

8th icCSBs 2019
**The Annual International Conference on Cognitive - Social,
and Behavioural Sciences**

**ENERGY OF VISUAL AND VERBAL MODALITIES IN
LANGUAGE EDUCATION**

Maria Stec (a)*

*Corresponding author

(a) University of Silesia, Poland maria.stec@us.edu.pl

Abstract

Pictures, like words are omnipresent in our lives. Each form of communication carries visible (clear) and invisible (hidden) messages. This paper will describe the research conducted during a workshop about visual and verbal input in language education. The workshop was addressed to students and teachers who participate in children's language education. A focus was on the sociocultural context of learning and visual literacy as essential skills for reading multimodal texts and transferring information in the 21st century. There were two questions stated: What is the role of verbal and visual modalities in language education? What is the image-text relationship in transferring information? The qualitative, sociocultural and MDA approaches were applied to raise participant's awareness of image-text intermodality. The idea was also to practise selection and evaluation of ELT materials. The paper hopes to increase the role of visual methodology and multimodal perspective in language education.

© 2019 Published by Future Academy www.FutureAcademy.org.UK

Keywords: Evaluation, multimodality, intermodality, visual teaching, literacy, ELT materials.



1. Introduction

Up till the 20th century, interest in visual representation was associated mainly with art, art history and media communication. From the second part of the 20th century, visual representation was the area of investigation for social, physical and psychological fields of science (Bezemer & Jewitt, 2018, p.282). Consequently, the visual turn has been established as a key concept from the 1990s, which is also known as the pictorial turn (Mitchell, 1994, p.11). It defines the fundamental role of the visual in our society, namely how it represents and produces culture¹. The visual turn is a manifestation of social changes in globalisation through the access of information across local/national and global/international boundaries, the development of new technologies and communicational possibilities (Jewitt, 2008). Furthermore, the visual turn has resulted in the increasing role of visual design in learning spaces (schools, classrooms and materials) and visual displays that can realise different versions of English (Serafini, 2014).

1.1. Visual teaching and language education

The visual landscape of education has been investigated for ages to start with Comenius' early materials to the visual turn and multimodality in modern times. The visual turn has brought numerous consequences such as a need for visual teaching² literacy or even multiliteracy³. The visual turn and therefore ocularcentrism have also caused changes in the design of ELT materials where still and moving images plus design elements are combined with a written text to form multimodal ensembles (Goldstein, 2016; Donaghy & Xerri, 2017; Tomlinson & Masuhara, 2018; Stec, 2018). The multimodal ensembles are perceived as *a variety of cultural and semiotic resources to articulate, render, represent and communicate* an array of ideas and meanings (Serafini, 2014, p.13).

¹ Obviously, literacy and the printed word have always been the important elements in a generation of formal messages; although Mitchell (1994) states "*Pictures want equal rights with language, not to be turned into language*" (p.82). It may explain the turn into visual literacy, visual turn and multimodality in humanities. Looking involves the practices of watching (notice, catch, glimpse, gaze); seeing (perception, recognition, visual literacy) and knowing (comprehension, cognition, remembering). Western culture and tradition stress a kind of vision machine (look, see, know), leading to ocularcentrism that are reflected in education as well. The visual turn makes us develop the ability to perceive the surrounding visual cues critically and with attention. It is also crucial for viewing the works formed hundreds of years ago as their meanings can be both clear and hidden as well (Chik, 2014; Donaghy & Xerri, 2017; Howells & Negreiros, 2019). Visual skills¹ seem to be as important as the target language in social relationships and life.

² Visual teaching is supported by Gardner's multiple intelligences, such visual-spatial intelligence, which has had a significant impact on the personalised approach to education and learning styles. It may be criticised for labelling the learners but consequently leads to the awareness that our skills and talents can be defined in various terms. There are also tendencies such as the VAK system (visual, auditory and kinaesthetic) which direct learners towards multisensory learning. It is stated that learners should experience brain-compatible learning if preferences for styles are flexible (Gangwer, 2009).

³ It implies that different types of literacies such as visual, written, emotional, technological or subject-specific literacy, are needed to communicate effectively in various cultural and social circumstances and should be developed.

