MULTIMODAL APPROACHES IN TEACHING AND LEARNING OF GERMAN GRAMMAR: THE IMPLICATIONS.

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Abstract

It is a clear fact that effective language teaching and learning cannot be restricted to a single mode. Therefore, meaning-making through different means can never be overemphasized in foreign language teaching and learning. Researchers have studied multimodal interaction from different perspective, little attention has been given to the possibilities multimodal approach offers in teaching and learning of German grammar. Adopting multiple modes and approaches is a usual norm in the domain of foreign language teaching and learning. Considering the instructional materials that are often designed for it, we realise that naturally they are of multimodal dimension, although not formerly recognised as what is presently regarded as multimodality. This study examined the interaction and integration of multimodal approaches in selected German grammar textbook (*Schritte Plus 1*). It identified, categorised and analysed different modes adopted in the selected textbook. The aim is to examine the extent multimodality as a domain has been inculcated in designing this instructional material, which has brought numerous transformations that enhanced teaching and learning of German Grammar. Hodge and Kress *Social Semiotic Theory* (1988) was adopted for the examination of the interaction of different modes that establish multimodal dialogue in teaching and learning of German grammar. The study reveals that the use of different modes has the ability of promoting independent learning, enhances motivation to learning and exposes learners and teachers to different patterns and styles of meaning construction.

Keywords: **multimodality, modes, learning, interaction, semiotic resources, meaning-making**.

Es ist unbestritten, dass effektives Lehren und Lernen von Sprachen nicht auf einen einzigen Modus beschränkt werden kann. Deshalb kann das Bedeutungsbilden durch verschiedene Mittel beim Lehren und Lernen von Fremdsprachen nie überbetont werden. Forscher haben die multimodale Interaktion aus verschiedenen Perspektiven untersucht, den Möglichkeiten des multimodalen Ansatzes beim Lehren und Lernen der deutschen Grammatik wurde wenig Aufmerksamkeit geschenkt. Die Anwendung mehrerer Modi und Ansätze ist eine übliche Norm im Bereich des Fremdsprachenunterrichts und -lernens. In Anbetracht der Lehrmaterialien, die oft dafür entwickelt werden, erkennen wir, dass sie natürlich von multimodaler Dimension sind, obwohl sie früher nicht als das anerkannt wurden, was derzeit als Multimodalität angesehen wird. Diese Studie untersuchte die Interaktion und Integration multimodaler Ansätze im deutschen Grammatik-Lehrbuch (Schritte Plus 1). In der Studie werden verschiedene Modi identifizierte, kategorisierte und analysierte, die im Lehrbuch verwendet wurden. Das Ziel ist, inwieweit die Multimodalität als Domäne in die Gestaltung dieses Unterrichtsmaterials eingeprägt wurde, was zahlreiche Veränderungen mit sich gebracht hat, die das Unterrichten und das Lernen der deutschen Grammatik erhöht haben zu untersuchen. Hodge und Kress *Social Semiotic Theory* (1988) wurde angewandt, um die Interaktion verschiedener Modi zu untersuchen, die multimodalen Dialog beim Lehren und Lernen der deutschen Grammatik gründen. Die Studie schloss mit dem Hinweis, dass die Verwendung verschiedener Modi die Fähigkeit hat, unabhängiges Lernen zu fördern, die Motivation zum Lernen zu erhöhen. Es setzt Lernende und Lehrer verschiedenen Mustern und Stilen der Bedeutungskonstruktion aus.

Schlüsselwörter: Multimodalität, Modi, Lernen, Interaktion, semiotische Ressourcen, Bedeutungsbildung.

1. Introduction

Innovation in technology in the last decade has brought about changes in the domain of communication and also in the definition of literacy and its applications in educational context in the 21st century (Lemke, 2012: Livingston, 2008: Merchant, 2009 cited in Lirola (2016:77)). It is a glaring and widely accepted fact that learning and literary pedagogy can no longer be limited to the domain of single mode. Therefore, recontextualizing literacy implies consideration of multiple modes for meaning construction. Kanur & Ganapathy, (2013 cited in Malini &

Saundravalli, 2016:143) postulate that 'today's students are greatly exposed to multimodal approaches, practices on a daily basis which leads to mounting acceptance of a wider range of literacy practices involving both print and digital technologies. Learner performs better when learning takes place in accordance to his learning style and preference, since multimodal approaches emphasize differentiation of learning experiences (ibid). Although foreign languages have often been multimodally pattern, there is evident of greater practice of multimodal approached in its learning and teaching. Learner's attitude and motivation are often enhanced through the use of different modes in a given situation. Folk-Rose (2014) cited in Malini & Saundravalli, (2016:144) stresses that 'students with reading difficulties will be motivated to read with the use of multimodal texts as they are more easily comprehended with the aid of other supporting modes such as visuals and sounds'. A recent case-study on the effect of using multimodal approaches has proven that immense amount of learning takes place among students when they were exposed to a range of multimodal tasks related to reading and writing (Walsch, 2010: ibid: 2016:144). Researchers have studied multimodal interaction from different perspective, little attention has been given to the possibilities multimodal approach offers in teaching and learning of German grammar. This paper seeks to fill this gap. The study intends to identify, classify and analyse the linguistic and non-linguistic modes in selected German grammar text book (Schritte Plus 1). It also examines the multimodal interactions among different modes to determine their influence on teacher and learner of the German grammar. It adopts social semiotic theory to unveil the meaning making potentials that are embedded in different modes and semiotic resources that featured in the selected texts.

2. Multimodality and Social Semiotics

Semiotics is a science that study signs and everything that can be taken as a sign. According to Sebeok (2001:4) 'semiotics arose from the scientific study of physiological symptoms induced by particular disease or physical state'. Saussure (1966:16) stressed that 'a science that studied the life of signs within society is conceivable (…) I shall call it semiology (from Greek *Sémeion* 'sign'). A sign is everything which can be taken as significantly substituting for something else (ibid:11). Hodge and Kress (1988:18) note that 'sign may not be divorced as the concrete forms of social intercourse (…) and cannot exist, as such without it'. This buttresses the fact that social interaction is about recognition and interpretation of signs. Therefore, the 'concept of sign is central to social semiotics' (Jewitt et.al., 2016:59). Jewitt et.al. further emphasize the basis of social semiotics as focussing on the 'agency of sign maker which refers to a person who makes and interprets sign. That is being engage with sign making. They explain further that 'sign systems are shaped through social usage; they are not prior or given or abstract; it is not possible to separate a sign system from society and its contexts of use by people' (2016:59). Social semiotic theory is built by drawing on detailed account of people making meaning in social context. 'Social semiotics presents a social theory of meaning making and communication in which modes or sign systems (e.g. Language or image) are intertwined with their user and social context of use' (ibid:60). Hodge and Kress (1988: viii) postulate that:

> Meaning resides so strongly and pervasively in other systems of meaning, in a multiplicity
> of visual, aural, behavioural and other codes, that a concentration on worlds alone is not
> enough (…) no single code can be successfully studied or fully understood in isolation. So,
> a theory of verbal language has to be seen in the context of a theory of all sign systems as
> socially constituted and treated as social practices.

Drawing a link between social semiotics and multimodality implies applying semiotic principles to investigate meaning making across different modes which could be language, visual, auditory, colour etc. Jewitt et.al (2016:62) stated that 'social semiotic approach refocuses its analytical lens from identifying and describing the resources of individual modes to the semiotic principles that operate within and across modes'. Social semiotics analysis identifies and describes the available modes and the semiotic resources and how they are used in a given situation. It also considers the choices that are made, the motivation and how they are patterned. It explores the theoretical semiotic potential of particular kind of semiotic resources; what kinds of meanings could potentially be made by what particular resources (Gillian, 2016:137).

