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Literacy Pedagogy and Multiliteracies in Greek Elementary School Language Arts

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Abstract: In recent years, language teaching has clearly taken on a social orientation (literacy pedagogy), keeping in line with contemporary social developments in today's globalised world (multiliteracies). A basic term introduced by multiliteracies theory is that of Design, a term that comes to replace traditional terms such as "writing" or "written speech production". By implementing a process of Design in its three dimensions (designed, designing and redesigned) in four aspects of teaching (situated practice, overt instruction, critical framing and transformed practice), we can ensure the students' active participation in the teaching process, while at the same time giving them the opportunity to analyse and effectively use a variety of genres, modes and meanings. The present paper investigates the extent to which the new Greek elementary school language arts textbooks provide for the implementation of practices such as the ones mentioned above. More specifically, the paper attempts to identify whether the offered options of texts and text-related activities are consistent with the logic of literacy pedagogy and multiliteracies.

Keywords: Language Teaching, Literacy Pedagogy, Multiliteracies, Design, Elementary School, Language Arts Textbooks

Introduction

IN RECENT YEARS, language teaching has clearly taken on a social orientation (literacy pedagogy), keeping in line with contemporary social developments in today's globalised world (multiliteracies).

International research views the concept of literacy as central to language teaching. The term *literacy* (Baynam, 1995) refers not only to a person's ability to read and comprehend a written text, but also to a person's ability to make sense, critically manage and produce all discourse types and genres necessary for life within society; that is, the ability to control one's life and environment through written discourse. In a broader sense, literacy is a social institution combining multiple cultural, social, and cognitive dimensions.

The dialogue on the concept of literacy influenced pedagogical practice, creating a new paradigm, known as *literacy pedagogy* (Cope & Kalantzis, 1993). The main unit of literacy consists of the *genre*, as shaped by the sociocultural reality of the time. To be more precise, the main unit consists of the social practices that construct the text. School literacy is achieved by analysing and producing mainly written genres considered important to define and transmit knowledge in various subject matters, so as to develop critical language awareness (Fairclough, 1992). It is recommended to plan communication and interaction activities (between students and their peers or their teachers) with practices promoting awareness of the characteristics of genres, and to allocate time to process the students' written discourse in three stages.

The concept of *multiliteracies* is complementary to that of literacy, providing a framework for teaching to approach contemporary environment and the discourse types in which it is represented (New London Group, 1996). It emerged from the need to develop skills necessary for the comprehension of multimodal texts, which combine different semiotic modes (e.g. verbal, visual, audio) to produce meaning and discourse in complex and multicultural social environments (Kress, 2003, Kress & van Leeuwen, 1996 και 2001).

As a teaching practice, it stresses that students familiarize themselves with analysing texts and discourse types through a wide range of cultural sources that increasingly emerge from contemporary society. Through this process, students are expected to develop a critical metalanguage so as to discuss and comprehend the social and cultural power of these texts and related social practices (Cope & Kalantzis, 2000). Students' social empowerment remains among the main aims of this approach, which stresses its importance. Systematic study focuses not only on genre of social power and influence, but also on texts that bring out the different cultural voices of multicultural contemporary societies, as well as on multimodal texts. School becomes the agent of a new literacy pedagogy. Both students and teachers are considered active agents of social change. Students can and should participate in change through *Design*, a term introduced by the multiliteracies theory (New London Group, 1996), which attempts to replace the traditional terms of "writing" or "written speech production". It refers to utilizing all available resources to construct and create a text (in terms of language). Design is an active process that consists of searching for sources, choosing, combining, and merging. The implementation of a Design process ensures the active participation of students in the teaching process, while also offering students the opportunity to internalize and effectively manage a variety of linguistic forms and meanings.

There are three dimensions to Design: *designed*, *designing* and *redesigned*. To produce discourse, we design, drawing on the designed, i.e. on the conventions of the language we speak. This is one of the sources or resources used in meaning production. The recipients of a message redesign it as it is being received. When they attempt to produce new meanings, "they redesign them based on what they believe they have understood and based on the conventions they know to be associated with their personal view on the meanings they have received" (Kalantzis, 1997, p. 12). Particular emphasis is placed on our ability to negotiate the different worlds being created around us, based on the different texts and communication situations they are associated with. Differences are used as productive sources; they are the rule, not the exception. By approaching different languages, discourse types, ways of expression and approaches to language, students significantly benefit in terms of metacognitive and metalinguistic skills, increasing their ability to take a critical stance towards complex systems and their interactions (New London Group, 1996).

The concept of Design is implemented in the classroom during teaching in four aspects that alternate turns: *situated practice*, *over instruction*, *critical framing* and *transformed practice*. [A more recent work by members of the New London Group presents the following relevant terms, in an expanded teaching framework: *experiencing*, *conceptualising*, *analysing*, *applying* (Kalantzis, Cope & the Learning by Design Project Group, 2005)].

Situated practice/experiencing refers to utilising the students' experience from texts of their everyday life and social sphere, ensuring their interest and therefore their participation in learning.

Overt instruction/conceptualising, refers to the attempt to explain, by means of relevant activities, the function of linguistic elements and mechanisms that help organise, construct and comprehend a genre through metalanguage.

Critical framing/analysing, refers to the attempt to critically view a text by placing it in the social and cultural context from which it emerges and in which it functions.

Transformed practice/applying, dictates that during the production of discourse, both oral and written, the produced text should be transferred, adjusted and integrated in a communication and sociocultural context relevant to or different from the context of the original text.

Research Description

Research Objective

The present paper investigates the extent to which the new Greek elementary school language arts textbooks (gradually introduced to schools from 2006 onwards) provide for the implementation of literary pedagogies and multiliteracies. More specifically, the paper attempts to identify whether the offered options of texts and text-related activities are consistent with the logic of the above teaching practices.

Research Questions

1. Do elementary school language arts textbooks offer students the opportunity to utilise their experience from texts related to their everyday life and broader social sphere, thus ensuring the students' participation in the learning process (situated practice)? To which extent?
2. Do text-related activities attempt to explain and illustrate the linguistic elements and mechanisms that help one organize, construct and comprehend a genre through metalanguage (overt instruction)? To which extent?
3. Do the texts attempt to urge students to position themselves critically by placing the texts under study in their sociocultural context (critical framing)? To which extent?
4. During written or oral discourse production, are students encouraged to transfer, adjust and integrate the produced texts in a sociocultural context, either relevant to or different from the original context (transformed practice)? To which extent?

Methodology

In order to provide answers to the above questions, the researcher studied all texts and related activities (both comprehension/analysis and discourse production) available in the 6th grade elementary school language arts student textbooks (3 volumes). The 6th grade was chosen because on the one hand the last grade of elementary school sums up the material of the previous 5 years, while on the other hand it is in this year that students have to prepare themselves for the increased linguistic demands of secondary education.

All texts presented were recorded and classified, while all activities of text comprehension-analysis and text production were analysed and classified on the basis of the categories/criteria described below, corresponding to different measurements. In order to conduct the necessary comparisons, measurements are estimated and presented in percentages.

Categories for Recording, Classifying and Analysing the Texts Offered for Comprehension-analysis

Categories in Terms of Situated Practice

This section investigates whether the teaching material includes all textual representations of the students' everyday life and whether elementary school language arts textbooks offer students the opportunity to utilise their experience from texts that pertain to their everyday life and broader social sphere, thus ensuring the students' participation in the learning process.

In order to familiarise students with the main text types, the offered texts should demonstrate a linguistic variety. They should include not only literature, but also texts from a broad social sphere (press articles, advertisements, brochures, all types of instructions, maps, tables, letters, journals, etc.). They should be authentic, and presented in their original form, when possible.

All offered texts were classified according to the following parameters:

- whether they emerged from “**authentic**” communication circumstances and whether they are presented **in their original form**
- whether they represent all **discourse types** available in the social sphere
- whether they represent all **genres** available in the social sphere
- whether they include texts that utilise new technologies in their presentation (**multimodality**), as occurs in the broader social sphere

Text Authenticity

1st Measurement

- **Authentic texts**
- **Non authentic texts (constructed)**

Initially, all texts offered for comprehension-analysis in the teaching material were classified according to whether they had been produced in authentic communication circumstances (authentic texts) or not.