ELT materials offer multi-layered content and messages through multimodal ensembles, which need analysing and unpacking. Multimodal configurations fragment texts even in ELT coursebooks where content is reorganised into bite-size portions⁴. This process is described as modularisation to follow the social conditions in the management of information. The multimodality of the resources used in language education influences learners' construction of knowledge and holistic development, which includes identity (Jewitt, 2008; Evans, 2016). Visual materials convey messages, even if a reader does not understand the written words, for example YLs during their first foreign language lessons. They stimulate imagination, communicate facts and beliefs and *sit alongside words* (Child, 2014, p.1). Then, visual teaching⁵ has several implications for ELT materials implementation. Firstly, students can engage with images in several different ways. The same picture can be used for different levels of language proficiency with tasks properly graded. Every picture can be associated with an infinite number of constantly developing narratives generated by ELT materials' users. Interpretations of visuals, conscious and subconscious narratives may depend on many factors, such as one's personality and knowledge, an understanding of media, the range and frequency of images that are experienced, the degree to which images are intellectually explored (observed, analysed⁶) and the impact of the subconscious narratives formed in response to them (Kress & van Leeuwen, 2006; Jagodzinski, 2017; Howells & Negreiros, 2019).

There are several models that can be used in the analysis of images⁷. Namely, the model defined by Serafini in the form of perceptual, structural and ideological dimensions for the interpretation of visual and

⁴ A tendency is to follow language and text-based approach in language education, being exposed more and more to multimodal ensembles with the specific combination of texts and images such as infographics, power point and Prezis presentations, visual poetry, kinetic typography or animated lectures not to mention the latest films and computer games. Learners can experience global, glocal and local materials which offer stimulating cultural input reflected in the verbal and visual content.

⁵ Visual literacy can be supported through the following perspectives: the objective perspective (the image itself): descriptions, places, colours, spaces and actions; the affective perspective (the image and us): interpretations, analysis, criticism and emotion, evoking associations; the contextual perspective (the image and the world): artefacts and stories behind them, contributions to the world.

⁶ The range and intensity of factors shaping the image-text relationship during the information transfer may vary due to a learners' age, the language level and cultural backgrounds and their general experience of the world and specific visual skills or experience with the visuals. Anyway, new skills and practices for reading, navigating and producing meanings in contemporary society are needed.

⁷ For classroom practice, several procedures and activities have been offered by many professionals among others by Rose (2012), Gangwer (2009), Ulisses and Hurst (2016), Fletcher (2000) and many others who are responding to the visual cultural input and practising the visual literacy in humanistic sciences. Rose (2012) defines and develops visual research methodologies using compositional interpretation, content analysis, psychoanalysis, discourse analysis and ethnographic studies. She explains the possible meanings of images in terms of site and modalities. These are the site of production, the image itself and the site of the audience with a set of questions for each category respectively. Each site can be viewed in terms of three modalities: technological, compositional and social. These modalities can contribute to the critical perception of images, being implemented in visual teaching. Hurst promotes the intercultural approach in generating materials for adults' development of critical cultural awareness. He underlines the importance of the visual input selected by students at the secondary and university levels (Ulisses & Hurst, 2016). Similarly, Gangwer (2009) claims that visual teaching is brain-compatible learning that supports a development of styles, multiple

multimodal texts. Each dimension offers a variety of analytical perspectives. The perceptual dimension includes questions about noticing, navigating and naming elements. The structural one focuses on grammar, structures and conventions while the ideological one relates to the analysis of the social practices and sociocultural context of all texts⁸ (Serafini, 2014). For ELT materials writers and users, Tomlinson and Masuhara provide a helpful model of objectives and characteristics of the visual content. They stress the effects of layouts, appearance and the functionality of content design in practice (Tomlinson & Masuhara, 2018).

1.2. Multimodality in language education

Multimodality can be described as an interdisciplinary approach in the human sciences that defines communication with the help of modes (meaning-making resources) such as visual, spoken, gestural, written and three-dimensional (Bezemer & Jewitt, 2018). Mode⁹ is here understood as an outcome of the cultural shaping of materials in daily social interaction among people (Kress, 2017). Multimodality assumes the modes are socially shaped to become semiotic resources that articulate the social and affective messages demanded by different communities¹⁰. Multimodality explains that all modes are partial, having potentials and limitations¹¹. Each of them contributes to the production of knowledge in distinct ways, each one plays a discrete role in the whole. Therefore, all of them should be considered in MDA within the context of culture and audience (Serafini, 2014).

Although language and literacy practices have been recognised as multimodal for centuries, presently it offers a modern way of analysing modes (Mills & Unsworth, 2016). It relates to a modal affordance defining the material and cultural aspects of modes such as the possibility of expressing and representing

intelligences and moral development. He promotes critical visual teaching at English lessons and subject-specific lessons. Fletcher (2000) promotes a picture dictation (learners' and teacher's *Picasso dictation*), sharing tricks of drawing at English lessons.

