson et al, 2014) the multimodal text-making in which the students engaged appears to have stretched their literacies to include enquiry-based learning and problem solving.

At this point, the AS presented animations by other students to the class in order to help them visualise how their final product should look. To inspire confidence and collaborative spirit the AS said: "You can come up with an amazing idea, right? Just like a dot but then the story behind it might unfold to be more interesting than any of these (examples), isn't it, team?" In accordance with the literature:

> By using the creative industry and practitioners within the field, [schools can] draw on a rich vein of creative and affective cultural text that have a built-in capacity to engage students visually, intellectually, and emotionally in the task (Hill, 2016, p.84).

The students looked excited, as if they were eagerly anticipating the creation of their animations.

7.2.3 Planning collaboratively for scripting and drawing

In this section, I describe how the teacher and the AS provided time for the students to work in collaboration to script and draw their animations. The students were advised to share responsibilities and use peer review to improve their work. The teacher reminded them about timetable keeping and advised them to allow some time to synthesise the animation on the computer program. The students collaborated in two groups to develop their stories on the theme of peace.

They gathered together in their groups to organise the available resources—multicoloured cards, scissors, markers, poem, dictionaries and mobile phones. They briefly discussed the language they would use, and decided to have "Greek only, because the audience would be people using Greek in their school and students at a mainstream school abroad.

As far as I could see, the students were working in synergy, which according to Gregory et al, (2004) means measuring how, when and what each of them could

contribute to maximise their group's potential. The girls suggested using Ritsos' poem *Eirini* for inspiration (Picture 6.3). The boys proposed using mobile phones as dictionaries and to search for relevant pictures to help with their drawings. The way they started conceptualising the ideas of their animation is described in the field notes below:

During the girls' discussions, one of them suggested to use the five Ws in English (they had used them before as the 4 Π in Greek) to find the main elements of the story. "So, we know who [the characters] are", she said. Then Kleio followed by asking a new question "but where are they?" Polymnia then made a suggestion: "Shall we say that they are in Cyprus, στην παραλία Φοινικούδες [at Finikoudes Beach] where we usually go για τα holidays μας [for our holidays]?" Thaleia also asked a question, this time about the plot: "And what is happening?" Everyone paused for a moment and then Kleio stood up and said with confidence: "Aha! The girl has a dream; she is dreaming about Peace!"

The boys' idea came to them as they played with the resources in front of them and thought independently. Then a figure, the representation of peace as a soldier that one of them had created during the preparatory phase (Picture 7.5) inspired him to say, "Peace would be a soldier, but he is against war!" To organise this thought further he said "Let's use this figure as the main model for cut-outs. We could have them fighting at the beginning…" Then the other boy continued his thought by adding: "…and then Ειρήνη [Peace] will make them stop. But we have to figure out how." They agreed in the end that they would focus on the message that "people have the power to stop war and have peace".

Fieldnotes during observation of group work

As demonstrated in the fieldnotes, the students appeared to make connections between each other's ideas by expressing their thoughts out loud so that others could pose new questions and they could think alongside each other to design their plot and set-up. The students in the girls group asked questions such as "Where are they?" and "What

is happening?" to figure out the main problem and setting of their story. Kleio's idea appears to have been generated as a result of the previous thoughts they shared about their holidays (shown in Polymnia's words), woven together with their prior knowledge (possibly the representation of peace as the dream of a child in Ritsos' poem, see the poem in Picture 6.3). "Aha! The girl has a dream; she is dreaming about Peace!" Kleio said. The girls used literacy practices related to exploratory talk not only to interact but also to 'interthink' (Littleton & Mercer, 2013, p.1). This meant that they used conversation in order to think collectively, to engage with each other's ideas and build on each other's knowledge.

When juxtaposing the students' ideas about what the animation would be about, in the above fieldnotes, (the students' words about a "girl (who) has a dream …", "dreaming about Peace!" and a "soldier, … [who is] against war!"), against their conceptualisations of Peace during their brainstorming sessions (Section 7.2.1) we understand how the initial conceptualisations worked as starting points which could then be woven together with other signs. For example, the figure of the peace-maker soldier (Picture 7.5) became the main character of the boys' animation, while the words related to peaceful concepts such as θάλασσα [sea], ουρανός [sky] and σύννεφα [clouds] on the girls' figures about peace (Pictures 7.1-7.4) provided stimuli for the visual representations of their animation setting. Also, the word οικογένεια [family] was represented in the girls' animation through the choice of the characters: a mother and her daughter. My findings thus show how the students brought their learning back to their real-life experiences through fresh and creative forms of action and perception relating to their interests, experiences and aspirations (Cope & Kalantzis, 2009). In the boys' group, while some ideas were the product of solitary endeavour, the final outcome emerged as the result of joint imagination. Therefore, by using spoken language in the form of conversation and inspired by the various resources available to them, the students became able to think creatively and productively.

7.2.4 Storyboarding; designing scripting and drawing

In this section I describe how the students decided on the narrative structure and co-ordination between the plot and the modes—in this case the visual and language choices—to be used on their storyboards. In multimodal discourse, and particularly in

relation to digital stories (see Belmonte et al, 2016, p.116), 'every semiotic mode can be seen as a different input space', which all interconnect and blend through cross-mappings until the final global blended space or emergent narrative is constructed. As the animation specialist said:

Πρέπει να ξέρετε ξεκάθαρα τι θα βάλετε σε κάθε σκηνή και με ποια σειρά θα ενώσετε τα cut outs και τις λέξεις για να φτιάξετε τα μέρη της ιστορίας σας" [you need a clear vision of what you will use for each scene, with which sequence, and how you would relate each element (cut outs and words) with others, and the scenes between them to make your story.

Fieldnotes reporting the animator's words

The data below describe the students' dialogues while storyboarding. Storyboarding involves sketching out and developing a visual representation of the story screen by screen (still images) (Macleroy, 2016, p 168). It also presupposes the use of complementary or alternative meanings created when using different modes together, thus functionally and critically analysing the processes and elements of design, which the students had already utilised to analyse representations from the film *Inside Out* (Walt Disney Studios Motion Pictures) (Section 6.2). In the fieldnotes below, the two boys discuss and decide how to balance the different inputs—pictures and words—to create a coherent story.

Ouranos said: "I don't think we will need many words here…pictures can say a lot" Then Ploutonas became the voice of the protagonist soldiers in the animation: "Σταμάτα πόλεμο!" ["stop war!"], "we can write Stop/σταμάτα and No! Όχι! (to war) in a bubble". Ouranos asked "who would be saying that?". Ploutonas replied "Any soldier… For example, any soldier from the battle when the Greeks fought with Germans on OXI Day.

Fieldnotes from collaborative work in groups

My findings show that the students were aware of the power of each mode. They said, "I don't think we will need many words for that…pictures can say a lot". They also decided to indicate the different nations through speech; they translated the word "Stop" into Greek and "No" into German, (although 'No'/'Nein' was incorrectly spelled, Picture 7.8). They kept the languages separate but interchangeable in an otherwise identical slide which focused on the faces of two different soldiers; we can assume that this is because they wanted the slides to be direct equivalences of power (Pictures 7.7 and 7.8).

Pictures 7.7 and 7.8: The soldiers saying "stop"/"no" to war in Greek and German

Although two separate languages were used, the emphasis of meaning is on the commonalities of humans as shown in the pictures of the soldiers who are asking for the war to stop, rather than on the differences across nationalities; this was the suggested message for their animation (fieldnotes, Sections 7.2.3;7.2.4). In their interactions below, the boys are critically analysing the representation of power and applying it in their multimodal creations.

Excerpt 2:

1. **Researcher:** What words did you write in Greek?

2. **Ouranos:** Σταμάτα! [Stop!]

3. **Teacher:** Σταμάτα! [Stop!] Stop, πολύ ωραία [very well].

4. **Ouranos:** We used another language, we had to use the Greek

5. language, but they don't speak it (showing the German soldier).

6. **Ploutonas:** "Nein" also means "No".

7. **Teacher:** No, OXI.

8. Do you know of another country that said no?

9. **Ouranos:** Ελλάδα [Greece].

10. **Ploutonas:** Oh, Greece.

11. **Ploutonas, Ouranos:** (ha, ha, ha!).

12. **Teacher:** Η Ελλάδα είπε όχι στους Γερμανούς [Greece said no to

13. Germans]. In your animation though?

14. **Ouranos:** No, is a German person (saying no).

15. **Researcher:** He is a German person that says no to what?

16. **Ouranos:** War (ha, ha) interesting!

17. **Ploutonas:** Everyone here (in the animation) says no to war.

The students make claims and provide arguments about their choice of using two different languages, Greek and German (lines 4-5) to indicate the separate languages of the two nations. The teacher's question "Do you know of another country that said No?" (line 8) guided the students in juxtaposing the generated meanings from their representations with the sociohistorical context and events of OXI Day in 1940 when the Greeks said "No" to the Italians (lines 8-10), (these historical events and their meanings are taught as part of the curriculum). The students in lines 12-17 analyse who says the word OXI [No] and its meaning in different contexts: during World War II, when the Greeks said "No" and the war in Greece started, and in their animation in which both, Greeks and Germans say "Stop" and "No" to stop war.

The teacher's question shows how the class is working within a critical framework of literacy (as shown more analytically in Chapter 6). It demonstrates how the teacher encourages the students to engage in a 'critique of texts and their affiliated social formations and cultural assumptions' (Luke, 1994, p.144; West, 1992, p.16). Here, the importance of the word "No" increases when interpreted by the creators and possibly the audience on the basis of their knowledge of previous socio-political events. In

those events the word "No" was used to say "No" by the Greeks to occupation by the Axis powers. The students' laughter shows how they understand this playful contrast in meanings, which they characterised as interesting (lines 11,16). They also explain the message they want to pass about peace, as shown by Ploutonas' words "Everyone here [in their animation] says no to war" (line 17). The teacher in the above interaction guided the students to explore in their creative applications of literacies how 'literacy is a social practice, ideologically linked to social power' (Mills, 2006, p.9). At the same time, the students critically reflect on their work and critically analyse the meanings created by drawing connections between the language and the figures in their animations. By exploring more deeply the implicit (related to knowledge of past historical events) or explicit messages that are generated through the interplay of the different modes, the students can examine and understand how successful they have been in sending their message about peace as a common value between nations (lines 16-17). In the above example, the multilingual language users' creativity and criticality is manifested in their linguistic performances (Wei, 2011b).

In the extract that follows, the girls also consider the plot of their story, and they too critically and functionally analyse the symbolic representations in their multimodal compositions.

Excerpt 3:

1. **Polymnia:** Είδεν όνειρο about την θάλασσα και είδεν την ειρήνη και

2. εφόρεν άσπρον και εξύπνησεν [she had a dream about the sea and she

3. saw Peace wearing a white dress and she woke up] (Cypriot Greek)

4. **Thaleia:** Oh, we need to make the girl and the mother, then.

5. **Kleio:** Not necessarily την μητέρα ..., την Ειρήνη [not the

6. mother…but Peace].

7. **Polymnia:** Shall we make ένα κορούδα με άσπρο dress? (Cypriot

8. Greek variety) [Shall we make one girl in a white dress?]

9. **Kleio:** She can hold her τσάντα [bag], a bag with the peace sign on

10. it….and then we need to see what she would say….

11. **Thaleia:** I could do that. You do the others and then we'll talk again if

12. what we created is clearly recognised as Peace.

Picture 7.9: A design of Peace:

a lady with a white dress and a bag with the sign of peace on it.

The girls discuss how they will represent Peace in their animation. The language surrounding the creation of their animation includes the use of translanguaging (lines 5-6; 7-8) to express their ideas freely with their peers. According to Wei & Zhu Hua (2013, p.6):

> 'Translanguaging practice includes the full range of linguistic performances of multilingual language users for purposes that transcend the combination of structures, the alternation between systems, the transmission of information, the contextualization of the message, and the representation of values, identities and relationships'.

By working collaboratively, the students find the space to self-represent and negotiate their identities through the languages they choose to use naturally, in their interactions with their peers. In lines 5-6 and 7-8, translanguaging practice is in use; in lines 5-6 standard Greek and English are in use while in lines 7-8, the Cypriot Greek variety which is usually used at home and community contexts is used in the classroom context (the words "Είδεν", "εφόρεν" "άσπρον", "εξύπνησεν" and "κορούδα" are in

Cypriot Greek) in weavings with the English language to create meaningful sentences. All varieties are used naturally in the conversation, among the students' diverse repertoires, which include Cypriot Greek, Standard Greek and English or English and Standard Greek.

In this informal classroom conversation, the goal is not the use of academic language. Instead, the students use their full repertoire of language in ways that better represent their voice and express their thoughts. The linguistic variety is used with equal importance to the dominant and the standard language, thus overcoming any stereotypes that seek to prevent linguistic varieties being used in the classroom with equal value to other languages. It appears that the students here do not adopt any of the labels that sometimes exist in complementary schools or within the community that describe the Cypriot Greek variety as "rural", heavy or even broken (Karatsareas, 2018). This reflects how Greek complementary schools can play a key role in deflecting such attitudes through a reflexive multiliteracies pedagogy in which multilingualism is an integral part.

As stated by Giampapa (2010), affirming students' identities and linguistic forms of capital increases their confidence regarding the ways in which they engage in language and literacy. A space is created within the multiliteracies framework and the creative processes through which the students collaboratively engage to create their identity texts, and in which all their languages become important. Despite the differences in the participants' linguistic repertoires in the interaction described above, there is a mutual communication of meanings and an expansion of each other's ideas (lines 4-8). Within the creative activities taking place in the classroom, the Cypriot Greek variety was accepted and used not only for the improvement of Standard Greek, as stated in the curriculum goals (Section 2.5.1), but also to articulate and extend their thoughts and to communicate meanings to others. This attitude towards language can help overcome the lack of 'audibility' (Miller, 2004) for students' languages. In this way each student can contribute equally in the construction of learning that is both meaningful and creative, using his or her linguistic and cultural capital as a resource in collaborative activities.

The girls' design of "Peace" (Picture 7.9) relates to the stereotypical representation of peace in the Greek language and Greek History textbooks in which peace was personified as a lady in a white dress. However, Kleio, probably reflecting on the

degree to which their representation would be clear to a wider international audience, suggested that Eirini [Peace] should also be holding a bag with the symbol of peace on it (the internationally recognised sign that was part of the pictures from the internet that the teacher brought into the class as a resource (Pictures 6.4 and 7.9). The cultural weavings of different signs are further analysed in Chapter 8 (Section 8.2.1) as representations of the students' own identities. The group analysed how designs of meaning and discourses work to communicate certain interests and cultural purposes to certain audiences, although this is only mentioned implicitly in the above discussion in Thaleia's words: "We can talk again about if what we created is clearly recognised as Peace". The syncretic design they created, incorporating elements from their heritage with international symbols, reflects how the students were able to stand back from the design process to functionally and critically analyse the purposes, context and connections of their own transformed designs (Kalantzis & Cope, 2005, p.21).

Learning occurs as the result of exchanging ideas with others for the completion of a goal or task of mutual interest. The encounters between members of a group vary from moment to moment, between collaboration and sharing ideas to independent work for the accomplishment of delegated tasks. According to Jessel (2016, p.60), learning activities may be subject to ongoing variation and are not necessarily characterised by a singular or unique level of social engagement.

7.2.5 Media skills training

The students needed support to develop their communication and technical skills to create a multimodal story. To advance their 'explicit understanding of a broad range of multimodal systems and their design' (Jewitt, 2008) the animator offered a short media training course when the storyboarding process was almost complete, for the students to become capable to create the sense of movement in a sequence of consecutive pictures that were similar to a slide show. The students worked on their storyboard, took pictures with the camera and edited the photos on the computer (Picture 7.10).

Picture 7.10: Media skills training:

students placing cut outs on storyboard to create scenes, taking pitcures using the camera standing above the storyboard, and looking at the laptop to check the quality of pictures.

The practice of technical skills also worked as an opportunity to assess the coherence and fluency of the meanings created through the interplay of the different modalities. Each group selected a scene (a few slides) as an example of the way in which they would work to complete their animation. The following extracts and pictures were selected to show how the two groups practiced heritage language in action in parallel with gaining the necessary technical skills to complete the task by placing and moving the figures on the storyboard.

Excerpt 4:

1. **Ouranos:** Scene 1! Basically, "Είναι πόλεμος" [There is war] (placing

2. trees, soldier, guns and bullets on storyboard).

3. **AS:** Σταματώ, [I stop] Χέρια πάνω! [Hands off! (the storyboard)] (sound

4. of camera as picture is taken by Ouranos) Very Good! don't worry if

5. you are taking an extra picture. You choose the best one later. Πού θα

6. βάλετε το περιστέρι; [where will you put the dove?]…sliding in από

7. πού προς πού [sliding in from which side…and going where?]

8. **Ouranos:** Shall we have it from πάνω [up] here, sliding κάτω? [down]

9. **AS:** Θέλετε να πάει κάτω; Do you want it to go down?

10. **Ouranos:** No, στο δέντρο [to the tree] … so from left από α-ρι-στε-ρά

11. (click of the camera) to the right side, (click of the camera) δεξιά, slowly

12. to have the time to notice it.

13. **Ploutonas, Ouranos:** Yeah!

14. **Ploutonas:** Scene 2! Το περιστέρι [The dove], representing peace, πετά

15. στον πόλεμο [flies in the battle] και πάει στο δέντρο [and goes to the

16. tree!] so that it can be seen.

From the extract above we observe the use of relevant to the task vocabulary in Greek such as Σταματώ, [I stop] Χέρια πάνω! [Hands off!], από αριστερά - δεξιά [from left to right], από πάνω κάτω, [from top to the bottom of the storyboard]. The expressions were integrated into the process of gaining technical competence. The AS allowed the students to experiment with equipment and resources and provided feedback by praising students (line 4) or asking more questions (lines 5-7; 9). As Dousay observes, students in contemporary societies usually have some competence in using technology (2015). Therefore, as suggested by Jonassen & Reeves (1996), design should be put into the hands of learners to allow them the opportunity to use technologies as cognitive tools to analyse, access, interpret, and create new meanings and products.

Decisions were taken by the students regarding the movement or placement of the different cut-outs. The students demonstrated their ability to analyse the general function or purpose of a multimodal text, making causal connections between its design elements ('analysing functionally' according to Kalantzis & Cope, 2005). This is shown in the students' decision to insert the dove from left to right slowly, in order to account for the time, the audience needs to notice the figure (lines 10-12). They also decided to place it on a distinct position on the tree because of its importance in terms of meaning making, as shown by Ploutonas, who says that the dove represents peace, and should therefore land in the tree so that it can be seen (lines 14-16). The interaction between the students shows that as well as considering the different parts of their designs, they were able to see them as a composition with a central purpose: to transfer messages about the importance of peace (lines 14 and 16).

The AS scaffolded the students' practice, considering the need to set criteria to assess the efficiency of their work rather than providing students with pre-set criteria. This was achieved by asking questions, for example about the position and movement of the figures (lines 5-7, 9). The AS ensured that the pupils learned the necessary media skills to complete their work and apply the same process for the rest of the scenes in their animation, thinking and acting independently. In this way, the AS aimed to help develop students' critical skills and reinforce their feelings of ownership.

7.2.6 Students taking purposeful initiatives as multicompetent learners

In this section I explain how the students seek meaning and act with purpose in collaborative activities as agents of their own learning. In a multiliteracies framework, agency is understood through notions of ownership, engagement and collaboration. The data extract and picture analysed here have been selected from the girls' interactions during their collaborative work. They are used to show how the students decided on what to learn based on their desire to create a meaningful animation, as well as how to learn it, choosing to use real world tools such as list-making. In the first part I present data providing evidence of the students' metacognition in terms of their initiatives to organise their thinking to plan for the cut-outs they need for their animations. The data also reflect the teacher's role in finding opportunities to connect the students' way of working with the linguistic concepts they needed to learn. In the second part of my analysis I demonstrate the students' increased agency in expanding the language they use for their animation, and I explain how this was guided by their multicompetence and their understanding of the affordances of language in relation to other modes.

Excerpt 5:

1. **Polymnia:** I am going to write down everything we need to do in Greek

2. and English. I am not good at spelling, but I will try and write it down.

3. **Thaleia:** We need a palm tree.

4. **AS:** A palm tree is?

5. **Polymnia:** Φοι-νι-κού-δες [Foi-ni-kou-des] like the name of that beach

6. in Cyprus.

7. **Teacher:** Yes, I've been there too! φοίνικας αλλά βάλτε δέντρο ή

8. φοινικόδεντρο που είναι σύνθετο, δυο λέξεις μαζί. [palm tree but write

9. tree or palm tree which is a compound word, two words together]

10. **Kleio:** It's the same as in English, palm tree and φοι-νι-κό –δεντρο.

11. **Teacher:** Yes, but in Greek it is written as one word.

12. **Polymnia:** We need a van… (talking while writing a list) an ice-cream

13. man, τσάντα - a bag, an illusion.

14. **AS:** How do you say van in Greek? It's so easy!... Βαν [van]...but use

15. the Greek accent.

16. **Thaleia:** Βαν... πού είναι το βαν; [Van … where is the van?]

17. **AS:** Yes, this is how you say it, but you spell it differently.

18. **Polymnia:** Here it is… "βαν [van]".

19. **Teacher:** Yes, great!

The extract shows how the students use metacognitive skills to plan their steps in creating their cut outs. Polymnia has the idea of making a to-do list in Greek and English; a list of cut outs that they need to create to complete their storyboarding. Listing things is a metacognitive process for organising thoughts, and is used often in both school and home contexts. She suggests organising their ideas in Greek and English (lines 1-2), and in this way she shows her intention to improve her linguistic skills while reflecting on the process of making the animation. The teacher, the AS and the students participate in a metalinguistic discussion, making comments on language and comparisons across languages (lines 7-9, 10-11, 14-15, 17) such as "you spell it differently (in Greek)" or "use the Greek accent" to encourage metacognitive competence. Everyone appears to contribute to both the final design of the storyboards and the language learning, capitalising on each other's knowledge.

In picture 7.11 we can see how the students also used language beside their cut-outs to make speech bubbles for their animations. As shown in my fieldnotes, the students

negotiated with each other and wrote down what they wanted to say in English and then helped each other to translate it using the words they already knew in Greek. In this way they included words that seemed appropriate for them in their stories. Driven by the desire to create and produce something innovative, they used all the available resources; they asked the teacher, used each other's knowledge and checked dictionaries to communicate meanings. They produced the sentences shown in Picture 7.11 by showing increased agency to become more than passive recipients or at best agents of reproduction of available language forms, and engaged instead in language use for meaning-making as an active and transformative process (Cope & Kalantzis, 2009).
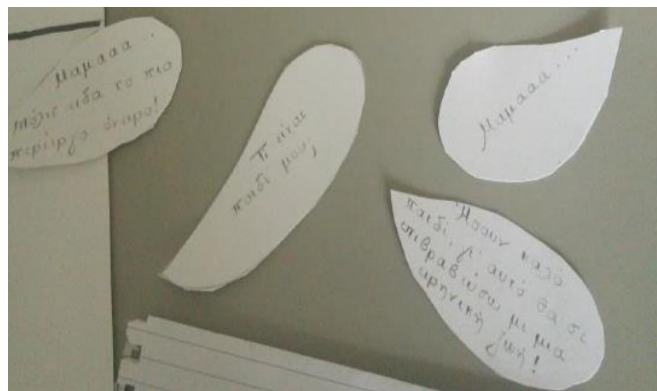
Picture 7.11: The speech bubbles used in the girls' animation.

In other parts of this study (such as Chapter 5) I described how the students needed to develop with the support of the teacher, the structures and vocabulary to make complex sentences. Here, they appear motivated to use adjectives such as περίεργο [weird] and verbs which were not part of the curriculum such as επιβραβεύσω [to reward] to tell their stories (Picture 7.11). When analysing their correct and complex sentences it becomes apparent that they are not just using words they already know but have expanded their linguistic skills beyond the expected range. The creation of some of their sentences was driven by the need to clarify ambiguities created by the use of one mode only. For example, as they said while reflecting on action, following feedback they had received from the other group: "there was no clear sense of a dream (from the visual mode alone), in the animation; so, we need to say that this is a dream through the characters' words". The editing of their work is described in detail in

Section 8.2.2. Also, some of the other words they use, such as "I will reward you with a peaceful life" work to enhance visual meaning to send the right messages, because words here express clearly the students' perspective that peace is a privilege, a reward.

