

The storymakers mini-project: Encouraging children's multimodal writing

Julia Gillen and Uta Papen

1 Introduction

This chapter discusses a particular example of work on multiliteracies, the 'storymakers' mini-project which supported deaf young children in creating their own storybooks. These storybooks were multimodal productions, including writing, drawing and story-telling (in sign language). We begin with an overview of facets of the project that were particularly significant to us, focussing on the concepts of multilingualism and multimodality. We then explain the origins of the storymakers mini-project in Finland and how we introduced and adapted the Finnish work to our project context. The main content of the chapter is an exploration of how the mini-project was engaged with in our three different countries, or more precisely in four settings, one each in Ghana and Uganda and two in India. As will be seen, the mini-project played out in diverse ways and we reflect on this in our conclusion.

The storymakers initiative was part of the wider three-year Peer-to-Peer Deaf Multiliteracies project (P2PDM, 2017–2020; see Webster & Zeshan, this volume). It aligned with the wider project's ethos in not taking a deficit-based approach to deafness as disability (Murray et al. 2016) but recognised the resources and experiences that all learners bring to their education, incorporating these in a series of classroom activities that were geared towards the children's production of storybooks.

Three broad principles lie behind the pedagogic approach of the overall project as well as the storymakers initiative. First, support for sign languages, as the children's first language, is seen as vital for asserting the rights of deaf children to education (De Meulder, Murray & McKee 2019). In our project communities, these are Ghanaian Sign Language (GhSL), Indian Sign Language (ISL), and Ugandan Sign Language (UgSL). Second, since it is crucial that teachers connect with learners' L1, teachers must have sign language proficiency (Murray et al. 2016). Our project recognised the opportunities and needs to train deaf teachers; therefore, a major component of the three-year overarching programme was to provide such training and to support increasing levels of professionalisation

within deaf communities. Third, learning from an earlier one-year pilot study (see Papen & Tusting 2019; Waller, Jones & Webster, this volume), we infused our pedagogic approach with an emphasis on multimodality and multiliteracies (New London Group 1996; Cope & Kalantzis 2000).

2 Multiliteracies and multimodality

To understand the storymakers mini-project and how our partners in Ghana, Uganda and India engaged with it, we need to briefly explain our understanding of multimodality and multiliteracies. Multimodality – the use of different modes such as verbal, visual, gestural and others for communication – takes on a variety of forms when engaged with in different communities. Just as it has commonly been recognised that spoken language is multimodal, with the use of gesture, prosody etc, and that written language is multimodal, as inevitably materialised and visual, sign languages too are multimodal (Hill 2013). A very useful idea for teachers to consider is the notion of semiotic repertoire (Kusters, Spotti, Swanwick & Tapio 2017). This emphasises the idea that everybody has a blend of modes they use in communication, be they deaf or hearing learners. This avoids a deficit-based understanding of deafness. A manifestly multimodal sign language is, to a deaf learner, an essential element of their existing repertoire and a basis from which to expand, for example into English literacy, arts and numeracy. This is what we worked towards in the wider P2PDM project, and the storymakers initiative was part of this approach.

The idea of multiliteracies links closely to multimodality and indeed semiotic repertoire as described above. Multiliteracies assumes that texts, be they digital or paper-based, are always using different modes, such as the verbal, the visual, and the physical-material (e.g. what kind of paper is used). All these modes are equally valued as tools of communication. Teachers who work with a multiliteracies approach use a wide range of texts in the classroom, and they allow and encourage students to create many kinds of texts, including written, visual, gestural and other forms of expression. The concept of multiliteracies is explicitly grounded in a drive for social justice, recognising that historically many communities and their ways of communicating have been marginalised and not valued in schools; it is plain to see that this is very often applicable to sign language using communities.

A multiliteracies perspective can be implemented effectively from early childhood (Lotherington & Paige 2017), and in our storymakers mini-project we worked with children from as young as five. A

multiliteracies pedagogy emphasises playful ways of engaging with and creating texts (Jacobs 2013). An important aspect of the multiliteracies agenda is encouragement of 'a kind of learning which facilitates an active engagement with new and unfamiliar kinds of text, without arousing a sense of alienation and exclusion' (Cope & Kalantzis 2006: 37). As we will show below, the storymakers initiative allowed the children to engage with a form of text which for many was relatively new and to experience themselves as authors of that text. At the same time, the storymakers mini-project was designed to encourage the children to make connections with their own environments and experiences.