⁸ This model is further elaborated by Goldstein, who promotes affective, compositional and critical dimensions with a set of questions similar to Serafini's additionally, the questions about the image are highlighted and addressed to engage the viewer and stimulate her/his creative skills (Goldstein 2016).

⁹ In this paper, the term *mode* is here used interchangeably with *modality*.

¹⁰ We experience multimodal configurations with the various image-text relationships, also defined as intermodality. Intermodality shows the inter-semiotic relationship and interaction between images and texts in generating meanings. Intermodality is recognised as *a key dimension of the 21st century literacy* needed for reading and producing print and digital materials, which should be supported by visual teaching (Mills & Unsworth, 2016, p.14). Reading multimodal texts and visual narratives which are omnipresent in our life requires skill and practice that can be developed throughout a person's life, not only in early childhood. This could be the manner of learning about meaning-making and the visual-verbal intermodality incorporated into school curricula (Painter, Martin, & Unsworth, 2014; Unsworth & Macken-Horarik, 2015; Donaghy & Xerri, 2017).

¹¹ The researcher team of Kress, van Leeuwen, Lemke, O'Toole, Bezemer, Jewitt and Serafini focus on the role of image, colour, movement, sound, music and other modes in addition to language as resources for making meaning (as cited in Bezemer & Jewitt, 2008; Serafini, 2014). Multimodal research focuses on relationships across and between modes in multimodal ensembles in such areas as setting in the designs, means of representing the content area, themes orientation, sequence and composition, and the roles of different modes

messages easily. In other words, there is a question: What mode is “best” for what? (Bezemer & Jewitt, 2018). It can be tested and implemented in the process of resemiotisation also known as intersemiotic translation when meanings are translated from the target language into another non-verbal system such as images of symbols (O’Halloran, Tan, & Wignell, 2016). Intersemiotic translation can be investigated through the meta-functionally organised systems of meaning, following Halliday’s systematic functional theory¹² and multimodal discourse analysis (SF-MDA). As was mentioned earlier in this paper, the social semiotic and SF-MDA approaches are accepted in this project. A wide range of visual materials are produced for various learning spaces. Learners themselves generate artefacts that become of learning materials. Then, an increasing role of visuals in production of multimodal and multimedia materials¹³ lead to several research projects on the relationship between the modes for educational purposes.

2. Problem Statement

Pictures, like words, are omnipresent in our communication and education. Multimodal learning influences learner’s perception of the world and development. It results in the increasing role of visual methodology, multiliteracy, visual teaching techniques and MDA that are highlighted in this research.

3. Research Questions

Two questions were developed for this project:

What is the role of verbal and visual modalities in language education?

What is the image-text relationship in transferring information?

¹² The system of image and language are organised according to three meta-functions, each following the other: ideational, interpersonal and textual. The ideational meaning involves experiential meaning (structures experience of the world, materials and mental processes) and logical meaning (makes sensible connections in the world). Namely, images present verbal processes realised through speech bubbles and mental processes by thought clouds. The interpersonal meaning is responsible for the construction of the social relationships in the world. The interpersonal function in multimodal texts with the visual content includes the interactive relationship through the system of conduct (viewer’s participation), the system of social distance (size and frame), the system of subjectivity (involvement or detachment, power of the depicted figures) and objectivity (frontal or top-down images). The textual function constitutes the organisation of experiential, logical and interpersonal meanings into messages (Kress & van Leeuwen, 2006; Painter, Martin, & Unsworth, 2014; O’Halloran, Tan, & Wignell, 2016; Mills & Unsworth, 2016). Although the terminology used by scholars for the three meta-functions may vary to a certain degree, they have always been recognised in the area of MDA. Namely, Kress and van Leeuwen (2006) referred to the experiential meaning as representational meaning. They also defined the textual function as composition including information value, salience and framing systems to realise representational and interactive meanings.

¹³ In research on multimodality and ELT materials, the textual function and intermodal integration are widely investigated. It refers to the arrangement of the page (or double page spread) when visual and verbal modalities are united in integrated or complementary layout to generate a text (Painter, Martin, & Unsworth, 2014; Unsworth & Macken-Horarik, 2015; Tomlinson & Masuhara, 2018; Stec, 2018).

4. Purpose of the Study

The purpose is to increase participants' awareness of the image-text relationship in language education. Another point is to stimulate visual literacy, perceptive and evaluative skills. Finally, the idea is to foster a critical approach to ELT materials evaluation in terms of verbal and visual modalities.