7.2.7 Making multimodal compositions

In this section I focus my analysis on snapshots from the students' animations and the interactions that surround them. I aim to show that the students were not passive learners, but had become competent multiliterate individuals working creatively and critically. The different stories produced by the two groups on the same theme show how their stories are characterised by originality and inventiveness. They were able to produce well-crafted digital stories. In the analysis of the snapshots presented here, I demonstrate how the students understood the dynamics of multimodal composition and made appropriate choices regarding the combination of words and pictures on the storyboard, and their placement and sequential order to create the plots of their stories. In the analysis of the interactions surrounding the storyboards' creation, I portray the students as critical learners in the sense that they were able to analyse and use symbols in a way that revealed their ability to negotiate understandings of power created in multimodal texts. The process of negotiating their work in groups with the teacher, as well as their animations as artefacts demonstrate the multicompetence of the learners and their holistic understanding of the use of languages and modes. They reveal their creativity and criticality through their multilingual and multimodal choices.

Pictures 7.12 and 7.13: Animation snapshots

Pictures 7.14 and 7.15: Animation snapshots

Pictures 7.16 and 7.17: Animation snapshots
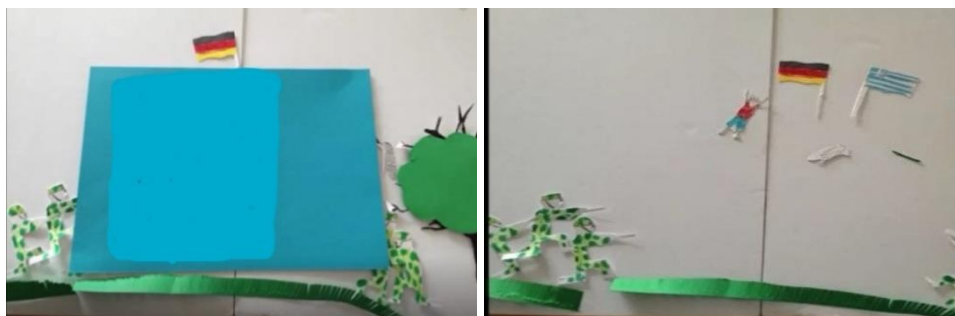
Pictures 7.18 and 7.19: Animation snapshots

The pictures presented above are snapshots from the animation created by the boys'
group. At first there is a battle taking place between two groups of soldiers (Pictures
7.12-7.14). In Picture 7.14 a citizen (dressed in different clothes from the soldiers)
comes in between the two groups, and in Picture 7.15 he holds up two crossed flags.
At the same time a dove holding an olive branch flies in. A Greek soldier shouts
"σταμάτα!" [stop] the war (Picture 7.16) and a German soldier shouts "Nein" [No
(war)] (Picture 7.17). At the end there is a ceasefire and a card flies in to end the
animation. In the last snapshot we can see the dove and the citizen with his hands up
showing victory, at the centre of the storyboard, while the two flags which were

previously crossed together, and the olive branch which was held by the dove have been put down on the ground.

As reported in my fieldnotes, when asking the students to reflect on the meaning of their work, the boys said that "we chose to present the two flags crossed together to show that the two countries—in our case Germany and Greece, which represent any country in the world—need to work together for peace". Through the action of the citizen who sets the flags down, the boys are suggesting that "being a citizen of one country or another should not pose boundaries between people". The representations of language in the bubbles and the use of distinct flags show how the students, according to Melo-Pleifer (2014, p.506), bring into play what Blommaert (2010) has referred to as 'bits of languages' to reflect the prevalence of juxtaposed linguistic repertoires and 'bits of culture' to declare national affiliation. At the same time, the position of these symbols on the storyboard as well as the actions and words of the protagonists reflect the students' beliefs about the importance of unity between people, which is assumed to transcend national boundaries. The students display a particularly acute level of 'symbolic competence', which Kramsch & Whiteside (2008, p.664) define as the ability to play with various linguistic codes and with the various spatial and temporal resonances of these codes. In my study, symbolic competence also includes the use of multilingual and multimodal signs, through which the students set questions via their animations to aspire reflection in their audience on critical social issues.

The following interaction is another example that reveals the students' criticality. It refers to an amusing interlude that took place during the students' interactions as they moved a card down across the storyboard to signal the end of the animation. The students' intention was that, once the card ending the animation had moved away, the two flags would appear on the ground rather than in the hands of the citizen (as shown in picture 7.19). The citizen would be in the centre of the setting and he would have his hands up to show the dominance of peace. Accidentally though, one of the flags (the German flag) was not set down (picture 7.18), and this provided an opportunity for the animator to make a joke. To understand the joke the students had to engage in a critical analysis of the symbolic power incorporated in signs—the flags—and their purpose within multiliteracies.

Excerpt 6

1. **Ploutonas:** Let's start like this (placing the cards on the surface to take
2. picture)
3. […]
4. **AS:** There… (picture taken) excellent!
5. **Ouranos:** Oh, the German flag is the only one standing here, where is the
6. Greek one?
7. **AS:** Have they (the Germans) won after all in your animation?
8. **Ploutonas**: Oh no!
9. **Students:** Ha, ha, ha (Everyone laughing together…)
10. **Ouranos:** Every movement matters…I will move the German flag down
11. also.

The animator in the above interaction showing the German flag (Picture 7.18) laughed and asked the students "Have they (the Germans) won after all, in your animation?" (line 7). The students' laughter and the spontaneous words of Ploutonas "Oh, no!" show the students' awareness of the symbolic meanings of the representations. The meaning created by the accidental omission of one of the two flags was not the one that was planned; when reading the storyboard people might think that the Germans had won the war. The students, by laughing at the misunderstanding, demonstrate their understanding of the meanings of their multimodal resources across contexts and the idea that they had informed their views with cultural and social knowledge of previous historical events relating to the dominance of the German flag and the German troops in Greece during the Second World War. The students appear to be aware of how each cut out in their creations carries power, and how their movement and position in the space on the storyboard can symbolise dominance, defeat or peaceful co-existence. This is mirrored in Ouranos's words (lines 10-11) that "Every movement matters…I will move the flag down". Finally, both flags were placed on the ground. The citizen remained at the centre of the setting with the hands up and the dove flying next to him to represent victory in the sense that peace had dominated in the end.

According to Kress & van Leeuwen (2006, p.2) 'like linguistic structure, visual structures point to particular interpretations of experience and forms of social interaction'. In the dialogues that follow I show how the AS and the students used

stop-motion techniques to playfully negotiate different interpretations, generated by weavings between the movement of the cut-outs and linguistic structures, which draw from the students' cultural and linguistic capital. The animation presented below as snapshots was created by the girls' group. In bubbles the students show the words of the characters in the animation.
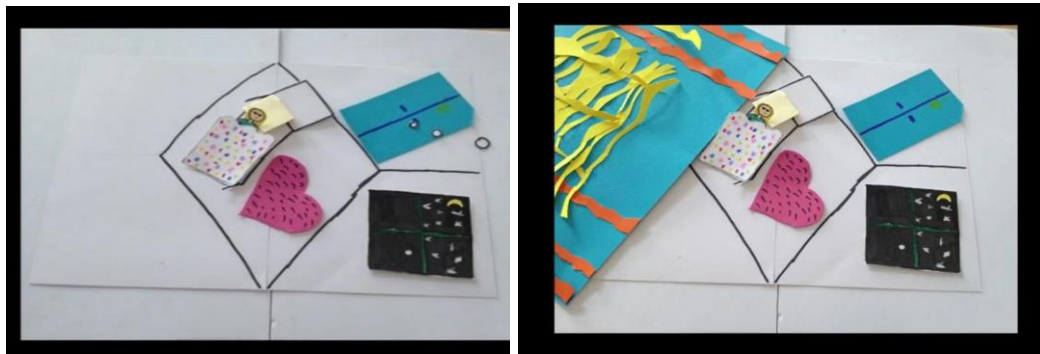
Pictures 7.20 and 7.21: Animation snapshots
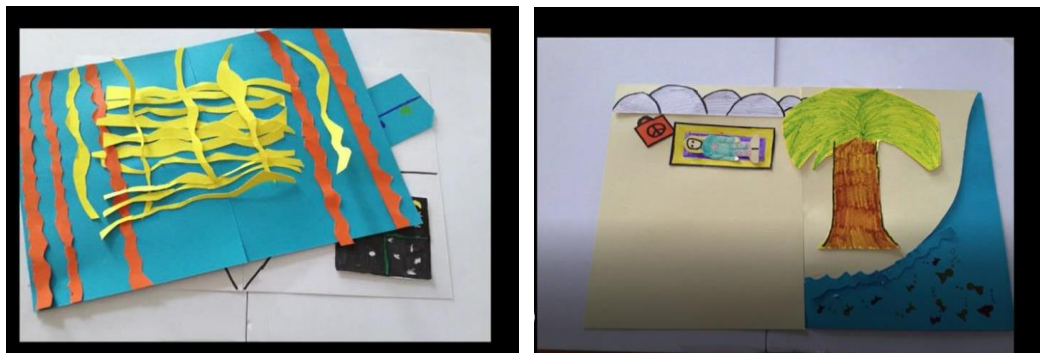
Pictures 7.22 and 7.23: Animation snapshots
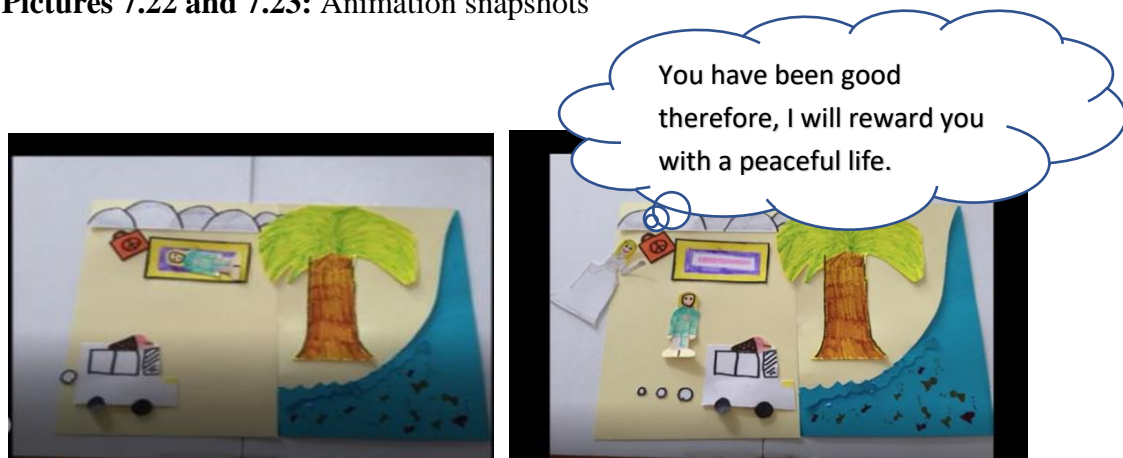
Pictures 7.24 and 7.25: Animation snapshots
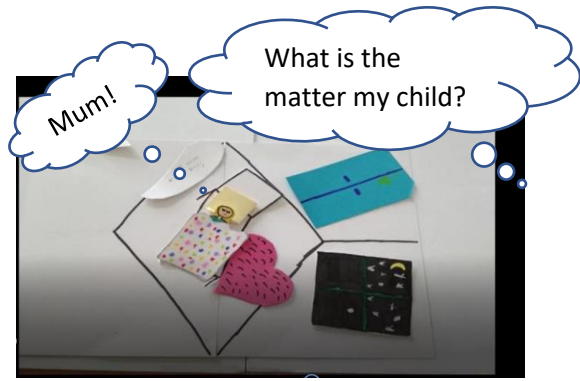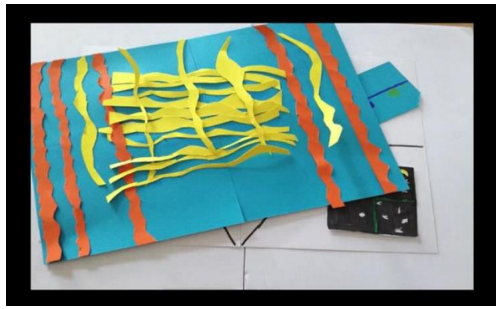
Pictures 7.26 and 7.27: Animation snapshots
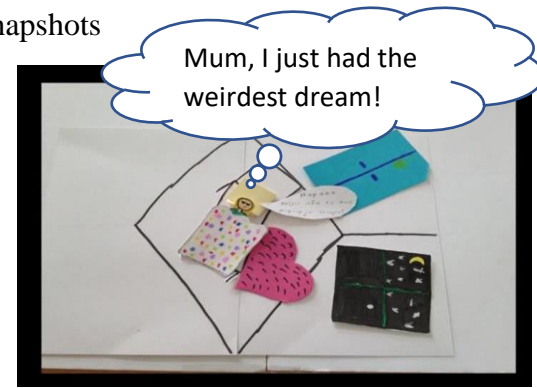
Pictures 7.28 and 7.29: Animation snapshots

In the animation, a girl is sleeping in her room when she has a dream (Pictures 7.20-7.22). She dreams that she is at a peaceful place, and that she is lying down at a beach (Picture 7.23). A bag with the sign of peace is left next to her (Picture 7.24) and an ice-cream van is passing by (Picture 7.24). Then Peace, (a woman with a white dress) appears and says that she will reward the girl with a peaceful life because she has been good (Picture 7.25). The dream ends (Picture 7.26) and the girl wakes up and calls her mother (Picture 7.27). When the mum replies to her, the girl tells her that she had the weirdest dream (Pictures 7.27-7.30).

In the girls' work, it appears that there are interconnections between their illustrative representations of peace and the visual and imaginative representations of peace in resources used previously for their school literacies (Chapter 6). From the poem by Ritsos, for example, (subsection 6.3.1), the sentence "T' όνειρο του παιδιού είναι η ειρήνη" [peace is the dream of a child] seems to have generated the main theme of their animation, in which a girl dreams about peace. The phrase "Το όνειρο της μάνας είναι η ειρήνη" [peace is the dream of a mother] appears to relate to the presence of the mother of the girl in the animation. This appears to fulfil the teacher's expectation as expressed in her reflection in subsection 6.3.1, that through the negotiation of the

poem she believes that the students will "build meanings themselves, which they will later transfer to other people through the animation". The girls also draw from pictures in their textbook that are relevant to the heritage culture that the school aims to maintain as well as representations in National Day celebrations, in which peace is represented in standardised ways by a woman in a white dress and olive branches. The girls also used resources from their popular culture, such as the international sign of peace on the bag (Picture 7.25).

The girls' designs indicate connections between formal texts and cultural capital from their real-life experiences. In their animation setting there is a palm tree (Picture 7.25). This—as they indicated previously when making a list of the cut-outs they would include in their animations—was part of their memories of "Fi-ni-kou-des from that beach in Cyprus" (Excerpt 5, subsection 7.2.6) where there were many palm trees (φοινικο-δέντρα). The concept could also have been stimulated by the poet's words, in his poem Eirini [Peace], 'Τα λόγια της αγάπης κάτω απ' τα δέντρα είναι η ειρήνη'. Meanwhile, the presence of an ice cream van was related to their positive experience of peacefully eating ice cream at the beach during holidays. As one of the girls had said:

> *"παγωτό [ice cream] is part of what I love ... όταν πήγα στην Κύπρο [when I was in Cyprus] this man came along in the sand with the trolley and kept shouting παγωτό, παγωτό [ice - cream, ice – cream]. It was as if I was in a dream... και ήμουν ήρεμη [and I was calm]; that is why I draw it here."*
>
> *A student's reflection in action while working on the animation*

The students integrate knowledge of narrative characterization and structure they developed from textual and visual modes into the planning and creation of multimedia and multimodal narratives (Burn & Parker, 2003; Marsh, 2006; Pahl, 2003). By interweaving different cultural signs from their life-experiences and their school literacies, they create syncretic forms of representation in what has become known as syncretic literacies (Gregory et al, 2004) when referring to out of school contexts, in which children and their families invent combinations of different forms, narratives and practices. By actively syncretizing languages, narratives and art experiences the

children learn to step outside existing boundaries creatively and think 'outside the box' (Gregory et al, 2012, p.344). Examination of cultural weavings in the students' designs in the classroom context, is used in this study similarly to applying a syncretic literacies lens to examine childrens' literacies in informal contexts, in the sense that it allows the researcher to understand how learning outcomes are 'characterised by what a learner can contribute instead of what a learner can reproduce' (Jessel, 2016). The two groups also contributed to the improvement of the other group's work through peer review, and it is to this area I now turn.

7.2.8 Reviewing and editing

The reviewing and editing process followed students' presentations of their work to the other group in the class in order to receive feedback. When listening to the plot and looking at the girls' storyboard, the boys commented that it "is not very clear that this is about a dream". This led the girls to make alterations to their work. The excerpt that follows presents the girls' reflections on reviewing the sense of a dream in the animation. In the interaction below, the girls suggest possible ways of overcoming this ambiguity.

Excerpt 7:

1. **Kleio:** I am going to cut card into waves to show the change from reality

2. to a dream…yes? Maybe yellow (card) so that is not misunderstood as

3. waves in the sea.

4. **Thaleia:** And then cut them and mix them to look abstract. Because

5. they might misinterpret it as reality if we fail to create it in the right

6. way... (showing the cards). Come on. Draw, cut … I will also write

7. "Mum I just had a dream" to make sure that everyone will get this…

8. come on, we'll run out of time … (laughing)

9. **Kleio:** How many of these (showing strips of card) do we need?

10. **Thaleia:** That should be enough, we can put them on paper.

11. **Polymnia:** And then shake them…. To create the sense of chaos

12. …illusion!
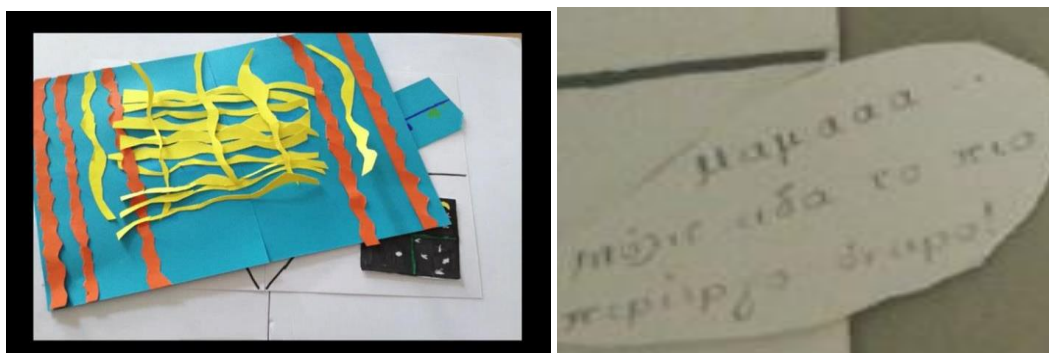
Picture 7.30: Visual representation of the dream through cut outs.

Picture 7.31: Linguistic representation of the dream.

The child says to her mum "Μάμααα...μόλις είδα το πιο περίεργο όνειρο [Mum, I just had the weirdest dream]".

The girls quickly distribute responsibilities and combine their knowledge to overcome the difficulty of representing the dream. They show increased agency and provide alternative suggestions with the purpose of improving their work following their peers' feedback. They suggest "to cut card into waves" (line 1; picture 7.30), to make the waves yellow so they are not misinterpreted as waves in the sea (lines 2-3), to "cut them and mix them" (line 4) "then shake them" (line 11). They also complement the visual elements with the characters' words referring to a dream "Μαμά είδα ένα περίεργο όνειρο...." ["Mum I just had the weirdest dream"], (picture 7.31).

According to Jessel, (2016):

> The scope for learner agency is relatively high in activities regarded as creative; not only are the outcomes set by the learner but also are the agenda, aims, questions, and methods of addressing these.

My findings are therefore in accordance with other studies (Anderson et al, 2014; Anderson and Macleroy; 2016) showing that when students are involved in making creative choices and critical decisions, their agency is activated and their confidence and engagement increase. Because they are challenged and remain interested in what

they are learning, they are more willing to contribute and invest themselves in the classroom experience. This is evident in their reflections below and will be further examined in Chapter 8, in which I describe the transformation of their learner identity.

7.3   Reflecting on design

To close this chapter, I provide the reflections of the students on their work after completing the creative activity of making their animations. The importance of this excerpt is that it represents the students' own judgement on collaboration and creativity regarding their learning.

Excerpt 8:

1. **Researcher:** So, you said before, that you don't work together and don't

2. have fun in Greek school…

3. **Polymnia:** No, we have worked together and had fun, but

4. …this is more like creating.

5. **Iasonas:** It's like drawing and colouring and making something new

6. with friends. It is definitely fun and something we don't really do here

7. but we love doing for example in our free time… it is part of what we

8. would like to do more.

At the beginning of the research, as shown in Chapter 5 (Section 5.2.2) the students referred to positive ways of working at their school. However, in the current reflection after using the different modes of the multiliteracies framework, they emphasise that they can see something different in this pedagogy, which they identify as a creative process of learning. They say "this is more like creating" which includes "drawing and colouring and making" things. They also reflect on the outcome of their learning and explain how they finally created "something new", which aligns with the goal of a Learning by Design multiliteracies framework. Creating something new is according to the students "definitely fun" and enjoyable, it includes collaboration with friends

(lines 5-6) and extends beyond it. Expanding this further, the students refer to how this is "something we don't really do here, but love doing for example in our free time…it is part of what we would like to do more" (lines 7-8). Through the process of applying their knowledge creatively and the use of reflexive multiliteracies, they bridge school and out-of-school activities and engage in purposeful learning.

7.4   Conclusion

In this chapter, I have portrayed the successful application of creative knowledge processes within the multiliteracies framework. With the emphasis on the creative process and multimodality I have shown how the students leveraged what they learned by analysing different authentic and multimodal texts critically (Chapter 6) and applying this analysis to their multimodal text making. My data respond to my third research question: "How do students and teachers critically and creatively utilise their multilingual and multicultural resources in their multimodal text making?" Their engagement and agency in the process of composing their work and the well-crafted animations that resulted, show how they have excelled as multiliterate learners using the heritage language efficiently and purposefully.

My data reflect the ways in which school can become a learning base in which students utilise their multilingual and multicultural resources from out of school contexts and bring them back into the experience by creating new knowledge which they share with different audiences. The students' creations, which drew from home, school, and popular culture, and also reflected the prospect of dissemination to different audiences, created new dimensions in intercultural learning with a vision of change and active global citizenship. The result was the creation of syncretic forms that reflected the students' multi-layered and multicompetent learner identities. This ability to use different literacies strategies in and/or across different contexts (Cervetti et al, 2006) is crucial for navigating the rapidly changing views of literacies successfully (Boche, 2014, p.115).

The conditions for the effective enactment of a reflexive pedagogy of multiliteracies have been illustrated through my data. The teacher developed the students' awareness of the affordances of their multilingualism and multiculturalism, engaged them in collaborative and interactive activities and distributed learning when designing the

activities (Section 7.2.3). She was also self-reflexive, and used reflection, negotiation and dialogue when choosing how to weave processes. Finally, she collaborated effectively with the head teacher and an expert in visual arts to map rather than prescribe literacies practices and gain greater access to multiliteracies technologies.

A reflexive multiliteracies pedagogy was motivating and engaging for the students because it served a meaningful purpose and took on 'a more productive, relevant, innovative, creative, and even perhaps emancipatory character' (Cope & Kalantzis, 2006, p.10). Multimodal learning can increase the multicompetent and self-directed design of learning experiences (Gee, 2004). In the next chapter, I examine the transformative power of reflexive multiliteracies in terms of the students' learner and heritage identities, and the effects this transformation has on their institutions and the societies in which they participate.

8   Negotiating learner and heritage identities

8.1   Introduction

This chapter examines how identities are negotiated as part of a transformative practice in a reflexive multiliteracies framework (New London Group, 1996). The examples provided focus on two activities in which the students created identity texts as part of the topic that was described in chapters 5, 6 and 7, namely Emotions and Feelings. I show how identities are mirrored in the students' text making and cultural performances (Peckham, 2003, p.1).

In the first example (Section 8.2) I portray how through their multimodal text making the students act on their learner identities which are (re)created in their social interactions (Cummins, 2001). I explain how the students' identities are reflected in the animations they created in Chapter 7, which they edited to communicate meanings effectively to different audiences. In the second example (Section 8.3.) my data highlight the importance of involving parents in their children's education, to embrace their funds of knowledge in terms of their tangible or intangible heritage and to inspire negotiation in the classroom on sets of values and meanings, including emotion, memory and shared knowledge (Smith, 2006). In the process of creating a performed identity text—a script about the custom of making the traditional Vasilopita cake for New Year's Eve—the students create opportunities for self-recreation whilst exemplifying cultural dynamism; they negotiate heritage and re-appropriate fragments of cultural resources.

