Chapter 5
"Dear Future Me": Connecting College L2 Writers' Literacy Paths to an Envisioned Future Self Through a Multimodal Project

J. Hannah Park

Abstract This study investigated how 78 ESL students responded to an assignment to create a multimodal video addressing their future selves, in five sections, of a freshman composition course at US universities. Content and multimodal analyses of the multimodal videos were conducted. The findings suggest that students reflected on how they had increasingly become academically literate selves and envisioned their future selves, especially in relation to their career goals. The students employed multiple modes (i.e., language, sound, and image), language as a primary mode, and language-image intermodal relations. This chapter concludes with suggestions for future L2 research and writing pedagogy.

Keywords L2 writers · Multimodal project · Future self · Content analysis · Multimodal analysis

5.1 Introduction

This chapter reports the findings from a study that explored multimodal projects that L2 student writers created in freshman composition courses at several American universities. Previous research on multimodal approaches to L2 composition in writing activities, especially in college-level freshman rhetoric and composition classes, has tended to focus either on the kinds of modes availed and used in a project or on how they were orchestrated for a multimodal ensemble (e.g., Nelson 2006; Shin and Cimasko 2008). Yet, relatively little is known about the topics or contents that are portrayed in the multimodal texts or ensembles that L2/multilingual students design. Thus, the present study focused on both qualitative content analysis and multimodal analysis of an assignment (i.e., a multimodal project) by asking students to write a letter to their future selves, encouraging their use of multiple modes. Using a holistic perspective that coupled content analysis with multimodal analysis, the research attended to topics discussed and identities expressed in their as well as ways in

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which they utilized and orchestrated multiple semiotic modes in their multimodal composing. Two questions guided my study: (a) What did L2 first-semester college students portray in their multimodal composing projects? and (b) How did they utilize and orchestrate multiple semiotic modes in their multimodal compositions?

5.2 Social Semiotics in Multimodal Composing

Social semiotics and multiliteracies in multimodal composition informed the research. Recent studies have increasingly emphasized important aspects of multimodal composing (MC) as tools for sharing knowledge, self-expression, cultural diversity, and creativity (Early et al. 2015; Elleström 2010, 2020; Guichon and McLornan 2008; Kress 2003, 2009). Language needs not be the primary or only mode of communication, but one of many communicative resources (Jewitt and Kress 2003; Kress and van Leeuwen 2001). Early et al. (2015) addressed the fact that in any communication event, there exists multimodality. As much as social semiotics (Halliday 1978) is one of the core theories of how socially constructed meanings arise from multimodal ensembles of modes, any literacy event constructed with multiple modes should be considered as resulting from the integration or synthesis of diverse modes, rather than the simple sum of each.

Previous studies have investigated multimodality from the perspectives of both the students who are the authors of multimodal texts and the teachers who intend to implement these new genres for students' learning by teaching them how to reorganize digitally crafted stories across modes. Investigating the students' perspectives, Yang (2012) reported on two ELLs' multimodal digital storytelling process. With Kress' (2003, 2009) notion of *design* and van Lier's (2004) notion of *affordance* in mind, Williams (2014) addressed students' responses to multimodal assignments to explore the best ways to teach pop culture genres such as videos or podcasts. Cimasko and Shin (2017) delineated the remediation process that took place when an L2 writer turned an argumentative essay into a multimodal digital video, exploring how the orchestration of semiotic resources was influenced by her textual identity construction work. More recently, Shin et al. (2020) examined a sixth-grade multilingual writer's digital multimodal composing (narrative and argumentative multimodal texts) and his development of the metalanguage of modal and intermodal resources of language and image.

From the perspectives of teachers and practitioners who wish to know about the effectiveness of multimodal projects in creating conducive learning environments in their classes, several studies have addressed multimodal learning outcomes and teacher–student experiences (e.g., DePalma and Alexander 2018; Vandommele et al. 2017; Zarei and Khazaie 2011). To explore more tangible indicators of learning outcomes with multimodal instructions, Guichon and McLornan (2008) investigated the effectiveness of multimodality for L2 learners. Using the students' written summaries, they found that exposure to a text created through several modes increased text comprehension, and subtitles given in L2 were more beneficial than

when delivered in L1. Furthermore, Jiang and Luk (2016) investigated the experiences of students and teachers, reporting on multimodal text construction as motivating/engaging environments. Some studies highlighted the tension between the traditional mode of essay writing and non-linguistic modes of multimodally enhanced projects, and the issues arising from these new literacy practices are implemented in the curriculum. Choi and Yi (2016) described how two in-service teachers integrated multimodal practices into the existing ELL curriculum, addressing the benefits and challenges of using multimodality to teach ELLs.