We introduced the idea of multiliteracies and how it can be used when teaching deaf children in the initial training for the peer tutors and research assistants that took place in the first year of P2PDM. That training was held at the Happy Hands School for the Deaf (HHSD) in Odisha, India, one of our project partners. All peer tutors and research assistants from India took part, as well as the research assistants from Ghana and Uganda, who cascaded the training to the tutors in their countries. The training included a component on working with picture books in lessons, led by Papen. This covered two elements. In the first element, we suggested using a picture book as an entry point for a thematic unit cutting across subject domains, for example on house construction. In the second element, Papen introduced peer tutors to how they could use picture books to develop children's interest in stories. This was done through first engaging the children in discussions of the images. Papen explained how this step would allow the children to discuss what they see in the pictures, encouraging them to imagine what the story might be about. In the second step, the children would look at the writing of the story as intended by the author of the book.

In this training unit on picture books, Papen emphasised that images and words together tell the story that the book contains, in line with the understanding of texts as multimodal. Throughout the training, we encouraged the tutors to use sign language to allow the children to actively engage with picture books. The tutors were to use sign language to scaffold the children's understanding of the images and of the English text. This focus on images and texts as multimodal underpinned our pedagogic approach throughout the project, extending beyond the use of picture books in the classes, for example to using texts from the children's environments and phenomena in their homes and communities.

3 Background to the storymakers mini-project

The storymakers mini-project that is the focus of this chapter was initiated during the second year of P2PDM. On an academic visit to the Faculty of Education, University of Helsinki, in November 2018, Gillenen encountered the ‘Joy of Multiliteracies’ project (Kumpulainen et al. 2018) at an inspiring event involving teachers, researchers and other educationalists. The Joy of Multiliteracies storymakers resource was originally designed for teachers in Finland working with young children whose first language is not Finnish (for example children of immigrant families), to enable them to craft their own storybooks. The storymakers kit is centred on beautifully designed individual small books for each child, printed on thick and glossy paper. These books offer a templated semi-structured story space which children can draw and/or write in or even craft with. Teachers are given resources including large cards to introduce parts of the narrative that is given in the children’s storybooks (e.g. *Who is the main character? What happens?*). Finally small mood cards, or ideograms, aid group dialogues about emotions. See Figure 1 for an example of a mood card.



Figure 1: A mood card from the storymakers kit (reproduced with permission from Kristiina Kumpulainen and Mari Keso, www.monilukutaito.com)

Facilitated by a Global Challenges Research Fund based at Lancaster University, working with the Joy of Multiliteracies lead Kristiina Kumpulainen and the Finnish artist Mari Keso, we adapted the storymakers kit to our project. We excluded any element unsuitable for deaf children, translated the resources, organised printing and shipping and also created a guidance training video for the peer tutors and research assistants. This guidance promoted multimodal responses to the storybooks, encouraging children to express themselves in ways they felt comfortable. The four of us, Kumpulainen, Keso, Gillen and Papen made

a video recording in spoken English, demonstrating the elements of the resource, added captions in written English, and posted it on YouTube (Kumpulainen, Keso, Gillen & Papen 2019). The interested reader is welcome to watch the YouTube video to gain more understanding of the storymakers mini-project. We then commissioned an interpretation into ISL, the dominant project sign language. We also liaised with peer tutors and research assistants at regular WhatsApp and Skype meetings. During Papen's visit to Indore in September 2019, she discussed the mini-project in detail with the tutor and research assistant based in Indore and via Skype with the two tutors at the Happy Hands School in Odisha. We encouraged them to carry out the storymakers mini-project with the children at times and for a duration that seemed appropriate to them, given their ground level curriculum control.