The chapter demonstrates how when applying a reflexive multiliteracies pedagogy, which affirms the students' identities and invests in the cultural and linguistic capital of the learners, transformation in learner identities is intertwined with transformation in the heritage identities. This is particularly important for designing appropriate pedagogies, for heritage language learners to increase their 'investment' (Norton, 2000) in their heritage language learning and literacies and prepare them to make their own identity choices within local and global communities.

8.2   Becoming a multiliterate learner

In this section I provide evidence on how a reflexive multiliteracies pedagogy prepares students to develop learner identities that reflect multiliterate individuals. This means preparing them to participate in contexts in which languages, identities and spaces of interaction are dynamic and fluid. As explained in Chapters 6 and 7, which followed the process of making multimodal animations, identity texts can be seen as mirrors of their creators' identities and are created through learning processes that encourage linguistic and cultural weavings.

In the first section of this chapter (Subsection 8.2.1) I describe the relationship between the students' identities and their created identity texts. Firstly, I demonstrate how the weaving of different cultural elements into their compositions enables us to understand the learner identity of the students through their own eyes. This happens because in their compositions the creators appear to negotiate and situate their subject positions to 'actively voice their own realities and their analyses of issues' (Cummins, 2000, p.8). In the second example (subsection 8.2.2) my data demonstrate the students' ownership of and responsibility to further develop their work after creating their animations, as well as their commitment to edit and re-appropriate their multimodal compositions to disseminate their 'identity texts' to diverse audiences, thereby enhancing their identities as global citizens. The data presented here illustrate the learners' creativity and flexibility as multiliterate students who can explore literacies paths as alternative to the paths offered by traditional curricula.

8.2.1 Identity texts; reflections of the students' complex identities

The students engaged with the topic of peace by dividing into groups (boys and girls) and making animations (Chapter 7). The analysis in this section focuses on how representations of the notion of peace in the animations of both groups indicate the blending of traditional Greek and western cultural styles. Peace can therefore be seen as an amalgam of heritage and international symbols as well as signs drawn from memory and experience that relate the identity text to the history of the person making it.

In the girls' animation, peace is represented as a lady in a white dress (Picture 8.1), a commonly drawn representation used in Greek and Cypriot, language and history

textbooks which follows the traditional symbolism of a woman in harmony with the natural world. However, the notion of peace is also explicitly reinforced by the lady's bag with the international sign of peace, placed in a setting next to a child at the beach. The design of the setting also shows the cultural and sensory affiliation of the students with Cyprus and Greece (Picture 8.2), as places where they can find peace during their holidays, which fits with what they discussed in their stories, when talking about their holidays in Cyprus and Greece (Section 5.3.1)

Picture 8.1: Representation of peace as a lady in a white dress and a bag with an international sign of peace.

Picture 8.2: A natural peaceful setting near the sea.

The interweaving between these elements allows audiences from diverse identities to understand peace as a central concept that was negotiated through the animation plot. The co-existence of heritage and international signs shows the multiplicity of the students' real-life experiences. It also demonstrates how students have developed as multiliterate learners who can consider the needs of an international audience and are able to combine multimodal signs and language to achieve meaning-making.

In the boys' animation the storyboard transformed gradually from a war setting to a peaceful one. This was achieved by placing strategically cultural and international symbolic signs on the storyboard, which deconstruct rather than reinforce national borders, creating a sense of unity across people of different nations. In picture 8.3, peace is represented by a peacemaker citizen holding crossed Greek and German flags. From this point of view, the use of national symbols (flags) seems not to declare national affiliation but instead represents the peaceful crossing of national boundaries in a globalised world. At the same time the animation shows a representation of a dove carrying an olive branch crossing the storyboard. This represents a national symbol

for Cyprus which can be found on Cypriot coins and public buildings. It also embodies a global concept as an international symbol of peace. The students chose also to show peace by using two different languages at a certain scene to express the same meaning in both languages; the camera zooms on a German and Greek soldier who shout "*nein*" and «σταμάτα», saying NO to war and stop the war (Section 7.2.7, pictures 7.16 and 7.17).

Picture 8.3: Snapshot showing the students' representations of peace.
A peacemaker holding crossed German and Greek flags.

Picture 8.4: Snapshot showing the students' representations of peace.
A peacemaker sets down flags as national symbols and embraces the broader concept of peace symbolised by the dove with the olive branch.

The analysis of these snapshots from the students' animations sheds light on some aspects of their learner identities. The students' identity texts extend across languages and cultures, using them all as available literacy resources; the students' work shows how in today's more complex contexts and settings the communication of meanings depends on understanding the interplay of symbols in cross-cultural encounters and constantly re-negotiating identities in different contexts in a globalized world. The students' designs integrate the multiple identities they inhabit which relate to their

communities of affiliation and participation and their aspirations and interactions as citizens of a globalised world. The students are 'essentially locating their experiences and perspectives inside a much larger framework to conceive of themselves inside a much larger world than what they have previously known' (Harrell-Levy & Kerpelman, 2010).

The students' identity texts also represent their expertise and creativity as learners in capitalising on practices from diverse contexts and combining resources to 'syncretise' different cultural perspectives. The data show how students break the boundaries between the old and the new in order to call for social change in innovative and creative ways. The old is understood here as the normalised monocultural perspective of Greco-Italian warfare in which the emphasis is on the bravery of the Greeks—a representation of Greek history as taught by their institutions. The new is an awareness of the worldwide dimensions and importance of the events in Greece in 1940, as part of the development of the World War II, and the affirmation of the more elasticated heritage identities of the students as global citizens who value peace for everybody rather than just for those with specific national affiliations. The data show that this interplay of the old and the new is achieved through the grammar of visual design, by using the application of its principles on the storyboard to create meanings. These principles are salience and framing which had been explored previously in Section 7.2.1. The students have considered the placement and contrast of signs and their cultural symbolism in the visual field as well as in the layout of the pictures; for example, the crossing of flags is followed by the abandonment of national symbols (Kress & van Leeuwen 2006, p.201-204).

The complex blend of different literacy practices in a reflexive multiliteracies pedagogy has created a set of values that differ from the monocultural and monolingual ideologies associated with complementary schools. The engagement of practices that highlight the interplay between different aspects of the students' identities appears to enhance rather than obstruct the development of languages and literacies, offering alternative ways for learning within complementary school curricula. The learners' heritage, as promoted by their institutions, gains value while being infused with their broader worldviews which embrace diversity and a desire for social justice. The deep structure underlying these experiences shows the generation of a sense of agency or empowerment, which in the literature is defined as 'the

collaborative creation of power' (Cummins, 2001, p.16). As such, the learners discover a voice which can be heard beyond the school walls:

> Learning is characterised by positive energy and is purposeful and meaningful. The linguistic and cultural weavings which can take place as part of a reflexive multiliteracies pedagogy in educational contexts of diversity remind us of findings on cultural weavings in the area of syncretic literacies (Gregory et al, 2004). These, however, have focused mainly in informal contexts of interaction when, children with knowledgeable others weave together different cultural and linguistic resources with intentionality and expertise to generate new knowledge. Based on the above statement I argue that a multiliteracies framework, which has been applied widely in pedagogical contexts, has the potential to bridge the ways that students learn in out of school and in-school contexts and support them in this way to construct multiliterate learner identities. This is evident in the 'students' identity texts [which] reflect an image of the students as intellectually and academically competent, and this transformed identity fuels further literacy engagement (Cummins et al, 2015, p.577).

8.2.2 Editing identity texts to communicate with authentic audiences

The students selected different audiences to present their animations which varied in terms of linguistic and cultural characteristics. The students decided to send their animations to students in Greece: the Greek complementary school under study had been collaborating with a Greek mainstream school for educational purposes for some time, as part of the policy of the Greek complementary school to build networks of collaboration with out-of-school communities and organisations (section 2.6). The students also chose to present their animations to Year 1 class in their complementary school because the students and the teacher of this class were also planning to create animations. Finally, they decided that all the students and parents could watch their animation about peace with the opportunity of forthcoming national celebrations. Presenting to different audiences can be challenging yet empowering for the learners, because they are required to acknowledge differences within the audiences and find appropriate channels of communication. Finding such channels is 'a powerful means of enabling authentic communication and meaningful interactions with culture' (Anderson & Chung, 2011; 2014). In one student's words:

> *Changes or additions should be made to the animation to facilitate discussion; additions can include an oral narration of the story [for oral narration of one of the animations see Appendix 8] or subtitles. The*

subtitles can tell the story in parallel with the pictures, for the audience in Greece, but if we want the younger children to visualise what Ειρήνη [Peace] is, we need to explain that Ειρήνη means Peace and ask them directly how we can draw peace; if they cannot read, we must find other ways of expressing concepts.

- *A student's reflection before editing the animations*

As the student's reflection indicates, the students showed capability to negotiate the differences between the communities with which they chose to share their work. Because of limited space in this study I choose to focus my analysis only on the additions made by the students in order to share their animations with the students in Greece. My analysis focuses firstly on interactions (shown in Excerpt 2) that resulted in co-constructing captions (subtitles) for the students' animation (as described in the student's reflections above). I then examine interactions within the process of analysing critically a picture from the internet (Excerpt 3) which inspired the students to add an introductory message to their animations before sending it to the students in Greece.

The literacies enacted below have been shown to be transformative in terms of the learner identity of the students themselves. The dialogue inspired the students to create captions for their animations in order to transfer meanings effectively to their audience in Greece and encourage reflective thinking in their audience on issues of global importance. Their transforming learner identities extend beyond developing cognitive goals; they also carry the responsibility of improving global reality by sharing knowledge. In this light, I show how a reflexive multiliteracies pedagogy can generate creativity, critical thinking, collaboration and communication (Trilling & Fadel, 2009) as well as citizenship and 'Character Education' (Fullan, 2013).

Excerpt 1:

1. **Iasonas:** We need to write «Ο πόλεμος δεν είναι καλός επειδή πολλοί

2. άνθρωποι χάνουν τη ζωή τους» ["War is not good because many people

3. lose their lives"].

4. **Teacher:** Is there a war taking place now?

5. **Iasonas:** Ναι, σε άλλες χώρες. [Yes, in other countries.]

6. **Teacher:** Πώς ο πόλεμος [How the war] (at one place in the world),

7. affects Europe and in general the world?

8. **Researcher:** Θυμάμαι την εικόνα που είδατε με τα παιδιά. [I remember

9. the picture you saw, with the children.] (showing children refugees)

10. **Iasonas:** Είναι refugees—πηγαίνουν στην Ελλάδα από τη χώρα τους.

11. [They are refugees—they go to Greece from their country.]

12. **Kleio:** Ζητούν βοήθεια and shelter από Ευρώπη. Θέλουν, κι εμείς

13. θέλουμε, όλοι θέλουμε ειρήνη. [They ask for help and shelter from

14. Europe. They want, and we want, we all want peace.]

15. **Iasonas:** (Looking into his notebook and dictionary) So, in the first

16. pictures of the animation, we will tell them what the moving picture

17. shows. I found it here (showing the dictionary):

18. «Η κινούμενη εικόνα …» [the moving picture…]

19. **Ploutonas:** So, it will be…«Η κινούμενη εικόνα δείχνει…» [the

20. moving picture shows…]

21. **Iasonas:** Ναι, και θα γράψουμε… ότι «οι άνθρωποι δεν θέλουν να

22. πολεμήσουν και να χτυπήσουν ο ένας τον άλλο' [Yes, and we will write

23. that …people do not want to fight each other].

24. **Ploutonas:** So, δε θα γράψουμε [So, we will not write], ο πόλεμος

25. δεν είναι καλός επειδή πολλοί άνθρωποι πεθαίνουν; [War is not good

26. because many people lose their lives?]

27. **Iasonas:** Maybe we'll put it at the end?

28. **Ploutonas:** And then we will ask them what the animation means for

29. them.

Picture 8.5: Snapshot with the caption "People do not want to fight"

Picture 8.6: Snapshot with the caption "(People) do not want to hurt each other"

 Picture 8.7: Snapshot with the caption "War is not good because many people die."

The students, within the context of heritage language learning, called sets of linguistic resources into play under very specific social and historical conditions (Wiley, 2005) that are relevant to globalisation in order to discuss the transnational effects of war. The teacher's question in line 6-7 triggered reasoning on the wider effects of the phenomenon of war. The teacher thus encouraged the students' criticality and stretched the learners' heritage identity. The students referred to refugees who find shelter in Greece or ask Europe for help (lines 10-14). Moreover, Kleio changes the person—the subject in her sentence—from third plural to first plural (from "they" to "we") saying "They want, and we want, we all want…peace." This suggests that we all need peace and implicitly that we need to show sensitivity regarding humanitarian issues like the one of the refugees. The students' heritage identity appears to extend beyond borders. They appear to perceive themselves as citizens of the world, informed

about what happens elsewhere in the world (the countries of origin, the country where they live, Europe and other countries in the world (lines 5, 10-12).

The opportunities thus created strengthen the students' identities as multiliterate learners capable of making links between analysing prior knowledge on different phenomena—war, immigration—and applying that knowledge to creatively produce texts to inspire others'reflection on those. The students in my research show agency to transform sets of values relating to individuals and societies. The desire for change is reflected in their multimodal text making; the storyboard setting changes from a landscape of war to a site of peace (Pictures 8.5-8.7); the need for peace is also demonstrated in their captions (pictures 8.5-8.7) 'People do not want to fight', 'They do not want to hit each other', 'The war is not good because many people die.' Here, the subject in the sentence is "Οι άνθρωποι" [people] as a unified concept (Excerpt 1, lines 21-22 and 25-26, and Pictures 8.5, 8.6 and 8.7). The students imagine a better world in which there is peace for all. Their identity texts mirror how they co-constructed heritage identities as 'unbounded and deterritorialised, no longer tied to fixed localities, patterns or cultural traditions, transforming life strategies while exerting new demands on the self' (Elliott & Urry, 2010). The latter assumes that the students use heritage to 'construct, reconstruct and negotiate a range of identities and social and cultural values and meanings in the present' (Smith, 2006, p.3).

The affirmation of students' heritage identities fits in with a broader understanding of what heritage includes. The students possess cultural and linguistic resources, which position them more broadly than the imposed heritage identities of the institution. To increase the students' sense of belonging in the school community, the teacher therefore included a wider range of literacies in the classroom practices. The students' changing identity through negotiation of linguistic and cultural practices affected their stance towards learning; the task of creating an animation was cognitively challenging in terms of thinking and language use—see for example how the students in lines 15-20 looked for words in the dictionary. However, the students invested in their text making practices, confirming the findings in the literature that 'If learners are successful in their bids for more powerful identities their language acquisition may be enhanced' (Norton & Toohey, 2011, p.415).

Their investment (Norton, 2000) seeks to construct a meaningful connection between learners' desire and commitment to learn a language and the language practices of the

classroom or community. Here, the students showed a much greater degree of investment in completing the pedagogical practice of creating identity texts. They enhanced sets of possibilities for social interaction and human agency to project their literacies into a situation in which they could manifest their imagined selves as social actors in trans-local and transnational spaces. This is in accordance with Norton & Toohey (2011), who state that learners' hopes for the future are integral to their language learner identity. For many learners, the target language community represents not only a reconstruction of past communities and historically constituted relationships, but also a community of the imagination, a desired community that offers possibilities for an enhanced range of identity options in the future (ibid). In this community the students feel that they belong. Developing respect for any nation and its traditions involves learning and understanding one's own social and political history and cultural to frame the present and future. It is this area that I further explore in the next section.

8.2.3 Negotiation and co-construction of heritage identities

In this section I analyse excerpts that show how the teacher and the students made pedagogical choices that maximised opportunities for both cognitive engagement and identity investment (Cummins, 2001). The selected example shows critical engagement with self and otherness. In this exercise students critically analyse a picture from the internet, presented on the interactive board of the class by the teacher, showing refugees in a camp. The students and the teacher infuse their discussion with personal experience and prior knowledge on the issue of refugees, following discussions described in section 8.2.2. In the development of the interactions, the researcher and the teacher help the students to reflexively examine their own heritage identities in relation to others. In the interactions that took place in the class, which I present in Excerpt 2, 'aspects of identity that would have otherwise remained unknown are revealed' (Bamberg & Georgakopoulou, 2008).

Excerpt 2:

1. **Teacher:** What is this picture about?

2. Γιατί κάνουν το σήμα της ειρήνης; [Why are they making

3. the sign of peace]?

4. […]

5. **Polymnia:** This could be people from a war crisis, it could be recent…

6. **Teacher:** That's correct; these people are refugees - πρό-σφυ-γες.

7. **Researcher:** Πρόσφυγες...όπως κάποιους στην οικογένειά μου μετά

8. το 1974 και ίσως όπως και κάποιους από τους δικούς σας παππούδες

9. /γιαγιάδες. [Just like some people in my family after 1974 and

10. maybe like some of your grandparents as well.

11. **Kleio:** People in her family were refugees/πρόσφυγες!

12. **Ouranos:** Well, I think στην οικογένειά μου [in my family] as well.

13. **Iasonas:** Some of our relatives are refugees, what about us?

14. **Teacher:** Το ξέρετε ότι έγινε πόλεμος το 1974 στην Κύπρο [You

15. know that there was a war in 1974 in Cyprus]. So, it was not that

16. long ago…

17. **Thaleia:** My παππού και γιαγιά ήταν refugees? [My grandfather and

18. grandmother were refugees?] I think they came here because of the

19. war. So, are we in my family refugees?

20. **Teacher:** If they came here because it was not safe to return to their

21. houses in Cyprus after the war, then they are, and you might be

22. grandchildren of people who came here as refugees.

23. **Thaleia:** […] Ναι. [Yes].

24. **Ploutonas:** I think my mum and dad were born here…but

25. one of my grandparents…

26. **Teacher:** So, τι θα έλεγαν οι παππούδες σας σε αυτούς τους

27. ανθρώπους στην εικόνα; [So what would your grandparents say to

28. these people in the picture?]

29. **Thaleia:** «Εμείς έχουμε ειρήνη εδώ» [we have peace here]. We found

30. acceptance but…χάσαμε το σπίτι μας [we lost our homes] and, we

31. also, came here as refugees.

32. **Kleio:** Θα βοηθήσουμε [we will help], and you will rebuild your life.

33. **Polymnia:** Θέλουμε όλοι ειρήνη! [We all want peace!]

In the excerpt above, the students and the teacher appear to engage in a functional analysis and critical appraisal of a picture, in which they correctly identified the people presented as people who experienced a war crisis (line 5). As confirmed by the teacher, these people are refugees (line 6). The researcher's statement that people in her family were refugees and that some of the students' grandparents might be refugees in lines 7-10, prompted reflective discussion (lines 11-13; 17-19). Some students thought that their grandparents came in the UK because of the war in Cyprus and might also be refugees (line 12). This was followed by self-reflective questions by the students on what this means for themselves and their family members (lines 13,19). In the interpersonal space created in the classroom, the students feel comfortable to engage in collective reflection on their family history and how this connects with their families' current lives in the UK (lines 24-31). Through their interaction, the students co-constructed their heritage identities by connecting other people's situations as refugees with their own family histories (lines 29-33).

Ada (1988a, p.104) points out that investment in a process of greater degrees of personal inquiry helps children understand that 'true learning occurs only when the information received is analysed in the light of one's own experiences and emotions'. Their literacies 'had the power to elicit emotion, the type of emotion that leads to a more passionate and involved engagement of the learning material offered in the class.' (Harrell-Levy & Kerpelman, 2010). This is reflected by the ways in which they show empathy and become the voices of previous and current generations of Cypriots, by saying: "We have peace here, we found acceptance but…we lost our homes and we also, came here as refugees". They also express the desire to help other refugees: "We will help, and you will rebuild your life", "We all want peace!" The students became more able to reflect on the positions of others, such as their grandparents and

the people in the picture, and thus more ready to help on humanitarian issues (lines 29-33).

Reflections on self and critical inquiry came about because of the choices made by the teacher, who encouraged students to use their imagination, activated their prior knowledge and guided the exploration of their socio-historical background, cognitively engaging them to create the conditions for identity negotiation. The teacher was able to negotiate this topic, by drawing from the researcher's words, because she had a comprehensive knowledge of the children's everyday lives in London and their families' histories. Therefore, she could create links between the history of the students' countries of origin and their individual life journeys and identities (lines 14-16; 20-22). She also had a clear understanding of and sensitivity to humanitarian issues that helped to turn the students' identities towards democratic citizenship and character development. In this way the collaborative negotiation of identity is believed to help students to explore their assumptions about their position in society and their role as active citizens more deeply. Nagda et al, (2003, p.168) refer to Nieto (1995) to explain that:

> a multiplicity of perspectives under meaningful inquiry can illuminate students' understanding of why people and groups experience both common and different social realities, and why they act in the ways that they do.

Consequently, changing students' habitual expectations on who a refugee might be allows a more inclusive perspective, seeing a refugee matter as a humanitarian issue that should concern everyone. The co-constructed perspective leads the participants in 'making choices or otherwise acting upon these new understandings' (Mezirow, 1991, p.167). Following previous critical processes, the dialogue moves students into a creative phase where they engage with the process of creative application, orientating themselves towards discovering what changes individuals can make to improve their lives or resolve problems that have been presented to them (Ada, 1988a; 1988b). The students expressed the desire to enrich their animations with an additional message to guide the reflections and actions of other citizens—including their audience in Greece. Their discussions as well as their previous engagement with the processes of critical analysis and applying knowledge creatively by creating captions (Section 8.2.2) has therefore led to the generation of new knowledge (Cummins,

2009). The following picture and accompanying captions were sent to students in Greece to complement their animations.

Ο πόλεμος δεν επηρεάζει μόνο μερικές χώρες αλλά όλο τον κόσμο. [War affects the whole world, not just some countries].
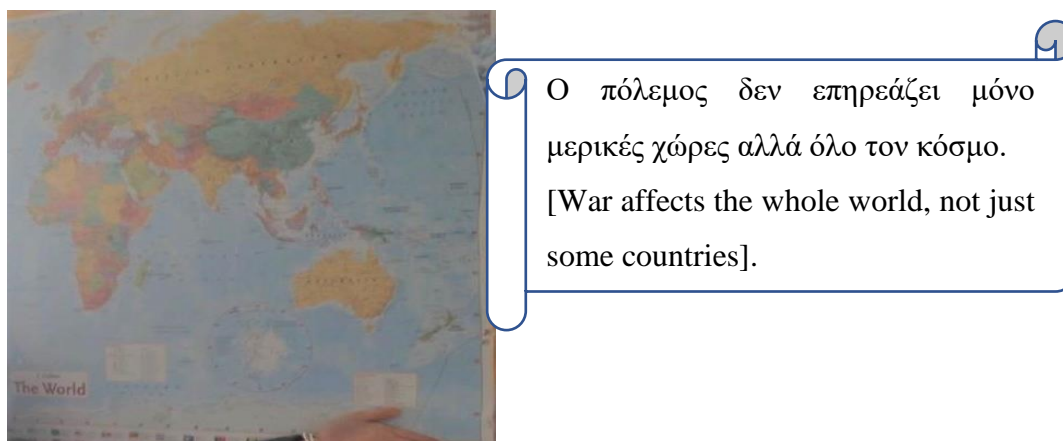
Picture 8.8: The students' digital message.

The learner's transformation is evident in the caption the students have created for picture 8.8 saying that 'War affects the whole world, not just some countries'. The students made effective and appropriate multimodal choices to construct their social message. They took a picture in which they were showing a map of the world and used it as a background for their message. The message itself resembles advertisements with a social message that can be found in western societies and could possibly be effective in stimulating others' reflection on issues of social importance. This reminds us of a similar universal message, previously generated through the boys' animation and created through the interplay of multimodal symbols on the students' storyboard, that peace should be a goal across nations (Section 8.2.1). This demonstrates a wider and more universal understanding of local phenomena, and the fact that as a class they had accesed 'a multitude of linguistic resources through digital technology [that] had an impact upon communication and the way language was used in practice' (Blackledge et al, 2013). Reflecting on their family histories and experiences while analysing the available multimodal resources has empowered the students to find alternative ways of disseminating their messages to the ones offered by their institutions, making the most of digital social networks to achieve their goals.