5. Research Methods

The project followed three approaches. The first one was the "loop-input" model, mirroring the content of selected training tasks in the process of the workshop. The second one involved the qualitative approach to describe the results from drawing and evaluating tasks. The third one was the SF-MDA approach to intersemiotic translation to analyse meanings conveyed by texts and corresponding images. The project involved three stages.

- 1) Introduction: describing the visual content to stimulate intermodality of image and language¹⁴.
- 2) Information transfer: listening comprehension and drawing to practise trans-mediation or inter/resemiotization between the modes of image and language.
- 3) Evaluation of ELT materials: increasing awareness of multimodality and multiliteracy, practising assessment and the selection of images¹⁵.

There were two workshops conducted. The first one in March 2019 with a focus on the first and second stage among 22 university students from the Faculty of Arts at the University of Silesia in Katowice. The second workshop included all three stages and was performed in May 2019 among 15 in-service and children's teachers in Bielsko's Centre for Teachers' Training and Development.

6. Findings

The project included three stages, which are described below, bringing a considerable amount of results. For the purpose of this paper, only a representative sample of findings is presented.

¹⁴ Introduction: this part served as the introduction to the project and included two optional sets of tasks. The first one was a classical explanation of the selected pictures with a set of questions. To start with: what you see, what is happening in the picture and to end with what emotions it evokes. Here the results were shaped by a cultural element as well as participants' level of proficiency, personality, age and experience. The second set of tasks focused on a few white and black picture stories to be discussed in pairs. The idea was to start with a mode of image and transfer it into a mode of language.

¹⁵ For the evaluation of visual text complexity generated during the information transfer, Fisher and Frey's (2014) scale has been accepted with a more complex, complex and less complex level. Each level is recognized through four categories: meaning and purpose (density, symbolism, purpose); structure (visual medium, compositional features and supplemental information); language conventionality and clarity (register) and finally, knowledge demands (prior and background information) (as cited in Cappello, 2017). The visual text complexity is analysed in the context of the receiver or user and the specific tasks. There are always challenges in mixed or holistic research, but here the attempt is to bring the whole view of the matter. Then, the various tools and stages are applied to provide insights into the image-text relationship (Angouri, 2018).

6.1. Information transfer: listening comprehension and drawing

This part of the workshop resulted in several drawings and ideas for materials development in terms of image-text intermodality, resemiotization and trans-mediation. The idea was to make participants aware of the possibilities and limitations of each mode. Initially, participants were asked to find their own titles (names¹⁶) to well-known paintings or visual stories. They were reluctant to complete the task arguing that the process of naming had already been done by the authors. Another step was the *Picasso dictation* with a silent drawing of the landscape with one pen only for a pair¹⁷. It led to in-service teachers' enthusiastic responses, funny black and white drawings that had surprised them. Three following samples: figure 1 and 2 present the outcomes of trans-mediation of three different pairs.

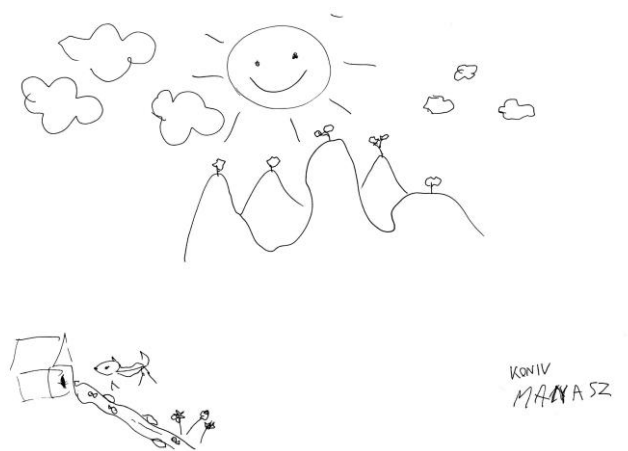


Figure 01. Picasso dictation in pairs (1)

As the drawing indicates the text had a simple linguistic content with the sun, six clouds, the range of mountains and a dog with his house by the stream with fish and flowers. It was done for the purpose of assuming that the cooperation and non-verbal communication in the adult-pairs, drawing with one pen only, were the challenge. Another challenge was to comprehend the text and transfer it together with a partner

¹⁶ Another variation is to do the opposite and ask participants to answer the following question “What is (in) the title of the painting or picture?”

¹⁷ Task 1 (stage 2 for all levels of English): *Picasso Dictation* (Teaching English Activities, the British Council, 2017; Fletcher, 2000).