Despite pedagogical benefits and several different types of multimodal composing represented in previous research, multimodal composing studies have paid relatively less attention to the content of multimodal texts and ways to examine the storylines and information that students choose to organize. Additionally, more attention is needed on how these multimodally constructed products can become windows into students' growing awareness about their future selves, as well as how educators and curriculum developers can better situate these non-linguistic modes of composition into a traditional writing curriculum. I tried to address these significant gaps in this study.

5.3 Method

5.3.1 Participants and Setting

The participants were 78 international undergraduate students (37 male, 41 female) representing approximately 22 countries, enrolled in six sections of a required freshman composition course in US private and public universities over four semesters (fall 2015, 2016, and 2017, plus spring 2016), specifically designated for international students. Most students were in their first college semester, but a few were sophomores or juniors. They represented a wide range of home countries and first languages from Africa, the Americas, Australia, East Asia, Europe, and the Middle East. Their majors were also quite diverse, representing business and economics, sciences education, communication, and political. Their ages ranged between 19 and 22.

The course introduced students to academic writing, engaging them with three thesis-driven, multiple-draft academic essay projects as well as a research paper. The course also introduced the concept of rhetorical situation and covered a wide range of topics such as expressing voice and tone as well as points of view in writing, accurate paraphrasing, summarizing, and quotation based on MLA documentation guidelines, followed by a discussion of aspects of public writing and civility. As the first assignment of the semester, students wrote an initial personal essay in which they described their first and second language literacy histories, reflecting on the journeys they had taken to become the highly literate persons they had become. At the end of the semester, they composed a final reflective multimodal letter to their future selves

using iMovie, Window Movie Maker, Camtasia, PowerPoint slides, or video editing software of their choice. In doing so, they reminded themselves of necessary writing skills that they should have gained and highlighting the crucial role that writing would likely play in their educational and career goals. For this final assignment, in my role as an instructor, I first introduced the concept of multimodal composing, followed by an explanation of the project topic, video length requirements, and suggested tools to create videos also written as a handout. I then showed several sample videos composed by L2 freshmen in previous semesters. All six classes met in computer-equipped rooms.

5.3.2 Data Sources, Procedures, and Analysis

The primary data comprised the students' multimodal letters to their future selves as a final assessment (N = 78). Most videos were between 1.5 and 4.5 minutes long. Secondary data sources included reflection essays, multimodal transcription tables, and the initial personal literacy essays describing the process of learning to read and write from childhood and continuing to college. As part of the consent form, demographic information was also collected on the last day of the semester to determine students' linguistic and cultural backgrounds. All students consented to allow me to use their class compositions for research purposes. Both multimodal projects and literacy essays were downloaded for analysis from Canvas and Blackboard after final grades had been posted.

The content analysis of the multimodal projects can best be described as inductive, interpretive, and qualitative (Lincoln and Guba 1985), influenced by socially constructed identities (Norton and Toohey 2002) and relying on the open and selective coding procedures common to qualitative research approaches to develop themes from the data (Graneheim et al. 2017; Hashemnezhad 2015). Pseudonyms were assigned and nine videos created by students from three linguistic/cultural groups were chosen for the development of the initial analytical codes, before completing the multimodal analysis of all students' projects. Each video was analyzed in terms of narration, images and description, text and words, and sound/music, with several iterative reviews of the data to establish emerging themes and to explore how each mode was combined with others and what types of meanings seemed to be intended by the students.

Multimodal analysis (Jewitt 2009; Lotherington et al. 2019; Machin 2007; O'Halloran 2008, 2011) was conducted based on the frequency counts of the three modes, language, image, and sounds for single-mode analysis (see Appendix 1). For the intermodal analysis, the pairs of the language and image, language and sound, and sound and image relations (see Appendix 2) were analyzed to determine their efficiency and orchestration.

5.4 Findings

The findings will start with a presentation of the results from global content analysis with respect to the kinds of topics or contents L2 first-semester college students portrayed in their multimodal composing projects. The findings are organized according to key terms to explain how the students utilized and orchestrated multiple semiotic modes in their multimodal compositions.