Authentic texts included all texts that were not specifically constructed for the needs of the language course, as well as all texts that kept their original form in the teaching material (e.g. scanned texts).

Discourse Types Introduced to Students

2nd Measurement

- **Literary texts**
- **Informative texts**
- **Expressive texts**
- **Persuasive texts**

Texts were then classified in four categories, according to the **discourse type** to which they belong, in order to see whether the teaching material includes all discourse types available in the social sphere. Based on commonly accepted criteria, texts were classified in four categories: Literary texts include excerpts from novels, stories, poems, plays, etc., which focus on linguistic expression, choices and style. Informative texts include press releases and articles, encyclopaedia entries, technical texts, announcements, instructions, maps, etc. Expressive texts include journals, autobiographies, confessions, interviews, informal conversations, etc. Persuasive texts include political and military leaders' speeches, advertisements, etc.

Genres Introduced to Students

3rd Measurement

- **Narrative texts**
- **Descriptive texts**
- **Argumentative texts**

The third classification concerns the **genre** of the taught texts, in order to see whether the teaching material includes all genres of the social sphere. Based on commonly accepted criteria, texts were classified in three categories: Narration includes fairy tales, myths, traditions, stories, novels, historical narration, etc. Description includes recipes, instructions, regulations, announcements, literary or journalist description of places, people, processes etc. Argumentation includes advertisements, speeches, etc.

Text Multimodality

4th Measurement

- **Non multimodal texts**
- **Multimodal texts**

All texts offered for comprehension-analysis were classified according to whether they use other semiotic modes (image, sound, movement, etc.) apart from or besides language (multimodal texts), as shown in Picture 1, or whether they only use language (non multimodal).

The inclusion of multimodal texts in the teaching material shows that the authors took account of students' text representation, since a great number of texts in the social sphere are now multimodal.

Multimodal texts include only texts that display an instrumental relationship between text and image, e.g. newspaper articles, advertisements, comics, postcards, posters, maps, etc. The measurement did not include texts that were simply illustrated, nor multimodal texts that decorate the textbook, without any relevant instructions in either the Student's or the Teacher's book, nor multimodal texts aiming to teach grammar phenomena.



The above activity asks the students to “Go surfing with Webby”, noting that:
 “3.a. The article is accompanied by several icons. What do they show? Can you define which of these websites corresponds to which icon?
 b. Do you think that the article provides us with enough information on these websites? What else would you like to know? Collect and write down your ideas, so as to use them in written activity 6”.

Picture 1: Student’s Book, 6th Grade, Volume 2, p. 50

Categories in Terms of Overt Instruction

This section investigates whether text-related activities attempt to explain and illustrate the function of linguistic elements and mechanisms that help one organise, construct and comprehend a genre through metalanguage.

Relevant practices were sought in activities that illustrate how each genre is organised and how linguistic elements construct the cohesion and style of each genre.

Overt Instruction Activities

5th Measurement

- **Overt instruction activities**
- **Other analysis activities**

Overt instruction activities include the comprehension-analysis activities that promote student awareness of genre superstructure (not simple content comprehension) and of the function of the linguistic elements that compose each genre.

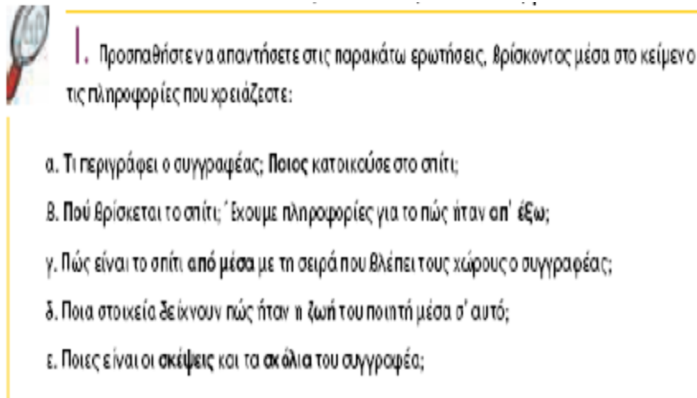
Analysis Activities that Promote awareness of Genre Superstructure

6th Measurement

- **Activities of awareness of genre superstructure**
- **Content comprehension activities**

The analysis activities include only the activities that bring out how each genre is organised, not simple comprehension activities.

These activities included questions on the main structure points of a specific genre (narrative, descriptive, etc.) or explicit references to the elements that students have to look for in the text under study (see Picture 2).



The above activity asks the students to:

1. Try to answer the questions below, looking in the text for the information you need.
 - a. What does the author describe? Who lived in the house?
 - b. Where is the house located? Is there any information on how it looked on the outside?
 - c. How does the house look on the inside, as seen by the author?
 - d. Which elements show what it was like to live in it?
 - e. What are the author's thoughts and comments?

Picture 2: Student's Book, 6th Grade, Volume 1, p. 25


Activities that Promote Awareness of Functional Grammar

7th Measurement

- **Functional grammar activities**
- **System grammar activities**

In a total of activities that promote awareness of morphosyntactic phenomena used in each genre, this measurement distinguishes between the cases that concern the language system structure and rules and the cases that concern their function and use in communication.

The aim was to investigate the extent to which activities nurture the development of conscious control and use of linguistic elements to achieve style differentiation, text cohesion and text differentiation (see Picture 3).



2. α. Ο συγγραφέας προτιμάει τον ενεστώτα στην περιγραφή του, ενώ, όταν αφηγείται στιγμές από τη ζωή του ποιητή, χρησιμοποιεί παρελθοντικούς χρόνους και κυρίως παρατατικό. Γιατί νομίζετε ότι συμβαίνει αυτό;

β. Στο κείμενο συναντάμε πολλά **επίθετα** που

- μας δίνουν περισσότερες πληροφορίες για τα πράγματα που περιγράφονται και κάνουν την περιγραφή πιο ζωντανή, σαφή, ακριβή και παραστατική.
- μας μεταφέρουν ένα σχόλιο που θέλει να κάνει ο συγγραφέας για ό,τι βλέπει και περιγράφει. Τα επίθετα μας δείχνουν δηλαδή την οπτική γωνία, την προσωπική ματιά του συγγραφέα, το πώς βλέπει αυτός τα πράγματα που περιγράφει. Μπορείτε να βρείτε μερικά επίθετα στο κείμενο που απλώς περιγράφουν και μερικά που ταυτόχρονα σχολιάζουν;

γ. Τα επίθετα περιγράφουν με σύντομο τρόπο ένα χαρακτηριστικό των ουσιαστικών που συνοδεύουν. Δείτε πώς θα περιγράφαμε χρησιμοποιώντας στη θέση των επιθέτων περισσότερες λέξεις:

Στο δωμάτιο υπάρχει ένα τραπέζι από ακατέργαστο ξύλο (από ξύλο που δεν το έχουν κατεργαστεί), μια καρέκλα ψάθινη (από ψάθα) κι ένα σιδερένιο τρίποδο (από σίδερο).

Προσπαθήστε να αντικαταστήσετε τα υπογραμμισμένα επίθετα του κειμένου με φράσεις που να περιγράφουν τα ουσιαστικά που συνοδεύουν.

The above activity asks the students that:

2. a. The author prefers Simple Present when describing the building, but uses past tenses – mainly Past Continuous – when narrating about how people lived in it. Why do you think this is?

b. In the text, we can find many **adjectives**, which:

- Provide us with further information about what is being described, making the narration more **vivid, explicit, precise and graphic**.
- Show us the author's comments on what is being described. That is, adjectives show us the author's **point of view / personal perspective** regarding what is being described.

In the text you just read, can you find some adjectives that are simply descriptive and some that also provide comments?

c. An adjective provides a short description for a feature of the noun it relates to. See how we can describe, replacing an adjective with more words:

In the room there is a little table made from unprocessed wood (wood that hasn't been processed, a straw chair (made of straw), and an iron tripod (made of iron).

Try to replace the underlined adjectives with phrases that describe the nouns that follow.

Picture 3: Student's Book, 6th Grade, Volume 1, p. 26

Metalinguistic Description of Grammar Phenomena

8th Measurement

- **Metalinguistic description of functional grammar phenomena**
- **Metalinguistic description of system grammar phenomena**


This measurement does not relate to activities. It distinguishes between cases of explicit instruction, through metalanguage, of the morphosyntactic phenomena that compose each genre (see Picture 4), and cases of explicit instruction, through metalanguage, of their function in a specific genre (see Picture 5).