The mini-project was designed to allow the children, some of whom had very few possessions, the opportunity to craft their own storybooks, comprised of pictures and text in whatever proportion they wished, with support from the adults working with them. Some of the children then individually told their stories in their own sign language to their peer group, with their performance videoed. Overall, the ethos of the mini-project was thus to adapt Kress's (1997: xvi) insight into children's multimodal ways of learning, treating 'individual speakers or writers not as language users but as language makers'.

4 The mini-project locations

The storymakers mini-project was implemented in four locations, in Ghana (one location), India (two locations) and Uganda (one location). In this mini-project, as well as in the wider project, we had carefully considered research ethics. Formal approval was gained through our universities. In each project location, ethics were reflected upon in dialogue with participants. For example, we decided that images of children in stills and videos should be used and, indeed, had to be used so that we could show examples of the children communicating both in writing and in sign language (see section 5 below).

In Ghana the project was located in the Demonstration School for the Deaf, Mampong-Akuapem (Demodeaf), which is an established residential school for young deaf children, part of a large educational establishment catering altogether for children aged around four to adults in their twenties. Thus despite what to more privileged eyes is a materially deprived environment (the children have few or no possessions and classroom resources are extremely basic), the children appeared

well adjusted, healthy and happy, surrounded by deaf culture, where absence of knowledge of sign language is unusual. The first location in India, Happy Hands School for the Deaf (HHSD) is a residential school for deaf children set up by one of the project's partners, in a rural part of Odisha. Again, deafness is pervasive; the school is connected to an agricultural enterprise, focussed on increasing sustainability, diversifying local agriculture and creating employment opportunities. Our other Indian project location, Indore Deaf Bilingual Academy (IDBA), is an urban residential school where the P2PDM project was a supplementary activity for children attending a deaf residential and day school. In Uganda the project offered classes to children attending a school for deaf children, Uganda School for the Deaf (USD), where however teachers are not usually deaf themselves.

5 How the teachers and children engaged with the storymakers mini-project

The aim of the storymakers mini-project was to understand how the children's semiotic repertoires were expressed through their use of diverse modalities. Put more simply, we looked at what the children did with the storybook template, what stories or scenes they created, and how they used different modes to do so. Our second aim was to find out how the teachers engaged with the storymakers idea. We were conscious of the top-down nature of this mini-project, initiated by two non-deaf, white European academics, located in a privileged position, and for most of the time outside the project's field locations. Inevitably, pedagogic ideas and artefacts are transformed as they are brought into new spaces. As Mills and Comber (2015: 94) write, 'Spaces can be seen as contingent and negotiated, constituted by the multiplicity of trajectories that bring people together at a specific time and place'. A teacher and the group of children they teach are such a space. The idea of space here is more than a physical location, a classroom with its furniture, be they tables and chairs or mats and blankets. This room is also a learning space, so we think of space here as a metaphor for an environment where teachers and children interact and learn together in ways they are used to. The tutors in our mini-project conducted their lessons in line with how they understood their role, their prior experiences as tutors and their own abilities as teachers. In each of the three countries, the storymakers mini-project was taken up in slightly different ways, understood somewhat differently by the tutors and engaged with in diverse ways by the children.

Table 1 lists relevant data collected. In addition, we investigated logs of WhatsApp team meetings where the storymakers mini-project was mentioned. Papan also had field notes from visits to Indore in September 2019. We also drew on wider P2PDM data when salient, for example revisiting how picture books had been used in the training in year 1 by Papan (see section 3 above) and how, subsequently, teachers had worked with picture books in their classes (see also Manavalamamuni 2021).

Table 1: Data collected

Data type	No. from Demo-deaf Ghana	No. from HHSD India	No. from IBDA India	No. from USD Uganda
PT reports on lessons, consisting of texts and images on a semi-structured form	5	1	1	3
RA reports, of lessons where present, consisting of texts and images on a semi-structured form	1	0	0	0
Storybooks (photographed)	0	9	10	9
Videos of children signing their storybooks	0	9	9	0

The children's storybooks

We compared the children's storybooks, counting pages, words, sentences, type-token ratios and unclear words and extended this to a quantitative analysis of pictures and length of video. We calculated the mean for each result in each location, including information about age. Table 2 demonstrates our findings of this simple quantitative analysis comparing mean results across the locations.