2.1. Multimodality and Learning

The traditional literacy has focused mainly on written language while the other means of communication (visual, musical, etc.) were less considered (Coffin, 2012; Hestbaek, Maegerø & Tonnessen, 2015, cited in Lirola, 2016:78). In connecting multimodality and learning, it is pertinent to consider the educational context which involves general learning and also foreign language learning. The educational models are designed in such a way that some levels of proficiency in relation to a given curriculum is expected of a learner at a particular time. Therefore, teachers should be aware that not every learner learns in the same manner. To this Peláez (2016:13) asserts that 'teachers and educators in general must acknowledge their pupils' interest, characteristics and preferences and treat them as individuals in order to help them achieve an effective learning'. Gardner (2004:5) developed the theory of multiple

intelligences. He argued that intelligence cannot be seen in one way. Gardner (2004:5) claims that 'all human beings possess all of these intelligences: indeed, they can be considered a definition of *homo-sapiens*, cognitively speaking'. He noted further 'just as we all look different and have different personalities and temperaments, we also exhibit different profiles of intelligence' (ibid). these different profiles of intelligences are 'linguistic, logical-mathematic, musical, bodily-kinaesthetic, spatial, interpersonal and intrapersonal intelligence' (Gardner, 2005:5). The New London Group (1999:61) through its theory of multiliteracies advocated for an educational system and curriculum that incorporates diverse form of texts that reflect the exact world students live in. These expose students to different situations and prepare them for the 21st century world of multimedia information and technology. It states:

> We want to extend the idea and scope of literacy pedagogy to account for the context of our culturally and linguistically diverse and increasingly globalized societies, for multifarious cultures that interrelate and plurality of texts that circulate. (…) we argue that literacy pedagogy now must account for the burgeoning variety of text forms associated with information and multimedia technologies. This includes understanding the competent control of representational forms that are becoming increasingly significant in the overall communication environment (61)

The idea of inculcating 'plurality of texts' points to the greater importance of multimodality concept, which offers a teaching and learning approach that gives diverse possibilities and means for learning. Since learners have different abilities, multimodal approach enhances diversification of learning resources to cater for diverse learning features of skills, interests and patterns of different learners. Learners are given the opportunity of adopting the pattern and strategies that help them understand and participate fully in the course of learning. Cope & Kalantzis, 2005, ibid: 2016:152) postulated that 'multiliteracies help to cater diversity, ensure inclusiveness which encourages intellectual quality and enable students to experience vast learning experiences. 'With MMA students select the learning objects or representation that best suit their modal preference based on their predominant learning style' (Doolittle, McNeil, Terry &Scheer, 2015, ibid: 2016:151). Lirola (2016:78) stated that 'in this era of digital literacy; the priority is that students learn through the use of different modes of communication. So that they develop and use multimodal texts. Lirola (2016:78) explained further the affordances multimodal learning offers which are multiple possibilities that enrich the teaching-learning process because it allows the students write and read in virtual environments and add videos and photographs in the development of their skills. In addition, students are able to analyse, deconstruct and design multimodal texts, which contribute to the development of critical thinking and acquisition of social competences such as leadership, conflict saving and co-operation.

Kress et.al (2005:2) define multimodality as the approach:

> Where attention is given to all the culturally shaped resources that are available for making meaning. Image for instance, or gesture, or the layout- whether of the wall display (…) and of course writing and speech as talk; characterized by the presence and use of multiplicity of modes.

It equally investigates 'how the sociocultural world is realized through material representations in different modes and occasions of communication' (Kress & Jewitt, 2010:342). Peláez (2016:10) argued that 'texts are just one source but meaning making requires the use and combination of different sources available at any given time'. Jewitt (2012 cited in Peláez, 2016:9) postulated that 'it is necessary for students to use all the modes available at any given moment in order to understand and construct meaning'. Kress (2000b:181) explained multimodality in relation to its semiotic connection to the world, thereby drawing some similarities between the resources for meaning making and human senses. According to Kress (2000b:181):

> Human bodies have a wide range of means of engagement with the world; a wide and highly varied range of means of perception. These we call our 'senses': sight, hearing, smell, taste, feel. Each is attuned in a quite specific way to the natural environment, providing us with highly differentiated information. Of course, none of the senses ever operates in isolation from the others-other than in severe pathologies. That, from the beginning guarantees the multimodality of our semiotic world.

Toohey et.al. (2015:462) stress the need for learning that is based on multiplicity of modes which prepare learners for the increasingly multimodal world they live in. Toohey et.al. postulate that:

> learners of today are surrounded by media that provide meanings through the use of language, but also through a variety of modes: visual, aural, gestural, musical and so on (…) educational institutions need to focus on these multiple modes to prepare learners for a world in which messages are increasingly available through multimodal means'

however, the importance of multimodality has been linked to recent technological advancement and its influence on our daily activities. In line with this Kress (2000a:337) highlights the need to gear learning and teaching towards changes in the present world, pointing to the consequences of neglecting these changes. Kress (2015:337) states that:

> It is now impossible to make sense of texts, even of their linguistic parts alone, without having a clear idea of what these other features might be contributing to the meaning of a text. In fact, it is now no longer possible to understand language and its uses without understanding the effect of all modes of communication that are co-present in any text.

Peláez (2016:15) opines that failure to recognize present changes will result to learners being 'outdated and inadequate, and would result in children's impossibility and failure in meaning making'. Kress (2000b:180) challenged the present theories of teaching and considered them as 'inadequate because they are founded on an understanding of one mode-language-alone'. Emphasizing further on the present changes in the world, Kress (2003:27) doubt the credibility of any educational system that has its focus on language-only based literacy. He therefore, insists strongly that:

> The major change is that we can no longer treat literacy (or 'language') as the sole, the main. Let alone the major means for representation and communication. Other modes are there as well, and in many environments where writing occurs these modes may be more prominent and more significant.

In relation to this Royce (2002, 181-182) aligned with Kress to argue for the increasing importance of visual modes and its influence in the present era. Royce (2002) agreed that 'multimodal communicative competence' of learners could be developed through the visual modes. Multimodality influences the students' process of learning.in a multimodal context, learning emphasizes the interpretative work of students in the process of meaning making, engaging with different kinds of modes and multimodal texts in order to construct meaning by themselves (Jewitt, 2008 cited in Peláez, 2016:16). Malini &Saundravail (2016:150) found in their study that adopting Multimodal Approach which entails combination of images, words, sounds and videos makes learning interesting. Just as one of the research participants (student from Group B: FG) attests that multimodal approach will be more interesting since 'in some lessons, the teacher talks a lot and we instantly get bored. But with the pictures, videos and music, it will be more fun for us. And we wouldn't get so bored'. In other words, monomodal and traditional teaching pattern of more-lecture based activities do not motivate learners, rather they prefer a range of activities that will keep them active and engaging. Another student in (Group EFG:3) commented that 'it is interesting because with text, pictures, sounds, audio and video, it will attract me to see it and read along. I will be excited and want to learn' (ibid, 2016:151). This shows that multimodal approach promotes learner's full engagement in the teaching and learning process. Malini & Saundravalli (2016:151) claim that 'students are highly anticipative and participative in MMA based lessons when compared to lessons with the use of single design'. Walsch (2010, ibid, 2016:151) states that 'students are highly participative in the tasks provided when given a multi-modal task to work on'. Kress linked the importance of multimodality to his view that all texts are multimodal rather what makes one differ from the other is the dominant mode, as he emphasizes that:

> All texts are multimodal. It is my contention that no text can exist in a single mode, so that all texts are always multimodal although one modality among these can dominate. Second, there are texts and objects (of a semiotic kind) which exist predominantly in a mode or modes other than the (multi-) mode of language (184).

Fabio (2011:168) explains that adopting multimodality is relevant for teachers and learners because it enables them adapt to the new demands of the globalized world, which demands teachers to develop the multimodal communicative competence of students. Fabio (2011:168) notes that:

> This new reality demands immediate actions from all of us, teachers and students, in order to develop a better understanding of how verbal language and images construe representations of our experience and relationships between social actors as well as how these are brought together in a textual manifestation as a cultural construct (…). It should also be emphasized that work with multimodal texts (…) can be used to develop not only students' reading skills, but also their writing, speaking and listening competence, which could help consolidate a holistic approach to the teaching of the four skills.

Jayoung & Youngjoo (2015 cited in Peláez, 2016:16) explain that multimodality approach promotes full learner's involvement in learning process which results in total engagement that is relevant in out-of-school environment and increase self-esteem. 'We emphasize multimodality (…) because research has revealed its benefits for learners, such as deepening their engagements with texts, making school learning relevant to their out-of-school interests, and

giving voice to marginalized students'. Multimodal approach teaching and learning enhances learner's autonomy and motivates self-directed and independent learning. To this (Picciano, 2009, ibid, 2016:15) asserts that 'MMA based lessons enable students to discover learning in their most comfortable ways which challenges them to learn in many other different ways, moulding them more into self-directed and interactive students'. Prinsloo and Sasman (2015:535) state that as a result of rapid growth of screen-based digital media all forms of communication encompass multimodality.