5.4.1 Portrayal of Literate Selves Through Multimodal Composing

The content analysis of 78 videos demonstrates that through multimodal composing, students depicted their own becoming of literate selves, not only in the current academic setting but also in their envisioned selves and chosen careers. The following will describe the primary findings in terms of what they portrayed in their multimodal composing projects.

The most popular topic discussed in the videos is students' reflection on and awareness of how they had increasingly become academically literate persons. In other words, many students in their videos portrayed their perceived growth in academic literacy (writing) skills. Most students, including Cristine, Nora, and Yejin, described the strengths and improvements they had made in their writing over the semester as well as the areas in which they would have to continue to work, which indicates their awareness of becoming literate selves. For instance, Adaia from Panama showed her own photo taken at a conference where she volunteered, while narrating in her video, "I can say that I have grown a lot as a writer, comparing my paper in high school and my first research paper from high school" (emphasis added). Another student from Mexico, Roberto, designed his video with quite a long introductory comment to himself:

> Throughout this semester you have learned a great deal about yourself. You have become a highly skilled communicator and writer. In this video I am going to show you what you a have learned and *why writting [sic] matters to you*… It all started out with Paper 1: *How you became a literate person* (emphasis added).

Roberto's video clearly showed a high degree of awareness about how he had become more skillful with writing and his increased awareness of the value and meaning of writing in his life.

Another significant and frequent topic addressed in many videos is the students' e*nvisioned future selves,* especially related to their career goals. For instance, Adaia established meaningful connections between writing and her future career/self by narrating in her video, "Since I am a communication and marketing major, I imagine myself using writing skills I developed a lot…writing corporate emails and letters…write advertising campaigns and marketing plans for the company I work for." She concluded her video by bridging academic literacy skills she had gained from the

writing course with those that would be eventually useful for her career and would play a pivotal role in her future job. In addition, Tuyen from Vietnam also clearly expressed her future goals and wishes, by stating in her narration, "First of all, I want to get a job, start saving enough to pay my parents… I want to travel around the world and work as many jobs as possible, and learn as many languages as possible. The experiences I gain will be written in a book that I will publish one day." Tuyen, who was recognized as a creative writer by her classmates, connected all her life experiences to envisioning herself as a writer who writes her stories.

Similarly, Yejin (from South Korea) also envisioned her future self as a writer through multimodal composing. She started her video by sharing her view of writing, narrating writing as "thoughtful activities for communication" and as a "really careful and thoughtful way of communication for myself and for people who were audiences including her family and friends." Then, she explained how she had grown and closed her video by envisioning her future self as a writer, need to improve her "grammar and vocabulary in psychology area," her current major. Another intriguing example is that Abdullah from Saudi Arabia, who continued to have difficulty in keeping up with coursework due to his low English proficiency but was able to depict his dream of becoming a lawyer in his multimodal project by carefully coordinating some pictures (e.g., pictures of scales of justice) and inspiring quotations. His video finishes an image of a yellow diamond sign with "BRIGHT FUTURE AHEAD" in it. As such, many students expressed their envisioned selves, goals, careers, plans, and wishes while connecting to their then-current learning and lived experiences and practices (e.g., academic writing).

5.4.2 Orchestration of Multiple Modes for Meaning-Making and Self-expression

5.4.2.1 Single-Mode Analysis

A frequency count of each mode used in the multimodal videos (see Appendix 1) shows that students used the linguistic mode in all video projects (100%), followed by image (87%) and sound (76%) modes.

Language Focus. To specify what aspects of language the students resourced, the language mode was categorized into modal resources (see Appendix 1). The language was first categorized as written and spoken: Written language included any letters used such as subtitles, titles of the scenes, and captions. Spoken language included student narration and any oral language in the added video clips. Next, whether they used L2 and/or L1 was counted for both written and spoken. Within the mode of language, all 78 students used English, their L2 (100%), and 8 students used their L1 (10%). Most students used written language (95%), of which 55 used subtitles specifically (74%). Of the spoken language use (44%), 32 students used narration (94%), and the rest used other forms of spoken language. Regarding the use of L2 in

their videos, written language was used the most overall (99%) followed by spoken (38%). Among the uses of L1, written language was also used the most (100%), 3 of which used subtitles: however, spoken language or narration never occurred in the students' L1. Seven students (9%) used both L1 and L2 in their videos.