Table 2: Quantitative analysis

Findings	Ghana Demodeaf	India HHSD	India IDBA	Uganda USD
No. of storybooks analysed	3	9	10	9
No. of videos analysed	0	9	9	0
Mean age	8.5	7.5	8	9.9
Mean no. pages	2	17.8	5.8	13.3

Table 2: continued

Findings	Ghana Demodeaf	India HHSD	India IDBA	Uganda USD
Mean no. words	3	31.2	34.2	77.3
Mean no. words/page	1.5	1.9	6.5	6.2
Mean no. diff words	3	19	21.1	39.7
Mean type-token ratio	1	0.57	0.71	0.52
Mean no. unclear words	0	4.7	0.9	6.7
Mean % unclear words	0%	14.40%	2.60%	8.10%
Mean no. labels present	0	28.3	7.4	14.2
Mean % labels	0%	80.60%	44.80%	20.20%
Mean no. sentences	1	0	6.1	12.2
Mean no. pictures present	1	16.8	3.4	9.9
Mean length (mins) of video	-	2.72	3.01	-

**3 No storybooks were presented as data artefacts in Ghana; this evidence is taken and analysed from images in PT/RA reports.*

The findings indicate diversity in many ways. HHSD has the youngest children but by far the most words and pictures. There is a higher proportion of unclear words, suggesting that the children were permitted to be more experimental in their emergent writing but tended to write single words, i.e. labels. At IDBA and USD there were far more sentences, with more words at USD overall. There were more pictures in USD overall, followed by HHSD then IDBA. Data from Demodeaf is limited, so there is relatively little we can analyse with respect to the storybooks. We have included the site despite this limitation as some findings are available about how the tutors and research assistant engaged with the initiative. We now move to discussion of a few illustrative examples from the data.

Example 1: Jitu, age 5, HHSD

Jitu is in his third year at this residential school. Born to hearing parents, he had virtually no access to language until coming to school and beginning to learn ISL. This background is similar to many of the other young children at HHSD. His great enjoyment of the storymakers mini-project is evident through the scale of his efforts: he has produced a book of 20 pages. One page has text only (his two names), and two have elaborate

drawings with several elements. The others all have images combined with words that label the entities in the image such as in Figure 2.

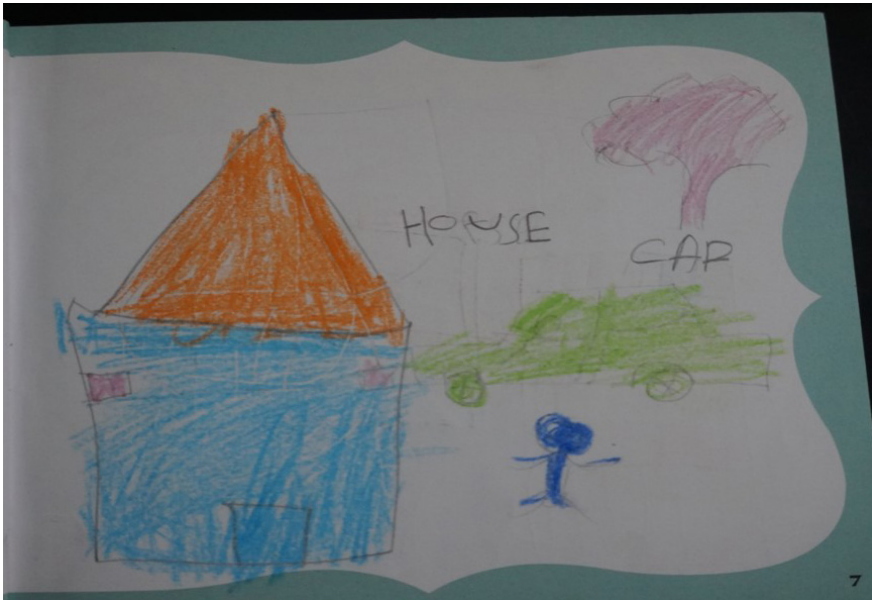


Figure 2: Jitu's storybook

When presenting his book in ISL, Jitu signed names of the objects, as in the image, although he also introduced a few activity words. The book's pages do not feature a narrative structure although there are some connecting elements; for example, an umbrella motif appears twice. This pattern can be explained by the school's pedagogy as observed by Papen on an earlier field trip to HHSD. For children like Jitu, the primary focus in their first years at HHSD was to develop their L1, ISL. English was introduced including through environmental print: labelling objects in and around the school. We can deduce from this that Jitu's practice of providing detailed drawings together with labels reflects his familiarity with this common practice. It is an expression of what he will have perceived as a valued multimodal text in his school.