Procedure: Please sit in pairs. If there are left-handed students, they must change places. Please be silent, listen to the text and draw together with one pen. You can communicate ONLY non-verbally.

Text: *Please draw the sun in the top centre of the paper. Draw six clouds: three big ones on the left and three smalls on the right of the sun. Draw a range of five mountains in the middle with one tree on each top. Draw a dog and his house in the left corner. There is a stream of water with three fish. There are three flowers by the stream. Write your name and your partner's in the right corner.*

Questions: How old are the drawers? Who was the leader in this task? Whose name is first written? What were the challenges in the task? What were you learning?

Other procedures: They can colour the picture. They can describe it or write comments on it.

into the visual mode, for example realizing the right place or depicting some elements¹⁸, for example a dog, mountains or trees. All elements seem to bend left. The questions asked later about their age, leading role, non-verbal communication and potential difficulties stimulated a heated discussion and many reflections on their comprehension, drawing skills and cooperation.

Similarly, figure 2 illustrates the same text that can be presented in a very clear style.

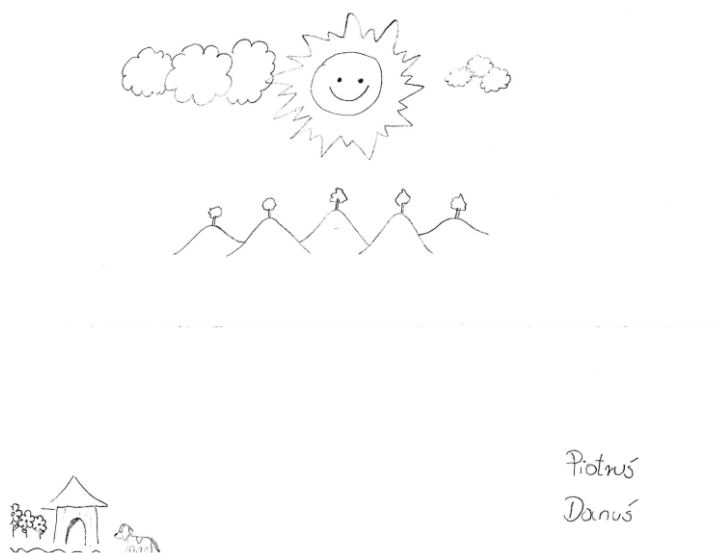


Figure 02. Picasso dictation in pairs (2)

As figure 2 reveals the drawers' balanced and harmonious relationships resulted in a model picture with the neat and consistent elements. The dog and his house can be questioned whether it is a cat, a lizard or a sheep. Following Fisher and Frey's scale describing the visual text complexity (as cited in Cappello, 2017, p.734-735), the text used in the *Picasso dictation* is less complex with single levels of meaning in visual and verbal modality¹⁹.

The findings resulted from a story entitled *Paul and Maria: a love story*²⁰ show participants' personal perception, creative and visual skills based on the verbal content comprehension. Here the

¹⁸ The same text dictated to YLs, who draw individually, can bring about similar outcomes in terms of visuals.

¹⁹ They are representational pictures with the function to depict real objects. Each pair of authors used traditional compositional devices viewed from a straightforward perspective. As it gives the impression of the landscape, the visual content is easy to comprehend. The verbal and visual content matches the participants' life experience, represents the simple topic and high levels of intertextuality. It draws on elementary English learning. The text can be implemented with various modifications at all levels of English proficiency in all age groups.

²⁰ Task 2 (stage 2 for intermediate and advanced levels): *Paul and Maria: a love story*, English Teaching professional, 2003).

Procedure: Please listen to a story and draw it step by step. You can divide the paper into six/nine boxes. The story will be read twice.

Text: *Paul and Maria: a love story. Paul was really enjoying that summer evening: college was over – no more exams to take. But he didn't have any money, so he needed a job. He wasn't a kid any longer. He wanted to be a journalist for a newspaper, but he wasn't ready to start this now: he was too tired. Now he wanted to rest. He decided to go for*

participants listened to the story, comprehended it and drew it. The story was dictated three times to the students of arts. As is presented in figures 3 and 4, the works illustrated are the most important moments perceived individually.