Among the 10% employing their L1, Atefeh from Baghdad added the national flag of Iraq that bears the phrase "Allahuakbar" ('الله اكبر', "God is Great") written in Kufic script as the very first scene of her video. She then used L1 again in the final scene of the video, a screen-captured photo edited from her high school graduation with greetings from her friends congratulating her with a written comment, "Finally done," in L2. She then added two sentences in Kurdish along with emoticons. In the multimodal table, she wrote, "The writing's [*sic*] below my graduation picture was from my friend saying "congrats you did it we believe in you and towards you doctor degree" in Kurdish. She further explained, "The last photo was my High School graduation. That was the happiest moment of my life and from there I knew that the life I wanted if [*sic*]coming soon as long as I keep working hard and I chose this photo to show future me during graduating from this university how time flies by." As another example, Yahya from Libya subtitled in L2, "In Libya, we are speaking Arabic. Arabic alphabets are completely different. and we write from right to lift [*sic*]" while showing Arabic calligraphy and images of the Arabic alphabet. Additionally, Li-Hua from China used "加油" ("Jiāyóu") at the end of her video, meaning "Hang in there" or "You can do it."

Overall, students showed more preference for written language over speaking on-screen or off-screen narration. 74 students (95%) used written language in one or more instances with 34 using subtitles, whereas 31 students (40%) also used spoken language. 12 students (15%) used all sub-areas of written and spoken languages including subtitles, titles, and narration. Only one student used solely oral language by narrating the entire video without using any written language or subtitles.

Image Focus. For the image mode, the frequency of student-owned photos, borrowed images, self-created visuals, and video clips were counted. Photos were utilized the most (68 students, 87%), followed by 38 students using video clips (49%), and 35 using borrowed images (45%). Only a few students created their own images (17 students, 22%). The types of photos they added ranged widely from photo shots of their home countries, high school years, and family, to photos of recent travels, college years, new social circles and friends, school and social activities, current school work, essay drafts, and textbooks.

Some students borrowed images as metaphors in noteworthy ways. For example, Mateo added a video clip of a flowing river to explain the improvement in his writing fluency, and Fahad added an image of a gavel to indicate his career goal as a lawyer. Mohammed incorporated a photo of a baby frowning and crying to express frustrations and challenges in completing writing assignments while showing a muscled arm to show his strength and improvement, and an ankle with the Achilles tendon indicated with a red arrow to show weakness and areas of improvement. Some students used the fast-moving video clips to express the pace of their lives.

Among the self-created images, Tuyen from Vietnam used software to record her drawing and handwriting during the entire video, and others used screenshots of a

video meeting with the instructor and edited them by adding emoticons, symbols, and flowers using photo apps. Two students used Wordle, and three students edited several video clips that they filmed and organized strategically. Students most often used video clips of essays scrolling to show their progress. Other strategies included adding handwritten messages, using a variety of fonts, and zooming in and out of the photos.

Sound Focus. Students preferred background sounds (wordless background music) over music with lyrics, and if they used lyrics (36 students or 46%), they showed a strong preference for lyrics in their L2. Among students who used lyrics, 5 included lyrics in their L1 (6%) and 31 used English lyrics (40%). As for the background sounds, most (n = 59) used only one background sound, whereas a number of students (n = 5) added two to three different background sounds in their videos.

Sound mode analysis points to interesting applications by students of L1 lyrics. Among five students who used L1 traditional music, three added traditional Arabic music that had either chants or lyrics, and one student, Atefeh, used L2 lyrics that resembled the L1 music. Her account is included in the multimodal table: "The song I chose called Lay, Lay, Lay, la. I chose it because it has the [*sic*] calm but deep voice/meaning to it. It reminds me of my Iraq and all I been [*sic*] through." The other student, Sunju from South Korea, chose background music played with Asian musical instruments.

5.4.3 Intermodal Analysis

To describe inter-relations among the chosen modes, the analysis was categorized into three pairs: (a) language and image, (b) language and sound, and (c) sound and image (see Appendix 2).

Language and Image. Language and image mode combinations were used in complementary ways among the three pairs, with most students (91%) showing a firm grasp of how to combine the modal resources of language and image. In addition, examining the 12 students who used all three L2 language modal resources (subtitles, captions, titles, and speaking/narration) in their videos reported that they also used the language and image mode pair to effectively complement one another (92%), with the exception of one student. This may be an indication that when students develop control over the use of all or most of the L2 language modal resources at once, they also seem to be more multimodally competent, being able to resource each mode and interrelate language–image relations more strategically. In one example, Alejandra, who used a variety of fonts and word art throughout her video, added a message in L1 that stated, "Hola 2022" on the first page, "Espero que después de estoyaestes mas pa alla que pa aca jajaja" (Spanish slang), which [I translated to] mean, "I hope you are tipsy after finishing the video hahaha." While showing a variety of video clips and photos that matched the lyrics and songs, she demonstrated control over her message and deployed the language and image mode combination strategically to express her feelings and sentiments.