Example 2: Tanvi, age 9, IDBA

Tanvi has been at her residential school for up to six years. She has produced five pages, two of which are the author name page and a mood illustration. The remaining three feature two narrative stories. Figure 3 shows Tanvi signing an element of the second narrative. There are two characters, a girl and a boy who have been out in snow, felt cold and

decided to go to buy tea. Then in this scene the two have continued playing and built a snowman, and Tanvi has identified herself as the girl in the story. Encouraged by her PT, Tanvi is using fluent ISL in the video. It should be pointed out that this is a significant feat of translation: she is departing from the English syntax she used in the story, for example.



Figure 3: Tanvi and her storybook

Example 3: Tifa, age 8, USD

Tifa, like the other children in her class, began her storymaking activity with an elaborate drawing of a house, in her case with many people in it. Although her storybook is not a conventionally structured narrative story, there are connective elements. For example, on this page Tifa drew and wrote about the activities of characters introduced earlier, some of whom have gone to a shop. Her written English is very well developed by the standards of the class.

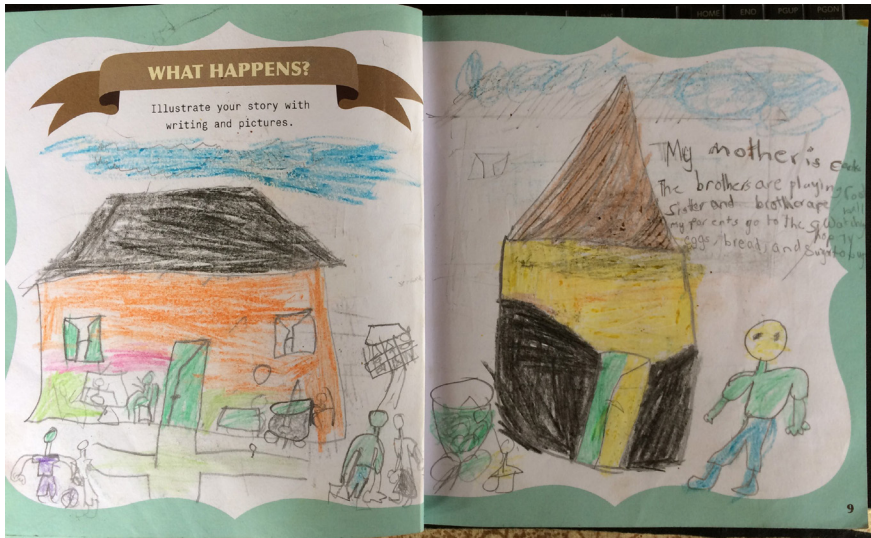


Figure 4: Tifa's storybook

The tutors' engagement with the mini-project

Here we consider our second aim, which was to understand how the peer tutors (PTs) and research assistants (RAs) engaged with the original idea of the storymakers mini-project. One element of this is the usefulness of the training video, when they interacted with it on the ground.

In Ghana, the PT was clear that he had not understood the training video: 'I watched it I was confused small. I'll like to ask my RA to help me out' (WhatsApp Ghana team meeting, 1 August 2019). At another team meeting, two months later, the PT explained his difficulties including that the sign language (ISL) was inaccessible to him as a GhSL user, an insurmountable hurdle in the absence of further support from us.