ΠΑΡΕΛΘΟΝ κάτι που γινόταν ή έγινε	ΠΑΡΟΝ κάτι που γίνεται τώρα, τη στιγμή που μιλάμε	ΜΕΛΛΟΝ κάτι που θα γίνει ή θα γίνεται
Παρατατικός έγραφα Αόριστος έγραψα Υπερσυντέλικος έκα γράφει	Ενεστώτας γράφω Παρακείμενος έκα γράφει	Εξακολουθητικός μέλλοντας θα γράφω Συνοπτικός μέλλοντας θα γράψω Συντέλ εσμένος μέλλοντας θα έκα γράφει

The above table informs the students that:
There are many ways to show *when* something is done. One such way is the tense of the verb.

PAST something we did or were doing	PRESENT something we are doing now	FUTURE something we will do or will be doing
Past Continuous I was writing Simple Past I wrote Past Perfect I had written	Simple Present I write Present Perfect I have written	Simple Future I will write Future Continuous I will be writing Future Perfect I will have written

Picture 4: (Verb Tenses in a Narrative Text) Student’s Book, 6th Grade, Volume 1, p. 14



Για να τραβήξει την προσοχή μας μια διαφήμιση, να μας επηρεάσει και να μας πείσει, χρησιμοποιεί:

- ❖ Κυρίως την προστακτική έγκλιση (μερικές φορές και την υποτακτική)
- ❖ Πολλά σημεία στίξης, και ιδιαίτερα το θαυμαστικό, το ερωτηματικό και τα αποσιωπητικά
- ❖ Πολλά επίθετα και μάλιστα με τρόπο συχνά υπερβολικό. Έτσι, τα σάντουιτς της διαφήμισης 3, για παράδειγμα, δεν είναι μόνο καλά αλλά μοναδικά, ξεχωριστά και όχι απλώς φρέσκα αλλά ολόφρεσκα. Ακόμα, το γάλα Α δεν είναι απλώς θρεπτικό αλλά θρεπτικότερο (πιο θρεπτικό) από άλλα γάλατα (συγκριτικός βαθμός). Πολύ συχνά μάλιστα είναι το θρεπτικότερο, το πιο θρεπτικό απ’ όλα, είναι θρεπτότατο (υπερθετικός βαθμός).

The above activity informs the students that:
In order to draw our attention, influence us and convince us, an advertisement uses:

- ➔ Mainly the **imperative mood** (sometimes also the **subjunctive**)
- ➔ Many punctuation marks, mainly the **exclamation mark**, the **question mark** and the **ellipsis**
- ➔ Many **adjectives**, often in an exaggerating form. In advertisement 3, for example, sandwiches are not only *good*, but also *unique* and *special*, not only *fresh* but *all fresh*. Also, milk A is not simply *nutritious*, but *more nutritious* than other brands of milk (comparative). Often it is *the most nutritious* (superlative).


Picture 5: Student’s Book, 6th Grade, Volume 1, p. 57

Teaching Multimodal Communication

9th Measurement

- Multimodal text related activities attempting to teach other modes, apart from language
- Multimodal text related activities not attempting to teach other modes, apart from language

The next measurement includes the cases of multimodal text related activities that attempt to teach other modes apart from language (e.g. image), during the comprehension-analysis activities, since this practice is instrumental to multiliteracies (see Pictures 6 and 7).



1. Παρατηρήστε την αφίσα της προηγούμενης σελίδας. Μπορείτε τώρα ν' απαντήσετε στις παρακάτω ερωτήσεις:

- α. Για ποιο γεγονός μιλάει επιμελώς η αφίσα;
- β. Ποιες βασικές πληροφορίες μας δίνει γι' αυτό;
- γ. Το συνθηματικό έχει μόνο παγκόσμιο χαρακτήρα;
- δ. Ποιο είναι το κεντρικό κείμενο της αφίσας; Γιατί νομίζετε ότι συμβαίνει αυτό;
- ε. Ποιες είναι οι πληροφορίες που βρίσκονται σε έντονο χρώμα; Γιατί πιστεύετε ότι συμβαίνει αυτό;

2. Παραστάτως σε κάποιο κεντρικό δρόμο διαβάστε αυτή την αφίσα. Θα θέλατε να πάρετε μέρος σ' αυτό το συλλογητικό, δικαιολογήστε την απάντησή σας.

The above activity deals with an anti-war poster (left), asking the students to:

1. Observe the poster of the previous page. Can you answer the questions below:
 - a. Which event does the poster inform us on?
 - b. What information is offered?
 - c. Is this demonstration held throughout the country?
 - d. What is the poster's main colour? Why do you think this is?
 - e. Which information is offered in bold? Why do you think this is?

2. When walking down a central street, you come across this poster. Would you like to participate in this demonstration? Justify your answer.

Picture 6: Student's Book, 6th Grade, Volume 3, pp. 85-86



2. Σας άρεσε η εικονογραφημένη ιστορία που διαβάσατε για την περιπέτεια του Πίκου Απίκου; Θα θέλατε να τη διηγηθείτε και σ' ένα φίλο σας που δεν την έχει διαβάσει; Γράψτε λοιπόν την ιστορία προσέχοντας να φανούν τα με λόγια άλλες οι πληροφορίες και οι λεπτομέρειες των εικόνων: σκηνές, χώρος, χρόνος, συναισθήματα, εκφράσεις προσώπου, χειρονομίες, ένταση φωνής κτλ.

Επίσης, πρέπει να κάνετε τον ευθύ λόγο πλάγιο, εφόσον δε μιλούν για το ίδιο τα πρόσωπα της ιστορίας αλλά μεταφέρετε εσείς τα λόγια τους. Προσέξτε τις αλλαγές που πρέπει να κάνετε από τον ευθύ στον πλάγιο λόγο (αλλαγή προσώπου ή χρόνου κ.ά.).

Για να βοηθηθείτε βρείτε τα κύρια στοιχεία της ιστορίας:

- ⇒ πού συμβαίνουν όσα μας αργεί(ται) η ιστορία
- ⇒ ποιος είναι ο βασικός ήρωας και ποια άλλα πρόσωπα παίρνουν μέρος
- ⇒ ποιες είναι οι ενέργειές τους (τι κάνουν)
- ⇒ τι σκέφτονται και τι αισθάνονται

The above activity relates to a comic of Pico Apico (left), asking the students:

2. Did you like the comic you read about the adventures of Pico Apico? Would you like to narrate this story to a friend who hasn't read it?

Write the story, making sure your words include all the details of the pictures: scenes, place, time, emotions, facial expressions, gestures, intensity of voice, etc.

You also have to transform direct speech into indirect speech, since it is no longer the characters who are speaking, but you are transcribing their words. Be careful with the changes necessary when writing indirect speech (change of person, tense, etc.).

For help, first locate the main features of the story:

- ⇒ Where does it take place?
- ⇒ Who is the main character and who else is involved?
- ⇒ What are their actions (what do they do)?
- ⇒ What do they think and feel?

Picture 7: Student's Book, 6th Grade, Volume 3, p. 20

Categories in Terms of Critical Framing

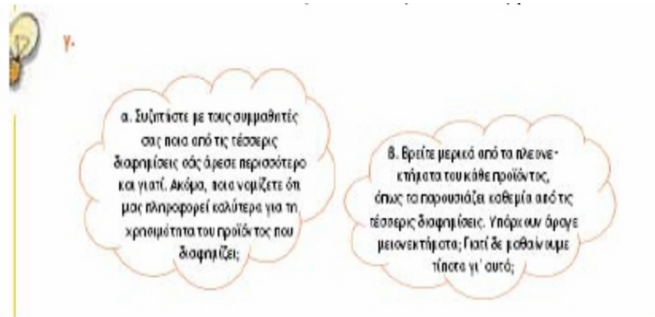
This section investigates whether the teaching material attempts to help students critically view a text by placing it in the social and cultural context from which it emerges and in which it functions (critical framing).

Of all the text analysis and discourse production activities, this measurement only includes the activities that attempt to help students not only practice in decoding genre characteristics but also realise the texts' sociocultural impact (Collins & Blot, 2003; Kostouli, 2005; Kress, 1998), see Pictures 8 and 9.