8.2.4 Reflections showing evidence of the transformation of learner identities

For meaningful learning to take place, the individual learner needs not only to make sense of the subject matter and the learning situation, but also of him or herself in the specific learning situation. (Coll & Falsafi, 2010, p.219-220). Burke (2003) defines identities as 'individuals' meanings about what it means to be who they are'. This definition highlights important elements for the construction of learner identities in terms of both reflection on the learners' practices—what and how they learn—and the reflexive practice by which they understand and transform their own assumptions about their identities as learners in terms of how effective they are and how they have improved. In the following interaction, the participants reflected on how they viewed themselves as learners within the developed reflexive multiliteracies pedagogy. Their perspectives are provided in the analysis that follows.

Excerpt 3:

1. **Kleio:** I liked it. I enjoyed making the animation…we made it ourselves

2. and it was group work.

3. **Polymnia:** It was creative.

4. **Thaleia:** We used our imagination.

5. **Researcher:** What about language, learning Greek?

6. **Iasonas:** It was a good way to bring in new words.

7. **Researcher**: New words…do you remember any?

8. **Ploutonas:** Χαρούμενος, ειρήνη, όνειρο... [happy, peace, dream…]

9. **Researcher:** How did you learn them?

10. **Iasonas:** In a fun way. Because we learned a lot about emotions, in both

11. English and Greek, and we could put it in the animation we made to

12. show how we feel.

13. **Ouranos:** I liked the opportunity I had to make my own animation.

14. **Kleio:** I was exploring new words. I was surprised by how many

15. words I knew, and my brain stretched when I used these new words in

16. my animation.

17. **Polymnia:** Well, the animation we watched was about emotions and we

18. understood more about them by getting into the characters' shoes. The

19. character of the animation, Eirini, came out of it, and from that we made

20. our own animation to say what *eirini* [peace] means to us.

In the above excerpt, Kleio's words (lines 1-2) emphasised the process of making-creating something new- to achieve learning. She also recognised what they achieved as the result of purposeful and collaborative work, "It was group work," she said. She gained ownership of her work as a learner and expressed this proudly: "we made it ourselves", she said. Polymnia and Thaleia identify the use of the knowledge process of applying creatively in their learning by referring to creativity and imagination (lines 3-4) as characteristics of their work. Iasonas argues that "…we learned a lot about emotions in both English and Greek and we could put it in the animation to show how we feel". He appears to be aware of his transformation, in gaining a greater understanding of his feelings and his literacy, and how he can use them in practice (lines 10-12). Learning in a fun way (line 10) also appeared important for him. How the learning experience gradually increased the students' reflexivity is evidenced by Kleio's words. Kleio explains how she stretched her mind and her linguistic ability through creating the animation, and this helped her learn more about herself as a language learner. As she said: "I was surprised with how many words I knew". Both Iasonas' and Kleio's words reflect how they were positively challenged through these activities, confirming what is reported in the literature, that 'teachers who utilize transformative pedagogy infuse their classrooms with cognitive and emotional challenges' (Harrell-Levy & Kerpelman, 2010).

Polymnia refers to the animation they had watched and indirectly underscores the fact that it provided the students with opportunities to use their creativity and get into the characters' shoes to learn about their own feelings (lines 17-20). Their learning was meaningful and relevant to real-life experiences. As a result, as Polymnia says "we made the animation to say what *eirini* [peace] means to us". This is in accordance with reports in the literature, that 'stories have the power to engage, transform and catalyse social action, …and support multiple perspective taking, reflexivity and informed

action' (Carmona & Luschen, 2014, p.132). In the reflections which followed the last lesson, the participants explained how multiliteracies practices helped them develop their learner identities:

> **Iasonas:** *I liked learning about feelings and at the same time dealing with them…like facing your fears and learn to trust yourself. When this happens, you relax and enjoy learning more. And I … I used some of my Greek while working and learned new words about feelings.*
>
> **Ouranos:** *This happens when someone is being excited and fully engaged into something, like us. The word ενθουσιασμένος… comes now in my mind when I say that: ενθουσιασμένος! Enthusiastic!*
>
> **Kleio:** *We would like to make another one or help others do one (an animation) … explain (to them) the steps, like, to draw diagrams…find an important idea for them, design the cut outs, help to do drawings and place them on storyboard to make the sequence of the story.*

When reflecting on their work, the students used phrases such as "like facing your fears and learn to trust yourself", "enjoy learning more", "learned more new words" and "being excited and fully engaged into something". Such expressions illustrate the value, power and appreciation of the multiliteracies activities as possessing learning benefits that extend beyond the learning of the heritage language. The students' reflection on their learner identity indicates their confidence about what they can do with their learning skills that can be very useful in dealing with the complexity of literacies in real life.

Their reflections relate to the construction of identity in two modalities or dimensions: a long timescale dimension which is cross-situational, and a shorter one which is highly situated (Falsafi & Coll, 2010). In terms of situated identity, the students describe themselves as "enthusiastic" and fully "engaged with learning". Their reflections indicate significant increases in their motivation and interest, which is particularly important for complementary school students who sacrifice their free time to attend Saturday schools. As far as longer-term identities are concerned, learning within reflexive multiliteracies practices appears to have the effect of building learner

identities of confidence and empowerment and showing long term metacognitive gains in understanding the learning process itself.

The data analysed show how multiliteracies practices helped the students to learn more about themselves as learners. According to theories on transformative learning, transformation occurs when individuals gain an awareness of their current thinking habits, develop new points of view, critique their underlying assumptions and premises, reconstruct their perspectives and develop new lenses through which to look at the world (Dewey, 1933; Mezirow, 2000). The teacher also recognises the students' awareness of themselves as multiliterate and reflexive learners who are motivated and engaged to learn:

The pupils in my class feel happier in the school environment. I think the activities we do together motivate them not only at the emotional but also at the cognitive level. In other words, students feel comfortable using the Greek language…. feel gradually prouder for their origins and their interest increases in discovering their identity, roots and traditions as part of their positionality in the whole world. I think that this could not have been achieved through school textbooks only and sterile word processing.

Teacher's reflection after the creation of the animation

In her reflection the teacher relates effective teaching and learning with identity exploration. She refers to the activities she performed with the students as ones that extended the learners' literacies beyond textbooks and their identities beyond the monolingual and monocultural identities ascribed to them by the curriculum and the resources provided. The teacher implicitly observes that these activities incorporate students' language and culture into the school practices "challenging the students not only emotionally but cognitively as well." She describes in her own words the conclusions that are supported by the literature as conditions for effective learning: 'investing in interactions that capitalize on cognitive engagement and identity investment' (Cummins et al, 2005a; 2005b; Giampapa, 2010).

The teacher explains that the students can be portrayed as enthusiastic and motivated learners who have become comfortable with the use of the Greek language. She is aware that through reflexive multiliteracies practices, the students have negotiated and co-constructed identity positions that allow them to gradually increase their understanding of their "roots and traditions as part of their positionality in the whole world". This is in accordance with Bernstein and Solomon's (1999, cited in Coll & Falsafi, p.220) description of identities:

> …as means to achieve a sense of belonging and recognition of self and others and to manage a specific situation […] which then mediate the sense making of the participation and the perceived sense of recognition as a learner in specific situations and activities of learning.

In the classroom under study there is a sense of desire to attend lessons and learn new things. This is mirrored in the teacher's words:

> *The pupils are usually present in all classes and do not want to leave the class, even when their parents ask for it ...transcribing the videos ...you will see the student herself how reluctantly she is preparing her stuff to leave earlier from class.*
>
> *Teacher's reflection after creating the animation*

The reflections above, in combination with the analyses of classroom practices, confirm that:

> When students are engaged to the point that they feel they are necessary and important members of the class, it is likely that they will refrain from defining themselves in ways consistent with dropping out and will continue to show up and be involved. (Harrell-Levy & Kerpelman, 2010).

These reflective comments underscore Norton's (2013, p.195) notion of investment, which accentuates the role of human agency and identity in engaging with the task at hand when 'language learning commitment is based on a learner's intentional choice and desire'. This is particularly important in terms of the application of a reflexive multiliteracies pedagogy in complementary schools as one possible way in which

complementary schools can deal with drop-off rates in attendance of third and fourth generation children and their possible lack of interest, which is empirically observed by teachers, when learning the heritage language (Section 1.4).

8.2.5 Students' empowerment leads to institutional transformation

The focus in this subsection is on the way the school's investment in students' agency and voice within a transformative pedagogy allows for alternative pathways and comparable destination points in learning (Kalantzis & Cope, 2004; 2005). I examine how the students transform their institutional practices by suggesting to the teacher to invest in activities which are meaningful and purposeful; in other words, to engage in text-making with real-life applications which capitalises on the opportunities created by digital technology concerning the dissemination of the students' work. To analyse my data, I draw on the concept of 'investment' (Norton, 2000; 2013) to show that investment occurs when students feel that they belong and contribute to the development of their classroom practices.

The interaction provided below occurred when the teacher designed activities linking the Feelings and Emotions language unit with the historical events of 1940—OXI Day, an important date in Greek history which signalled the beginning of the Greek-Italian war as part of World War II. The teacher asked the students to recite for the school's national celebration Ritsos' poem *Eirini/Peace* which they had analysed in class (Section 6.3.1). However, the students challenged the teacher's suggestion to perform the poem on stage and made alternative suggestions which they also discussed with the head teacher.

Excerpt 4:

1. **Teacher:** (talking to the head teacher passing by the class) Could you

2. please come to the class as the students have something important to

3. discuss with you? I think it is important to listen to them.

4. (In the classroom; students waiting at the door.)

5. **Kleio:** Κυρία θέλουμε να σας πούμε πως δεν θέλουμε να συμμετέχουμε

6. στη γιορτή του ΟΧΙ [Miss, we would like to tell you that we do not

7. want to participate in the celebration of the OXI Day] by reciting a

8. poem or doing a play.

9. **Thaleia:** We don't have time to prepare και κάνουμε τώρα μάθημα για

10. ειρήνη [and we have now a lesson about peace] and we already know

11. about the events of OXI Day.

12. **Iasonas:** And we feel uncomfortable on stage.

13. **Thaleia:** We don't mind discussing the poem in class; …εμιλήσαμε για

14. ειρήνη και πόλεμο [we have learned about peace and war] in our lessons

15. anyway…

16. **Iasonas:** And maybe we can use the animations that we will create to

17. send messages about peace without being on stage.

18. **Head Teacher:** Αν και είναι πολύ καλή ιδέα [although it is a very good

19. idea] I don't think you would have time to prepare them (the

20. animations) before the γιορτή [celebration].

21. **Iasonas:** Another occasion might occur; "thinking about peace and

22. war" is always a current issue. We can present them later; "this is a

23. message we need to send to everyone in the world: "We need peace!".

24. **Head Teacher:** Ok, I will agree with you but gradually we need to find

25. ways to become more comfortable with performing on stage…

The students show agency and suggest alternative approaches to onstage performance or reciting poetry to disseminate their representations of meaning. They suggest sharing their animations with audiences in other ways than being onstage (possibly thinking of possibilities to distribute their work via digital technology) (lines 16-17). In lines 22-23 they appear to understand how digital media provide opportunities to communicate in powerful, innovative ways and offer access to different audiences

through various networks—or as the students said, they can send (their message) to everyone in the world. Their suggestions demonstrate the students' willingness to tailor or enrich their institutional activities with other learning practices, in which they appear eager to invest. As supported by Anderson (2016, p.204) 'purposeful activities that are "authentic", meaning similar in part to real life tasks 'absorb the students in actions of practical and intellectual value and foster a sense of agency'. The students argue that they do not have time to prepare a performance (line 9), they feel uncomfortable on stage (line 12) and they have already gained sufficient understanding of the meaning of this celebration through their classroom activities on peace and war (lines 13-15).

The students therefore show evidence that they are able to critically analyse their practices and purposes of learning. They are not willing to invest in the established cultural practice of performing poems or plays on stage —performances are regularly planned by their complementary institution to acquaint the students and parents with the meanings of cultural celebrations. However, they are motivated to examine and negotiate the values behind the commemorated events in their classroom learning: "We don't mind discussing the poem in class" … "We have learned about peace and war in our lessons anyway" (lines 13-15). Their argument that "thinking about peace and war is always a current issue" implicitly demonstrates that they have a wider perspective than their institutions and consider local or national events as opportunities to address diachronic issues of global importance such as establishing peace in the world. The students display complex emotive structures. They do not neglect the legitimized discourses and forms of expression in their complementary school—which traditionally relate celebrations to pride of membership and construction of nationhood—but they imagine other forms of belonging, such as global citizenship, and appear to link the emotional with the ideological (Lewis & Tierney, 2011; Wohlwend & Lewis, 2011).

They demonstrate a willingness to invest in practices that embrace their identity as active agents in their societies, as shown by their words, "we can use the animations …to say, 'we need peace'!" (lines 16-17; 21-23). The learners seem to be co-producing an emancipatory pedagogy in which they construct a future that is different to the present by addressing its problems (Kalantzis, 2006b) in terms of the consequences of war and the importance of peace on people's lives.

The New London Group, (1996, p.25) support the idea that the key for change appears to be juxtaposition, integration and living with tension. However, my data show that in this complementary school classroom, tension is released and negotiated as the students find a safe space in which to make their voices heard. This is demonstrated in the teacher's comment to the head teacher: "I think it is important to listen to them" (lines 2-3); she is showing agency in valuing the students' desires and perspectives. The head teacher is receptive to this, but comments "Ok, I will agree with you, but gradually we need to find ways to become more comfortable to perform on stage." It thus becomes apparent how 'schooling amplifies rather than silences the students' power of self-expression' (Cummins, 2009, p.263). At the same time the head teacher's compromising voice echoes the school's aims to acquaint the students with presenting in front of an audience as a skill necessary in modern society. The head teacher appears to reflect on school practices. The use of plural in her words "we need to find ways" shows that she may be considering collaborating with the students and the teacher to gradually make the students feel comfortable on stage, as we will see in Sections 8.3.3 and 8.3.4. The teacher's own reflection on the students' stance, as shown below, links the reflexive multiliteracies pedagogy enacted in the class with the research purpose, and concludes that both appear to give the students voice.

> *I liked that they had the courage to express their opinion, and they did not try to hide their feelings about having a theatrical production based on the OXI Day in 1940. In this way they are beginning to participate actively, and they have realised their role in the research and in school learning by saying what practices they are interested in and in what they are not.*

> *Teacher's reflection after the lesson*

The teacher applauded the students for expressing their opinion on what they considered interesting learning. This stance fits in with empowering learning that is inclusive of the students' voices and affirms their identities. According to Cummins (2011), when teachers challenge coercive relations of power and invest in collaboration with their students, they design pedagogies of choice; 'schooling amplifies rather than silences the students' power of self-expression' (ibid, p.263). This will guide students and teachers to orchestrate inclusive classroom practices.

8.3 Involving family members in classroom learning

In this section I move on to analyse data from the second activity to which I referred in the introduction of this chapter. Here, the teacher and the students explore the theme "Feelings and Emotions" in relation to heritage, customs and traditions. They are negotiating their 'heritage' and identity through interactional practices that involve the teacher, the students and in some activities their parents. My data illustrate how learning can be enhanced when family members are involved with the students in classroom activities to encourage 'socialization into particular communities of practice' (Cummins et al, 2007, p.44) and affirm the 'funds of knowledge' (Gonzalez, Moll & Amanti, 2005), or in other words the accrued strategies and knowledge that are culturally essential to the students' families.

In the first part, the data describe how the participants create a traditional Vasilopita cake together, negotiating their language and heritage in a context that encourages dialogue, apprenticeship and mentoring. In the second part I examine the students' increasing engagement and investment in their learning when creating and performing a script as part of the school's Christmas Show through which they engage with the topic of making Vasilopita in terms of its relation to the students' real-life contexts of participation. The data are juxtaposed against the argument of the head teacher discussed in the previous section—that the students need to become gradually more comfortable with performing on stage (Section 8.2.5). I explore the power of the script as an identity text and the performances around it as transformative pedagogies similar to the interactions developed around the creation of multimodal identity texts described in Chapter 7 and Section 8.2.2. In the interactional process of creating their identity texts, the students learn what effective learning means for them in terms of heritage because 'in the processes of doing literacy, the students learn what counts as literacy' (Unsworth, 2001).

8.3.1 Negotiating heritage identity through multilingual practices

In the following excerpt I show how the students infuse their classroom resources with elements from their heritage, the concept of which is perceived for this study in a broader sense. Heritage includes cultural practices that are transferred from one generation to the next and cultural practices which are re-appropriated by the students

to reflect their own transnational experiences and knowledge. The construction of identity and the awareness of one's cultural heritage can be enhanced by transnational experiences and interactions (Wei, 2013, p.4). In the first example, I explain how the students and the teacher bring linguistic resources into play to describe their own cultural practices and conditions regarding *γιορτές*—special celebrations, as shaped by their families and the transnational community of London in which they live and interact.

Excerpt 5:

1. **Iasonas:** Here in England everyone loves Christmas. Most children at

2. my school decorate their houses, get presents and celebrate the day.

3. **Ploutonas:** Yes, indeed.

4. **Polymnia:** I love the smell of baked cakes and *vasilopita* in the house.

5. **Ouranos:** Πέρσι βρήκα το σελίνι in βασιλόπιτα [last year I found the

6. lucky coin in the Vasilopita cake.]

7. Because, Miss, I ate more than one piece.

8. **Thaleia:** Εγώ κάμνω βασιλόπιτα με την γιαγιά μου, μα [I make

9. Vasilopita with my grandma, but] in our tradition μόνον ένα

10. κομμάτι πιάνει ο καθένας γιατί εν blessed, έναν για κάθε member of

11. οικογένεια μου (Cypriot Greek) [we take only one piece each,

12. because each piece is blessed, one for each member of my family].

13. **Teacher:** Παιδιά, όλοι γιορτάζετε με το δικό σας τρόπο μου φαίνεται

14. [it appears to me that you all celebrate in your own way]. Do you

15. make other sweets/γλυκά?

16. **Iasonas:** We just have different cakes, I don't know their names, like

17. everyone does here.

18. **Ploutonas:** We go out to restaurants … sometimes Cypriot ones.

19. **Teacher**: Στο άλλο μάθημα [In the next lesson] bring pictures, recipes

20. and objects relevant to the custom of Vasilopita or anything you do in

21. your family.

The above excerpt represents the way the teacher builds from each student's experiences to discuss how they celebrate Christmas and New Year; in this way she endows cultural diversity with value. Kanno (2003) acknowledges the social construction of identity and the difficulties this can place upon individuals who may feel stuck between identities rather than identifying comfortably with one or the other. However, the students in this class appear comfortable when referring to diverse practices in their families.

Among the students in the class there is evidence of transmitted cultural practices such as the custom of making and sharing *Vasilopita* as part of the seasonal ritual[8]. For Thaleia, the custom of making and eating Vasilopita is part of her family tradition. She mentions in lines 8-12 "…in our tradition μόνον ένα κομμάτι πιάνει ο καθένας γιατί εν blessed" (Cypriot Greek variety) [in our tradition we take only one piece each, because each piece is blessed]. This perspective can be juxtaposed against reported traditions in other families, such as when Ouranos proudly admits to cheating and finding the coin by eating more than one piece of cake (lines 5-7). In other references the students also illutrate how they adopt the multicultural practices of the city in which they live with comments like: "We just have different cakes", "We go out to restaurants", "Here in England everyone loves Christmas. Most children at my school decorate their houses, get presents and celebrate the day". Despite the fact that the school curriculum officially considers all students as members of one diasporic community with a similar culture, the students appear to capitalise on their families' cultural differences.

The way in which the teacher communicates with the students, acknowledges their different practices and encourages everyone to contribute in the classroom activities (lines 13-15). She also encourages the pupils to bring pictures, recipes, objects or anything that reminds them of this custom or any other resources showing any

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[8] The custom is related to the Greek Orthodox tradition in which St Basil baked bread loaves for the poor and put pieces of jewellery in them to distribute the jewellery in an equitable way.

traditions or ways they celebrate Christmas and New Year at home (lines 19-21). In this way, similarly to previous findings discussed in Chapters 5 and 6, the teacher willingly follows a multiliteracies pedagogy leveraging on the linguistic and cultural forms of capital and identity within each student's family (Bourdieu, 1991; Bourdieu & Passeron, 1990). The teacher overcomes assumptions that relate complementary schooling with maintaining mono-cultural ideologies. As shown in the literature:

> …teacher-student and peer-peer identity negotiation in the classroom influences whether [marginalised, and in general all] students feel valued in their learning situations and exert their autonomy by investing themselves (affectively, socially, culturally, and academically) in their learning' (Taylor & Cummins, 2011, p.183).

Through this process the students have a safe space in which to negotiate what constitutes heritage for them. Thus, 'heritage became a site at which identities are negotiated and contested rather than imposed unproblematically' (Blackledge et al, 2008, p.537).

In the next lesson two of the students brought in resources relevant to the tradition of making the Vasilopita cake. These resources included: a Power Point display and the story of Vasilopita in Greek which were drawn from the Internet, and authentic resources among which were, a video showing the making of Vasilopita at one of the student's homes (Picture 8.9), a picture of the cutting of Vasilopita when celebrating the New Year at home in previous years (Picture 8.10) and a recipe book which included the recipe and story of Vasilopita in English. One of the students also s that one of their mothers could come and make Vasilopita with them at school.

Picture 8.9: Snapshot from the video of making Vasilopita at home.

The student says "είμαι ενθουσιασμένη" [I am excited] and "χαρούμενη" [happy] for making the cake. She is shouting "κάνουμε Βασιλόπιτα" [we're making Vasilopita], waving her hands up and down in the air.

Picture 8.10: Picture showing the cutting of the Vasilopita in the family in previous years, brought in the class by a student.

The students took their own initiatives, bridging the gap between their informal and school learning experience and going beyond the teacher's expectations. They revitalised the practice of making the cake at home and used digital technology to video-record it, or they used their initiative to gather information regarding this custom, which was available online. The students' families' funds of knowledge became important resources for literacy learning in the classroom. As the students collected and shared the resources, they acted as powerful symbols of, or mnemonics for, the past (Lipe, 2007) and gave voice to the varied dimensions of the students' lives. By using the internet to collect and bring to class resources relevant to the Vasilopita tradition, the students demonstrated how one can access this information digitally today to achieve school-based learning goals. The teacher also, as promised, brought in the class as a resource, a script to read and learn about Vasilopita and discussed with the students how they could tailor its words to "make the script their own" (see Section 8.3.4 for their changes on the script).

Multiliteracies pedagogy highlights the importance of harnessing students' extra-curricular literacy skills and communicative practices to support academic attainment (Cummins et al, 2005, cited in Giampapa, 2010). My observations reflect the role of complementary schools in reconstructing identities by encouraging contact with one's roots and communities. I now turn to show how the concept of heritage, functions between generations to expand rather than limit a child's cultural experience. The next

section addresses the ways in which cultural experiences are re-contextualised in the classroom when parents, teachers and students work together in communities of practice, and how identities are expanded through these practices.

8.3.2 Gaining awareness of multilingual and multicultural identity through authentic practices

The teacher followed up one of the students' suggestion by inviting one of the mothers of the students, Mrs Chrystalla, to the class to make Vasilopita. Another mother, Mrs Katie was also invited, as she wanted to help and learn more about this custom. They came to the classroom well prepared, bringing with them all the necessary ecquipment and ingredients as well as a homemade Vasilopita as a sample. The tables were set up. Mrs Chrystalla scaffolded the students' practice by explaining the process they had to follow and showing them how to make the cake (Picture 8.11). The students became involved in the hands-on activity at various parts of the process. Under the guidance of the two parents, the students used their available languages to name the different ingredients for the cake and discussed the meaning of the symbols on it—namely the cross and the new year in numbers made in dough. In this way 'the learners accomplished a task which they would not have been able to manage on their own' (Giroux, 1992, p.188).

Picture 8.11: Engaging in a community of practice to make the Vasilopita cake.

In the picture above the students are making the numbers of the new year and the cross to put them on the Vasilopita. The students learned about this cultural practice, which was part of the heritage promoted by the school, by practicing with real materials and interacting with each other. Learning the heritage language and culture took place in a

social context and involved socialization into particular 'communities of practice' (Cummins, Brown & Sayers, 2007, p.44). In Wenger's (1999) terms, learning enables participation in communities of practice, and vice versa. Sharing knowledge with people who have different levels of expertise but similar aims, creates a sense of belonging and membership. The examples below illustrate two occasions on which the teacher and the students expanded this interactional space to include students' and parents' multilingual repertoires and heritage culture.