The Indian WhatsApp team meetings too showed that the tutors sought more support. In Indore, during her visit, Papen wrote up guidance for the tutor and RA and discussed this via an interpreter. While at IDBA, she also had a Skype meeting with the two tutors at HHSD. One of them, at the time, had already used the storymakers books with his group, of which Jitu was a part. All the tutors asked about the extent to which they were to help, guide and correct the children's writing. Should they help the students? Or correct after they had written? Papen proposed an approach where the focus was on text production, on creativity not correctness and she encouraged the tutors to help, scaffold and even co-work or scribe, if the children wanted that. She emphasised that the storybooks were not an exercise or test of correct writing, but that the focus was on

encouraging the children to express themselves in ways that worked for them. She proposed that the tutors would only correct repeated mistakes on frequently used words, but would not stop the children's writing flow with too many corrections, as this might discourage them. Papen also emphasised the value of the children's drawing, in line with the multiliteracies approach.

For the Ugandan peer tutor, the mini-project chimed with her valuing of drawing and multimodal methods as engaging ways into expanding sign language and English literacies, and developing new knowledge and understanding of authentic issues in the children's worlds. In previous lessons, she had often worked with drawings, for example in a unit around houses and house building where she had encouraged the children to draw their family's house. She had used these images to introduce English words to refer to the parts of houses, the children labelling their drawings.

Drawing was an important part of how the children engaged with the storymakers mini-project. The Ugandan PT reported how the children built upon their already established liking for drawings in a particularly committed way in response to receiving their own storybooks, seeking for example 'to draw all the characters'. Some drawings were particularly elaborate, and the mini-project encouraged extensive and sometimes impressively complex writing too.

There is no doubt that our mini-project opened up new spaces for learning, as the examples shown above illustrate. There was one aspect in particular though, where we had assumed that the concept of an imaginative story narrative, rendered in the form of picturebook, was familiar to tutors and children. Picturebooks had been used in the training (see section 3 above), and in some of the classes. But it seems that the idea of imaginative coherent narratives had not been stressed. Other project data makes this clear. For example, when the Ugandan PT had used a storybook *The Three Little Pigs*, her rationale was to connect to the topic of house construction. This was a successful theme for the children, promoting more engagement with local environments and multimodal activities including construction-themed work and some teaching of numeracy. The focus of that work had been on linking teaching in class to the children's environment and to local knowledge, but less on narrative and story-telling.

When the Ugandan tutor began to work with the storybooks, she seemed aware that previously, stories had not been a core part of her teaching and that the children might need input to fire their imagination. She suspected that the idea of a storybook might be relatively unfamiliar

to them. In an early team meeting, she explained 'We are now identifying stories that best suit the children. Also trying to explain how the mood cards work' (WhatsApp Uganda team meeting, 6 August 2019). She began her work with the children on the storymakers activity by introducing them to different types of stories. For example, she compared *Cinderella* with a narrative about an event from her own childhood.

In Ghana too, the peer tutor was conscious that the children might need to be introduced to the unfamiliar notion of story-telling. He did this by signing a short story about his experience and then encouraging children to share theirs with the group. However, this promising beginning developed into several weeks of work on the storybooks. The RA's reports and contributions in meetings show that ultimately a stress was laid on the production of sentences in accurate English to accompany the children's drawings. This emphasis on the production of texts as outputs, valued in relation to standards of correctness, is likely to reflect the tutor and RA's understanding of the curriculum and what was expected of them. This can work against a more expansive ideal of learning as highly exploratory and creative where the activity of creating a multimodal text is of intrinsic value (Leander & Boldt 2013).

As explained above, at both HHSD and IDBA, the PTs and RAs were also concerned about the extent to which they should support or correct the children. This was in line with how they understood their role as teachers, and also appears to reflect that the books were seen as attractive and precious resources for the children. So an orientation to making them 'right' might have been a tempting priority. For example, at IDBA, the tutor asked Papien if the children should first try their stories out on plain paper, so as not to ruin the precious storybooks with drafts. Based on the data we have, including the tutors' reports of working with the storybooks, it seems that they found a way to support children where needed, but that they did not turn work on the storybooks into, for example, occasions for testing grammar, handwriting or any other specific skill. In both of the Indian locations the experience ultimately fitted well into the general orientation towards multiliteracies and other practices. For example at HHSD the use of labels fitted well with drawing and labelling practices in the school where the rooms the children were taught in, the corridor, and even their recreational spaces were decorated with many posters. These posters as well as the children's own productions, often included drawings with labels in English. At IDBA, an important part of the storymakers mini-project was that each child was given an opportunity to tell their story to the others, in front of the class. These performances were filmed, as seen in Figure 3. This practice valued the children's ISL

as a core element of their semiotic repertoire. The storybooks were thus multimodal in not only including drawing and writing but also storytelling in ISL.