Critical Framing Activities

10th Measurement

- Critical framing activities
- Other activities



The above activity asks the students to:

- A. Talk with your classmates about which of the four advertisements you liked best and why. Also, which one do you think is better in informing us of the usefulness of the product advertised?
- B. Find some of each product's advantages, as presented in each of the four advertisements. Are there any disadvantages? Why don't we learn anything about them?

Picture 8: Student's Book, 6th Grade, Volume 1, p. 56

2. α. Οι λευκοί πρότειναν στους Ινδιάνους να αγοράσουν τη γη τους. Ο αρχηγός των Ινδιάνων από την αρχή κιόλας του κειμένου τονίζει:

Η ιδέα (ν' αγοράσετε ή να πουλήσετε τον ουρανό ή τη ζεστασιά της γης) μάς φαίνεται παράξενη.

Αυτή είναι η **θέση** του, η **άποψη** του. Σκοπός του είναι να **πεισί λογικά**. Για το σκοπό αυτό, την άποψή του την αιτιολογεί λέγοντας:

Επειδή ακριβώς δε μας ανήκουν η δροσιά του αέρα και η διαύγεια του νερού...

Στη συνέχεια, σε όλο το κείμενο, δίνει και άλλους λόγους για τους οποίους, κατά τη γνώμη του, η γη και ο ουρανός δεν μπορούν να πουληθούν. Βρείτε άλλους δύο λόγους με τους οποίους **προσπαθεί να πείσει λογικά** και χρησιμοποιήστε σε μια φράση τον καθένα, όπως στο παράδειγμα:

Δεν μπορούμε να αγοράσουμε ή να πουλήσουμε τη γη, επειδή η γη δεν ανήκει στον άνθρωπο, ο άνθρωπος ανήκει στη γη.

β. Ο Ινδιάνος, για να πείσει το «λευκό αρχηγό», **χρησιμοποιεί φράσεις που δείχνουν τα συναίσθημα** των Ινδιάνων απέναντι στη φύση και μπορούν να συγκινήσουν. Για παράδειγμα, προσπαθεί να προκαλέσει το φόβο για τη συμπεριφορά του λευκού απέναντι στη φύση, λέγοντας:

Η απληστία του λευκού θα καταβροχθίσει τη γη και δε θ' αφήσει πίσω της παρά μια έρημο.

Βρείτε παρόμοιες φράσεις του Ινδιάνου και πείτε ποιο συναίσθημα σας προκαλούν (συγκίνηση, φόβο, χαρά, λύπη).

The above activity tells the students that:

2.a. The white people wanted to buy the Native Americans' land. From the beginning of the text, the Native American chief stresses:

The idea (of buying or selling the sky or the warmth of the land) seems strange to us.

This is his **view**, his **opinion**. His objective is to **convince through logic**. For this reason, he justifies his position, saying:

Since we do not own the freshness of the air and the clearness of the water...

Then, throughout the text, he provides more reasons why, in his opinion, the sky and land cannot be sold. Find two more reasons through which **he attempts to logically convince**, and use one phrase for each reason, for instance:

We cannot buy or sell the land, because the land does not belong to man; man belongs to land.

b. In order to convince the "white chief", the Native American **uses phrases that show their feelings** towards nature, which can evoke the audience's feelings too. For instance, he tries to induce fear on the behaviour of the white man towards nature, by saying:

The greediness of the white man will devour the land, leaving only the desert.

Find similar phrases in the Indian's words, and say how they make you feel (touched, afraid, happy, sad).

Picture 9: Student's Book, 6th Grade, Volume 1, p. 83

Categories in Terms of Transformed Practice

This section investigates whether students, during oral and written discourse production, are encouraged to transfer, adjust, and integrate the product of their work in a communication and sociocultural context relevant to or different from the context of the original text (transformed practice).

Based on the above, this measurement investigates whether the teaching material allows for communication and interaction activities on discourse production, and whether enough time and support is devoted to the processing of the students' written discourse.

Every discourse production activity (oral or written discourse) was classified according to whether it poses or attempts to solve a communication problem different than the original text. At the same time, the researcher investigated whether the activities defined the commu-

nication context of the text to be produced (mainly the audience and the aim regarding the sociocultural context), which guides the text's structure, organising and linguistic media.

This section also studied whether the textbooks offered a three stage process for written discourse production, provided the necessary support/guidance, and encouraged communication activities with links to the social sphere, like interdisciplinary activities that promote group work and cooperation in authentic communication circumstances.

Transformed Practice Activities

11th Measurement

- **Transformed practice activities**
- **Other discourse production activities**

Of all **discourse production activities**, this measurement includes all written or oral discourse production activities that pose a specific communication problem to be solved and define the communication context of the text to be produced.

Oral Discourse Production Activities

12th Measurement

- **Oral discourse production activities in communication context**
- **Oral discourse production activities out of communication context**

Of all **oral discourse production activities**, this measurement includes all activities that pose a communication problem to be solved, while also defining the communication context of the text to be produced (see Picture 10).

4. Παρατηρήστε τις φωτογραφίες και μιλήστε στην τάξη για το πώς ήταν τα κτίσματα που βλέπετε άλλοτε και τώρα.



Θεσσαλονίκη:
Η μητρόπολη και η οδός Μιτροπόλεως
προπολεμικά (πάνω) και σήμερα (κάτω)



Θεσσαλονίκης εγκύλιον,
εκδ. Εξάντας, Αθήνα, 1997

The above activity asks the students to:

4. Observe the pictures and discuss in class on how these buildings were once and what they look like now.

Thessaliniki: The metropolis church and Mitropoleos street before the war (above) and today (below).

Thessalonikis Egkolyon, Exantas Publ., Athens, 1997.


Picture 10: Student's Book, 6th Grade, Volume 1, p. 27

Written Discourse Production Activities


13th Measurement


- **Written discourse production activities in communication context**
- **Written discourse production activities out of communication context**


Of all **written discourse production activities**, this measurement includes all activities that pose a communication problem to be solved, while also defining the communication context of the text to be produced (see Picture 11).


 3. Διοργανώνεται στην τάξη σας ένας διαγωνισμός με θέμα « Ένα κτίριο με ιδιαίτερη σημασία για την περιοχή». Το κτίριο αυτό μπορεί να είναι παλιό, με ιστορική σημασία (μπορεί να σας βοηθήσει το μάθημα της Ιστορίας) ή σύγχρονη κατασκευή. Το κείμενό σας δε χρειάζεται να ξεπερνάει τις 150 λέξεις.

Μπορείτε να πείτε:

 ➔ πού είναι / πότε χτίστηκε / ποια είναι η ιστορία του / πώς το γνωρίσατε

 ➔ πώς είναι απ' έξω και πώς από μέσα (ποια γενική εντύπωση σας δημιουργεί, ποια είναι τα γενικά χαρακτηριστικά της αρχιτεκτονικής του, από τι υλικά είναι φτιαγμένο, πόσους και ποιους χώρους έχει, ποια είναι και πώς είναι τα αντικείμενα που συναντάει κανείς μέσα στο κτίριο)

 ➔ αν ζουν ή έζησαν κάποια πρόσωπα' αυτό και αν ξέρετε κάτι για τη ζωή τους

 ➔ πώς νιώθετε κάθε φορά που βρίσκεστε εκεί

Αν θέλετε να κάνετε την περιγραφή σας πιο ζωντανή, χρησιμοποιήστε ενεστώτα, λέξεις ή φράσεις που φανερώνουν τόπο και όσο περισσότερα επίθετα μπορείτε.

The above activity informs the students that:
 3. Your class organises a competition called "A building of importance for our region". It can be an old, historical building (you can look for help in the History class), or a modern construction. Your text needn't be over 150 words.

You can say:

- ➔ where it is / when it was built / what is its history / how did you learn about it
- ➔ what it looks like on the outside and on the inside (the general impression you have, its architectural features, the material it is made of, the rooms and facilities it has, the object you may find inside the building)
- ➔ if certain people live or have lived there and if you know something about their life
- ➔ how you feel when you are there

Picture 11: Student's Book, 6th Grade, Volume 1, p. 27

Written Discourse Production Activities Guiding the Three Stages of Writing

14th Measurement

- **Written discourse activities guiding the three stages of writing**
- **Written discourse activities not guiding the three stages of writing**

This measurement classifies written discourse production activities according to whether they illustrate the three stages of writing: planning, producing a first version of the text, and revising-editing the first version so as to produce a final text.