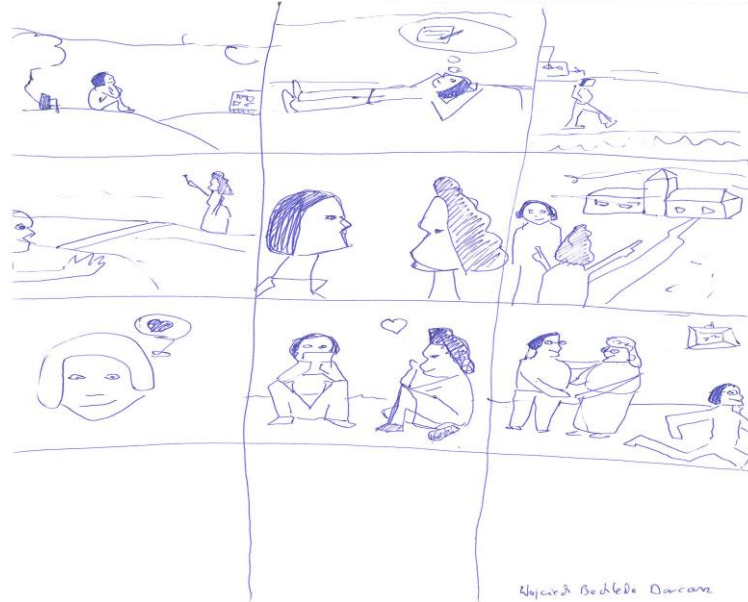


Figure 04. Paul and Maria: a love story (1)

Figure 3 reveals this story in nine sections/boxes resembling a comic book or cartoon style with the strong framing. The title of the story is not included. There are three empty sections left. The male drawer (a sculptor) used perspective and characters (face) to generate meaning and emotions. There are two thought clouds. Here the visual content transferred from the verbal has been clear and comprehensive.

The drawing shown in Figure 4 below also reflects the same story.

a walk along the river. Paul's town was very small, and he was soon outside in the country. When he got to the riverbank, he sat down and watched the water birds. Suddenly he saw a beautiful girl across the water. She had long red hair and her blue dress was very pretty. He managed to cross the river, they introduced themselves and talked for a long time. The sun was now setting and Maria, that was her name, had to go home. She lived in a big house on top of a hill nearby and she pointed it out to Paul. So, the boy knew that the girl was rich. He wasn't, and he was sad, but he was also happy because he knew he liked Maria. But did she like him? They met near the river very often and one day he read a love poem to her. Maria was silent. Did she like it or not? Oh yes, she liked it very much! Now they knew they loved each other. That evening he didn't walk home, he ran home: it was the best day in his life, and he was very, very happy. His parents looked at him, but they didn't understand at first. Later they smiled because they were sure Paul was in love, maybe for the first time, and they knew what love was like.

Questions: What was the most difficult to depict? What is your/your friend's ending to the story? What could be different in the story?



Figure 04. Paul and Maria: a love story (3)

Figure 4 illustrates the story in nine thematic sections with no framing. The female graphic designer wanted to illustrate all the major events, actions and emotions as accurately as possible. The visual content is relatively easy to comprehend and interpret although there are no standard speech bubbles or thought clouds. It resembles a fairy-tale or picture book for children. Following Fisher and Frey's scale describing the visual text complexity (as cited in Cappello, 2017, p.734-735), the text entitled *Paul and Maria: a love story* is defined as complex. There are layers of information which increase its complexity and the combination of visual elements requires some explanation²¹.

6.2. Evaluation of ELT materials

The last part of the workshop involved two steps: first, a selection and evaluation of songs²² and then ELT coursebooks. The first evaluation focused on a song entitled *Old MacDonald Had A Farm* from four

²¹ However, there are familiar and traditional symbols which illustrate ideas, for example, a heart for positive emotions. A few sections from figures 3 and 4 can be described as multipurpose images with various purposes. The structure of these images is more complex in comparison with the images from the *Picasso dictation*. There are visual medium expressions with familiar characteristics to a certain degree. The compositional features used for communication include a bird's-eye and angled points of view. The visual text is comprehended in all three cases with supplemental verbal details. The images include universal graphic organizers representing popular subjects. Considering knowledge demands, the visual content is based on the authors' knowledge (pre/intermediate level of English) and develops their personal experience plus reference to other texts. The subject-specific knowledge is not required for comprehension.