However, language and image modes were frequently combined less successfully. They often clashed or were redundantly combined. For example, three students did not add any images, only video clips of essay scrolling or speaking directly into the camera throughout the video. The other three mismatched images with their narration or presentation, such as the example of students making a presentation about their college years and talking to their future selves about writing progress and essay drafts, while showing images such as national flags and video clips of snowy or rainy weather.

Language and Sound. Compared with language and image mode combinations, the language and sound pairings seemed much less effectively configured, with 55% of all video content featured conflicting coordination between language and sound.

The important determiner of whether coordination of the language and sound modes succeeded was whether the lyrics, melodies, or genres of music/background sound matched the content of the video presented in the language mode. Among the students, 43 did not coordinate language and sound modes well, choosing lyrics or melodies that were inappropriate to the context, or showing images that did not fit the meaning that their language conveyed. For instance, while talking to her future self about her writing progress, Zheng-Xin chose to add the song "Happier" by the band Marshmello. Even her explanation about choosing the song did not present a convincing reason why she chose it: "I chose Marshmello—Happier for many reasons. Yellow is a strange colour that has the ability to reflect both brightness and sadness at the same time. The song was meant to be a sad melancholy, which was uplifted with the electronic music by Marshmello. Although the song [Marshmellow's] Happier. [*sic*] speaks of a failing relationship, whereas the music video draws inspiration from a bond between a dog and its owner." In addition, Waleed from Saudi Arabia added the subtitle, "Fadl Shaker…BaadaAal Bal" (فضل شاكر...بعدا عالبال) to indicate the name of the L1 lyric song he chose, which did not match the content of the video presented in the language mode; likewise, neither the lyrics nor the traditional Arabic melodies aligned with what he wrote in his reflection essay: "In addition, in my massage [*sic*] for my future college life is keeping the writing skills improve since the things that I had learn writing class, I will try to reread my book of writing over and over time to be successes in my life, as well as I will try to write my journals for my life here unite I leave this land going home sharing my literacy with my folks. I hope you having a great family time during this summer."

On the other hand, the 22 students who matched language and sound well shared a tendency to strategically use song lyrics to imply their current state of mind, feelings, and sentiments toward schoolwork or the stage of life they were in. For example, Katia from Mexico used the song "Enjoy the Ride," and the lyrics "Hope when you take that jump/You don't fear the fall/Hope when the water rises" played between her subtitles. Additionally, students seemed to have carefully considered their song selections. Shivsha from Bangladesh who used the song "It's Near" by Dj Quads stated in her reflection essay, "I chose this because it's from a genre that I enjoy, and since I myself am the audience, it will increase the audience's interest towards the video. It also has a relaxing, uplifting tone to it which I thought well-suited the subject matter." Hamza reported using similar criteria. "The song that I chose was,

Samantha by Dave ft. J Hus. I chose this song because I think the beat is very nice, and I like the original song too. It starts off slow to make it intense and then the beat gets faster… It fits perfectly with my description and video…" Although the majority of the students were was less competent in pulling language and sound mode combination together compared to with language and image combination, those who were successful all thought carefully and strategically about their selections.

Sound and Image. Similar to the language and sound combinations, only 27 students (35%) combined sound and images well. In one such example, Yoko showed video clips filmed while traveling in a car while using the song "A Thousand Miles" by Vanessa Carlton, followed by photos taken at an airport and her school library on her desk with textbooks and essay drafts. She used the song's lyrics in L2 (English) along with matching scenes and changed some of the words in the lyrics to more closely reflect her situation: "… Never had I imagined that how hard it would be… I may not be the best but I am far from the worst (original lyrics)… and I'm still not done but sure am half way there (original lyrics)… You have done a millions of work but another journey will be waiting for you to come." Alejandra used three video clips that she filmed while playing "Believe" by Justin Bieber, "Dancing on My Own" by Calum Scott, "Psycho" by Post Malone and featuring Ty Dolla $ign, and "El Problema" by Ricardo Arjona played as background music to her video clips. In the reflection essay, she provided translations of the songs "El Problema" ("The Problem") and "ClavadoEn Un Bar" ("Stuck in a Bar") by Maná, which reflected her sentiments well.