> Multimodal studies show how almost all communicative events have multimodal aspects in that spoken or written modes, as examples, are almost invariably linked with other modes, such as the gestures that accompany speech or the visual dimensions of page design or font that accompany print-writing. With the rapid growth of screen based digital media resources these multimodal dimensions have become more viable

Having highlighted the relevancy of multimodality in the present globalized changing world. This study tends to examine how different modes were combined to enhance meaning making in teaching and learning of German as a foreign language.

2.2. Modes as available Semiotic Resources with possibilities of meaning making.

One of the key concepts central to understanding the nature of multimodality is the notion of mode. Stein (2000 cited in Peláez, 2016:9) defines mode as the 'different kinds of semiotic resources available at a given time for meaning making'. Kress (2000:182) states that modes are 'the (full) semiotically articulated means of representation and communication'. As well as 'culturally shaped resources for making meaning' (Kress et.al. 2005:2). Jewitt (2004:184) considered modes as 'any organized, regular means of representation and communication, such as still image, gesture, posture, speech, music writing or new configurations of elements of these'. Kress & Jewitt (2010:343) referred to mode as 'an organized set of semiotic resources (e.g., image, gesture, writing) for making meaning. Kress & Jewitt further explain these semiotic resources as 'the means for making meaning through selection from these modes in a particular moment' (2010:343). The concept of semiotic resources is also relevant to multimodal concept and a key term in social semiotics. It has its origin from the work of Halliday who argued that 'the grammar of a language is not a code, not a set of rules for producing correct sentences, but a resource for making meaning' (Halliday, 1978:192 cited in Van Leuween, 2005:3). Van Leuween, (2005:3-4) extended Halliday's view to the grammar of other semiotic modes and defined semiotic resources as:

> The actions and artefacts we use to communicate, whether they are produced physiologically- with our vocal apparatus, with the muscles we use to create facial expressions and gesture, etc- or by means of technologies with pen, ink and paper, with computer hardware and software; with fabrics, scissors and sewing machines, etc. (…). Semiotic resources are not restricted to speech, writing and picture making. Almost everything we do or make can be done or made in different ways and therefore allow at least in principle, the articulation of different social and cultural meanings.

Semiotic resources encompass anything through which meaning could be decoded. In other words, all our activities are semiotic resources because they have potentials embedded in then for making meaning.

3. Methodology

The database of this study comprises linguistic and non-linguistic elements purposively selected from a German grammar text book (Schritte Plus 1) in view of the purpose and focus of the study. The aim of this particular study tends to achieve is the basic determinant of the type of theoretical frame work to adopt. In view of this, the study adopts qualitative analysis procedure to carry out the analysis from two basic perspectives, the linguistic and non-linguistic perspectives. The linguistic aspect applies the linguistic principles to examines the linguistic elements in the selected German grammar textbook from the social semiotic point of view. This encompasses language use, lexis, grammar, sentence structure, literary devices. The non-linguistic aspect will consider the visual elements like images, font style and type, colours and body language. Hodge and Kress (1988) Social Semiotic Theory has been employed to analyse the multimodal interactions in the selected text.

4. The Analysis of linguistic Elements

The linguistic elements identified in the text are of different forms such as single word, double phrase, multiple phrases, sentence types and formulation, literary devices, mood system etc. They are analysed based on the following criteria.

4.1. The categories of linguistic captions

The linguistic captions that featured in the text are of different patterns, some are single word, double words and multiple words.

4.1.1. The Single Word Caption

The single word captions present in a nutshell the topic of a particular chapter. They are short, clear and capable of arousing the learner's interest and curiosity. Their conspicuous nature catches the reader's eye in a hasty glance at the page. This ignites the learner's critical thinking on the topic that is discussed in that particular chapter.

Figure 1: SP30

The single word caption in the selected text features linguistic captions that are only nouns. This is evident in **SP30** above with the word *Einkauf* which is a noun and a single word linguistic caption. This could also be seen in: **SP14**

with the word *Buchstaben,* **SP16** *Adresse*, **SP45** *Mietmarkt*, **SP46** *Kleinanzeigen*, **SP56** *Tageszeiten*, **SP58** *Öffnungszeiten,* **SP62** *Freizeit,* SP**68** *Wetter.*

4.1.2. Double Phrase Caption

This form features words in pairs, whereby one could only serve as a modifier of the other. Hence, phrases like noun phrases such as **SP18** *Deutsch-Training,* **SP20** Meine Familie*,* adverbial phrase: **SP70** Allein? ...verein! and adjectival phrase like **SP26** Deutschsprachige Länder are evident in this form of ordering.
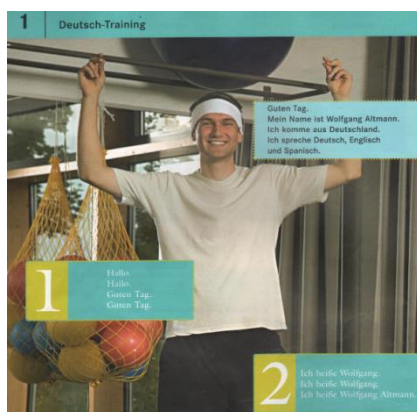
Figure 2: **SP18**

This form of linguistic caption is also simple, clear, concise and has the characteristics of igniting the curiosity and critical thinking of the learner just as the single word caption.

4.1.3. Multiple Phrase Caption

Figure 3: SP60

This kind of caption consists of group of words that are more than two phrases. Some appear without either a verb or subject (disjunctive phrases) while some are clauses. Delin (2009:129) defined disjunctive syntax as 'sentences without verbs or subjects, or sentences consisting of one or two grammatical elements'.

4.1.3.1. The Disjunctive phrase

Figure 4: **SP7**

The phrase *Die erste Stunde im Kurs* (the first hour in course) as could be seen above is a disjunctive phrase because it has no verb. A disjunctive phrase could be a combination of noun, adjective, adverb, conjunction etc. example: *Guten Tag, - Hallo*! (**SP10**), *Zahlen und Personalien* (**SP25**), *Gewichte und Maßeinheiten* (**SP.35**), *Freizeit und Hobbys* (**SP.67**). *Kommunikation mit der Schule* (**SP78**)

4.1.3.2. Simple Sentence

Figure 5: SP11

A Clause is a single piece of information that consists of more than one word which has a subject and a verb. A sentence gives complete information and must contain at least a clause. A Clause is divided into dependent and independent clause. A dependent clause is an incomplete component that combines with other components to form a complex sentence. That is a complex sentence is an independent clause combined with at least another clause, while an independent clause gives complete information and expresses a complete thought without support with any other clause. A compound sentence consists of at least two independent clauses to achieve a meaning (Ugagu-dominic, 2019:148). This form of caption has verb which makes it a complete sentence. The simple sentence consists of at least one clause e.g. *Das ist Schnuffi. Ich bin Sara* (**SP11**), *Das ist meine Frau* (**SP23**), *Er wohnt in der Rosenheimer Straße* (**SP24**), *Es ist schon neun Uhr* (**SP52**).

4.1.4. Interrogative Sentences

Figure 6: SP32

Interrogative sentences that are rhetoric in nature are used in the main- and sub-topics of different chapters of the text. This rhetoric interrogative phrases impact on the cognitive process of a Lerner because they give insight on what is expected in that particular chapter. This prepares the Lerner's mind to think critically about the topic, in other to provide appropriate answer. They enhance the critical thinking of a Lerner. For instance, the interrogative sentence Haben Sie auch Salz? (**SP32**) provides idea of what is expected in a particular chapter. This gives opportunity for expansion of ideas and thoughts beyond the given sentence. The critical thinking of the Lerner is ignited to link different ideas in relation to the question. The above question could make a Lerner think about the substance called salt, its production, use, benefits and other things in connection to it. The question *Wann hast du den mal Zeit, Vera?* (**SP60**) Could be taken beyond the question to discuss how one engages his time in daily activities and hobbies.