²² The categories used in this evaluation included: English content (visual and verbal modality), sound and music, time and type of the lesson and extra comments. This evaluation was performed first individually and then discussed in groups. The results were comparable, but the most interesting answers were about the factors influencing visual input, visual literacy and perception. The participants (in-service teachers) listed three sets of important factors: age group, their linguistic skills and experience; aims and tasks in language education (edutainment, education, revision); and the need to develop visual literacy, and the evaluative skills of materials' users (teachers and learners).

different online sources²³. The same group of participants followed the second evaluation of ELT coursebooks this time in pairs. To be precise, it involved four units related to the topic of animals from four different coursebooks currently used in the 1st grade of Polish primary schools²⁴. As they had been formally accepted by the Polish Ministry of Education, the participants' job was to focus only on the visual and verbal content and precisely, the image-language relationship. Their task was to construct questions on the matter. Consequently, a list of 16 questions was gathered²⁵.

To sum up, eleven close and six open ended questions related to the visual and verbal modality in ELT materials were collected. They require re-thinking, testing and rearrangements into sub-sets because some of them are rather general and refer, for example to their layout or reception but others are very detailed, for example about topics, instructions or patterns. Yet the questions about the harmony can merge. Similarly, the questions about harmony and balanced within one or two pages can be joined. As the range of findings is very wide, it leads to a few conclusions.

7. Conclusion

The investigation proves that visual and verbal modalities play a key role in the presentation and processing of the input during a learners' education. Each of them provides a few limitations and possibilities. These findings may help us to understand how information can be transferred, seen and

²³ *Old MacDonald Had A Farm* Retrieved from www.supersimplesongs.com www.mother.goose.club www.babyeinsteins-babyMcDonald.com and www.oldmacdonaldduck1941.com

²⁴ These were: Unit 7 entitled "Animals" (pp.60-67 from *Explore Treetops 1*); Unit 5 entitled "Animal Zone" (pp.50-59 from *English Quest 1*), Unit 5 entitled "My pets" (pp.36-43 from *Our Discovery Island*) and "I've got a parrot" (pp.42-49 from *My World 1*).

²⁵The questions were as follows:

1. Does the coursebook include the appropriate visual content for the verbal content?
2. Is there a clear division into units and sections in the coursebook?
3. Are the instructions supported by visual cues (pictographs, symbols)?
4. Does the visual content facilitate the use (knowledge) of the coursebook?
5. What elements of layout are included? Give examples.
6. What tasks are designed for learners to work with illustrations?
7. What are the main topics of illustrations in the coursebook?
8. Is there harmony between the visual and verbal content at the level of one page?
9. Is there harmony between the visual and verbal content at the level of two following pages?
10. Are the examples in the pictures explicit and clear enough?
11. Are the examples in the pictures selected appropriately?
12. Is there a balance kept between the visual and verbal content within one page?
13. Is there a balance kept between the visual and verbal content within two following pages?
14. Is the layout diverse in the coursebook? Mark between 1 and 6 (when 6 indicates very different and 1 is mainly uniform).
15. What elements presenting the varied layout in the coursebook can you list?
16. Which illustrations are difficult (unclear) to receive or interpret?

provided certain messages. The visual and verbal modalities evoke specific reactions and responses, simultaneously giving implications and gaps.

The image-text relationship depends on the learner's age, experience and circumstances like *Picasso dictation* in pairs. The tendency is to concentrate on one mode only during the intersemiotic resemiotisation and avoid written titles, speech bubbles or thought clouds in drawing images. The visual text complexity increases with the difficulty of the verbal text as the workshop proved. It is supported by the evaluation stage with dilemmas concerning visual-verbal intermodality. The evaluations brought a list of general and specific questions, which require specification and testing, on the visual and verbal modalities in ELT coursebooks. The results provided implications for the initial and summative evaluation of ELT materials.

There are a few limitations of the project. Namely, the approaches accepted in the perception or investigation of the multimodal or visual texts. There are several ways to read and view multimodal texts in humanistic sciences. Another limitation was linked with evaluation, as different procedures could be implemented with a bigger sample of respondents. Yet the challenge was to present the whole data from the workshops. Consequently, only a partial analysis of data was possible.

Possibilities for future research may relate to verbal descriptions of the visuals and comparisons of these narratives, answering the question: What is (in) the title of the picture? Different narratives can be produced in response to a single picture - the visual modality, which requires further investigation. This research may serve as a base for further studies on ELT materials and learners' images. The questions gathered in the evaluation part can be applied in further investigations of intermodality in ELT materials. Finally, the design and composition of ELT materials with a shifting image-text relationship is one of the most challenging tasks in future materials development.