For the measurement, it was considered that activities offer guidance for the first stage (that of planning a text) when the instructions refer to basic text characteristics (structure elements and the right linguistic media to produce the specific genre), e.g. see Picture 12.

The measurement of activities offering guidance for the third stage (that of revising-editing the first version of the text) included the tables offered at the end of the first unit of each volume, which are valid for all written discourse production activities and offer instructions on enhancing a text to produce a final version, as well as the revision tables at the end of

each unit, which outline the basic text characteristics for the production of the genres taught in the unit (see Picture 13).



5. Κοντά στην περιοχή σας έχει δημιουργηθεί ένας καταυλισμός όπου φιλοξενοούνται πρόσφυγες διωγμένοι από διάφορες χώρες. Όμως κάποιοι θέλουν να τους διώξουν. Η τάξη σας, λοιπόν, αποφασίζει να ζητήσει από το δήμαρχο να συνεχίσουν οι πρόσφυγες να φιλοξενοούνται στον καταυλισμό και να τους βοηθήσει να βελτιώσουν ακόμα περισσότερο τις συνθήκες ζωής τους. Ετοιμάστε την επιστολή που ακολουθεί, με σκοπό να πείσετε λογικά αλλά και να συγκινήσετε το δήμαρχο.

Μην ξεκόψετε:

Στην επιστολή χρειάζεται να πείτε τις απόψεις σας και να τις αιτιολογήσετε:

- ➔ πώς ζουν τώρα οι πρόσφυγες στον καταυλισμό
- ➔ γιατί δεν πρέπει να τους διώξουν
- ➔ γιατί είναι σωστό να τους βοηθήσουμε να φτιάξουν τη ζωή τους

Φροντίστε να χρησιμοποιήσετε:

- ➔ αιτιολογικές προτάσεις
- ➔ σκέψεις και φράσεις που θα συγκινήσουν το δήμαρχο
- ➔ ρήματα και φράσεις που φανερώουν την άποψή σας
- ➔ λέξεις όπως βέβαια, φυσικά, λοιπόν, τελικά



The above activity informs the students that:

5. Near your area there is a camp from refugees from various countries. But some people do not want them there.

Your class decides to ask the mayor to keep offering hospitality to the refugees and help them improve their lives. Prepare a letter, aiming at convincing the mayor with logical and emotional arguments.

Don't forget:

In the letter, you have to state and justify your views on:

- ➔ how the refugees live on the camp now
- ➔ why they shouldn't be sent away
- ➔ why we should help them rebuild their lives

Make sure you use:

- ➔ reason clauses
- ➔ thoughts and phrases that will touch the mayor
- ➔ verbs and phrases that state your opinion
- ➔ words like of course, naturally, therefore, finally

Picture 12: Student's Book, 6th Grade, Volume 1, pp. 84-85

I. Πώς περιγράφουμε ένα κτίσμα

Γράφουμε:

- Πού βρίσκεται.
- Πότε χτίστηκε, ποια είναι η ιστορία του.
- Πώς είναι το κτίσμα, καθώς η περιγραφή μας προκύπτει από τα έξω προς τα μέσα (ποια γενική εντύπωση δημιουργεί, ποια είναι τα γενικά χαρακτηριστικά της αρχιτεκτονικής του, από τι υλικά είναι φτιαγμένο, πόσους και ποιους χώρους έχει, ποια είναι και πώς είναι τα αντικείμενα που συναντάει κανείς μέσα στο κτίσμα).
- Ζουν ή έζησαν κάποια πρόσωπα σε αυτό; Γνωρίζουμε κάτι για τη ζωή τους;
- Ποια συναισθήματα ή σκέψεις μάς προκαλεί το κτίσμα.

Χρησιμοποιούμε:

- Ενεστώτα (συνήθως) ρημάτων.
- Επitheta και επιθετικούς προσδιορισμούς.
- Τοπικούς προσδιορισμούς.

Διορθώνω το γραπτό μου

Κάθε φορά που γράφω ένα κείμενο το ξαναδιαβάζω. Προσέχω όλα τα παρακάτω και διορθώνω όσα χρειάζονται. (Μπορεί να χρειαστεί να ξαναγράψω κάποια μέρη του κειμένου μου.)

1. Ποιος ήταν ο σκοπός μου; Τον πέτυχα; (Συμβουλευτείτε τα σημεία που προτείνονται για ανάπτυξη στην εκφώνηση της εργασίας παραγωγής γραπτού λόγου κάθε φορά και τους επαναληπτικούς πίνακες στο τέλος της κάθε ενότητας.)
2. Οργάνωσα το γραπτό μου σε παραγράφους;
3. Πώς είναι η ορθογραφία; Χρησιμοποίησα το λεξικό μου;
4. Χρησιμοποίησα σωστά τις τελείες και τα κόμματα;
5. Χρησιμοποίησα πολλές διαφορετικές λέξεις ή έχω επαναλάβει συχνά τις ίδιες λέξεις;
6. Τι μου άρεσε περισσότερο απ' όσα έγραψα;
7. Τι θα μπορούσα να έχω γράψει καλύτερα; Πώς μπορώ να το γράψω τώρα;
8. Τι θα μπορούσα να γράψω ακόμα; Τι θα μπορούσα να αφαιρέσω;
9. Θα καταλάβουν το κείμενο οι συμμαθητές μου;
10. Ποια σημεία θα τους αρέσουν περισσότερο και ποια λιγότερο;
11. Πώς είναι η εμφάνιση του γραπτού μου; Είναι καθαρό και καλογραμμένο; Μπορεί να το διαβάσει κανείς εύκολα;

The above activity informs the students on:

1. How to describe a building

We write:

- Where it is located.
- When it was built, what is its history.
- What it looks like, describing from the outside towards the inside (the general impression you have, its architectural features, the material it is made of, the rooms and facilities it has, the object you may find inside the building).
- Who lives or has lived in it? What do we know of their lives?
- What feelings the building makes us feel.

We use:

- Verbs in simple present (usually).
- Adjectives and adjectival phrases
- Determiners of place

Correcting my work

Each time I write a text, I proofread it. I pay attention to the questions below, and correct as necessary. (I may have to re-write parts of my text).

1. What was my aim? Did I succeed? (Each time, consult the *instructions of the written discourse production activity* for the points recommended for development, as well as the *revision tables* at the end of each unit.)
2. Did I structure my work in paragraphs?
3. How about spelling? Did I use my dictionary?
4. Did I use full stops and commas properly?
5. Did I use many different words or did I repeat the same words often?
6. What did I like best about what I wrote?
7. What could I have written better? How can I write it now?
8. What could I add? What could I omit?
9. Will my classmates understand my text?
10. Which parts will they like the most and which the least?
11. How does my text look? Is it neat and tidy? Is it easy to read?

Picture 13: Student's Book, 6th Grade, Volume 1, p. 37 and 22


Interdisciplinary Activities

15th Measurement

- Interdisciplinary activities in communication context
- Interdisciplinary activities out of communication context

Of all **interdisciplinary discourse production activities**, this measurement includes all activities that pose a communication problem to be solved, while also defining the communication context of the text to be produced.

It was deemed important to investigate interdisciplinary activities separately from other discourse production activities, since they require authentic language use and links to society (see Picture 14).

 4. Μπορείτε κι εσείς να πραγματοποιήσετε μια έρευνα, όπως αυτή που έκανε το Κέντρο Έρευνας και Πρόληψης Παιδικών Ατυχημάτων. Το θέμα της έρευνάς σας μπορεί να είναι «Τα παιδικά ατυχήματα στο σχολείο».

Θα πρέπει να ακολουθήσετε το σκεπτικό που ακολουθεί.

- Ορίζετε τις ηλικιακές ομάδες στις οποίες θέλετε να κάνετε την έρευνά σας. Μια ομάδα μπορεί να είναι τα παιδιά της Α' και Β' τάξης, δεύτερη ομάδα τα παιδιά της Γ' και Δ' τάξης και τρίτη ομάδα τα παιδιά της Ε' και Στ' τάξης. Το δείγμα σας είναι έτοιμο!