4.1.5. The Use of pronoun

The third person plural pronoun *Sie* (you) which is a formal pattern of addressing a person is evident in the text. This exhibits the courteous attitude of the designer of the text towards the learner and the teacher. This could be seen in all the pages of the text. It is used for giving instructions to the users of the text. In other words, the designers of the text are courteous in instructing the users of the text on what they are expected to do in the text.
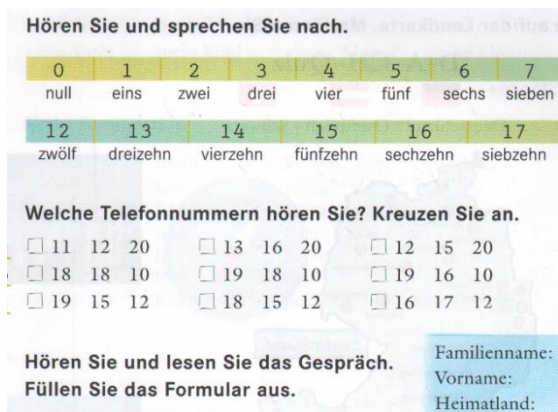
Figure 7: SP25
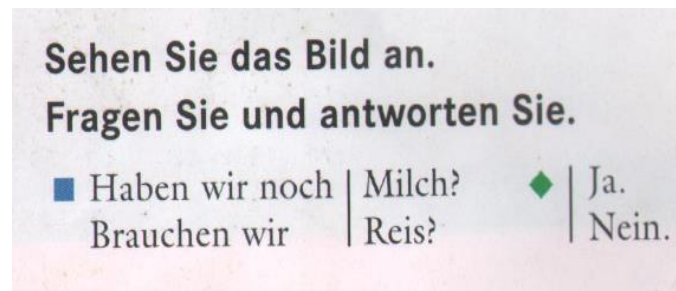
Figure 8: SP32

These personal pronouns such as *sehen Sie, hören Sie, ergänzen Sie*, *Fragen Sie, Antworten Sie, sprechen Sie* could be seen in **SP25** and **SP32** above. The use of this pronoun could bring about class activity that engages learner in discussing and drawing their attention to different ways of addressing people in greeting. This impacts greatly on the learner's personal development and maintaining a good relationship in the society as a result of courteous behavior exhibited through manner of greeting.

4.2. Non-Linguistic Analysis

Teaching and learning of language involve not only the grammatical system rather a combination of linguistic and non-linguistic aspects that expresses its usage in different social situations to achieve optimum communication. In relation to this Murat & Sibel (2008:77) stress that

> Language teacher should try to teach …not only what is grammatically well-formed or correct (i.e., linguistic or grammatical system) but also what is socio-pragmatically (i.e., socially acceptable verbal messages) and socio-semiotically (i.e., socially acceptable non-verbal messages) appropriate to prevent the occurrence of inter-cultural misunderstanding or communication breakdowns.

The non-linguistic analysis considers other modes such as categories of representation, topography etc. that feature in the selected text which combined with the linguistic modes to enhance teaching and learning of German Grammar.

There are images of human, non-human and inanimate representations. These images are of different modalities which could be high or low.

4.2.1. The Human Image Representations

These are human images that are represented in the text. They could be real human image or abstract images in form of humans. These could be seen below:

Figure 9: SP62   **Figure 10: SP22**

The human image representations above are of two forms. The human image representation in **SP62** is a true human image representation while in **SP22** we have human image representation which are not the real human beings rather they are drawings of human images. Mohammad & Mohammed (2015:21) postulate that 'using images or photographs in the classroom for teaching foreign language makes the classroom teaching interesting and enjoyable which ultimately helps the learners to acquire the language more effortlessly'. Learning things that are presented in Pictures helps in creating different productive language learning skills such as vocabulary development and grammar construction. Learner's imagination and eagerness are awakened, this enhances active participation as a result of different learning skills and strategies at the learner's disposal which he can use. 'It provides an essay and entertaining way to familiarize a wide array of cultural information to the students' (ibid:22). Images provide clues to a learner in answering questions through the investigation of the background information on the image or topic it represents. Through critical thinking a Learner describes in writing what he sees in the images that are presented to him. Mohammad & Mohammed (205:22) stress further that 'using images to prompt writing is an important tactic we use with our English-language learners. We often use images to push language development and thinking skills within a thematic unit'. This is also applicable in developing speaking skill. For instance, in the process of discussing a particular conversation a learner can tell a story using pictures. This aids in vocabulary development and mastering different ways of language usage such as tenses, situational usage etc. Sometimes resources for learning such as mountains, animals, cultural items etc. are not always at the learner's disposal, however, through pictures those resources are made available.

4.2.1.1. The Non-human Image Representation

This comprises non-human images such as animal images and inanimate images in the text.
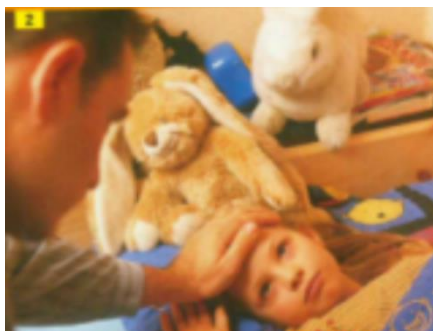
4.2.2.1. Animal Image Representation

Figure 11: SP72

Animal image representation is a strategy adopted by the designers of the text. The use of animal image in the text necessitates learner (s) brainstorming on the theme and any other thing that are related to animals such as types of animals, their uses, advantages and disadvantages. Through this process learner's creative thinking is widen and the vocabulary is enriched.

4.2.1.2 The Inanimate Image Representation

These are inanimate images in the text. These inanimate images could be the real or drawn images. Their instances could be seen below:

Figure 12: SP35

Figure 13: SP42

The above image representations show two forms of modalities, that is high and low modalities. The human image representation in **SP62** and the inanimate image representation in **SP35** are of high modality because the images are the true pictures of the represented participants. In other words, they are the same in real life. This form of representation is evident in some pages of the text. The human image representation in **SP22** and the inanimate image representation in **SP42** are of low modality because they are not the true pictures of the represented participants. They are drawn images which are used for mere representation. The use of different forms of representation exposes the learners to varieties of learning instruments which impact highly and effectively on their critical thinking and creativity. Learners get the knowledge of independent representation of ideas, thereby develop their aesthetics innate ability.

4.2.2. Topography

Topography is one of the unique elements of visual design that impact greatly on the learner's perception and understanding of learning content. Visual element like color and font contribute to the general information which content conveys.

4.2.2.1. The Font

Bezemer and Kress (2008:166) consider font as the material and physical shape of writing, which makes meaning through font type, size and effects such as bold, italics and capitalization. Font is among the elements of

aesthetic affordances in visual communication. Different font sizes and styles are used in the headlines and sub headlines of the text. According to Constantin (2013:23)

> The choice of a typeface and font has bearing on the legibility and readability of content. Legibility refers to the easy of identifying individual characters, while readability applies to words, phrases and sentences. Both affects how quickly learners can read and how much effort is required to comprehend text.

A readable and appealing font make reading and comprehension easier, hence, positive memorability is achieved. In line with this Wilkins et. al (2009:404) found that decreased reading speed (when reading a smaller font) did not result in higher comprehension accuracy'. Appealing and readable text bring motivation in learning (Bernard et. al, 2002:87). Every font pattern has a distinct purpose in a text. Therefore, it is pertinent to know the font that matches the intended tone of communication.

4.2.2.1.1. The Single font Size

The single font size shows a uniform font size. This is evident in the headline captions in the text.
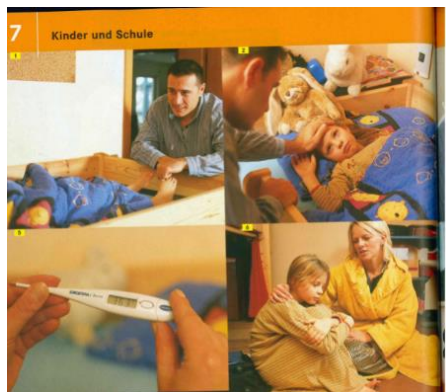
Figure 14: SP72

The headline caption *Kinder und Schule* in **SP72** above is of the same pattern of writing. The letters are legible and readable. This enhances better and clearer understanding.

4.2.2.1.2. Double Font Size
The double font size pattern shows more than single font size.

Figure 15: SP78

More than a single pattern of writing is evident in **SP78** as presented above. The font size of the headline caption *Kommunikation mit der Schule* is different from the sub-headline captions on the page. The headline caption is not bold, the font size is bigger while the sub headline captions are bold, the font sizes are smaller than the main headline caption. Though double font pattern is used, they are also readable and appealing. The double font size pattern could be seen some pages of the text.