References

- Angouri, J. (2018). Quantitative, Qualitative, Mixed or Holistic Research? Combining Methods in Linguistic Research. In: L. Litosseliti (ed.) *Research Methods in Linguistics*. London & New York: Bloomsbury Academic.
- Bezemer, J., & Jewitt, C. (2018). Multimodality: A Guide for Linguists. In: L. Litosseliti (ed.) *Research Methods in Linguistics*. London & New York: Bloomsbury Academic.
- Child, L. (2014). *Drawing Words. Creative Worksheets*. Retrieved from www.britishcouncil.org/arts/drawing-words.com
- Chik, A. (2014). Visual Literacy. *Fremdsprachen Lehren und Lernen*, 43(2), 43-55.
- Cappello, M. (2017). Considering Visual Text Complexity: A Guide for Teachers. *The Reading Teacher*, 70(6), 733-739.
- Donaghy, K., & Xerri, D. (2017). The Image in English Language Teaching: An Introduction. In: K. Donaghy, & D. Xerri, (Eds.), *The Image in English Language Teaching* (pp.1-13). Floriana VLT: ELT Council.
- English Teaching professional (2003). Retrieved from www.eltprofessional.com
- Evans, D. (2016). The Identities of Language. In: D. Evans, (Ed.), *Language and Identity. Discourse in the World* (pp.15-35). London & New York: Bloomsbury.
- Fisher, D., & Frey, N. (2014). Addressing CCSS Anchor Standard 10: Text Complexity. *Language Arts*, 91(4), 236-250.
- Fletcher, M. (2000). DIY Picasso. *English Teaching Professional*, 17-26.
- Gangwer, T. (2009). *Visual Impact, Visual Teaching*. Using Images to Strengthen Learning. London: Sage.
- Goldstein, B. (2016). *Visual literacy in English language teaching: Part of the Cambridge Papers in ELT series*. Cambridge: Cambridge University Press.

- Howells, R., & Negreiros, J. (2019). *Visual Culture*. Cambridge: Polity Press.
- Jagodzinski, J. (2017). On the Problematics of Visual Imagery. In: M. Böck & N. Pachler (Eds.), *Multimodality and Social Semiosis. Communication, Meaning-Making, and Learning in the Work of Gunther Kress* (pp.71-78). London & New York: Routledge Taylor & Francis Group.
- Jewitt, C. (2008). *The visual in learning and creativity: a review of the literature. A report for Creative Partnerships*. London: Art Council England, Creative Partnerships.
- Kress, G., & van Leeuwen, T. (2006). *Reading Images. The Grammar of Visual Design*. London: Psychology Press.
- Kress, G. (2017). What is mode? In: C. Jewitt (Ed.), *The Routledge Handbook of Multimodal Analysis* (pp.60-75). London & New York: Routledge Taylor & Francis Group.
- Mills, K., & Unsworth, L. (2016). Multimodal Literacy. *Oxford Research Encyclopaedia, Education*. Oxford: OUP. 1-32.
- Mitchell, W. T. J. (1994). *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press.
- O'Halloran, K. L., & Tan, S. & Wignell, P. (2016). Intersemiotic Translation as Resemiotisation: A Multimodal Perspective. *Signata*, 7, 199-229.
- Painter, C., Martin, J. R., & Unsworth, L. (2014). *Reading Visual Narratives. Image Analysis of Children's Picture Books*. Sheffield & Bristol: Equinox.
- Rose, G. (2012). *Visual Methodologies. An Introduction to Researching with Visual Materials*. London. Sage.
- Serafini, F. (2014). *Reading the Visual: An Introduction to Teaching Multimodal Literacy*. New York: Teachers College Press.
- Stec, M. (2018). *Multimodality of Cultural Content in ELT Materials – a Comparative Study in the Polish Context*. In: D. Gabryś-Barker, R. Kalamarz, & M. Stec (Eds.), *Materiały i media we współczesnej glottodydaktyce: wybrane zagadnienia* (pp. 81-102). Katowice: Wydawnictwo UŚ.
- Teaching English Activities the British Council (2017). Retrieved from www.teachingenglish.org.uk
www.britishcouncil.org/arts/drawing-words.com
- Tomlinson, B., & Masuhara, H. (2018). *The Complete Guide to the Theory and Practice of Materials Development for Language Learning*. New York: Wiley Blackwell.
- Ulisses, C., & Hurst, N. (2016). Illustrating the Intercultural in Portuguese Secondary School Foreign Language (FL) Classrooms. *E-TEALS: An e-journal of Teacher Education and Applied Language Studies*, 7, 40-69.
- Unsworth, L., & Macken-Horarik, M. (2015). Interpretative responses to images in picture books by primary and secondary school students: Exploring curriculum expectations of a “visual grammatics”. *English in Education*, 49(1), 56-79.