The first example demonstrates how the students used their multilingual resources to make sense of their heritage. The interaction developed in class, when one of the students showed her classmates a book with the title *Kopiaste* (Amaranth Sitas, 1995) which she had brought in class. Kopiaste, is a Greek word transcribed in English characters, often followed by the words να φάμε [to eat] which roughly translates as "Come (and Eat)", or "Let's (Eat)". The following excerpt describes the interactions which developed around the title of the book.

Excerpt 6:

1. **Teacher:** Κοιτάξτε παιδιά, τι λέει το βιβλίο απ' έξω; [Look children,

2. what is written on the cover of the book?]

3. **Polymnia:** "Kopiaste" in Greeklish.

4. **All together:** "Kopiaste!!!"

5. **Kleio:** If you invite somebody to eat together in Greek you say

6. "kopiaste!"

7. **Thaleia:** Ή έλατε να φάμε ... [or come to eat] (Cypriot Greek variety)

8. **Ploutonas:** Κυρία isn't it ελάτε... [Miss, isn't it come, (with the accent

9. on second syllable)?]

10. **Researcher:** Yes, but in some villages, they say έλατε [come with

11. accent on first syllable].

12. **Ouranos:** My γιαγιά λαλεί κοπιάστε κοπέλια… [my grandmother says:

13. "Come on, boys!"] (Cypriot Greek variety)

14. **Researcher:** Είναι γραμμένο στα ελληνικά; [Is it written in Greek?]

15. **Thaleia:** No, the letters are in English but is a Cypriot word.

16. **Ploutonas:** Μμμ, περίεργο [strange]....

17. **Polymnia:** No it isn't, because we all know its meaning…and in

18. this way, it can be read by everyone here in England που ξέρει ή που εν

19. ηξέρει κυπριακά [who knows or doesn't know Cypriot Greek].

This exchange shows how classroom interaction includes the full range of linguistic performances of multilingual users to facilitate meaning making. In line 3, Polymnia identifies the title, *Kopiaste,* as Greeklish, one of the translanguaging practices of the diasporic community. Actually, the title is an English transliteration of the word *κοπιάστε.* It becomes *kopiaste* in English to denote the sound of the word. Kleio says that if you invite somebody to eat together in Greece you say "kopiaste!" (lines 5-6). Ouranos also appears to know the word as it reminds him of his grandmother's' voice (line 12-13). Each student affiliates the word to their places and communities of affiliation and participation. The analysis of the multilingual interaction in the class shows how the students are aware that languages and linguistic practices that include translanguaging are used between and across different spaces and communities to communicate similar values associated with the social practice of food.

In lines 17-19, Polymnia comments on the word used in the title, supporting the idea that "We all know its meaning…it can be read by everyone here who knows or does not know Cypriot Greek". This comment shows that she is critically linking the writing style and the transcription with its purpose, which is to allow people in the heritage language community who might speak Greek but cannot read or write the Greek Language (common in the diasporic community, see Chapter 2) to understand the title. Polymnia expects everyone in the classroom to recognise the meaning of the word (line 17). This word has no direct translation in English which is why the students negotiate its meaning by drawing on their own linguistic and cultural knowledge and their metacognitive skills to talk about language. The participants use Cypriot Greek, Standard Greek and English to analyse the literacies skills of the Greek and Greek Cypriot communities and to explain the purpose of the author.

The second example concerns a discussion around the word *σελίνι/selini* or shilling, which is a lucky coin that women hide in the Vasilopita and which symbolises blessing and good luck for whoever finds it. Through their interactions the participants negotiated their relationship with national histories, cultures and languages, and expressed their own individual perspective on what heritage means to them, as they developed greater awareness of their multilingual and heritage identities. More specifically, this example demonstrates how the students, parents and teacher aim for 'transmission of information and the representation of values, identities and relationships' through translanguaging (Wei, 2011).

Once the relationship between the words and the space in which they are used has been identified, the class becomes a nexus of linguistic variations and different cultural practices reflecting the students' multicultural interactions within and outside transnational communities and communities of affiliation. The examples discussed above support the arguments of Martin et al (2006) and Creese & Martin (2003)—that children from immigrant and ethnic minority backgrounds might not, as it is often assumed, see their languages as being tied to any specific culture or ethnicity. According to Wei (2013, p.4), 'Individuals who engage in transnational ways of being and ways of belonging take part in transnational practices, but also actively identify with groups that span space'. Such individuals may identify simultaneously with different communities through the use of different variations of language on different occasions. These varieties are not devalued in the classroom milieu but are appreciated as resources that facilitate learning.

In the examples I present below, the students negotiate different understandings of heritage, culture and identity. The students explain how they use their multilingual resources to declare their participation in and belonging to different groups, and how through this process they construct situated identities. The examples are similar to the data analysed in Chapter 5 (Sections 5.3.2), in which the students identified the use of different linguistic varieties in different communities. However, they take things a step further by showing how the students engage in critical literacies that encourage the expansion of what constitutes heritage language and culture for young learners in transnational spaces. The interaction below developed to understand the meaning of the word *selini* [Cypriot Greek variety] / *flouri* [Standard Greek language] / lucky coin

or shilling, as different ways to refer to the coin that housewives hide in the Vasilopita cake.

Excerpt 7:

1. **Iasonas:** In the play λέω θα βρω και το σελίνι [I say that I will find

2. the *selini* (shilling!)]

3. **Researcher:** Κυρία Χρυστάλλα πού 'ν το σελίνι; [Mrs Chrystalla

4. where is the shilling?]

5. **Mrs Chrystalla:** Είναι μέσα στην πίτα [It is in the pita (pie)].

6. **Kleio:** Σελίνι; [Shilling?]

7. **Researcher:** Κυρία Katie ξέρεις τι είναι το σελίνι; [Mrs Katie, do you

8. know what a shilling is?]

9. **Mrs Katie:** Όχι [no].

10. **Researcher**: Η κυρία Katie ίσως δεν ξέρει γιατί είναι από Ελλάδα.

11. [Mrs Katie maybe does not know because she is from Greece]

12. **Iasonas:** It's a lucky coin.

13. **Mrs Chrystalla:** Yes, but the word *selini* comes from shilling,

14. because Cyprus was a British colony and they kept the word.

15. **Teacher:** Μπορείτε να πείτε σελίνι όπως λένε στην Κύπρο ή φλουρί

16. όπως λένε στην Ελλάδα [you can say *selini* as they say in Cyprus or

17. *flouri* as they say in Greece] (looking at different students).

18. **Kleio:** Εμείς λέμε [We say] *flouri*!

19. **Polymnia:** Εγώ λέω [I say] *selini* but in my family we use both words.

20. **Iasonas:** I just say lucky coin!

The teacher in the interaction above specifies the local contexts in which different forms of the words *selini* and *flouri* are used (lines 15-17) "*selini* as they say in Cyprus

or *flouri* as they say in Greece". This suggests that either word can be used in the classroom context, where all the linguistic repertoires are embraced. Kleio is saying "We say *flouri*!" to show her affiliation with Greece while Polymnia says "I say *selini* although in my family we use both". This reflects the way learners use sets of linguistic resources to represent abstract notions such as sense of place, community or belonging (Smith, 2004) and their socio-cultural connection with those around them; their socialisation (Duff, 2002; 2003; 2007; Lave & Wenger, 1991; Schieffelin & Ochs, 1986). They do not adopt the heritage language without question, but make their own choices. Polymnia, for example, chose to use in the class one of the two varieties spoken in her home. Iasonas, chooses to use the more descriptive English term, "lucky coin" (line 20) although in the play they are preparing he says I will find the *selini* [shiling] (line 1). The above practices show how a translanguaging space has been created in this complemenatry school classroom in which languages are used in co-existing ways—by recognising language differences that bind them historically in specific communities, nations and states. Students employ translanguaging practices in which they deploy their full linguistic repertoire without regard for watchful adherence to the socially and politically defined boundaries of named (usually national and state) languages (Otheguy et al, 2015).

In this specific classroom, individual students make no distinction between languages in value terms, and all languages are kept in play with the aim of communicating across communities. Literacy engagement that values the students' linguistic and cultural choices also supports them in making identity choices, which may affect their willingness to learn or use different languages. The above excerpt shows how the language each student used for the play was explained but also juxtaposed against the student's personal linguistic choices in their communities of contact (see for example lines 1,12,18-20). The participants here used their multilingual practices to negotiate their complex identities through languages. The data show how the use of translanguaging offers the capacity to demonstrate the multi-layered social, linguistic and community practices of the learners and how these yield multiplicities in identity construction in the class.

To stretch students' understandings of linguistic interconnectivity and historical contexts, Mrs Chrystalla clarifies some of the associative threads between languages, national histories and historical conditions. As she says: "the word *selini* comes from

shilling because Cyprus was an English colony and they kept this word" (line 13-14). This reminds us of previous discussions in which associations between materials, language and nations had been made about food products, transcending the boundaries of nations and contexts (section 5.3.2). The examples discussed here are more relevant to the students' agency—an agency that guides the recontextualization of information about heritage in order to re-construct their identities in the classroom context. The next example represents the teacher's agency to leverage and expand what learners identify as heritage. Through the use of critical analysis in a multiliteracies frame, she encourages the inclusion of understandings, values, practices and beliefs in a broader sense than the institutional understandings of heritage in classroom discourse. In this way, new possibilities for identity formation are generated as the students draw from the *vasilopita* ritual to raise issues related to poverty, immigration and human rights that are relevant to their identities as global citizens.

Excerpt 8:

1. **Mrs Katie**: Και μετά, την πρωτοχρονιά το κόβουμε, με το μαχαίρι.

2. […and after, on New Year's Day we cut it [the cake] with a knife.

3. **Mrs Chrystalla:** Ναι, το πρώτο κομμάτι [the first piece] (she shows

4. one by one the pieces) εν του Χριστού, is for Jesus, το δεύτερο

5. κομμάτι είναι για το σπίτι, [the second piece is for the house] …και

6. πάμε γυρόν γυρόν την οικογένεια όλη, παίρνουν ούλλοι έναν

7. κομμάτι, η σειρά εξαρτάται από το σπίτι ή το χωριό (τα έθιμά του) ή ο

8. νοικοκύρης τι θέλει [and we go around the whole family, so that they

9. can all take a piece; the order depends on the home (its customs) or

10. the village tradition or from the landlord of the house]. Έσσει που

11. κόβκουν ένα κομμάτι για το φτωχό (Cypriot Greek variety) [Some

12. people cut a piece for the poor].

13. **Thaleia:** Oh, for the poor!

14. **Teacher:** Μάλιστα, εσείς αν κόβατε έναν κομμάτι για αυτούς που

15. [So, if you were to cut one piece for those who] need that piece

16. of blessing or luck, who would you cut that piece for?

17. **Polymnia:** Homeless people.

18. **Iasonas:** People in hospitals…

19. **Ploutonas:** Poor people.

20. […]

21. **Polymnia:** People losing their jobs.

22. **Teacher:** Ναι. [Yes]

23. **Ploutonas:** Refugees.

24. **Teacher:** Τους πρόσφυγες, οι πρόσφυγες τι έχασαν ...;

25. [the refugees…what have the refugees lost?]

26. **Thaleia:** Το σπίτι τους, οικογένεια, την οικογένειά τους [their homes,

27. their families].

28. **Mrs Chrystalla:** Ο Άγιος Βασίλειος πρώτος έβαλε κοσμήματα σε

29. ψωμιά και τα έδωσε στους φτωχούς [St Basil was the first one to put

30. jewellery inside bread, and he gave it to the poor]. You can Google it.

31. **Iasonas:** It is a similar story to Robin Hood. He also gave money to

32. the poor…

The analysis of the practice of cutting Vasilopita into pieces to share with the family members (explained by Mrs Katie and Mrs Chrystalla in lines 1-12) is expanded by the teacher. The teacher asks the students "who would you cut that piece for"? (lines 14-16). In this way she encourages the students to extend the socio-historical context of the inherited tradition. This allows students to discover the diachronic meaning of this ritual; they refer to people in difficult situations such as: "homeless people", "people in hospitals", "poor people", "people losing their jobs", "refugees". Moreover, Iasonas compares the story of Saint Vasilios (Saint Basil) with the story of Robin Hood (lines 31-32); for Iasonas, both stories carry the message of social justice

by "giving money to the poor". This shows how some traditions which are mentioned by parents to be of religious or cultural value (see for example lines 28-30) may be embraced by the students and expanded to suit their own experiences and to construct new understandings. We can therefore trace the dynamism of heritage identity. The discourses that develop in the class ascribe value to the students' own cultural practices that relate to their places of origin, the place they live now and to the global contexts in which they interact as transnational citizens. Moreover, these examples show that by embracing diversity through multiliteracies, students can approach the heritage culture anew.

Such ongoing dialogues as these are a necessary precondition for developing multiliterate individuals, competent in analysing and synthesizing information and drawing from experience in order to interact with diverse others. The ways in which the students, the parents and the teacher engage with culture reminds us of the syncretic practices of siblings and children as they share stories and learn in out-of-school contexts, engaging in: 'a creative process in which people reinvent culture as they draw on diverse resources' (Gregory et al, 2004, p.5). In a multiliteracies pedagogical context, children produce signs that, although they are shaped by their existing cultural practices, carry with them their own interpretation as meaning-makers; 'children, like adults, never copy [...] we transform the stuff which is around us—usually in entirely minute and barely noticeable ways' (Kress, 1997, p 96). Thus, in terms of this study's purposes, this form of culture is portrayed as a dynamic meaning making process created between members of a community. The above examples reflect:

> The speaker's awareness of the diversity within their immediate social networks, of the need to manage the differences to maintain the equilibrium of the group, and their desire for a more fluid and complex subject positioning and self-presentation (Wei, 2013, p.15).

These classroom practices may stretch the learners' heritage identities to embrace the heritage culture but also wide-ranging attitudes and cultural practices. This becomes evident in their created identity texts, as will be explained in the next section.

8.3.3 Creating scripts and performances as identity texts

The excerpt below illuminates the lack of confidence and engagement of the students in terms of performing onstage. The excerpt occurred during the students' discussion with the teacher on how to overcome their stage fright and present a Christmas play. The discussion reminds us of what I described in Section 8.2 when the students chose to send messages through their animations rather than by performing something on stage.

Excerpt 9:

1. **Iasonas:** When we go onstage, we feel kind of nervous…There are a lot of
2. people that you don't actually know, and they're all staring at you.
3. **Ouranos:** When you are in front of a lot of people it's not about what you
4. are doing—well it is sometimes. If it's something you know well and you
5. really enjoy, you go for it—but it's the stage and the crowd. You see a lot of
6. people and you are afraid you might get stuck.
7. **Researcher:** Thaleia what do you think?
8. **Thaleia:** Well…at the English school my English is better than my Greek
9. and I know I am not going to mess up.
10. **Teacher:** What about this script, do you enjoy reading it?
11. **Thaleia:** It is alright, but it could fit more with our experiences.

The excerpt above reflects the references in the literature that often describe heritage language learning and heritage language use as a difficult process. When Iasonas says, "when we go onstage, we feel kind of nervous", he relates this to worries about presenting infront of a crowd. Ouranos is providing also his view, saying that because of the crowd you might be afraid that you might get stuck (lines 3-6) but how well you know something and how much you enjoy it can help you overcome your fear. We could possibly assume here that he implicitly refers to how well you know the text and actions of what you are presenting and/or the language you are using. Thaleia

backs this up with her comment: "at the English school my English is better than my Greek and I am not going to mess up" (lines 8-9). Thaleia also mentions that the chosen script would be more enjoyable if it could fit in with the students' experiences.

This example links the tensions inherent in the development of any bilingual learner's identity with their effort 'to match their language attitudes and competence with their cultural experiences' (Norton & Toohey, 2011, p.416). In other words, the selected script concerns 'cultural knowledge that tends to be associated with what was left behind in remote lands, what is one's past' (García, 2005, p.601). The subject matter -the readymade scenario- did not inspire the learners to invest their identity in it or to take risks in making linguistic mistakes when acting their roles. As Ouranos said, you would perform on stage, only "if it's something you know well, and you really enjoy… [then] you go for it." The teacher possibly reflected on the students' reflexive words when she made the following suggestion to the head teacher:

"...rather than giving to them a readymade scenario to perform at the celebration, they could instead engage in changing a given script through role play so that they decide for themselves if they will present it as a school play at the end."

Fieldnotes from the discussion of the teacher with the head teacher

The fieldnotes show the reflexivity and agency of the teacher; she is considering how to change her practice to extend pupils' attitudes and learning styles to encourage them to become comfortable in performing in front of an audience. She is following the head teacher's comment in Section 8.2.5, Excerpt 4, suggesting that the students should become gradually more comfortable with stage performance. The teacher, reflecting on the students' words, has realised that the students would take risks and perform on stage only if they were actively engaged and interested in what they were doing in their literacies. She therefore suggests infusing the text with the students' real-life experiences and allowing them to decide whether they will perform at the end of this process. The teacher is attentive to the students' reflections on their learner identities. She identifies weaknesses and needs, and capitalises on them to develop the next literacy steps. During my field work in the class I had the opportunity to observe

and participate in the students' transformation and was able to watch them taking ownership and investing themselves in tailoring the script as shown in the next section.

8.3.4 The transformed script; a mirror of students' identities

To change the script, the students engaged in improvisation, performing the existing script by adding also their own words, gestures and expressions. The students transformed a ready made script in an identity text reflecting their transformed heritage identity, because according to Norton & Toohey (2011, p.414), identities are both produced and inherited. The extract below highlights the additions they made in a part of the script.

Excerpt 10:

1. **Teacher:** Έτοιμοι; [Ready?]

2. **Thaleia**: **Φύγαμε [Lets go], action! (moving hand down to start)**

3. (acting) 1 φλιτζάνι γάλα [one cup of milk].

4. **Ouranos:** Μ' ένα φλιτζάνι κέφι [with a cup of fun].

5. **Kleio: Κέφι να θέλεις ...!** 2 κουταλάκια γλυκού **κανέλα**. Με δύο

6. κουταλάκια αισιοδοξία. [**As much fun as you like**…! Two

7. teaspoons of **cinnamon**. With two teaspoons of optimism.]

8. **Thaleia:** Η νέα χρονιά θα 'ναι υπέροχη χρονιά **τζαι για εσένα (μια**

9. **κουταλιά) τζαι για εμένα (άλλη κουταλιά)** (Cypriot Greek variety)

10. [The new year will be a wonderful year **for you (putting one**

11. **spoonful in the mixture) and for me (putting another spoonful in**

12. **the mixture).**

13. Τέσσερα αυγά [four eggs].

14. **Polymnia: Και τέσσερα χαμόγελα! [and four smiles!]**

15. **Ouranos: Χαμογελάστε! Τρία, δύο, ένα, χαλλούμι! [smile! 3, 2, 1,**

16. **halloumi cheese] (τους φωτογραφίζει [he takes a photo of them]**

17. **and the photo was chosen to be used onstage, as a backdrop for**

18. **their play).**

19. **Thaleia:** 1 φλιτζάνι βούτυρο. Με ένα φλιτζάνι κόπο [1 cup

20. of butter. With a cup of effort] (the students discussed about the

21. easiest way to say effort, tiredness).

22. **Kleio:** Κόπο να θέλεις [as much effort as you like] **νεκάτωνε**

23. **νεκάτωνε!** [**stir it up! stir it up!**]

24. **Thaleia:** 2 φλιτζάνια ζάχαρη [2 cups of sugar].

25. **Ouranos:** Με δύο φλιτζάνια καλή διάθεση [with two cups of good

26. mood].

27. **Kleio: Την έχουμε! [We are in a good mood!]**

28. **Kleio, Polymnia, Thaleia, Ouranos: Την έχουμε! [We have this!]**

29. **Ouranos:** Ένα κιλό αλεύρι μην ξεχασουμε! [We should not forget

30. one kilo of flour!]

31. **Iasonas:** Με ένα κιλό αγάπη [with a kilo of love].

32. **Polymnia:** (Όπως αγαπώ εγώ τα μωρά μου τα καλά....) [such as the

33. love that I have for my good kids] **the students decided to take**

34. **out this part and instead the two girls**, Polymnia and

35. **Kleio, playing the roles of mother and daughter hug each other.**

36. **Thaleia**: Με λίγο τραγούδι και λίγα βήματα χορού [with a

37. little bit of a song and some steps of a dance] **(the students'**

38. **performed their own jingle rather than traditional dance; a few**

39. **rhythmical steps and the following words)**

40. **All together: Αυτή την φτιάξαμε εμείς! [This is what we made!]**

41. (showing the Vasilopita cake, they made at school). **Καλή(ν) χρονιά,**

42. **καλή(ν) χρονιά με βασιλόπιτα! (pronunciation of the n (ν) by**

43. **Cypriot Greek variety users only) [Happy New Year, Happy**

44. **New Year with Vasilopita!]**

In the above extract, the bold phrases represent the additions or deductions made by the students to the text provided; they include words, gestures and actions that the students created by improvising. As far as language use is concerned, the tailored script includes the Cypriot Greek variety beside the Standard Greek; this mainly represents times when a user of the Cypriot Greek variety was speaking, and the linguistic variety was used naturally as part of the acting and natural expression. For example, in lines 8-9 "Η νέα χρονιά θα 'ναι υπέροχη χρονιά και για εσένα και για εμένα" [The new year will be a great year both-(and) for you and for me] the word 'kai' (and) when performed by a Cypriot Greek speaker was pronounced as 'tzai'. In the specific class the teacher created opportunities for the learners to draw on their multilingual identity rather than encouraging the development of idealised native speakers, who are generally associated with a deficit view of biliteracy (Conteh & Meier 2014). The attitude of others towards languages of communication can influence choice of language / linguistic variety, vocabulary type and pronunciation, which can be intentionally modified to demonstrate a different self through speech or text.

The expression "τρία, δύο, ένα χαλλούμι" was added in the script as an idiomatic expression. It is an adaptation of the English expression "Say Cheese!" and it is used as a conventional idiomatic form in the Greek Cypriot context when taking photographs. The students made this cultural practice part of the script in a scene in which they wanted to capture their good spirits (line 14-18) when they were making Vasilopita. They suggested taking a picture while practicing, which could be presented via PowerPoint as a backdrop for their play. They also suggested that one of the students could help with directing the scenes and recording parts of rehearsals so that others would use them to obtain feedback on their practices. Additionally, I observed that students with particular interests in dance or cooking or photography helped with the dance improvisation, cooking actions, and photography respectively. In that way every student contributed to the outcome by investing in one another's identity. These decisions of the students reflect that they 'constructed learning experiences based on the linguistic and cultural differences of the students with whom they work' (García & Sylvan, 2011).

As shown in the extract above, at the end of their identity text the students added the phrase "Αυτή την φτιάξαμε εμείς! [This is what *we* made]" (showing the Vasilopita cake they had made at school). They also encouraged audience members to adopt this custom and also make this cake during the holidays. This is indicated in the words they used to close their play "Καλή(ν) χρονιά, καλή(ν) χρονιά με βασιλόπιτα! [Happy New Year, Happy New Year with Vasilopita]". The following extract shows how the students engaged in cultural weavings while acting, and how in the text-making process they also co-constructed their group identity.

Excerpt 11:

1. **Thaleia:** Λοιπόν πώς θα κάνουμε το τέλος; [Well, how shall we make

2. the ending?]

3. **Kleio:** We will take Vasilopita out, upside down, and then turn it the

4. right way up (for the audience) to see the new year's numbers on it.

5. **Polymnia:** And then Christmas music will be on,

6. *tootooottooootouuuuu*! to go in. (dance steps and laughter)

7. **Thaleia:** And then we will dance (dancing steps) with Vasilopita.

8. [moving the cake up and down]

9. **Polymnia**: Aha! [moving hands while holding wooden spoon]

10. **Thaleia:** Throwing confetti…like they do on TV on special

11. occasions.

12. **Researcher:** Και τι θα λέτε; [and what will you say?]

13. **Ploutonas:** Καλή(ν) χρονιά, καλή(ν) χρονιά! [Happy New Year,

14. Happy New Year!]

15. **Thaleia:** …με βασιλόπιτα […with Vasilopita!]

16. **Iasonas:** Στο τέλος να πούμε "αυτή τη φτιάξαμε εμείς!" [at the end

17. we can say "this is what we made!"]