- Φτιάχνετε ένα ερωτηματολόγιο και ζητάτε από τους συμμαθητές σας να αναφέρουν σε αυτό ένα ατύχημα που τους έχει συμβεί, τον τόπο όπου τους έχει συμβεί, την αιτία και τα αποτελέσματα του ατυχήματος.

- Συγκεντρώνετε τις απαντήσεις των ερωτηματολογίων και μετράτε τις διαφορετικές περιπτώσεις για κάθε ηλικιακή ομάδα ξεχωριστά. Για παράδειγμα, 10 παιδιά από την Α' και Β' τάξη απάντησαν ότι έχουν πέσει από το σκαλί.

- Φτιάχνετε στατιστικούς πίνακες, όπως έχετε μάθει στο μάθημα των Μαθηματικών.

- Βγάζετε συμπεράσματα από την έρευνά σας και τα γράφετε για τον πίνακα ανακοινώσεων του σχολείου σας ή γράφετε ένα άρθρο στη σχολική εφημερίδα.

Καλή επιτυχία!

The above activity informs the students that:

4. You too can conduct a research, like the one conducted by the Centre for Research and Prevention of Child Accidents. Your research may focus on "Child accidents in school".

You will have to do the following:

- Define the age groups you will include in your research. One group may include the first and second grade, another group for the third and fourth grade, and a third group for the fifth and sixth grade. Your sample is ready!
- Write a **questionnaire** and ask your classmates to mention any accidents, where they had them, why, and what were the consequences.
- Collect all the questionnaire answers and count the different cases for each age group. For instance, 10 children from the first and second grade answered they had fallen of the stairs.
- Prepare **statistical tables**, as you did for Maths class.
- Draw conclusions from your research and write them on your school **announcement board** or in an article for the school newspaper.

Picture 14: Student's Book, 6th Grade, Volume 2, p. 75

Multimodal Text Production Activities

16th Measurement

- **Multimodal text production activities**
- **Non multimodal text production activities**

This measurement classifies all text production activities according to whether the texts to be produced have to be multimodal (e.g. instructions on text illustration, creation of comics, posters, postcards, advertisements, drama, audio or video recordings, etc.; see Pictures 15 and 16) or not, since this practice is central to multiliteracies.



10. Ετοιμάζετε στο σχολείο σας μια θεατρική παράσταση με ηθοποιούς και συντελεστές από την τάξη σας και ακινοθέτη τον/τη δάσκαλό/δασκάλα σας. Χρησιμοποιήστε να ετοιμάσετε όλα τα ενημερωτικά κείμενα για την παράσταση. Χωριστείτε σε ομάδες και ξεκινήστε.

γ. Όσο περισσότεροι μάθουν για την παράστασή σας, τόσο μεγαλύτερη επιτυχία θα έχετε. Βάλτε τη φροντίδα σας να δουλέψετε και δημιουργήσετε μια αφίσα που θα τη δουν και έξω από το σχολείο σας. Πρέπει να αναφέρετε σύντομα όσα χρειάζεται κάποιος για να έρθει στην παράσταση (τίτλος, συγγραφέας, τόπος, χρόνος, ποιος οργανώνει την παράσταση). Επίσης, είναι πολύ σημαντικό να τραβήξετε την προσοχή με το μέγεθος και το είδος των γραμμάτων (τυπογραφικοί χαρακτήρες), με έντονα χρώματα, με δυνατός αντισέσεις, με εντυπωσιακές εικόνες ή φωτογραφίες και, τι άλλο σκεφτείτε. Δείτε το παράδειγμα της σελίδας 50.

Μην ξεχνάτε ότι οι χώροι όπου τοποθετείται μια αφίσα είναι δημόσιοι και με μεγάλη κίνηση και γι' αυτό πρέπει να τραβεί εύκολα την προσοχή.

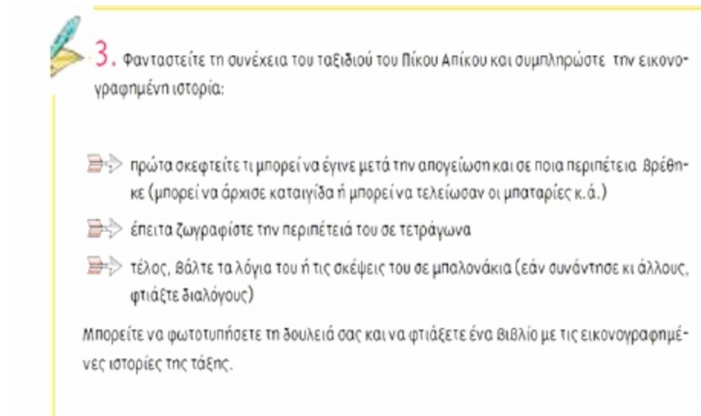
The above activity deals with a theatre play poster (left), informing the students that:

10. Your class is planning a **theatre play**. Your classmates are the actors and technicians and your teacher is the director. You have to prepare all **informative texts** on the show. Work in groups.

c. The more people learn of your show, the more successful it will be. Put your imagination at work and create a **poster**, which will be seen outside of school too. You have to briefly mention all the information necessary for someone to come to your show (title, author, place, time, who organises the show). Also, it is very important to draw the people's attention with the size and type of the letters (font), with bright colours, with vivid contrasts, with impressive drawings or photographs, and whatever else you can think of. See the example on page 50.

Don't forget that posters are placed in public places, with lots of traffic, so they should be easily noticed

Picture 15: Student's Book, 6th Grade, Volume 3, pp. 50-51



3. Φανταστείτε τη συνέχεια του ταξιδιού του Πίκου Απίκου και συμπληρώστε την εικονογραφημένη ιστορία:

- ⇒ πρώτα σκεφτείτε τι μπορεί να έγινε μετά την απογείωση και σε ποια περιπέτεια βρέθηκε (μπορεί να άρχισε καταιγίδα ή μπορεί να τελείωσαν οι μπαταρίες κ.ά.)
- ⇒ έπειτα ζωγραφίστε την περιπέτεια του σε τετράγωνα
- ⇒ τέλος, βάλτε τα λόγια του ή τις σκέψεις του σε μπαλονάκια (εάν συνάντησε κι άλλους, φτιάξτε διαλόγους)

Μπορείτε να φωτοτυπήσετε τη δουλειά σας και να φτιάξετε ένα βιβλίο με τις εικονογραφημένες ιστορίες της τάξης.

The above activity asks the students to:

3. Imagine how the journey of Pico Apico continues, and complete the comic:

- ⇒ first think what could have happened after take-off, and what adventure he got into (maybe there was a storm, or he ran out of batteries etc.)
- ⇒ then draw his adventure in squares
- ⇒ finally, put his words or thoughts in balloons (if he met someone, write a dialogue)

You can make photocopies of your work and make a book with the comics of the whole class.

Picture 16: Student's Book, 6th Grade, Volume 3, p. 21

Findings¹

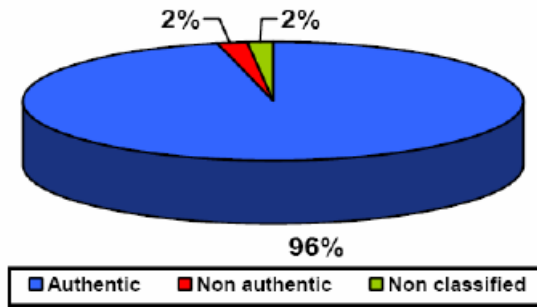
The study on the research questions relates to the results of the corresponding measurements:

Measurements 1-4 (tables-graphs 1a, 1b, 1c and 1d) look into the 1st **research question**: *Do elementary school language arts textbooks offer students the opportunity to utilise their experience from texts related to their everyday life and broader social sphere, thus ensuring the students' participation in the learning process (situated practice)? To which extent?*

Table-Graph 1a: Text Authenticity

Authentic	Non Authentic	Non Classified	Total
54	1	1	56
96%	2%	2%	100%

¹ Special thanks to Myrto Markopoulou, a teacher and postgraduate student at the Department of Primary Education of the University of Patras, for her precious help at processing the data of the present research.



As can be seen in table-graph 1a, the vast majority of texts (96%) is “authentic”.