4.2.2.1.3.   The Single Font Style

The use of cueing devices such as bolding, italicizing, underlining and capitalization is of enormous benefit in learning a foreign language. it guides a reader carefully through a text. Different font styles are evident in the text.
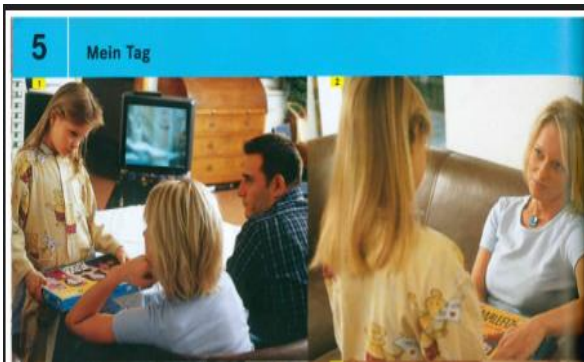
Figure 16: SP 50

The font style in the **SP50** *Mein Tag* above is bold and it has a uniform pattern. According to Wheildon (2005:51) 'bolding has the effect of catching the reader's attention'. The bold font style results in better legibility.

Figure 17: SP26

The font style in the headline caption of **SP26** above is unbold and of uniform pattern. The unbold headline is different from the overall main topic headline in the text which is of bold font. This is chosen in relation to the intended information the writer wishes to give to the learner.

4.2.2.1.4. **The Double Font Style**

This form of font style exhibits two different types of style.

Figure 18: SP32

In **SP32** is two pattern of font style evident. The interrogative sentence **Haben Sie** auch Salz? Has two different font styles, the first part of the sentence **Haben Sie** is of bold character while the remaining part of the sentence *auch Salz*? is unbold. The bold part catches the attention of a learner as a result of the boldness. It highlights what the learner is expected to give attention to which is the verb *Haben* (to have) conjugated in the third person plural **Haben Sie.** This particular chapter discusses the functions and usage of the verb *Haben*. This is in line with the view

of Shalkh et.al (2006: 1834) who postulate that 'each document should be rendered in a font that connects the mood, purpose, intended audience and context of the document.

4.2.2.1.5. The Multiple Font Style

The multiple font style combines several forms of font style. This consists bold, unbold, italicize, etc. This form is seen in the text below:

Figure 19: SP46

The multiple font style is seen in **SP46** above. Different writing patterns are evident on this page. This form of font guides the reader carefully through the text because each font style gives a specific information different from the other font patterns on what is expected to be done in that particular page. Though several font styles are involved, hence, they are legible.

The application of different font styles and sizes direct the attention of the Learner and instructor to some expressions, information and instructions in the text. They also exhibit some levels of aesthetics in the pages of the text.

4.2.3. The adoption of Colour

Colour is a natural phenomenon that has great psychological impact in visual communication. It has strong influence on the feelings and emotions of people (Ugagu-dominic, 2019:234). It is one of the semiotic symbols that is evident in the text. Different colours were used in designing the text. This could be seen in the cover page of the text and on the numbers and their backgrounds in every chapter. The numbers on each chapter are of different colours. For instance:

chapter	Page Number	Background colour
1	Black & white	Blue
2	Black & white	Lemon & white

Pictures in the text are of multiple colours while their backgrounds are of single, double and multiple colours.
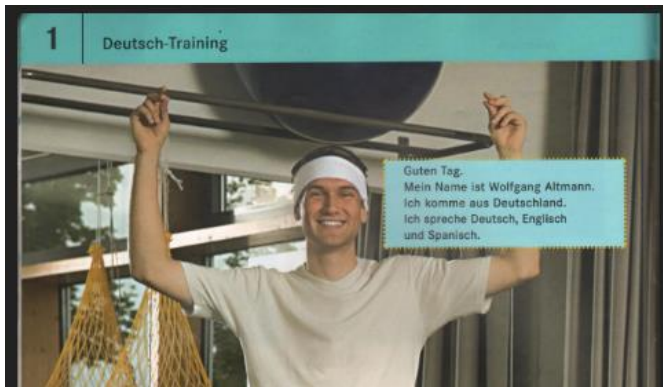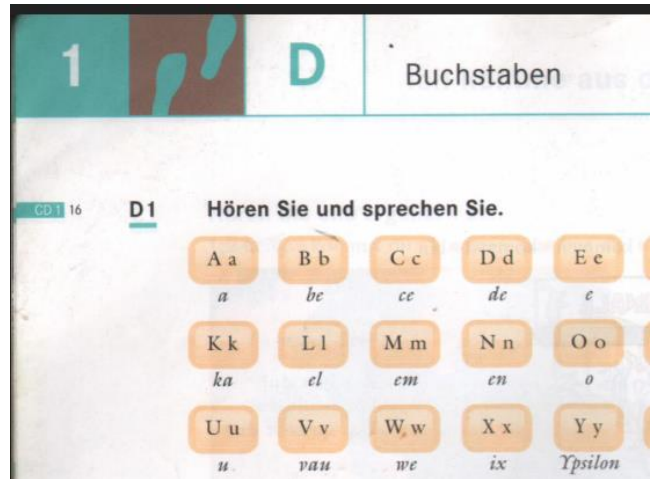
Figure 20: SP18

Figure 21: SP14

The page number of **SP18** is black on blue background while that of **SP14** is white on blue background.
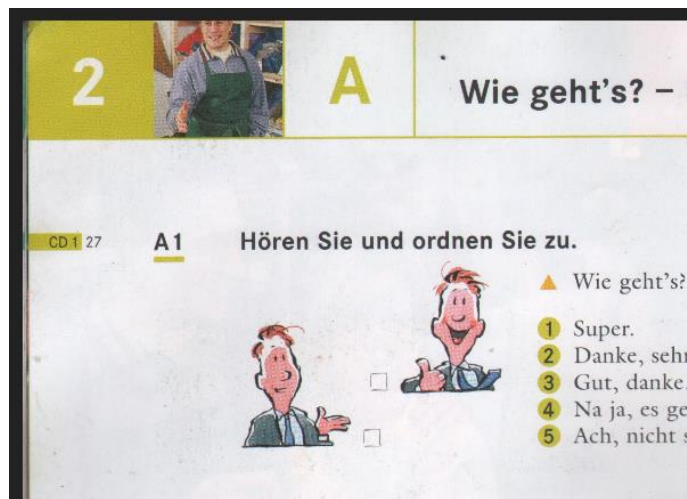

Figure 22: SP20

Figure 23: SP22

In **SP20** the chapter number is written with black colour on lemon colour background while the other number of **SP22** which is a supporting chapter to the main chapter is written with white on lemon colour background. The application of colour adds to aesthetic component of the text, makes the text appealing and at the same time enlightens learner's mood.

Apart from the images, the background of certain little portions in the text are highlighted with different colours. The highlighted portions serve as guides which draw the attention of a Lerner to what is being pointed out in a particular section. This could be seen in **SP42** and **SP43**.

Figure 24: SP42   **Figure 25**: SP43

4.2.4.   The Semiotic Symbols

Semiotic symbols like icons such as: block, triangle, circle, arrows, lines are also visible in the text. These semiotic symbols such as block, triangle and circle are often applicable when turn taking is expected. When two or more represented participants engage themselves in making some expressions and discussions. The symbols differentiate the roles each participant plays in that particular section. This is evident in **SP22** and in some pages of the text.

Figure 26: SP22

The use of block, triangle and circle semiotic symbols is evident in **SP22**. This highlights what each partner is expected to say. The blue block and red round signs placed beside the two represented participants who are engaged in exchanging greetings in the above page indicate what each of them says. This could serve as a guide in the classroom when learners are expected to practice conversation among themselves.

4.2.4.1. The Use of Arrows as a Semiotic Symbol

Arrow signs are one of the semiotic symbols that are used in the text. This could be seen below.
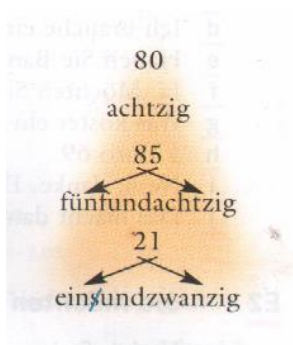
Figure 28: SP43

Figure 27: SP35

The arrows in the above pages serve as guide to the learner. In **SP35** it indicates how the numbers are read. The first arrow is placed on fünf (five) with und (and) at the centre, then the second arrow is placed on achtzig (eighty) at the end meaning five and eighty. This shows that in German the last number is mentioned before the first. That is five is counted before eighty. In **SP43** the arrows are used to show the pronouns of the nouns placed at the left side. It directs the attention of the learner to the message of the text. This strategy makes learning easier for a Lerner and the instructor because it is simple, short and occupies less space.it also impacts the cognitive process of a learner through creative thinking.