However, 51% of the students did not demonstrate competent use of sound and image combinations. One frequent issue was difficulty in hearing narrating voices or to concentrate on the modal resource of the images due to the volume of the background music. The other issue was that students chose songs, melodies, or lyrics that did not match the image or that were not well aligned with the images. For example, Mohammed used a very traditional Arabic lyric with chanting melodies while talking about his experience editing essay drafts. Another student added content that expressed how stressed he felt but with peaceful piano music. Vinh from Vietnam only showed himself narrating in front of the camera with no music added to complement the content of his message.

Overall Assemblage. Considering how students assembled all the modes of language, image, and sound, and whether they used synergistic interactions among the chosen modes, the results showed that students overall did not use the chosen modes efficiently. In addition, the intermodal analysis indicated that the frequency of modes used was not in proportion to the synergistic interactions among the chosen modes. Even when some students used one modal pair well, they usually failed to add in the third mode strategically. Only a handful of students were able to use all three modes of language, image, and sound strategically.

5.5 Discussion and Implications

This study illustrated how students produced multimodal messages to reflect on their trajectories toward an envisioned future, contributing to a better understanding of how the design of the assignment generated the content of their products as well as the the thought and work processes involved in multimodal composing. The findings underscore the power of allowing students—newcomers to an American educational experience—to reflect on their history from childhood, the reading and writing experiences of their current college years, and to envision new literacy challenges in their careers, all tied to a growing awareness of possible future selves. This meaningful multimodal and multilingual literacy practice afforded opportunities to L2 freshmen to develop another dimension of academic literacy, as they grappled with new language socialization experiences in their first semester of college (Jiang 2017; Lim and Polio 2020). Teachers may wish to design and present multimodal assignments in conjunction with particular writing skills and course content in a way that promotes critical thinking, rhetorical knowledge, and genre awareness.

This study bears empirical and pedagogical implications. One contribution is the inclusion of participants representing a range of diverse backgrounds, allowing for the exploration of linguistic and cultural responses to the project through more in-depth qualitative content and multimodal analyses (Graneheim et al. 2017; Jewitt 2009; Kress 2009; Lincoln and Guba 1985). The project paves the way for further investigations of meaningful literacies for L2 and international writers. In addition, practitioners, especially those teaching compositions to L2 students, may want to consider implementing multimodal assignments that encourage the development of thesis statements and supporting details as well as formulating counterarguments and refutations for expository and argumentative essay writing.

Future researchers may wish to investigate how students become cognizant of the great variety of modes available for their use in composing mediums, and how their increased semiotic repertories may help them to develop creative writing skills. Although L2 writing programs still privilege traditional alphabetic essays over multimodal ones, L2 students' literate lives are increasingly becoming multimodal (Yi et al. 2020). Future studies may also focus on the issues faced by practitioners as they implement this new practice, to allow for a better understanding of how to situate and define new multimodal literacy tools, and to prepare college students effectively to engage in increasingly multimodal academic work.

Appendix 1

Single-Mode Analysis Conducted on the Language, Image, and Sound Modes and Their Modal Resources (N = 78).

Modes			Total	Percentage (%)
	Modal resources			
Language	L2	L2 written (subtitles, captions, scene titles)	77	99
		L2 spoken (narrations, on-screen speaking)	30	38
	L1	L1 written (subtitles, captions, scene titles)	8	10
		L1 spoken (narrations, on-screen speaking)	0	0
Image	Photos		68	87
	Borrowed		35	45
	Self-created		17	22
	Video clips		38	49
Sound	Lyrics L1		5	6
	Lyrics L2		31	40
	Background sound (one)		59	76
	Background sound (many)		5	6
	L1 traditional music		6	8

Note. Percentages do not add up to 100 because students could use more than one of the subcategories

Appendix 2

Intermodal Analyses Conducted on the Language–Image, Language–Sound, and Image–Sound Relations (N = 78).

Intermodal analysis		Total	Percentage (%)
	Relations		
Language and Image	Complementary	71	90
	Disagreeing/redundant	6	8
Language and Sound	Complementary	22	28
	Disagreeing/redundant	43	55
Sound and Image	Complementary	27	35
	Disagreeing/redundant	40	51

Note. Percentages do not add up to 100 because students could not use one of the modes

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