Table-Graph 1b: Discourse Types Introduced to Students

Expressive Discourse	Persuasive Discourse	Informative Discourse	Literary Discourse	Total
4	5	32	15	56
7%	9%	57%	27%	100%

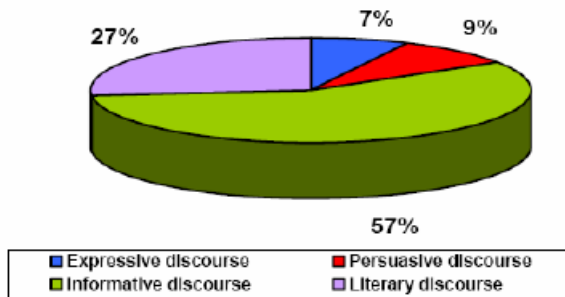


Table-graph 1b demonstrates that non literary texts (73%) are more than double the number of literary texts (27%). Informative texts are dominant, while persuasive and expressive texts are less frequent, as is also the case in the social sphere.

Table-Graph 1c: Genres Introduced to Students

Description	Narration	Argumentation	Total
39	10	7	56
70%	18%	12%	100%

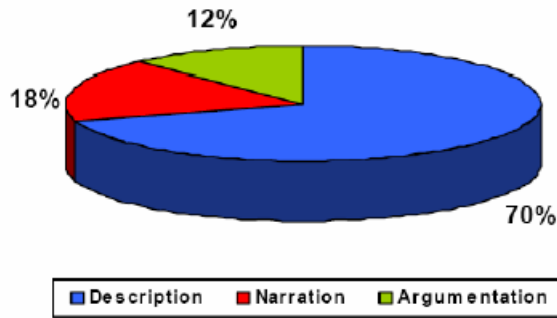


Table-graph 1c demonstrates that descriptive texts dominate, followed by narrative texts and then argumentative texts, as is also the case in the social sphere.

Table-Graph 1d: Multimodal Texts for Comprehension-analysis

Multimodal Texts	Non multimodal Texts	Total
24	32	56
43%	57%	100%

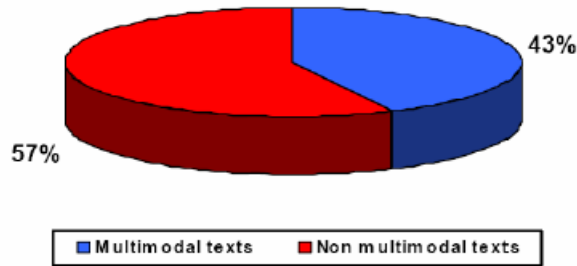


Table-graph 1d demonstrates that the teaching material includes a relatively large percentage of multimodal texts for comprehension-analysis (43%), thus reflecting to a point the current situation of contemporary society.

It is noted that in most cases multimodal texts combine language and image, with few texts using another mode or presenting another mode on the printed page.

Measurements 5-9 (tables-graphs 2a, 2b, 2c, 2d and 2e) look into the **2 nd research question**: Do text-related activities attempt to explain and illustrate the linguistic elements and mechanisms that help one organise, construct and comprehend a genre through metalanguage (overt instruction)? To which extent?

Table-Graph 2a: Overt Instruction Activities

Overt Instruction Activities	Other Analysis Activities	Total Analysis Activities
97	64	161
60%	40%	100%

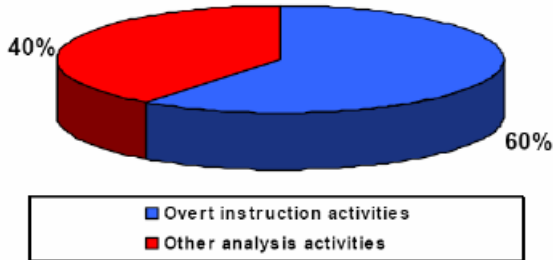


Table-graph 2a demonstrates that a large percentage of analysis activities (60%) attempts to bring out how each genre is organised and how linguistic elements construct the cohesion and style of each specific genre.

Table-Graph 2b: Analysis Activities that Promote Awareness of Genre Superstructure

Activities of Genre Super-structure Awareness	Content Comprehension Activities	Total Activities
27	50	77
35%	65%	100%

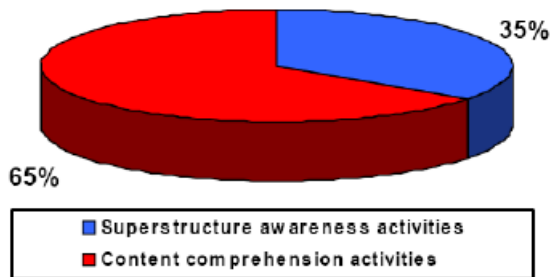


Table-graph 2b demonstrates that a significant percentage of analysis activities (35%) attempts to bring out how each genre is organised.

Table-Graph 2c: Activities that Promote Awareness of Functional Grammar

Functional Grammar Activities	System Grammar Activities	Total Grammar Activities
36	23	59
61%	39%	100%

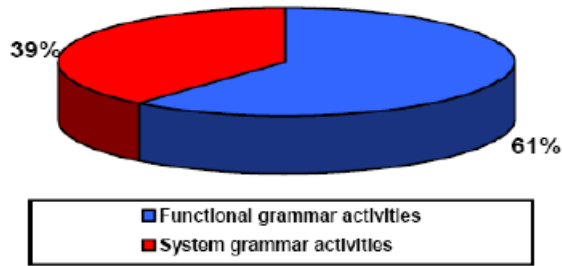


Table-graph 2c demonstrates that a large percentage of morphosyntactic awareness activities (61%) attempts to bring out their function and use in communication.

Table-Graph 2d: Metalinguistic Description of Grammar Phenomena

Functional Grammar Activities	System Grammar Activities	Total
24	1	25
96%	4%	100%



Table-graph 2d demonstrates that almost all cases of explicit instruction, through metalanguage, of the morphosyntactic phenomena that compose each genre refer to their function.

Table-Graph 2e: Teaching Multimodal Communication

Multimodal Text Related Activities Attempting to Teach other Modes, Apart from Language	Multimodal Text Related Activities not Attempting to teach other Modes	Total Multimodal Texts for Analysis
8	16	24
33%	67%	100%

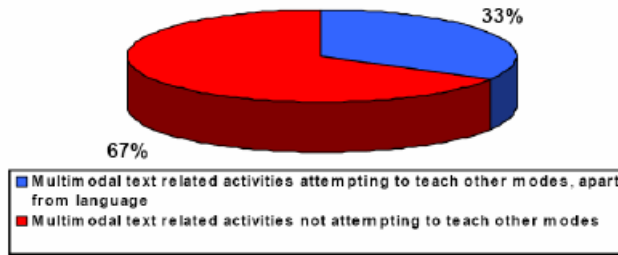


Table-graph 2e demonstrates that the multimodal text related activities that actually attempt to teach multimodal communication do not display a very large percentage (33%).

Measurement 10 (table-graph 3) looks into the 3rd **research question**: *Do the texts attempt to urge students to position themselves critically by placing the texts under study in their sociocultural context (critical framing)? To which extent?*

Table-Graph 3: Critical Framing Activities

Critical Framing Activities	Other Activities	Total Genre Analysis and Discourse Production Activities
13	131	144
9%	91%	100%

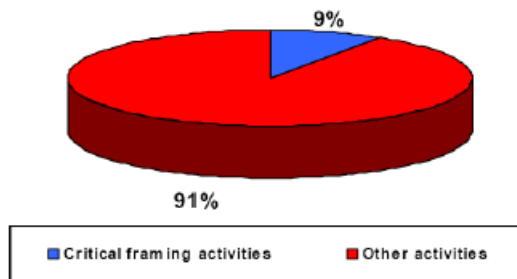
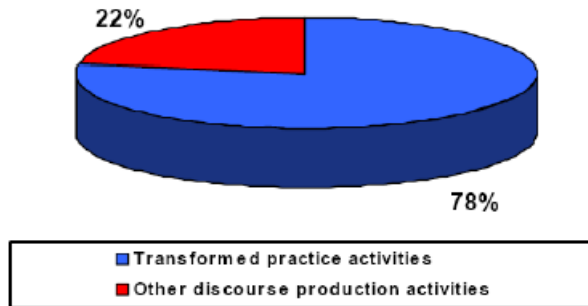


Table-graph 3: Demonstrates that the Percentage of Critical Framing Activities is Quite Low (9%)

Measurements 11-16 (tables-graphs 4a, 4b, 4c, 4d, 4e and 4f) look into the 4th **research question**: During written or oral discourse production, are students encouraged to transfer, adjust and integrate the produced texts in a sociocultural context, either relevant to or different from the original context (transformed practice)? To which extent?