4.2.4.2. The Use of Lines

This is another strategy that is evident in the text.

Figure 29: SP46

The lines in **SP46** indicate what each person says in the process of the telephone conversation between the two people in the image displayed above. This also guide a learner to what is happening in that particular page; hence, easy learning is facilitated.

4.2.4.3. The use of Icons

Iconic symbols are evident in the pages of the text. At the left side of some pages are icons representing CD. This indicates the auditory aspect as some part of the same text can also be listened to. This aids in learning of sounds and pronunciation of words. In other words, it makes the language real to a foreign language learner because the CD presents the voices of the real speakers of the language.
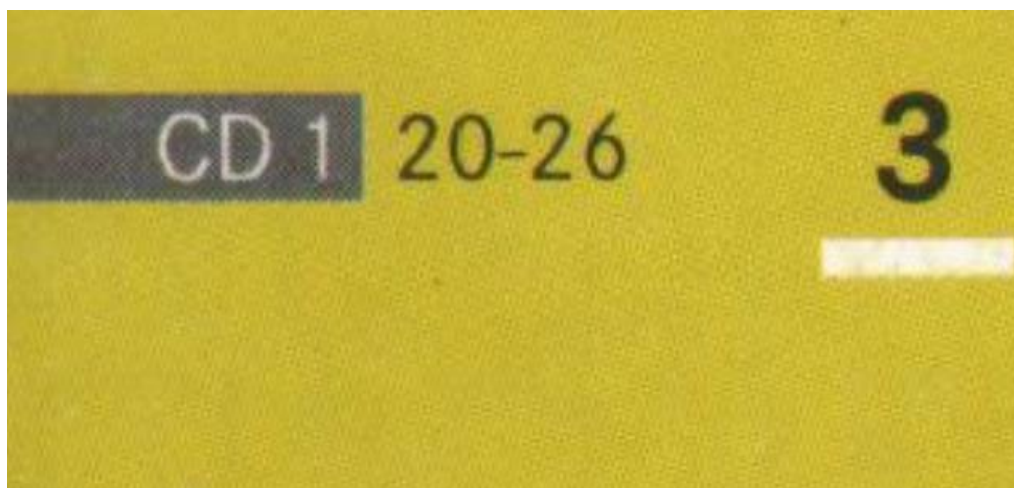
Figure 30: SP20

The use of CDs improves the listening skill of learners.

4.2.4.4. Vocal (para-linguistic)

Meaning of words can be altered significantly by changing the intonation of one's voice (ibid:71). The manner we speak can convey different meanings since speech requires voice and voice is characterized by tone, pitch, rhythm and modulation (ibid). 'Empathy, irony, sarcasm, anger, urgency, frustration, encouragement and endearment can all be expressed by para language where the words themselves, spoken free of any such nuances may fail to convey' (ibid). the voices that are heard over the CDs are also form of semiotic symbols in the text. The voices of different Speakers in the CD come with different tone, pitch, rhythm in line with the information on what is expected to be learn in a particular section. The learners in developing there listening skill and their psychological makeup try to indicate and differentiate the mood of different speakers such as anger, happy, anxiety sad etc. This aspect contributes to the development of the cognitive process of learners and encourages active participation of learners.

4.2.4.5. The Use of Panels

Panels are used to show what goes on in the mind of the represented participants. This could be seen in the pictures below:
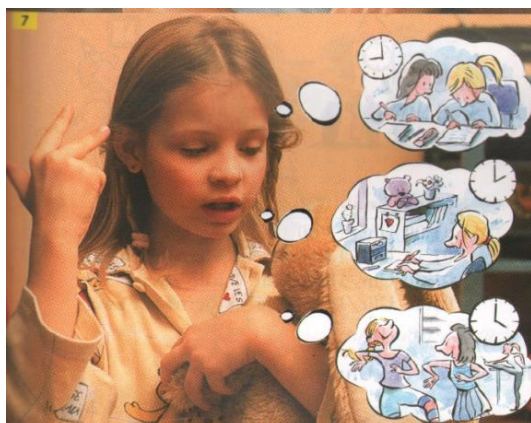

Figure 31: SP51
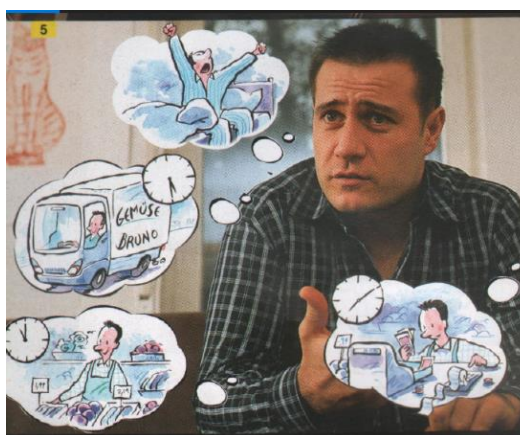
Figure 32: SP50

The use of panel is evident in **SP50** and **SP51** to indicate sequential line of actions. What goes on in the minds of the represented participants are presented in pictures just as comic stripes in the above pictures. In this situation learners are expected to discuss what are revealed as the thoughts of the represented participants as presented in the pictures. This form of activity triggers learner's imagination and creativity through critical thinking. It develops their speaking and writing skills. It also affords learners the opportunity to participate fully in the process of learning.

4.2.5. Body language Communication.

Body language is the process of communicating your feeling or thinking by the way you place and move your body rather than words' (Hornby, 2006 cited in Yuanyuan (2014:1206). It can deliver different information, making a set of system which is the same as language signal (Yu Aihong, 2002, cited in ibid 2014: 1206). According to Yuanyuan (2014: 1206) 'a smile and handshake indicate welcome, waving of one's hand means 'goodbye', nodding the head is a way to show agreement while shaking it means disagreement'. Tarjani (2017:69) considers nonverbal communication as a 'system made up of a range of features that work together to enhance expression, ranging from gesture and facial expression, through tone of voice and the use of space, to dress and posture'. Murat (2008: 167) categorizes it into five inter-related subsystems such as' gestures, postures, proxemics, haptics, and oculesics'. There are instances of different forms of body language involving all forms of body movement such as gesture, facial expression, etc. in the text through the images.

4.2.5.1. Gesture

Gesture as a component of body language involves spontaneous movement of the head, hands, arms and leg. It reveals important aspects of human cognition and serves as a window into the mind. It helps us think in the process of facilitating the formation and expression of thought. According to Lapaire (2011:102) the spontaneous gesticulation that accompanies speech is an integral part of linguistic system. Gestures play a central role in the expression of grammatical meanings and mechanisms. Grammar and gesture are clearly integrated in the expression of temporal dimensions, aspectual notions and modal stances (Lapaire, 2011:102). Gesture as a mode of communication could be seen in the presentation of the images of the human represented participants. The gesticulation is seen in the manner they try to express themselves and give a clearer explanation of a given situation using their hands. This is evident below:
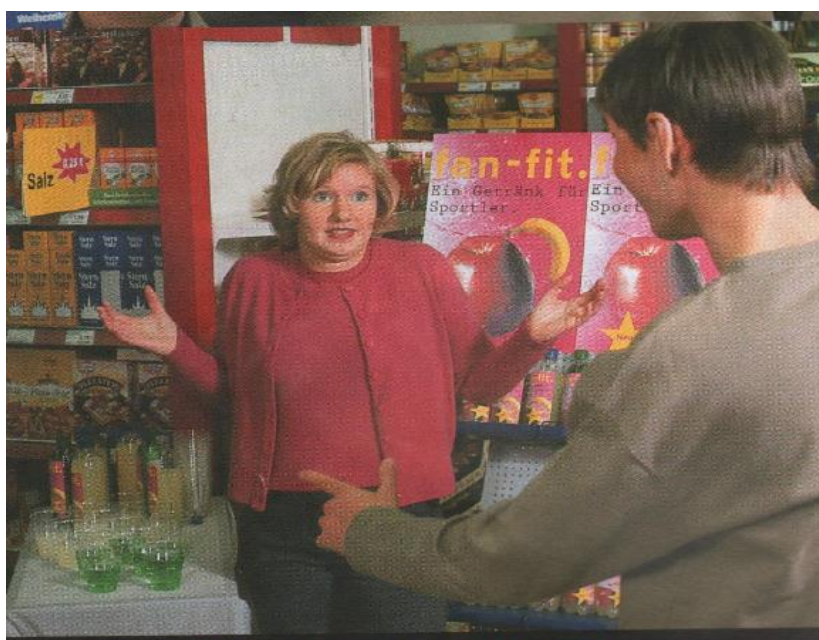

Figure 33: SP30

The represented participants presented **SP30** above are gesticulating while they are having conversation. In other words, they are transmitting their mind and feelings through gesture. This situation requires learner's active participation by discussing what the gesture could be in this particular situation. The class activity could go beyond discussing the present situation to highlight the implication of some gestural activities in connection to certain cultural practices. Learners could give some examples using instances from their different cultures. For instance, in African culture, 'people do not use their left hand to take or hand anything to anyone else, or even to motion with when talking' (ibid:168). This form of activity improves learner's creative thinking and active participation in the classroom.