18. **Kleio:** Στην αρχή [at the beginning] maybe? Αυτή τη φτιάξαμε

19. εμείς! ["This is what we made!"] (showing Vasilopita).

20. **Thaleia:** At the end we will wish them "καλή χρονιά με βασιλόπιτα"

21. [happy new year with Vasilopita] so that they go and make one at

22. home.

The opportunity to recreate their script to reflect their multiple identities lends a sense of purpose and direction to the students' work and seems to have increased their sense of ownership and pride. The mediating power of props is tied to the accumulation of knowledge of prior generations that are embedded in the design of the artefact itself, in this case the Vasilopita (Cole & Engeström, 1993). However, the students have negotiated the connections between materials, actors and classroom knowledge, and this is reflected in the position and role of materials as different symbols in their performance. An interesting point is that they take ownership of their cake making and text making with the sentence "Αυτήν τη φτιάξαμε εμείς" ["This is what *we* have made"], which indicates that they themselves are the creators, not only of the Vasilopita but also of the script and performance. The construction of group identity is shown by the use of the personal pronoun "εμείς/we" (line 16).

From this example we can also see how the students have at times challenged the fixed identities ascribed to them, and have instead co-constructed identities of choice in terms of their own meaning of heritage. The example also demonstrates that taking ownership of their learning was the result of the incorporation into classroom activities of their families funds of knowledge, but also of the students' own linguistic and cultural forms of capital, as well as their identities (Giampapa, 2010). This is evident in the cultural weavings that shaped their texts and actions. For example, although the teacher suggested they could dance a traditional dance they were learning at the Greek Complementary school to signal the end of their play, the students instead decided to make their own dance routine based on Greek dance steps. They combined some modern Greek dance steps that one of them suggested, with a few other modern rhythmic steps based on steps similar to what they used to see "in opening shows for the New Year's Eve on TV". This appeared to have made their performance more fun and more appropriate to their youth culture. As shown above, all the students contributed to their learning through their own pieces of language and culture.

It is worth noting that the locus of control and responsibility between students and teachers changed during this activity. The students showed increased agency to reshape their learning context collaboratively. The feedback they received came from their peers (lines 16-17; 18-19). The students produced and transformed knowledge for their own social and cultural purposes in order to create, perpetuate or filter a sense of who they are as learners in creating their own identity texts. The most striking finding from this example is that the students saw through their identity texts how they could succeed best as learners, and this guided their decision to take risks and perform the script in front of an audience despite their fears. In this way, language learning within a reflexive multiliteracies framework contributed to their empowerment, which can be understood as the 'collaborative creation of power' (Cummins, 2011). New dynamics were created in the class that transformed each learner and the heritage identities of individuals, but also affected their group identity as shown in their changed attitude towards cultural celebrations.

8.3.5 Reflecting and being reflexive as additional knowledge processes to develop learner identities

Earlier in this thesis the idea that students were exploring possibilities and taking decisions in terms of their own learning was discussed. In this section an example of collective reflection is provided which was facilitated through the use of technology. The students reflected on their performative acts while watching a video-recording of one of their last rehearsals before presenting their play about Vasilopita. The video was recorded by one of their classmates. The reflection here is initiated by the researcher but was encouraged and taken further by the teacher.

Excerpt 12:

1. **Researcher:** Λοιπόν, πώς νιώθετε τώρα [So, how do you feel now]

2. about the play?

3. **Kleio:** We feel more excited!

4. **Polymnia:** A bit…

5. **Researcher:** Why?

6. **Polymnia:** It feels more alive.

7. **Ouranos:** It is easier to remember because my lines are shorter…and

8. we put actions in it.

9. **Iasonas:** And I know now and feel what I am actually saying…

10. […]

11. **Ouranos:** I don't know…it's easier to remember it when it rhymes.

12. **Teacher:** Ok …What techniques made this piece become easier?

13. **Polymnia, Thaleia:** Actions!

14. **Kleio:** Expression!

15. **Researcher:** Expression…

16. **Iasonas:** Voice.

17. **Teacher:** Voice, anything else?

18. **Ploutonas:** Voice… I don't know… oh, tone… the tone and pitch.

19. **Iasonas:** Rhythm, rhythm.

20. **Kleio:** Dynamics …

21. **Polymnia:** Dynamics, bridge.

22. **Ouranos:** Oh, I am not good with these!! (dynamics)

23. **Teacher:** OK you told me, and you know a lot of things about how you

24. learned …

25. **Thaleia:** Pauses, tempo.

26. **Polymnia, Thaleia, Kleio:** Teempoo! (girls singing).

27. **Researcher:** You still don't feel confident?

28. **Iasonas:** [laughing] You need confidence?! … I am

29. confident! [looking at the teacher] What's happening? What's

30. happening? Are we starting?

31. **Teacher:** [Nodding yes] Τρια, δύο, ένα, πάμε! [Three, two, one action!]

32. **Iasonas:** All right yes. [Getting up, walking with confidence] ...μμμ

33. μύρισε πρωτοχρονιά.... [mmm it smells like New Year…]

The excerpt above highlights the way students are pushed into a deeper sense of their own metacognitive knowledge in terms of the techniques and strategies they can use to perform a script. This happens through the opportunity that is provided to watch and listen to themselves (on video and audio recordings) to provide feedback regarding their own practices. Additionally, the teacher's questions, stimulate their reflection: "What techniques made this piece to become easier?" (line 12). Each student has something to say regarding the strategies they used to improve their learning, recognising expression, voice, pitch, rhythm, dynamics, pauses and tempo as important aspects of a good performance. They also identify the ownership and power they gained through a reflexive multiliteracies pedagogy; they invested in applying their experience creatively, taking ownership of their own learning processes: as Iasonas says, "and I know now and feel what I am actually saying".

Reflection helped the students to increase their reflexivity, thereby allowing them to understand their own transformation, the way they overcame difficulties and fears that seemed insurmountable, in order to realise their abilities as confident learners. Ouranos, for example, was able to identify his own difficulties "Oh, I am not good with these!!" he said, referring to voice dynamics. Iasonas, who was the first to say that he was not confident on stage at the beginning of the thematic unit (section 5.2.2, excerpt 2) he is now saying "… I am confident!" (lines 28-29). My data demonstrate how the participants analyse their own actions critically by reflecting on those actions, and seem more motivated and engaged to put forward an improved practice. In the participants' own words, we observe a shift in perspective and a powerful way of improving self and practice. The participants are aware of who they are, what they do, how they feel, and why they are using a specific way to learn. This consequently reflects in the students' confidence; thus, 'positive outcomes, like satisfaction and morale, are likely to increase' (Harrell-Levy & Kerpelman, 2010).

The same view occurs in the teacher's reflections, which the teacher provided to me. The reflections were provided along with some photos that the students took as data from their rehearsals of their play. The teacher reflected on the collaborative,

participatory approach used in the research and relates this with the increased agency of the students. She commended on the students' attitudes as follows:

> *Among other things, your presence in the classroom, as I have already mentioned, is of critical importance, firstly because your ideas and your enthusiasm during their implementation engaged even the more reluctant, and secondly because the students co-operating on an equal basis with the head teacher of their school and as co-researchers, makes them feel important. This explains why they attend every single lesson! You will see that in the data we collected on Saturday. As a teacher, I feel that I have learned so much lately. I have understood better the thematic and interdisciplinary approaches and how to use technology for activities to attract pupils' attention more easily. So, thank you so much for your cooperation!*

>   -   *Teachers reflection at the end of research.*

The teacher appears to have evaluated her co-operation with the researcher positively. Her remarks focus on the role of the headteacher in contributing ideas to the designed activities and increasing students' enthusiasm and motivation. Additionally, as the teacher said, the researcher's collaboration with the students for research purposes changed the power relationships in the class and made the students feel like important contributors to the research. The reflections and collaboration between the teacher and the researcher appear to have increased the morale of the teacher and improved her confidence in using methods and approaches that existed in her capital but were further expanded during the research.

8.4   Conclusion

The examples presented in this chapter demonstrate how the students and the teacher collaborated to create identity texts within a reflexive multiliteracies frame. The chapter showed that identity texts consisted of innovative text compositions in which the students invest themselves and which therefore increase the students' engagement

in literacies. The chapter focused on two activities around such texts. The first part of the chapter (Section 8.2) described the investment of the students' identity in editing and sharing the multimodal animations they had created in Chapter 7. The second part of the chapter (Section 8.3) analysed how students engaged with their heritage by involving their parents in classroom activities and expanding their heritage identities by tailoring a script in order to perform it as an identity text in a school celebration. The chapter addressed the reciprocal relationship between identities and literacies. The students competently produced unique identity texts which in turn worked as a mirror in which the students' identities were reflected back at them in a positive light Cummins, 2006).

Findings from the first part of this chapter showed that identities were strengthened by the application of a reflexive multiliteracies pedagogy that challenged the students cognitively and emotionally. I described how the students demonstrated increased levels of social engagement and agency in terms of taking initiatives and making suggestions for improving their work. They also worked flexibly when editing their work as self-regulated multiliterate learners and participated in collaborative pedagogical design with the teacher during their learning experiences. Additionally, the practices highlight reflective opportunities through which the students realised themselves as flexible multiliterate learners (Excerpt 11) and overcame negative assumptions regarding their learner identities such as stage frights and worries about using incorrect language (Excerpt 12). They were encouraged to 'construct the terms and conditions of their own learning' (Lantolf & Pavlenko, 2001, p.145).

Findings from the second section of the chapter describe a number of principles from the multiliteracies framework that have also been shown to underpin the negotiation and construction of heritage identity. The teacher embraced the students' linguistic and cultural capital by leveraging on each student's home language and culture (Excerpt 5) and by designing real-life, meaningful and authentic activities such as cake-making that took place in collaboration with the students' parents. These activities provided opportunities for the students to reflect on their heritage and cultural practices. Data also reflected cultural safety in a milieu where different cultural experiences associated with their family and communities could be shared comfortably, such as when examining whether members of the students' families were refugees (Excerpt 2). The participants showed evidence of empowerment, contesting

institutional cultural practices and offering alternative and more creative ways of exploring and celebrating their heritage identities.

The construction of these conditions expanded the students' identity options and simultaneously increased their 'investment' (Norton, 2013) in heritage language learning. The students 'used their available resources strategically to identify themselves with several overlapping cultures including classroom, school, family, heritage, and popular youth cultures' (Wei, 2006). Simultaneously, they re-positioned themselves as agents in their own identity formation (Cummins, 2009). Their compositions reflect how their learning experiences helped them repudiate negative stereotypes regarding the need to maintain a monocultural heritage identity, and instead negotiate their heritage as a set of practices involved in the construction and regulation of values. In so doing, the students opened a discourse on negotiation, on using the past—in terms of collective and individual memories—to negotiate new ways of being and performing identities (Smith 2006, p.3). Simultaneously, they exemplified the central role that identity affirmation plays in literacy engagement in complementary schools.

9   Concluding Discussion

9.1   Introduction

Since I started working in Greek complementary schools in London, I have developed a personal and professional interest in exploring effective pedagogies in complementary school education further. This area, which lies at the intersection of language, literacy and identities in a context of transnational populations, challenges educators and researchers alike (Chapter 1). As an insider to the specific context, I identified the needs and concerns of the teachers and students in terms of the curricula, aims and culture of Greek complementary schools. I narrowed the scope of my research area to structure my main research question whilst identifying the case I would study (Chapter 2). Once the focus of my research was decided, I started my research journey guided by my main research question 'How do students and teachers negotiate and construct a reflexive multiliteracies pedagogy in a Greek complementary school in London?' I reviewed relevant literature to situate my work within the context of past research, and determined reflexive multiliteracies as the main theoretical frame through which I would address gaps in the literature and the contextual particularities (Chapter 3). In terms of research methodology, I identified the research as a case study. For data collection and analysis, I chose to use ethnographic tools and collaborative participatory methods, focussing on language and literacy practices (Chapter 4). I demonstrated how the teacher and the students engaged in language and literacies practices that allowed them to explore the knowledge processes of experiencing, conceptualising, analysing and applying (Cope & Kalantzis, 2016). I described how the teacher leveraged the students' linguistic and cultural resources and engaged them in critical discussion around multimodal texts and creative multimodal text making (Chapters 5, 6 and 7). I also explained how students transform their learner and heritage identities through the reflexive, interactive and performative multiliteracies (Chapter 8).

My aim in this final chapter is to review my findings and discuss them in the light of the research question and its sub-questions. This chapter also demonstrates the contribution of the current research to the existing body of knowledge by determining the implications of its conclusions for a number of theoretical positions and

educational practices. Finally, the limitations of the current work are identified, and I suggest avenues for future research.

9.2   Key findings

This section illuminates aspects of my sub-questions, providing insights into the main research question. I situate my findings in the literature with reference to the key concepts of reflexive multiliteracies such as 'experiencing', 'conceptualising', 'analysing' and 'applying', as well as the concept of 'reflexivity' that underpins this thesis (Cope & Kalantzis, 2015). My interpretations are also infused with selected sociolinguistic concepts such as 'translanguaging' (Williams, 1996, p.644; García & Wei, 2014, p.5) and 'multilingual practices' (Wei & Hua, 2013, p.5) as well as references on 'identity investment' (Norton, 1995; 2013, p.2-3) and 'identity texts' (Cummins, Bismilla, Cohen, Giampapa & Leoni, 2005a).

9.2.1 Sub-question 1: 'What kind of linguistic and cultural resources can students integrate from out of school contexts into performing their literacy activities in school?'

This sub-question explores the resources of the students' families and communities that the students make available for their learning processes. My findings demonstrate how the students selectively drew from a variety of linguistic and cultural resources from real-life contexts. The resources mirrored the multi-layered literacies and identities of the students, and more specifically integrated the following:

- Aspects of the heritage culture, including experiences, memories and knowledge from the homeland

- Aspects of the learners' popular and dominant cultures and real-life experiences in London

- Content relevant to global issues of importance for the students as global citizens (such as migration and refugees, peace and war)

- Multilingual and multimodal repertoires

In accordance with prior research, my data describe how the teacher expanded her repertoire and the curriculum resources and integrated linguistic and cultural capital and the identities of the students' and their families into the lessons (Bourdieu, 1991; Bourdieu & Passeron, 1990). The teacher embraced a thematic approach as an umbrella under which the curriculum goals and fragments of students' lives and interests could be integrated into the classroom practice.

Chapter 5 (Section 5.3.1, 5.3.2) demonstrated how the students used prior knowledge and experience as a stable platform of multilingual and multimodal resources on which to build their learning. The classroom learning resources emphasised the learners' diversity of linguistic input. The students used linguistic variations which were at times consciously connected with different places (Cyprus, Greece, the UK) but at other times were woven together or used interchangeably as vehicles for dynamic and creative communication. My study therefore portrays the students as creative language users, transferring skills and constructing meanings across languages (Section 5.6). The teaching and learning included translanguaging and multilingual practices as part of the students' capital. The students successfully drew on both of 'the multilingual and the multimodal' (Cope & Kalantzis, 2009, p.2). The multiliteracies encounters encouraged an exploration of the affordances of each mode and the benefits of the interplay of languages with other modes (Sections 5.6; 6.4).

The New London Group proposed that learning should be a process of design drawing on a range of resources as 'available designs'. My study expands this understanding, highlighting the often impulsive character of designing activities because the sequence and type of the planned activities depends on the interplay of the students' cultural practices with the teacher's repertoire and the aims of the curriculum. The attentiveness of the teacher to the students' capital resulted in the participants navigating their literacies along new paths while remaining within the thematic unit.

In the safe space the reflexive multiliteracies approach created, the students occasionally challenged the teacher and re-negotiated classroom practices which they considered as excluding their individual cultural practices and multicompetent identities. In these important moments, the teacher embraced the students' contributions. For example, in Section 5.3.2, one of the students asked to extend their references to food so that were not limited to Greek and Cypriot dishes. The teacher incorporated the student's perspective and extended her questions to include

references to different food products in a globalised economy, valuing the students' different funds of knowledge (Section 5.3.2). At other important junctures the students asked to be involved in digitally mediated and multimodal approaches, or to creatively apply their multicompetences, such as when they expressed their desire to create an animation (Section 6.3). They also asked to rewrite a script to better represent their realities and syncretic cultural practices (Section 8.3.3). The teacher accommodated their desires and enabled their application in classroom practice. The study showed that when the teacher allowed the students to 'draw from the breadth, complexity and richness of the available meaning-making resources, designing was not simply a matter of reproduction, but a matter of transformation' (Cope, 2000, p.204).

Based on my findings, and due to the rhizomatic and spontaneous character of important moments of agency and change in which different cultural practices are weaved together to create something new, I choose to use the notion of engagement in 'cultural weavings' (Cazden, 2006a; Luke et al, 2003). The term is used across my subsections in Chapter 5 as one that encompasses 'designing' as a dynamic conception of representation (Cope & Kalantzis, 2009, p.10). This describes how the design of pedagogies includes creating activities by drawing cultural connections between school and life, and prior and new knowledge. Weavings were constructed through negotiation, dialogue, comparison and the critical and functional analysis of information in the class, as well as through movement across different knowledge processes addressed by a reflexive multiliteracies framework. The complementary school classroom became a civic space 'where differences were actively recognized, negotiated and used as resources for individuals to expand their cultural and linguistic repertoires' (Cope & Kalantzis, 1997; Cope & Kalantzis, 2005).

In light of these findings, my study identifies the creation of a pedagogical context in which the students are not required to 'leave their identities and languages at the door' (Giampapa, 2010). In the section that follows I describe how the teacher capitalised on the plurality of available resources to create a dynamic context that invested in interactions with her students. Her teaching was based 'on the representations and the learning potentials of teaching materials and the ways in which teachers and students activate these through their interaction in the classroom' (Jewitt, 2008, p.242).

9.2.2 Sub-question 2: 'How can the teacher leverage these resources during literacy activities?'

Findings relating to this research sub-question demonstrate how the teacher was reflexive in her own practice and the type and sequence of activities, purposes and ideologies underlying it, and how she was attentive to what the students brought with them to the class. She leveraged the students' spheres of knowledge and expanded them towards the curriculum goals. According to Cope & Kalantzis (2009, p.19), there is no 'pedagogy in the singular or a sequence-to-be-followed'; instead literacy should be a social practice in which every pedagogical process is shaped by participants and classroom interaction. Therefore, as explained in Cope & Kalantzis (2015) a multiliteracies pedagogy needs to be reflexive, investing on teacher's reflexivity. The teacher in this study drew from the diverse languages, signs and modes of the students and used diversity as a resource to alter, expand or enrich the activities, reflexively expanding her own teaching assumptions and repertoire. The findings demonstrate how teachers can be flexible and reflexive while working within a reflexive multiliteracies pedagogy. Indications of the teacher's reflexivity can be seen in the following aspects of her teaching approach:

- She was capable of gauging which pedagogical move was appropriate at different points of the learning process according to the resources the students brought to the classroom interactions. The teacher's and the students' repertoires were in flexible interplay.

- She designed activities which included engagement with all knowledge processes— experiencing, conceptualising, analysing and applying. She planned activities in which the above processes overlapped to offer the students challenging tasks.

- She bridged the students' real-life practices with school practices to maximise learning potential and achieve the curriculum goals, encouraging the production of purposive learning that has real-life applications.

- She encouraged the students to use reflection as an alternative knowledge process. As a teacher she also reflected individually and

with the head teacher on unit planning to remain within the goals of the curriculum.

The use of reflexivity by the teacher to leverage students' resources gave her students voice. In their everyday communities, students 'are content with being no less than actors rather than audiences, players rather than spectators, agents rather than voyeurs, users rather than readers of narrative' (Cope & Kalantzis, 2009, p.8). The teacher encouraged them to be producers and consumers of knowledge in the classroom. An analysis of power between the teacher and the students, with a focus on the agency of the students and the subsequent agentive reactions of the teacher, demonstrates how the collaborative and participatory classroom interactions increased the agency of the students, providing the space to affect the teacher's planning at certain instances. The teacher moved confidently between didactic and authentic pedagogies as suggested by the Learning by Design approach to multiliteracies. She was reflexive on providing instruction or encouraging exploratory learning, focusing on the actions—the things students do to learn—rather than on cognition, to build new knowledge. New learning was achieved by:

- Encouraging the students to discuss and expand their interests, experiences and aspirations

- Building power relationships that acknowledged the learner's agency

- Challenging the students cognitively and emotionally through multimodal stimuli

- Negotiating wider definitions of heritage and identity

When designing activities, the teacher prioritised the students' interests, experiences and aspirations. She accessed their knowledge and experiences by encouraging personal narratives, brainstorming what they knew about selected topics or bringing texts from home (Kalantzis & Cope, 2005). The students told stories from their holidays in Greece and Cyprus when they spent time with relatives, narrations that were stimulated by pictures chosen by the teacher (Section 5.3.1). As I explained in

section 9.2.1, the climate of respect in the class meant that students were not afraid to express their linguistic and cultural diversity or to contest the teacher's practices. In these moments the teacher was reflexive and achieved the goals she had initially planned through a different approach that was more inclusive of every student (Section 5.3.2; 8.3.3).

The teacher appeared to draw from the students' reflections on their new ways of learning to understand their preferred learning styles. Collaboration, multimodality and creativity were indicated as important to them (Section 5.2.2). The teacher invested in rapport, collaboration and trust, considering her students as knowledgeable subjects and mediators of each other's learning. She activated the students' agency by working through examples with the whole class (Section 5.4.2), planning their work so that at times they would work individually and at other times in collaboration with peers (Section 5.4.3; 7.2.3). She encouraged the students to use different resources including digital technology, diagrams, dictionaries, pictures and textbooks as thinking tools to develop new learning, and they gradually become independent learners (Section 5.4.2; 5.4.3). The teacher inspired the students' inventiveness and critical and creative abilities (Section 6.3.2; 6.3.3; 7.2.7) by encouraging them to work across the knowledge processes of experiencing, conceptualising, analysing and applying (Cope & Kalantzis, 2009).

The teacher valued the students' languages and linguistic varieties by encouraging their use as language alternatives to develop their thinking (Section 6.2.1; 8.3.1). She also encouraged reflection on the relevance of different languages and dialects to origin and local communities of contact, building multilingual awareness (Section 5.3.2; 8.3.2). Different linguistic varieties (Cypriot Greek, Standard Greek, English) and multilingual practices such as translanguaging were included in classroom interactions to scaffold their work (Section 5.4.2). Conceptualising in the target language was based on inductively extracting grammar rules, explaining words in relation to the English language and providing relevant metalanguage (Section 5.4.3).

The above findings align with research findings in complementary schools over the last decade concerning the interplay of different languages for learning the heritage language. Lytra (2011b) illustrated the juxtaposition of two contradictory positions in her study in Turkish complementary schools. 'Separate bilingualism' is premised on 'a view [of] languages as discrete and tied up to nation and culture', while 'flexible

bilingualism' represents language as a social resource (Heller, 2007) 'which places the speaker at the heart of the interaction' (Blackledge & Creese, 2010, p.109). Other researchers also show how students in complementary schools use the full range of their linguistic resources (Wei, 2009). My research adds to the voices verifying the multilingual and multiliteracies assumption that in complementary schools 'no longer can antiquated pedagogies of a standard, national language be used exclusively' (New London Group, 2000, p.6).

The teacher's reflexivity provided a pragmatic response to the students' multilingualism and interculturalism. Using monolingual texts from her own repertoire, she encouraged negotiations and interactional construction of meanings rather than textual reproduction by her students. New understandings were constructed in the interplay of the teacher's selected texts and those brought about by the students. For example, in section 5.3.3 the students appeared to share the teacher's pride in her homeland culture, as expressed in the monolingual words of a Greek poet brought in by the teacher, but they recontextualized the text to consider its relevance to their own experiences and multicultural heritage as well. In this light, the teacher invested in exploring definitions of language and heritage through her students' eyes (Section 8.3.2).

The teacher accommodated the students' resources, practices and discourses into transformative practice within a reflexive multiliteracies pedagogy, expanding the curriculum beyond what was initially planned (Sections 5.3.2; 7.2; 8.2.2). My findings validate the contention that when teachers 'allow the students access to identity positions of expertise, [they increase] their literacy investment, literacy engagement and learning' (Ntenioglou et al, 2014, p.533). This appears to relate to Jessel's (2016) findings about dynamism, defined as the possibilities created when teachers and students are in a state of continual movement between different modes of activity and learner agency. The teacher and the students reflexively and flexibly transcended cultural boundaries, switching between contexts (Cope, 2000, p.211). The activities included a high degree of social engagement and agency (Jessel, 2016) and had a great deal of creative and critical potential.