Table-Graph 4a: Transformed Practice Activities

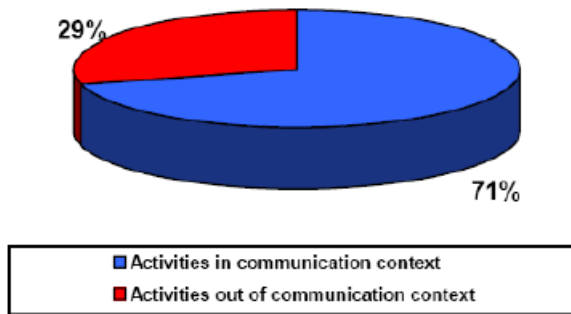
Transformed Practice Activities	Other Discourse Production Activities	Total Discourse Production Activities
91	26	117
78%	22%	100%



Contrary to critical framing, the measurement of transformed practice activities reveals a great percentage of activities (78%) that pose a communication problem to be solved, while also defining the communication context of the text to be produced.

Table-Graph 4b: Oral Discourse Production Activities

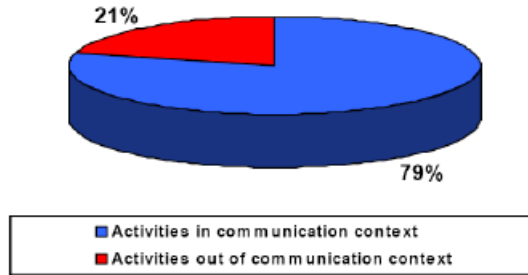
Activities in Communication Context	Activities out of Communication Context	Total Oral Discourse Production Activities
34	14	48
71%	29%	100%



The separate measurement of oral discourse production activities indicates a great percentage of activities (71%) posing a communication problem to be solved, while also defining the communication framework of the text to be produced.

Table-Graph 4c: Written Discourse Production Activities

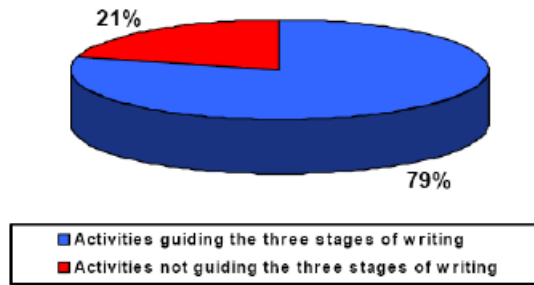
Activities in Communication Context	Activities out of Communication Context	Total Written Discourse Production Activities
42	11	53
79%	21%	100%



The separate measurement of written discourse production activities indicates a great percentage of activities (79%) posing a communication problem to be solved, while also defining the communication context of the text to be produced.

Table-Graph 4d: Written Discourse Production Activities Guiding the Three Stages of Writing

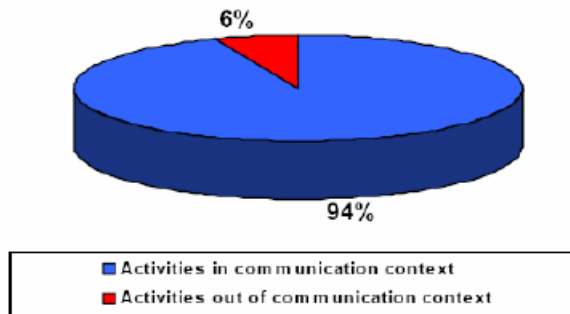
Activities Guiding the three Stages of Writing	Activities not Guiding the Three Stages of Writing	Total Written Discourse Production Activities
42	11	53
79%	21%	100%



The measurement of written discourse production activities that illustrate the three stages of writing reveals that a great percentage of activities (79%) provides students with instructions on planning and processing the produced discourse.

Table-Graph 4c: Interdisciplinary Activities

Activities in Communication Context	Activities out of Communication Context	Total Interdisciplinary Activities
15	1	16
94%	6%	100%



The separate measurement of interdisciplinary activities indicates that the vast majority of the activities (94%) pose a communication problem to be solved, while also defining the communication framework of the text to be produced.

Table-Graph 4f: Multimodal Text Production Activities

Multimodal Text Production Activities	Non multimodal text Production Activities	Total Discourse Production Activities
36	81	117
31%	69%	100%

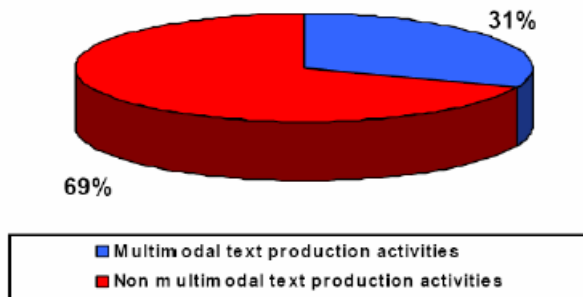


Table-graph 4f demonstrates a significant percentage of multimodal text production activities (31%); however, this is lower than the percentage of multimodal texts offered for comprehension-analysis (43%).

Conclusions

The present paper investigates whether the new elementary school language arts textbook (in this case 6th grade) allow for the implementation of **literacy pedagogy** and **multiliteracies** practices in language arts teaching. More specifically, the study attempts to determine whether the choice of texts and related activities (comprehension-analysis and discourse production) features the logic of the above teaching practices.

The present paper indicates that the teaching material of the new elementary school (in this case, 6th grade) language arts textbooks consists of texts that feature a linguistic variety and are able to ensure the students’ interest and participation in their learning, while also introducing them to main discourse types and genres (**situated practice**).

To a significant extent, the teaching material includes the textual representations of the students’ everyday life, thus conforming to literacy pedagogy and multiliteracies practices. The texts the students are taught or asked to produce cover a wide range of genres (description, narration, argumentation) and types (articles, journals, instructions, informative and literary texts, advertisements, interviews, stories, etc.). The teaching material takes account of new technologies in communication to a significant extent.

In terms of **overt instruction**, there has been a great effort to explain and illustrate the function of linguistic elements and mechanisms that help us organise, compose and comprehend a genre through metalanguage.

To a great extent, the research revealed practices that bring out how each genre is organised and how linguistic elements construct the cohesion and style of each genre.

However, the researcher recorded few activities that urge students to critically view a text by placing it in the sociocultural framework in which it was produced and in which it functions (**critical framing**). The low number of practices promoting awareness of text characteristics in different sociocultural communities means that students hardly exercise the skills necessary to realise the texts’ sociocultural impact, apart from decoding genre characteristics.

In terms of **transformed practice**, the paper indicates that discourse production encourages students to transfer, adjust and integrate the texts they produce in communication and sociocultural contexts that are relevant to or different than the original text.

To a significant extent, the teaching material allows for communication and interactive activities on discourse production, providing students with sufficient time and support to process their written discourse. Most discourse production activities pose or solve a communication problem different than the original text. At the same time, the activities set the communication framework of the text to be produced, providing guidance regarding its structure, organising, and linguistic media.

Most written discourse production activities allow for a three stage process and provide the necessary support/guidance. Finally, the teaching material encourages communication activities with links to the social sphere, promoting group cooperative work in authentic communication circumstances, in the form of interdisciplinary activities.

In conclusion, it could well be argued that the main options of the current elementary school language arts textbooks are aligned with the principles of contemporary didactics of language arts and implement contemporary education views and practices.

It appears that teaching offers sufficient opportunity for the implementation of literacy pedagogy and multiliteracies practices, to a certain extent promoting the development of the skills necessary for the above teaching practices, with the exception of skills in terms of critical framing.

It should however be noted that the implementation of multiliteracies practices is not an explicit objective of the curriculum or guidelines for the written teaching material of elementary school language arts; in fact, the term is not even mentioned.

The indications emerging from the present research could be used for future improvements on language arts and its teaching material, so as to help students meet the needs of their new sociocultural environment.

It should also be stressed that for these objectives to be achieved it is necessary that educators realise the need to adopt a new way of teaching, oriented towards the development of strategies that nurture the students' textual communication skills. It is therefore necessary to provide educators with training on relevant issues and practices, urging them to reflect on new approaches to literacy development.

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