4.2.5.2. Facial Expressions

Facial expression is 'universal language of human society' (Yuanyuang, 2014:1207). Human feelings and emotions such as anger, fear, happiness, etc. are expressed through facial expression. This is one of the modes the represented participants communicate their emotions towards each other.
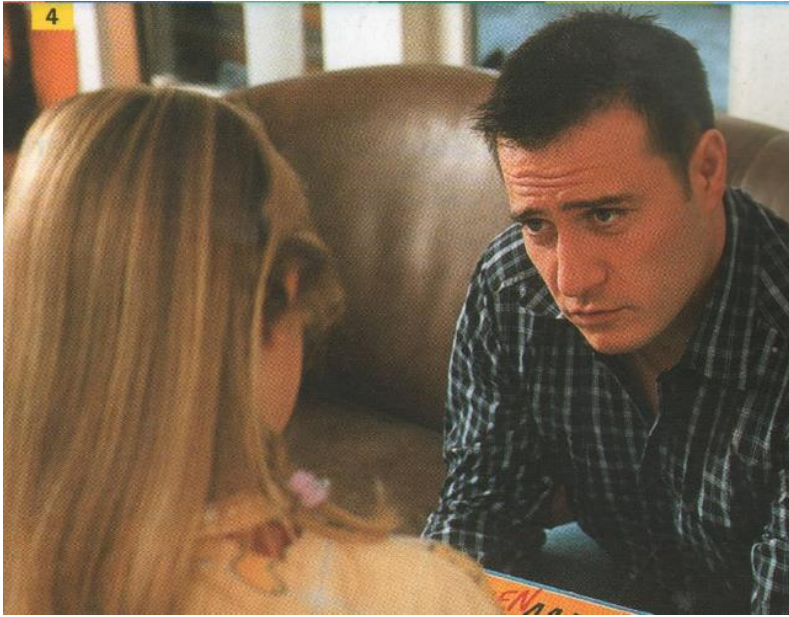
Figure 34: SP51

The facial expression of one of the represented participants in **SP51** can be described as that of inquisitiveness and seriousness. One guesses that the man was trying to find out somethings from the little girl who could be the daughter. This kind of situation could bring about class activity that involves discussion on issues that could impact on people's facial expressions at a particular time as a result of their moods. Engaging in such discussing by learners affords them the opportunity of having knowledge of different psychological processes such as emotions, stress etc. and how to deal with them. This aids in cognitive and self-development processes.

Figure 35: SP7

The facial expression of the represented participants in **SP7** could be describes as joyous, happiness and relaxation. Learners could be required to describe what is presented in the picture. Such discussion could also be related to issues in life that can necessitate such mood. Learners could also learn how to maintain such mood which certainly guarantees good health and sound mind.

4.2.5.3. The image Act (Gaze)

A direct look by a represented participant at the viewer creates a visual form of direct address, which Kress and Van Leeuwen (2010:118) in line with Halliday (1985) term 'demand'. The participant's gaze (and gesture, if present) demands something from the viewer, demands that the viewer enters into some kind of imaginary relation with him or her.

Figure 36: SP41   **Figure 37: SP31**

In the above picture **SP41** and **SP31** the represented participants are shown looking directly at the viewer's angle (us) and smiling. This indicates that they seek recognition. This form of representation will require active participation of learners. The teacher engages a learner (s) in discussion by allowing every learner think critically and creatively by giving their individual views in relation to the pictures. This form of activity enhances learner's ability to think and make independent contributions. Thereby, improve his speaking skill and also strengthens the learner's confidence in expressing himself.

4.2.5.4. Proxemic

This deals with the study of space since the distances people keep have different informative meanings embedded in them. Murat & Sibel (2014:4) stresses that 'Proxemics play a vital role in establishing a successful interaction between the teacher and the students in the classroom'. Different positions teachers stand in the classroom affect student's feelings. The position of teachers in the classroom could affect the participation of students in a learning process. To this Yuanyuan (2014:1208) points out that 'students indicate that when teachers stand near students two-to-three-point meters, the distance can produce one kind of control'. For instance, where students show sign of distraction in a classroom, a closer movement by the teacher to the student would check and change the absent-minded condition of the students. A teacher can stand in the midst or closer to the students when reading in order to control the 'disciplines and correct their wrong pronunciation properly' (ibid). Often times drawing the attention of students and getting them to be focused in the classroom is hard when a teacher stands on the platform which is from students four or five meters' (ibid). Apart from drawing the attention of the students in the classroom through distance. Maintaining social interaction in a classroom between the teacher and the students is also necessary. Since the distance we keep with people around us tells the kind of relationship we maintain with them. Cultural differences have necessitated some culture being 'low-contact or high-contact' (ibid). A teacher and student(s) could be of different cultural background therefore, understanding peculiarities in cultural contacts is paramount to achieving optimum social interaction in the process of learning. Hall (1966 cited in Murat 2008:5) states that :

> Americans normally stand 4 to 12 feet (120cm-4m) for formal social interactions. Hence, a Turkish teacher of English who teaches English to North American students in the U.S.A should stand 4 to 12 feet (120cm-4m) from the student when asking a question about the subject studied during the lesson. If the teacher stands about 1.5 to around 4 feet (50cm-120cm) from the student when doing the same task, s/he may be seen as too personal to the student'.

Hall (1966 cited in ibid, 2008:5) further point out that:

> Likewise, a North American teacher of English who teaches English to Arabic students in Saudi Arabia should stand about 1.5 feet to around 4 feet (50-120cm) from the student when asking a question about homework. If the teacher stands 4 to 12 feet (120-4cm) from the student because of being unfamiliar with the proxemic system of Arabic culture, the students may feel that the teacher is too cold, unfriendly and insincere'

The different forms of space that are evident in the text are:

4.2.5.4.1. Public Space

This shows how we sit or stand with people we know partially or not at all. For instance, public figure or public speaker, at an event, listening to a professor give lecture' (70).
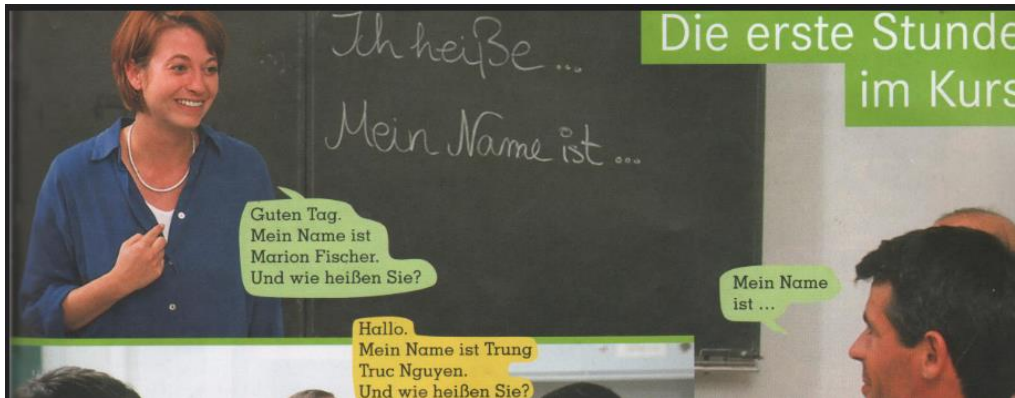

Figure 38: SP7

Public space could be seen in **SP7** above. A teacher stands in front of the class to give lecture to the students. The teacher exhibits different forms of body language such as gesture, eye contact, facial expression etc. This draws the attention of students to the teacher; hence, students are engaged in full participation in the class. Learners could be asked to describe the scene and discuss how this could help in learning and the learners at the same time express themselves thereby improving their creative thinking. However, when the distance is much the teacher can lose control of the class and students may divert their attention to other things especially when the distance results in inaudibility of the teacher-