9.2.3 Sub-question 3: 'How do students and teacher critically and creatively utilise their multilingual and multicultural resources in their multimodal text making?'

Findings from Chapter 6 highlight the crucial role of the knowledge process of analysing critically within reflexive multiliteracies. My findings highlight practices in which the students applied critical analysis to multilingual and multimodal resources to create meanings through negotiation and dialogue and discuss the process of applying knowledge creatively as traced through the students' text making activities that resulted in the creation of multimodal identity texts (Chapter 7). The teacher and the students repositioned their identities in their text-making as something that was not tied to any one culture or ethnicity. In accordance with Creese et al (2006, p.41) they were 'using their languages to identify with several overlapping cultures including classroom, school, family, heritage and popular youth cultures'.

My data represented the way the students and the teacher engaged in challenging tasks to connect multimodal resources. What becomes central is how the participants invested *themselves* in multimodal analysis of authentic resources. They examined the topic of peace by interrogating and critically analysing the embedded values, identities and symbols in pictures and texts. They interpreted the voices and perspectives of different people (Sections 6.3.3 and 6.3.4), examined different contexts (Section 6.3.4), analysed the purpose of the creators of texts and pictures and recontextualised their understandings to add meaning to their real-life contexts (Sections 6.3.1). In doing so they analysed, confronted, criticized and questioned different modes and metaphors in creating meaning and the benefits of their interplay in multimodal compositions. They reached deeper understandings by thinking collectively and co-constructing knowledge on ideological issues; for example, they discussed contemporary socio-political issues of crucial importance, such as war and peace (Section 6.3.3) and refugee crises (Section 6.3.4).

In this light, my study validates what is argued by Crafton et al, (2009, p.48-49), that:

> When texts that deal with critical social issues are read, discussed, and represented through multiple modes in primary classrooms, they can open up spaces for children to consider alternative perspectives, make intertextual connections, critique and analyse author assumptions and develop a sense of self and agency.

The students worked as critical text analysts and multi-competent individuals 'who can respond in the complex textual and multimedia environments of navigating and remixing digitally mediated texts' (Mills, 2016, p.42). My findings show that the teacher used multi-modal resources with an 'emancipatory view' (Kalantzis, 2006b) in her pedagogy by addressing global issues through her teaching. She encouraged her students' reflection on these issues, generating their willingness to express their voices. As the students engaged in transformative practice, the reflexive multiliteracies pedagogy took on 'a more productive, relevant, innovative, creative, and even perhaps emancipatory character' (Cope & Kalantzis, 2006, p.10). The students gained a voice through which they expressed their desire for social change; for example, they created an important message that 'war affects the whole world, not just some countries' (Section 8.2.3.), implicitly asking their audiences to reflect with them on what happens elsewhere in the world. These findings are important for teachers who are willing to work as critical pedagogues. They indicate the importance of expanding the students' repertoire by using a wide range of resources, challenging students to engage in multiple and subjective readings of multimodal texts, analysing the inherent ideologies of multi-mediated texts and encouraging students to find their own voices.

Overall, the stimuli appeared to engage the students in dialogue in which all available languages were used to express deeper thinking. In this sense, multimodal resources transformed the way language was used for communicative purposes in practice (Blackledge et al, 2013). The voice of the participants was empowered, and their agency was activated. The students came up with the idea of analysing the meanings of an animation from their popular culture to enrich their learning on the specific topic of Feelings and Emotions. They also suggested creating their own animations to learn the target language.

Chapter 7 described how the students creatively applied their multiliteracies knowledge processes and used all available resources to create something innovative—two animations about peace—which they shared with authentic audiences. The teacher and an animation specialist (AS) worked with the students to create the animations. Multilingual interactions took place during the production process as students talked about their texts and reflected on their text-making process using their multilingual repertoire to communicate effectively with each other. Their

multimodal compositions were designed to be mostly monolingual as they were intended for heritage language learners and native speakers of the Greek language. Languages were used to complement other modes—cut-outs in movement on the storyboards—and were considered as mediators in their interactions with others for the fulfilment of social purposes; 'Language served as a vehicle through which thinking was articulated and transformed into an artefactual form' (Swain, 2006, p.97).

The findings portray the interrelationship of language and culture. My findings accord with the study of Wei & Zhu Hua (2013), who found that although the students in Chinese complementary schools carried cultural heritage and prior experience with them which impacted on their beliefs and attitudes, they also develop and negotiate new perspectives through everyday social interactions with others. My findings expand this by demonstrating that when social interactions in the class have an authentic purpose, a positive transformation in the way students value and use the heritage language occurs. The students were willing to use the heritage language as a mediator for communicating meanings with authentic audiences to create their animations and send additional messages (Sections 7.2.7; 7.2.8; 8.2.3) despite their fear of making linguistic mistakes. They also felt confident in using the heritage language alongside other languages as part of translanguaging practices and alongside other modes as thinking tools in communicating with each other for their text making (Section 7.2.4).

Creating the identity texts was demanding; it included engagement with different modes and languages (for example during the storyboarding process), the use of technical skills for developing digital literacies, negotiation and collaboration with others. The students needed to use all the available resources and multilingual practices to develop deeper thinking regarding their text-making, similar to what is often demanded in their everyday practices. The students engaged in dialogic thinking as they questioned, critiqued, hypothesised and experimented on language, their cut outs and their symbolic meanings, and provided feedback to each other. They engaged in creative composition and editing so that their animations could respond to different audiences' needs.

The teacher collaborated with the AS to allow the students to gain technical competencies and design skills required for the animation. The students worked in

communities of practice and were given space and time to personalise their work and apply knowledge creatively. They created their representations of peace by drawing on their own experiences and national histories and connecting them with their future aspirations. They gained a sense of ownership, as portrayed through their reflections, and felt confident in taking critical decisions when using multilingual and multimodal resources. This is in line with the literature, suggesting that digital stories increase cognitive development, self-authoring and identity construction (Davis, 2004; Sadik, 2008; Anderson & Macleroy, 2016). This is particularly important for complementary school teachers who are looking to increase the engagement of their students in learning the heritage language.

In the transformative space they created, the students were able to call on their lived experiences, negotiate their heritages and explore their multilingual potential and the transferability of their literacies by sharing their representations with others (Giaccardi, 2012). The participants projected the pedagogical content to intertwine the teaching of language with the teaching of heritage and culture (Kenner et al, 2007). The findings add to recent studies acknowledging the importance of identity texts and further emphasising the links between identity affirmation, societal power and literacy engagement (Cummins, 2004; Cummins & Early, 2011). This study emphasises that by creating identity texts, heritage language learners are empowered to activate their agency and express their voices, with benefits that extend beyond language and literacy, into exploring identities in relationship to communities of participation.

9.2.4 Sub-question 4: 'How are learner and heritage identities negotiated and transformed through a multiliteracies pedagogy?'

My study adds to previous studies investigating identity negotiation and transformation in relation to languages and literacies practices in complementary schools. It is often reported that text resources and literacies practices serve a monocultural and monolingual ideology towards heritage and language (Wei, 2010; Pantazi, 2010). In the context of my study there is a current trend in the curriculum goals towards accepting multilingualism, although multilingualism has not been embraced fully as a resource for learning. There is also still an essentialized notion of 'heritage' taught through folk stories and national celebrations.

Perspectives of fixed language and identity dominated Greek complementary school curricula until recently (Section, 2.5.1), negatively affecting students' willingness to invest in certain cultural practices, such as participating in school celebrations, which carry a static notion of culture and language. This is evident in the teacher's and students' reflections in my data (Section 8.2.4). Evidence from my study shows how school practices are being re-negotiated in the collaborative classroom space rather than being strictly adhered to (Section 8.2.5). This accords with Howard's (2003, p.6) argument that 'things actually inherited do not become heritage until they are recognised as such'. Important moments at which the students exemplified innovative creativity and changed the design of activities were observed repeatedly in my study, leading the teacher and the students in reflexive dialogue. In certain instances, the involvement of the head teacher was requested to negotiate and decide on the enactment of transformative multiliteracies that would extend the curriculum to include the students' own cultural practices. For example, it was co-decided that through creative writing the students would change a ready-made script on a Christmas cooking tradition (the creation of the Vasilopita cake) to include elements from popular, home, peer and school cultures in transnational London (Section 8.3.3).

The classroom practices and preferences of my participants, who were 3rd, 2nd and 4th generation immigrants, exemplify what Blackledge & Creese (2010), Wei & Wu (2009), Lytra (2011b), and Baraç (2009) have shown, which is that young people in complementary schools may question reified versions of language, culture, identity and community. They can negotiate and construct their own identity positions by drawing on their diasporic experiences and youth concerns or adopting fixed identities which have become part of their understandings of self in their families and communities of contact. In classroom discourses, students sometimes reproduced traditional Cypriot Greek, Greek or/and English cultural practices as well as international practices or renegotiated a sense of self by weaving together each other's cultural practices. Learning from critically analysing texts and pictures (Sections 6.2; 6.3.3; 9.2.3) helped the students recognize how:

> Texts can be a mirror, reflecting the construction of values and personal identities of the creator and providing the skills to analyse and produce multimodal texts as a means to engage in real world issues (Kalantzis & Cope, 2012).

Within the space created by the reflexive multiliteracies pedagogy, students expressed the desire to invest their identities by creating their own identity texts. Other studies in complementary schools focused on multimodal identity texts, mainly through interventions supporting teachers and students to engage in multilingual digital storytelling (Anderson & Macleroy, 2016). My study expands these findings by examining different forms of identity texts including digital animations, creative writing and performance which have been explored in previous research into multilingual schools (Cummins et al, 2005b) and by describing the pedagogical processes that led to their creation. In Section 8.3.4, the students and the teacher rewrote a script about making a traditional cake for New Year's Eve. The students acquainted themselves with experiences of previous generations regarding this tradition. They reinterpreted 'funds of knowledge' (Moll et al, 1992) from home and the community by working with parents to create the cake themselves. They performed the script adding their own gestures, movements and expressions, and used multimodal means such as cameras to provide feedback on their work. New forms were created, better representing the students' own practices. As a result, the students, who had previously expressed reluctance to perform on stage, invested themselves in performing in front of an audience as part of their school celebration. The creation of an identity text was transformative in that it affirmed the students' learner identities and increased their investment in their school practices.

The multimodal identity texts created in the animations about peace (Chapter 7) were reinforced as being vital to the students' learner and heritage identity development (Section 8.2.3). The students' reflections following the development of their identity texts (Section 8.3.5) illustrate how they came to perceive themselves as competent language learners, confident in sharing what they have learned with communities inside and outside school. The data also illustrate the expansion of the students' heritage identities to 'open new educational and social possibilities' (Cope & Kalantzis, 2000, p.12). They also demonstrate the students' willingness to invest in learning the heritage language when engaging in what they considered to be meaningful and purposeful learning. My study supports the concept that by creating opportunities for identity text making, the teachers create learning opportunities for all students (Giampapa, 2010; Anderson and Macleroy, 2016).

The creative process of composing identity texts helped the students express, project and reconstruct their identity positions as the result of feedback from peers and purposeful communication through multimodal texts with multiple audiences (Cummins, 2001; Cummins & Early, 2011). My findings highlight the importance of creating identity texts to negotiate and construct identity and to increase the students' engagement in literacy (Cummins et al, 2005b). The study provided examples of different forms of identity texts as possible options for complementary school teachers, depending on the resources available at each school.

My study showed how the teacher made pedagogical choices bridging the different worlds in which the students lived. Multimodal identity texts were created to communicate with different audiences. Additionally, the created identity texts drew inspiration from classroom practices in which parents were invited to participate (Section 8.3.2) or in which the students and teacher collaborated with learning mediators from outside school contexts (Section 8.3; 7.2.2). These actions increased the range of the students' funds of knowledge in the classroom. The school was transformed into 'a basecamp for learning' (PHF and Innovation Unit, 2012, p.10) rather than a final destination for knowledge production.

The students accepted and reproduced, contested and transformed, aspects of their identities associated with heritage and learner affiliations (Creese et al, 2006). Through the dialogue that unfolded around the creation of stories—of the animation and the rewritten script—the students engaged in contemporary forms of cultural expression whilst challenging negative assumptions they might have had about their own heritage culture. The students' engagement with reflexive multiliteracies across social networks extended their heritage identities to include global citizenship. My findings support the idea that 'stories have the power to engage, transform and catalyse social action, building connections across differences and supporting multiple perspective taking, reflexivity and informed action' (Carmona & Luschen, 2014, p.132).

My findings also portray the participants as competent multiliterate individuals deploying different aspects of their 'intercultural competencies' (Bennet, 2008, p.18-21). These included cognitive competencies such as culture, general and culture-specific knowledge, behavioural competencies such as the ability to empathize, gather appropriate information and manage social interactions and anxiety, as well as

affective competencies such as taking initiatives and risks and demonstrating resourcefulness. The participants negotiated and reflected on the 'individual situation, the social and linguistic resources available, and the balance of power relations which sets the boundaries for particular identity options' (Blackledge & Creese, 2008, p.546). The transformation of their learner and heritage identities resulted from dynamic literacy processes including weavings between different areas of knowledge (Cope & Kalantzis, 2016). They adopted a more reflexive stance towards their assumptions for learning, language and heritage.

9.3   Reflections on my main research question

In the light of the findings discussed above which focused on my research sub-questions, the following section highlights my reflections on the main research question: 'How do students and teachers negotiate and construct a reflexive multiliteracies pedagogy in a Greek complementary school in London?' In response to this question, my research offers new understandings of the theory and pedagogical approach of reflexive multiliteracies (Cope & Kalantzis, 2009; 2012) by studying this approach in a new context: complementary schools. The literature review showed that limited research has been conducted in the Greek complementary school context (see Pantazi, 2010; Prokopiou, 2010; Anderson & Macleroy, 2016). In the complementary school context, existing studies in heritage language learning focused mainly on multilingualism (Lytra, 2010; 2014; Wei, 2008; 2011) and aspects of multiliteracies such as multilingual digital storytelling (Anderson & Macleroy, 2016). This research extends existing findings by being the first to provide evidence on multilingualism as part of a reflexive multiliteracies theory, using a case study approach to examine pedagogical practices.

My study illustrates how the teacher expanded the curriculum and created opportunities to take multiple approaches to literacies by leveraging the students' linguistic and cultural resources. In practice this meant expanding textbook resources through a thematic approach to allow reflexive movement between the curriculum and its thematic areas, the interests of the students and the repertoire of the teacher. My study therefore illustrates what García and Sylvan (2011, p.386) describe as teaching for 'singularities in pluralities', referring to the teacher's inclusion of every child's

literacies in response to the multilingual and multicultural classrooms of today. By welcoming all students' resources into the classroom, teachers can actively engage heritage language learners in literacy.

As noted, other studies have shown the importance of engaging different modes of communication in learning (Lytra et al, 2010) as well as the importance of digital storytelling as part of intervening programs in complementary schools (Anderson & Macleroy, 2016). However, this thesis focuses on practices in which the students are both critical consumers and creators of multimodal texts. The students engaged in the consumption, production and transformation of knowledge about literacy through digital technologies (Cole & Pullen, 2010, p.5). The use of digital communication in the classroom challenged the learners cognitively, making them more confident in analysing the function of a wide range of texts and making causal connections between design elements and their social contexts—in other words, 'analysing functionally' (Kalantzis & Cope, 2005, p.96). The students gradually increased their abilities to analyse texts critically by effectively applying their functional and critical skills to create their own multimodal compositions to interact with people beyond the classroom. In this sense, the complementary school classroom described in the literature as 'a borrowed space with few resources' (Blackledge & Creese, 2008, p.538), was transformed into an inspiring multimodal space in which multiliteracies were enacted.

My study highlights how students can thrive when teachers allow them to move strategically between multilingual resources when working with multiliteracies practices. In contrast to other findings where standard and non-standard heritage language varieties were kept separate (Blackledge & Creese, 2010; Lytra, 2012; Cavusolgu, 2014), my findings reflect the interplay between standard and non-standard language varieties—the Cypriot Greek variety and diasporic varieties alongside the standard Greek and English—in the classroom. The study simultaneously highlights the importance of using multilingual practices such as translanguaging in the class to increase learning potential. The findings are particularly important because as Karatsareas (2018) found, Greek complementary schools have not so far supported the use of the Cypriot Greek variety and can play a key role here. My data demonstrated how multilingual classroom practices increased the appreciation of different standard and non-standard language varieties as part of

the full linguistic repertoire of the learners and the students' confidence in language learning (Chapter 8). However, further research is needed in this area.

The students had various opportunities to work across languages to improve communication, deeper thinking and better understandings (Section 5.3.2). The theory of multiliteracies emphasises the need for open-ended and flexible functional grammar to help learners describe language differences and use their metalinguistic knowledge effectively (Mills, 2006). My study shows evidence of students demonstrating metalinguistic knowledge and multicompetence when drawing connections between pictures and different vernaculars (Sections 6.2.1 and 6.2.2). The students gradually became aware of the metacognitive benefits they have as multilingual and multicompetent individuals in transnational communities (Cook, 2008, Wei, 2011b). My findings (Section 6.2) therefore validate the argument of Cope & Kalantzis, 1997, p.9) that:

> …by juxtaposing different languages, discourses, styles and approaches the learners gain substantively in meta-cognitive and meta-linguistic abilities, in their critical abilities to reflect on complex systems [such as complementary schools] and their interactions within them.

The findings highlight the principles of a reflexive multiliteracies pedagogy as presented by Cope & Kalantzis, (2015, p.15-16). Through this framework I traced the interplay between different languages, modes and identities while students experience, conceptualise, analyse and apply knowledge. The teacher needs to make regular returns to students' lifeworld experiences, knowledge and prior experience with metacognitive reflections. The study also has traced how teachers and students negotiate their multi-layered identities through linguistic and cultural weavings. These appear to be similar to findings on 'syncretic literacies' in informal learning contexts when 'children engage in cross linguistic and cross-cultural practices … while playing out different roles and events' (Gregory et al, 2004, p.5). In this sense, students can explore how to learn through reflexive multiliteracies by putting knowledge and resources to work effectively in proximate but different contexts. Additionally, the teacher needs to engage the students with the range of information sources available through digital technologies. In line with Cope & Kalantzis (2016, p.15-16) my findings also emphasise the importance of conceptualising knowledge by organising

information to generate rules inductively and check them through disciplinary schemas and mental models. Finally, it has been demonstrated how functional analysis should be combined with critical analysis of texts and how these can lead to creative application of knowledge to generate new forms.

My findings add to voices from other educational contexts (Giampapa, 2010; Cummins, 2001) that learning can be enhanced when interactions capitalize cognitive engagement and identity investment. The literacies encounters presented here affirmed and expanded the learner and heritage identities of the students (Chapter 8). This study illustrates how pedagogies in complementary schools have a role to play beyond maintaining 'heritage' by reproducing parents' cultural practices. My data reflect that students in Greek complementary schools feel that they belong in their heritage community but also see this community as part of the larger transnational community in which they participate. This wider perspective of their heritage identities does not entail a loss or truncation of contact with the country or culture of origin. As Green & Power (2005) argue, this contact is enhanced by maintaining contacts with one's roots, transnational experiences and interactions (see also van der Veer, 1995; Shames, 1997; Ong, 1999; Ray, 2003; Song, 2003).

My study highlights reflexivity as a pedagogical tool within the frame of reflexive multiliteracies (Cope & Kalantzis, 2016). My findings support Johnson & Badley (1996, p.5) arguing that reflective practice helps individuals towards greater self-knowledge and self-challenge. The teacher used reflexivity to orchestrate different knowledge processes and examine her own assumptions (Ryan, 2005). Reflecting became an alternative knowledge process within reflexive multiliteracies (Cope & Kalantzis, 2009). The teacher also collaborated and reflected with the head teacher/researcher, to facilitate the development of students' creative literacy practices, listen to the students' voices and engage in dialogue and collaboration with the students. The students were encouraged to reflect on their practices to improve their learning and strengthen their identities.

Four curriculum factors contributed to the application of a reflexive multiliteracies pedagogy in the class. Firstly, the curriculum's flexible structure, which allowed the teacher to enrich textbook learning with other multimodal resources and use different knowledge processes to teach the heritage language and simultaneously prepare the students for real-life tasks according to the main goal of the reformed curriculum

(Chapter 2). The second curriculum factor was the categorisation of topics into thematic units, allowing the teacher to use a thematic approach into which the students' resources were incorporated. The third was the use of communicative, collaborative and interdisciplinary approaches and creative learning, which increased the students' agency. The last factor was the suggestions in the curriculum for the gradual incorporation of multiple languages and multimodality in the designed pedagogies.

The school policy and culture supported the implementation of a reflexive multiliteracies approach. The head teacher collaborated with and supported the teacher through verbal encouragement, exchange of knowledge and ideas, and by creating a network of contacts for the development and dissemination of that knowledge. This network included a school abroad, an animation expert and parents. The school policy was oriented towards a school that could work as a learning base (Anderson, 2008). The school opened a channel of communication with extramural organisations and communities, developing opportunities for wider communication and negotiation of cultural practices and cultural inheritances.

The teacher's agency in stretching the curriculum towards a reflexive multiliteracies approach responded to the students' needs; meanwhile, the students' agency in drawing from their multiliteracies improved significantly because they were familiar with digital literacies and multimodality at home and in their mainstream schools. The teacher also had knowledge of teaching approaches that were implicitly and explicitly relevant to multiliteracies such as experiential learning, critical literacies, equalitarian pedagogies and digital literacies, and had brought innovative applications into her teaching practice (Section 4.3.2.3; 4.3.2.4). Moreover, the teacher had a sound knowledge of theoretical findings, accessed through her training, seminars and collaboration with the head teacher/researcher. This validates previous research insofar as the promotion of teacher agency relies on beliefs that individual teachers bring to their practice, but requires collective development and consideration (Biesta & Robinson, 2015). The interplay between enabling structures for the development of a reflexive multiliteracies pedagogy is presented analytically in section 9.5 (Table 9.1).

In what concers the application of a reflexive multiliteracies overall, it has been demonstrated to be an effective framework to work with, in complementary schools.

Teachers can embrace reflexivity and flexibility and apply the theory of multiliteracies into practice using different pedagogical paths. By investing in diversity and collaboration, in developing knowledge processes without devaluing the importance of end products, and in using a variety of media to explore and share knowledge, this framework provides opportunities to engage in meaningful and purposeful teaching and learning.

9.4   Methodological contributions

In this section, I highlight the methodological contribution that this study has made to the field. A review of the existing literature indicated that there was lack of research in the context of Greek Complementary schools. There is also a lack of case study research using ethnographic tools to provide rich descriptions of pedagogical processes. The few illuminating examples of research in Greek complementary schools have a different focus and used different approaches. Pantazi (2010) examined the reflective cycles of a group of teachers through interviews; Anderson and Macleroy (2016) applied an intervention program, 'Critical Connections: Multilingual digital Storytelling' in different complementary schools in London, one of which was a Greek Complementary school.

This study differs methodologically from previous ones, firstly in its use of a collaborative participatory approach (Section 4.2.3) and secondly in the inclusion of the methodological tool of reflective cycles (Section 4.4.4). Through the use of iterative reflections, this study expands aspects of case study theory by making interdisciplinary links with relevant research frameworks such as action research, which initially used reflections. I draw out these two methodological contributions in more detail in the paragraphs below.

The collaborative and participatory character of this research has mutual benefits for both pedagogy and research, validating Anderson & Macleroy's (2016) recommendation for further collaboration between academics and teachers to bridge theory and practice. As noted, through collaboration and participation, the head teacher/researcher gained clearer and deeper understandings of the participants' perspectives and of the tensions involved in implementing new pedagogical approaches related to reflexive multiliteracies. These approaches sometimes resulted

in changes to the existing practices. However, I acknowledge that by participating in the teaching and learning practices I have also played an active role in shaping the pedagogical practice I was observing. For this reason, I reflexively filtered my own assumptions about the observed phenomenon by using collaborative participatory research techniques—which is a new aspect exclusive to this study—to infuse my perspectives with the participants' views on the pedagogies enacted. I also encouraged reflections on these practices. An example of how these techniques enriched the research findings and pedagogical outcome is represented by the teacher's reflections highlighting the way collaborative participatory techniques amplified the students' voices and empowered them as agents of change.

> "The students had expressed their opinions even when those were negative –they had the courage to do that and did not try to imply things […]. This means that they had started participating actively in the pedagogical practices and the research and they understood their role in them, which is to say what they are interested in and what they are not" (Chapter 5).