4.2.5.4.2. Social Space

This is a space you maintain when talking to a colleague or a customer at work.
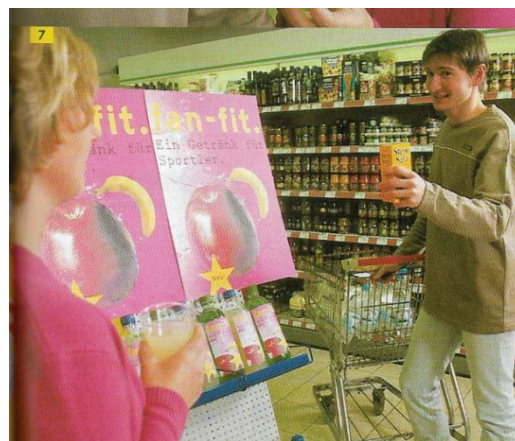

Figure 39: SP36   **Figure 40: SP31**

The social space in **SP36** and **SP31** could be used for class activity that exposes learner to different ways people behave in public places and the type of behavior one is expected to exhibit in public such as being courteous to colleagues, strangers and also how to be at alert in case of danger. The teacher may require learners narrating their experiences on how people behave in public and at the same time express their personal opinion on how one is expected to behave in the public. This enhances learner's full participation. Hence, their speaking and thinking skills are developed by engaging in such class activity.

4.2.5.4.3.   Personal Space

This is a closer space one keeps when talking to friends or family member.

Figure 41: SP20

The personal space as could be seen in **SP20** above could lead to class activity that discusses family relationship. Learners are exposed to different forms of family and the relationships that exists among members of the family. This form of activity enables learners to participate actively in the discussion by connecting it to their different families and the type of relationships they maintain in their various families. The speaking skill and creative thinking of learners are enhanced. Again, they are exposed to vocabularies in line with the topic of discussion. This boasts the learner's vocabulary bank.

4.2.5.4.4.   Intimate Space

This is for people who you are very close to, involves a closer contact with less than a foot away and could involve touching another person. For instance, the space romantic partners keep. Parents also maintain such space with their children and siblings among themselves in expressing love, care and affection.
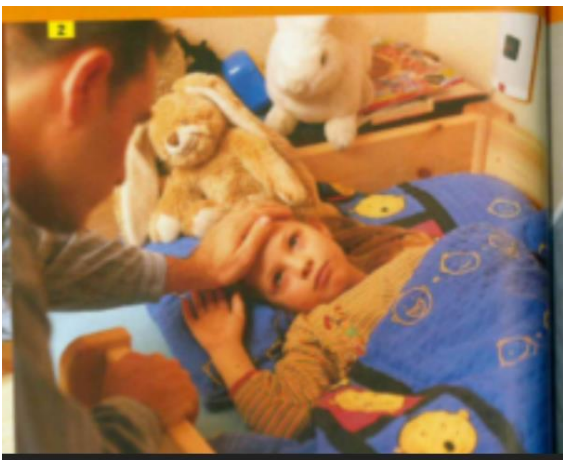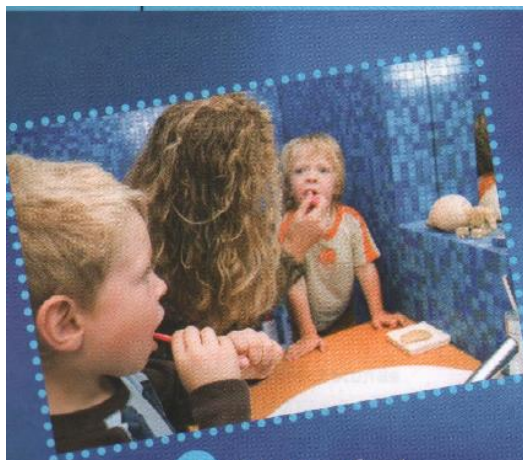

Figure 42: SP22

Figure 43: SP59

The images in **SP22** and **SP59** show intimate space between parents and their children. This type of space could necessitate considering themes that deal with affection, love and care as a result of the intimacy that is involved. The teacher will engage the learners in class activity that deal with discussing the meaning of love, care and affection. Learners have the opportunity of engaging in full discussion of the topic by expressing their personal experience and giving instances of how one can show love, care and affection. This form of class activity develops the speaking skill of learners, build up their emotional process, self-confidence and critical thinking. This could help in learner's personal development.

4.2.5.5. Postures

Posture deals with the position of the body 'characteristics or assumed' (Murat & Sibel, 2014:167). It is also a form of communication that gives information about mood of a communicator such as 'self-confidence, aggressiveness, fear, guilt, or anxiety' (Tarjani, 2017:70) in performing one activity or another. Murat & Sibel (2014:168) postulate that posture is culture-specific because what is acceptable in one culture may not be acceptable in another culture. Therefore, it is bound to be misinterpreted. It could reflect some levels of courteous behaviors. For instance, 'students cannot sit with legs crossed in front of the teacher in the classroom because such nonverbal behavior may be interpreted as inappropriate or disrespectful by the teacher' (ibid).

Figure 44: SP54

Figure 45: SP37

The posture of the represented participant in **SP**54 could be described of that of showing fear while that of **SP37** shows trust and confidence. This kind of picture can necessitate class activity that involves discussion on different postures people take in different situations. Posture could be discussed by learners (students) in relation to different cultures and courteous behaviors that are expected of people. For instance, 'a student should not talk with his teacher with hand in pockets because a student talking with his teacher with hand in pocket is considered as disrespectful and impolite' (ibid). This affords learners the opportunity of learning self-comportment through posture in relation to relating with their teachers, colleagues and also other people in the society.

4.2.5.6. Haptics

This is the use of touch to show meaning as in 'handshake, a pat on the back, an arm around the shoulder, a kiss or a hug' (Tarjani, 2017:71)
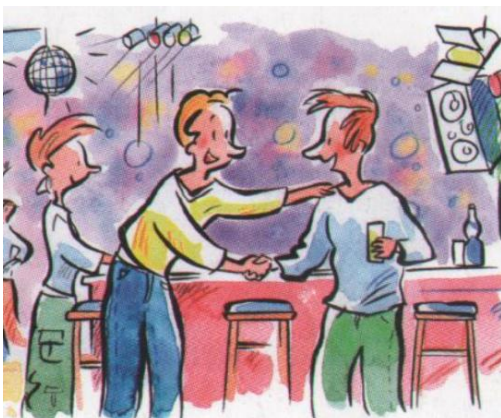
Figure 46: SP22   **Figure 47: SP12**

Hepatic situations are evident in **SP22** and **SP12.** This could bring about discussions on nonverbal differences that may exist in the classroom as a result of 'multi-cultural heterogeneous classroom context where there are students from different cultural backgrounds with different body language systems' (ibid:173). For instance, 'in Islamic cultures no touching between genders (even handshakes) is approved. However, such touching (including hand holding, hugs) between same sex is considered appropriate' (ibid:69). This form of discussion heightens the awareness of learners and teachers on what is permitted in different cultures in maintaining an optimum inter-cultural communication. This also guides them on limits to observe in teacher/student and student/student relationship in the classroom in order to achieve a problem free classroom environment.

5.   Conclusion

Multimodal approach to teaching and learning a foreign language helps in developing the critical interpretative ability of learners as a result of sound structure and rich curriculum that emanate from its design. Proper combination of different modes makes room for complementary information that could be adapted to different situations. Multimodal approach gives opportunity for interactive learning that necessitates full engagement and participation of teacher and learners. The text *schritte Plus* 1 is a German language grammar textbook that is richly multimodal because it combines visual, audio, linguistic, gestural, spatial modes to convey meaning in a unique way. It is a complete teaching instrument that is designed for total development of learners, as a result of its ability to bring different domains of human development into discussion directly or indirectly. Though a grammar book but has other forms of human development inculcated in it. The New London Group (1999:61) through its theory of multiliteracies advocate for an educational system and curriculum that incorporates diverse form of texts that reflect the exact world students live in. These expose students to different situations and prepare them for the 21st century world of multimedia information and technology. Examining a multimodal text creates awareness of the multimodal nature of texts employ in teaching foreign languages. It highlights the necessity of recognizing the analytical possibilities in multimodal analysis. Therefore, examining this multimodal text serves as a recommendation to integrate the multimodal approach in language learning, to widen learner's understanding of the ways meaning is made, by recognizing the structure of texts and the possible meanings that they construct.

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