In England, Clark & Moss (2001; 2005; Clark, 2010) carried out a series of studies in which they listened to students' voices through participatory research methods. They combined traditional interviews and observations with participatory tools. My study reflected that approach; the students collected and interpreted data using cameras to report from their own point of view and then reflect on data to provide the researcher with their own interpretations (Section 8.3.5). The researcher was able to draw from the students' competencies on 'new media literacies' (Jenkins et al, 2006) or 'cultural competencies and social skills' (ibid, p.xiii) to collect and analyse data. By valuing the students' perspectives on the collected data, the researcher gave the participants a sense of contribution that increased their confidence. According to the teacher:

> "The idea that one of the students could work as a co-researcher taking photos or videotaping at certain moments what they considered important for research was embraced by the students and gave them confidence and the sense that they were doing something very important for research and helping the researcher".

This study has demonstrated how educational researchers can draw on methodological tools from pedagogical approaches and bridge research and pedagogy. My study has

used the reflective cycles that developed between the researcher and the participants as a methodological tool because reflection already constituted an inherent part of the pedagogical practices of the participants. At different stages of the research, the researcher extended the naturally occurring reflective practices of the class to gain descriptions from multiple perspectives on the teaching and learning practices. As I explained in Section 9.2.2, the teacher reflected with her students to orchestrate a multiliteracies pedagogy. The students reflected with their peers during group work to define subsequent steps, provide feedback and edit their work. The researcher also initiated reflections with the participants during or after practice to gain a clearer understanding of the observed practices. Reflections constituted valuable data as they enabled 'visible listening' which is connected with multiple listening (Clark, 2005 p.23); the students listened to and interpreted their own practices. At the end, the students were asked to reflect on the outcomes of the observed work using a collaborative participatory technique to express their feelings (Section 4.2.3). How the research embraced the use of reflection for research and pedagogy at different stages is shown in Figure 9.1.
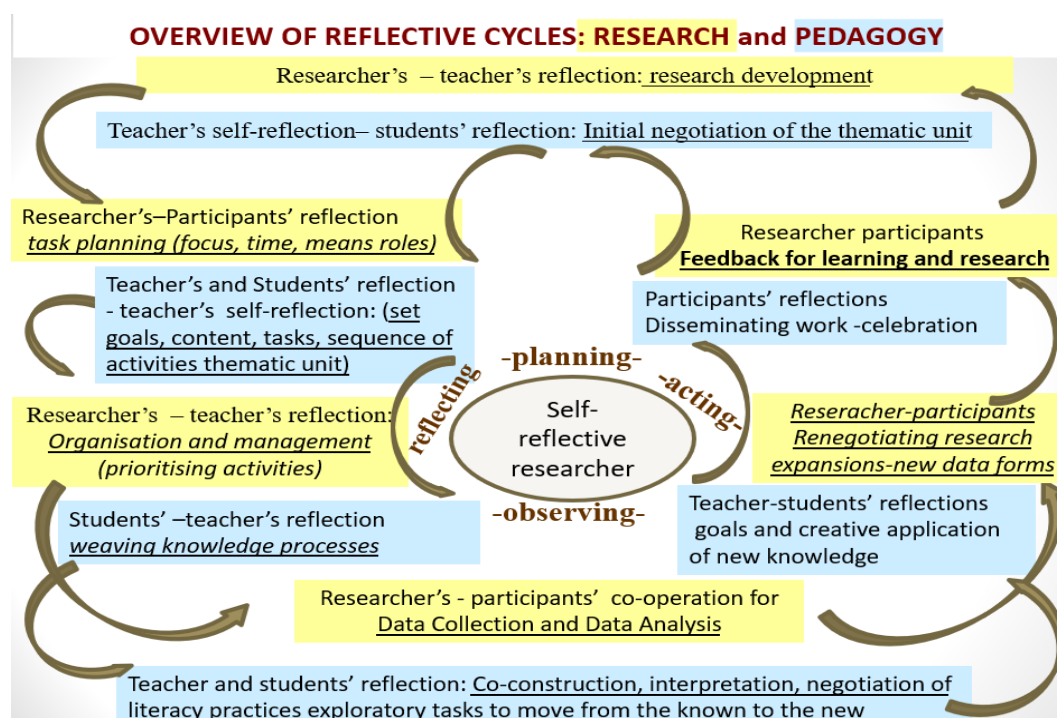
Figure 9.1: Embracing the pedagogical reflective cycles as a methodological tool

The application of a reflexive multiliteracies framework helped the researcher to offer sufficient descriptions of complex and multimodal settings. It has been shown how a case study approach which allows for flexibility in the methodological tools allowed gaining detailed data from multiple perspectives regarding languages, literacies and identities. Data could be then analysed by drawing concepts from the reflexive multiliteracies analytical framework. However, the study also demonstrated the challenges in the application of this research design. It demonstrated the importance of working closely and reflectively with the participants and indicated the crucial role of reflexivity for the researcher to portray the participants' processes, means and modes of interaction and ways of learning through authentic descriptions. The study also highlighted the importance of working with inductive approaches to determine the appropriateness of the reflexive multiliteracies theoretical analytical framework when investigating educational contexts of increased complexity, multimodality, and diversity and returning regularly to the data to revisit the analytical concepts and codes created.

9.5   Implications for educational practice: head teachers, teachers and policy makers

My case study focused on one specific Greek complementary school to provide an example of how a reflexive multiliteracies pedagogy is applied into practice. The implementation of this pedagogical agenta developed by applying into practice the reviewed pedagogical principles of the curriculum which was under constant reform while also being in use in Greek complementary schools, during 2014-2018 (Section 2.5.1; 4.2.2). This means that findings can be disseminated to teachers and policymakers in other Greek complementary schools working with the reformed curriculum (Section 4.6). The positive impact of a reflexive multiliteracies pedagogy on the students' languages, literacies and identities indicates that more co-operation is needed between state representatives, academics, head teachers and teachers so that more schools adopt similar approaches.

Cooperation is also needed between the Ministry of Education, academics and the Cyprus Educational Mission to negotiate how a reflexive multiliteracies pedagogy can be fully implemented as an appropriate pedagogical approach in a future review of the existing curriculum. This study drew inductively from the pedagogical data and

created links with the reflexive multiliteracies theoretical model. However, it indicates the need for teachers to become aware through training, of the theoretical principles of this framework to maximise the pedagogical potential when applying it into practice.

This study has shown how informal curriculum reforms which informed the culture of the school under study provided an impetus for the teacher to negotiate and construct a reflexive multiliteracies pedagogy with transformative results for the heritage language learners. Different enabling structures have been identified in the specific case (Section 9.3) which are summarised in Table 9.1 below. Knowledge of these structures can inspire head teachers and teachers to create similar school culture in other complementary schools. The structures link with the students', the teacher's and the head teacher's agency and with decisions from policymakers that affect the organisation and function of Greek Complementary Schools—namely the Cyprus Educational Mission and the Ministry of Education of Cyprus (Chapter 2).

Analysis of the Enabling Structures affecting Access to Reflexive Multiliteracies in the complementary school under study.			
Agency of the students	**Agency of the teacher**	**Agency of head teacher**	**Ministry of education of Cyprus (MOEC)** **Cyprus Educational Mission (CEM)**
Students' agency in drawing from their multiliteracies was significantly high	Professional development - knowledge of teaching approaches implicitly and explicitly relevant to multiliteracies	Prioritised collaborative professional development of teachers in school to use creative, critical and digital literacies	Informal review of the Complementary school Curricula **(CEM)** Educational initiatives for reform (informal efforts awaiting formal legitimation) **(CEM)**
Familiarity with multiliteracies at home and mainstream school	Personal interest in social justice approaches, critical literacy and innovative teaching	Facilitated access to external networks: experts, institutions	Suggestion for review of the curriculum by academics in Cyprus and taking forward teachers' suggestions **(MOEC)**

Expressed desire for creative ways of learning / ownership	Collaborative relationship with the head teacher	Invested in rapport and collaborative relationship with students	Provision of: text books and a number of teachers for Greek HLL in diaspora **(MOEC)**
Collaboration between students	Participation in seminars and further professional development relevant to multiliteracies	Encouraged the teachers to use their teaching repertoire related to multiliteracies in the class and reflect on it with the head teacher	Accepting the suggested expansion of the goals of complementary schools to include multilingualism and multimodality **(MOEC)**
Collaboration with teacher, experts and community members involved in their learning	Using a variability of resources in the classroom	Encouraged students to draw upon their own cultural capital to negotiate institutional practices	Co-operation of the CEM with academics to support the professional development of teachers on multiliteracies and multilingualism **(CEM)**
Students accessed a wide range of symbolic and linguistic capital	Expanding teaching repertoire. Learning from students' and expert's guidance	Encouraged the use of the students' multilingual resources for HLL	Making suggestions that implicitly invest in flexibility and reflexivity and inviting teachers to draw from multimodal resources and students' diverse capital **(CEM/MOEC)**
Suggested alternative ways to communicate with audiences	Included every children's capital in the learning experience	Created networks of communication between the school and other schools abroad, experts and parents	Opening platforms for communication between policy makers and teachers - Asking for the teachers' feedback **(CEM/MOEC)**
Reflected regularly on their practice with their peers or with the teacher	Individual effort to expand professional development. Collaborated with parents and external experts to expand knowledge	Reflected with the teacher on her unit planning to connect the curriculum and multiliteracies	

Co-designed activities with the teacher – took initiatives	Reflexively brought together the students' needs and curriculum	Encouraged the teacher to attend seminars /provided examples of lessons' plans	
At times worked as co-researchers collecting data and used these data to reflect on their work to interpret their practices	Became a mediator between the students and head teacher/ researcher to negotiate change		

Table 9.1: Analysis of Enabling Structures.

My findings could support teachers in Greek complementary schools to overcome any lack of confidence in terms of how much they can do when using their students' multiple literacies and multilingualism as a resource (Section 5.3.2). My findings demonstrate how teachers can use the flexibility provided within a reflexive multiliteracies pedagogy to explore different literacies paths by weaving the knowledge processes of experiencing, conceptualising, analysing and applying as part of a thematic approach suggested by the curriculum (Sections 2.5.1;3.3.1). Findings in this study indicate that by bringing the curriculum goals into play with the teacher's and the students' repertoires, teachers can embrace more fully the diversity that characterises Greek complementary school classrooms (Section 2.4.2). This study also advises teachers in Greek complementary schools to embrace reflexivity and reflection in their classes, because heritage language learning is connected with identity transformation. My data send a positive message that a reflexive multiliteracies pedagogy can increase the engagement and investment of the students in learning the heritage language. Teachers should invest in critical and creative approaches, cognitively challenging learning and affirming students' identities to create a greater sense of belonging to the classroom community.

The need for theoretical and practical support for teachers (from policy makers, academics and head teachers) in the application of this framework is also an important finding. My study took forward the suggestion of Pantazi (2010) to promote collaboration between academics and teachers. It confirms and expands Pantazi's

(2010, p.115) findings that as teachers experiment with new classroom approaches, they reflect on their experiences and their theories so that transformations of theory and practice are mutually reinforced. My study shows that teachers need to be well acquainted with curriculum goals and themes before trying to apply a reflexive multiliteracies pedagogy. The role of the head teacher/researcher in encouraging a collaborative relationship with the teachers has been underlined as essential to the exchange of ideas and the exploration of pedagogical possibilities in a period of pedagogical change. Therefore, collaborative and reflective networks between teachers and head teachers should be created and encouraged.

This study also demonstrates the benefits of teachers establishing collaborative relationships with experts from different domains, such as animators, to support the creative application process. In line with other studies in the field, my study demonstrates how training—especially in areas concerning new technologies—is essential for teachers to become aware of possibilities and options (Anderson & Macleroy, 2016). Training can also focus on expanding the range of teachers' approaches and on demonstrating how these approaches can be used as a basis for making the best of different knowledge processes within a reflexive multiliteracies pedagogy (Cope & Kalantzis, 2009). Professional development is also needed in terms of how to embrace the interplay between multimodal and multilingual practices and reflexive strategies.

As previously explained, findings from a case study can be fitted to meet the needs of individuals participating in similar contexts (Section 4.2.2). Despite the global changes which prioritise the development of multiliteracies and the embracing of diversity in schools, there is no evidence of the application of reflexive multiliteracies pedagogies in complementary schools. The pedagogy portrayed in this study can be appropriated for other complementary school contexts because it is process-oriented and flexible; it embraces diversity and leaves space for reflection and inventiveness for teachers and students.

In line with earlier research, this study describes a reflexive multiliteracies pedagogy in which multilingualism is integral and contributes to overcoming the stereotype that complementary schools are monolingual and monocultural set-ups for minority language children (Wei, 2008; Creese & Martin, 2003; Martin et al, 2004). At the same time, it shows how multilingualism is not a threat that leads to the loss of the

heritage language—a fear throughout complementary schools (Section 2.2.1; 4.2.2). Furthermore, findings in this study can help policymakers understand how, due to rapid technological changes, complementary schools that have access to digital technologies can become resourceful spaces for multiliterate learners, providing access to a vast number of digital images, texts and networks.

An implicit finding of this study is how important it is for any effort to reform the curriculum of complementary schools, to first invest in research to understand the specific languages, literacies and the identities of the people in the communities involved in the students' education. This is a condition when promoting a pedagogy which encourages students to engage in deeper exploration of their communities of contact, what Cope & Kalantzis, (2016, p.15) referred to as the 'analysis of the interests of people and the purposes of knowledge' in the situated social context. This is particularly important because differences occur between different communities and generations across time. For example, in the Greek complementary school context, research by Prokopiou & Cline (2010) with second and third generation students has shown how the students were guided by concerns relating to the fear of potential loss for their community identity and language. For my participants, who in the majority were third generation and a few of them second and fourth generation students, what dominates is the teacher's fear regarding the students' lack of engagement and the students' concern for not belonging to the school community. Finally, my study indicates the preparation of multiliterate learners as a common goal between mainstream and complementary schools. It therefore adds to the voices encouraging co-operation between complementary and mainstream schools (Anderson & Macleroy, 2016; Kenner & Ruby, 2011).

The application of the reflexive multiliteracies framework is challenging, as it relies on the successful combination of different enabling structures. Besides the teachers' agency for professional development, collaboration with the head teacher and policy makers necessitates (on the part of the teacher) acquiring knowledge of the framework and the curriculum goals and working towards meaningful and purposeful teaching and learning. The application of reflexive multiliteracies demands from the teacher to be constantly attentive to the students' needs and reflexive while designing lessons with the students. The level of success of the application of the reflexive multiliteracies pedagogical framework can be measured, as shown in my study, by

examining the degree of engagement of the students in the learning experience, their interest and investment in learning, and the impact that these have on students' learning goals, in what concerns their ability to use knowledge processes in different contexts. Additionally, it can be demonstrated in the confidence of the teacher and the students in designing lesson plans that draw from the curriculum goals and the teacher's and students' linguistic and cultural repertoires.

9.6   Limitations and further research

The limitations inherent in this study need to be acknowledged. Because of the collaborative and participatory character of this case study, the head teacher/researcher was also involved in the development of pedagogical practices, reflecting with the teacher and with the students and participating in classroom interactions (see Section 2.4.3 for the responsibilities of head teacher). The head teacher/researcher sought to represent the participants' perspectives, but was inevitably also shaping them as a co-constructor and co-producer of knowledge. Although the reflexive multiliteracies theory that guides this study was inductively selected by observing the participants' practices, the ascribed roles as head teacher at the Greek school and as a researcher might have influenced or facilitated the teacher's choice towards developing the pedagogical paths described in this study. I acknowledge, therefore, that the different roles I inhabited may have affected the pedagogical and research outcome in a unique way, providing different lenses through which to view theory and practice.

Another limitation of my study is that in the specific school, certain enabling structures affecting access to reflexive multiliteracies facilitated the application of a reflexive multiliteracies pedagogy which might not all be present in other complementary school contexts. This means that policy makers and educators need to carefully examine the context in which they aim to apply a reflexive multiliteracies pedagogy. Additionally, because this study took place in just one classroom, richer data could have been obtained if data from other classrooms in the school and different age-groups had also been analysed. Data from another class in the school had been obtained as part of the pilot study for this thesis but due to length limitations they could not be investigated any further here. A future expansion of this study could use

this information to identify different paths for flexible reflexive multiliteracies pedagogies as part of interlocked cases within the same school culture. Moreover, as part of a collaborative case study, data from different perspectives could have been obtained if policymakers, parents and experts had also been given the chance to offer their insights in the research.

The novelty of the context and approach of my study paves the way for future research, and has inspired me to put forward the following questions to be investigated in the area of heritage language learning and multiliteracies:

- What changes will need to be implemented in the official curricula of Greek complementary schools in London to support teachers and students in the use of multiliteracies?

- How might a reflexive multiliteracies pedagogy be applied to complementary schools in other communities in London as well as in Greek complementary schools worldwide?

- How might teachers from diverse backgrounds and training address the challenges of developing a reflexive multiliteracies pedagogy in their complementary school classrooms?

- In what ways might current definitions of heritage language learners account for the more fluid use of languages and identities?

The investigation of these areas and others is crucial to deepen our knowledge about the application of reflexive multiliteracies pedagogies in complementary schools and the role that these schools can play in preparing multiliterate individuals.

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Appendices

Appendix 1

Informal interview schedule (Teacher) *First interview – prior to classroom observations*

(Some of the questions were changed and additions were made through discussion with the teacher. The interview was conducted in Standard Greek which was the mother language of the teacher. Here, I provide the translation of the interview)

Personal background:

- Qualification:
- Experience:
- Professional development:

Pedagogical perspectives:

- In your opinion, which do you think are appropriate approaches to teach literacy and why?
- How did you develop the perspectives you have about literacy?
- What should the relationship be between the teacher and the students in the class?
- More specifically what do you think about didactic or traditional pedagogies and child-centred or authentic pedagogies?
- What is the role of technology in today's classrooms?
- Do you think school prepares for the multiliteracies that dominate in everyday life practices?
- What factors impact children's engagement and motivation in learning?
- Regarding your classroom's multilingualism, what do you think are the benefits for the children and how can the teacher use the knowledge of the students in both languages?

Teaching practices:

- How does a complementary school class differ from a mainstream school class?
- Are there any challenges that you face in your literacy practices?
- What literacy concepts do you think are most important to focus on and why?
- How do you apply the existing curriculum to promote literacy development in your class?
- What resources are available for children in your classroom to develop literacy? Do you enrich them, and if yes, how?
- What role do you think parents play in children's literacy learning at complementary schools?
- Do you collaborate with your colleagues in the school, and do you receive any support from the head teacher and other organisations involved in the school's life?

Appendix 2

Examples from transcriptions and translations

1)   Example of a transcript from classroom interaction in English.

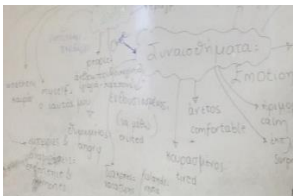| **Date:**	**Duration:** 00:29:47
Place: Classroom in Greek Complementary School	**Transcriber:** researcher
Participants in interaction: **Researcher**, **Teacher**, **Thaleia**, **Iasonas**	
7. **Thaleia**: «εγώ κάμνω βασιλόπιτα με την γιαγιά μου, μα [I make Vasilopita with	
8. my grandmother but] in our tradition μόνον ένα κομμάτι πιάνει ο καθένας γιατί εν	
9. blessed, έναν για κάθε member of οικογένεια μου (Cypriot Greek) [we take only one	
10. piece each, because each piece is blessed, one for each member of my family]	
11. **Teacher**: Παιδιά, όλοι γιορτάζετε με το δικό σας τρόπο μου φαίνεται [it	
12. appears to me that you all celebrate in your own way]. Do you make other sweets?	
13. **Iasonas**: We just have different cakes. I don't know their names, like everyone	
14. does here.	
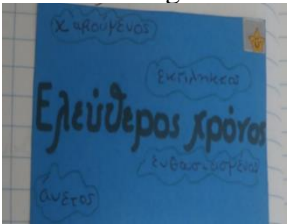
2)   Example of an interview transcript in English.
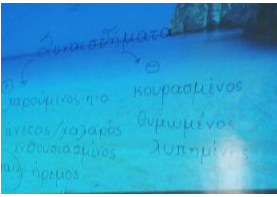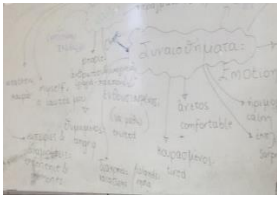
Date:	**Duration:** 01:37:48
Place: cafeteria in London	**Transcriber:** researcher
RP = Researcher participant TP = Teacher Participant	
1. **RP.** Thank you for agreeing to participate in this study.	
2. **TP.** My pleasure. I think the topic under study is interesting and I could learn from it as a teacher.	
3. **RP.** Why you think the topic is interesting?	
4. **TP:** I have worked with creative and critical perspectives and used digital technologies during my studies and teaching practice and I could see that this engaged the students and made teaching more interesting for me as well. I was teaching different subjects, including languages, using different methods.	

Appendix 3

Examples from categories of analysis, codes and different data sources

Table 1. The coding scheme used in the analysis. (*Source:* Based upon: Cope & Kalantzis 2009; Kalantzis & Cope 2012; Rowland 2015; Rowland et al, 2014 and Yelland et al, 2008.)

Categories of analysis; key concepts from multiliteracies	Codes	Examples from field notes and extracts from classroom interactions	Examples from Visual data (snapshots, pictures and photos)
Experiencing the known	Referring to or describing through multimodal texts: • familiar, lived experiences • personal or prior knowledge • individual viewpoints, feelings and interests •using learning practices from informal contexts •using languages from participants repertoires	Field notes/classroom observation: "one of the girls closed her eyes and laid back" pretending that she was laying "on the surface of the sea"	Pictures from sea sides used as stimulus by the teacher to affirm familiar experiences
Experiencing the new	•engaging in new situations, experiences, information and/or texts •finding new sources of information -digital and printed- •using peers and teacher as mediators	Extract from analysis of a poet's words: "…and today the sea is an important resource."	Using the map as a resource to refer to Greece's geographical position
Conceptualising by naming	• identifying and defining concepts • classifying and reorganising concepts • realising distinctions of similarity and difference	"We need to learn more words to explain why and when we feel this way, to make sentences"	Identifying known adjectives that relate to feelings

Conceptualising with theory	• drawing interconnections between concepts in diagrams and other forms • assembling concepts into interpretative frameworks • making generalisations of concepts		Identifying feelings as negative and positive
Analysing functionally	• examining types of texts and their different functions • discussing and/or explaining a topic • constructing chains of reasoning and conclusions • analysing logical and/or textual connections • understanding of causes and effects • developing metalanguage	Extract from dialogue with the whole class conclusive remark by student: "So, we sometimes feel in some way because of somebody or something that happened".	Creating diagrams to organise thought
Analysing critically	Realising the interests, purposes and motives behind texts, ideas and/or information • considering the topic from different points of view • analysing the power inherent in texts and drawing connections across different texts	Extract from dialogue in the whole class: "this is because they did not have enough food and comfort during the war, they became poor and they tried to offer that to the next generations"	Drawing conclusions by connecting different perspectives and correlating factors
Applying appropriately	• producing text or an equivalent in another form in a specific genre •producing something conventional or predictable in grammar and structure • Using already developed knowledge	Reflection in practice: Peace for me is θάλασσα [sea], πουλάκια [birds], λουλούδια [flowers], οικογένεια [family]	Producing lists of words relevant to peace and sentences to use these words and express meanings

	processes in the same context		
Applying creatively	• designing •creating something new through weavings of modes—transmediation • working across different means • creating a new form -identity texts- which reflects the identity investment of the creator • creating something through cultural weavings • using translanguaging • combining existing values and practices to reconstruct identities	Collective reflection in groups: The animation will be about… a "girl (who) has a dream" …" dreaming about Peace!" and a "soldier, … [who is] against war!"	Snapshots: multimodal representations of peace

Appendix 4

Narration accompanying the presentation of one of the animations to the Year 1 class

It is night. A girl is sleeping in her room. She has a dream. She is lying down on a beach. An ice cream man arrives (she can hear the sound of the van). At the same time Peace, in her white dress arrives at the beach. She waves hello and says: "You have been good therefore I will reward you with a peaceful life!!" The dream disappears! The girl wakes up and says: "Mum!" Then mother replies "What is the matter, my child?" The girl explains that she just had the weirdest dream. The end!