6 Conclusion

We can see from the above discussion that, as expected, the teachers and children engaged with the storybooks in different ways. There were inevitable differences in the type of story, scene or event depicted in the children's productions and in the use of English words or sentences to accompany their drawings. This is not to be seen as a weakness but shows that the storymakers kit was adaptable enough to work in our different contexts. Making their own stories allowed the children to bring into their creations ideas from their own lives and environments and even their identities (Pahl & Rowsell 2012). Seeing the final videos (e.g. as excerpted for Figure 3) that we have from Indore and comparing them with previous reports by the tutor and Papen's direct observations, we conclude that the project had provided an opportunity for the tutor to encourage the production of more extended texts than had been the case in other lessons. In other words, the storymakers activity gave the children a chance to try out their writing in English and to use their creativity and imagination to express themselves, in writing, drawing and signing. In other lessons, such writing activities were rare, with lessons being much more focussed on engaging with a specific topic or text. The children's writing was usually much more limited and focussed, for example practising a specific sentence structure or a set of related words or filling in blanks in sentences. Drawing had been rare in the class in Indore.

In each location, the teachers engaged with the project in ways shaped by how they understood their own role, for example in relation to teaching children to learn English and to write correctly in English. The idea of an extended writing activity such as the storybooks provided was, it seems, new to the tutors. The idea of the children as 'storymakers', as creators of their own stories, was also new. For some tutors, the focus on creativity, on allowing the children to express themselves, to create their own scenes or stories was perhaps different from the common understanding of how they should teach English. Whether or not lesson time should be spent on drawing was likely to be questionable for some tutors while it was an established practice for others (as in Uganda). That correct writing was to be less important and that the activity was not to be seen as an exercise but as an activity that was valuable in its own right, was perhaps

an unusual idea. That learning is to lead to a product that can be examined and assessed and that should be 'correct' is of course a common practice in schools. When teaching children to read and write, teachers may wonder to what extent they should simply encourage children to express themselves. This can be called composition. A focus on composition means simply encouraging children to write longer texts even if what they write may include many mistakes. Teachers may however be concerned with having to correct a child's text and they may wonder if they should stop a child when writing, to correct their mistakes, or let them continue with their writing (Papen 2016). The concern for the importance of writing rather than drawing is understandable in a context where the teacher sees themselves as ultimately having the task to develop their students' literate abilities. Multiliteracies too has sometimes been criticised for focussing too much on the product, on what a child has created (Leander & Boldt 2013), and not enough on the value of the activity as such.

When developing the project, we, the academics from the Global North, had seen an opportunity for an activity that had been developed in one locale and for a specific learning context to be moved to other locations. From this move a 'contact zone' (Leander, Phillips & Taylor 2010: 336) emerged between different learning spaces, in Finland, the UK, Ghana, Uganda and India. This was not a 'parking lot(s)' of ideas moved from Global North to Global South, but is better described as 'intersections' (Leander, Phillips & Taylor 2010: 336). The contact zone was not without its challenges, as we have shown, but overall the transfer of ideas across continents and very different learning spaces was possible and productive.

A key piece in the success of the cross-continent transfer were the storybooks. Of course, these were, literally, shipped across continents. Shipped with them was an idea for a multimodal writing activity. The material objects, colourful storybooks for each child to use and work with, were the centre of that idea. We can refer here to Larson and Marsh's idea of artifactual literacies (2015: 99). An artifact or an object, as in our case the storybooks, becomes the focus of a learning activity. While in our project we had the luxury of a beautifully and expensively produced artifact for the children to work with, a luxury that is not widely available, we hope that the idea as such, the storymaking activity, is helpful to teachers and other practitioners, as it allows them to motivate children to see themselves as authors and experiment in a playful space. For the deaf children in our project, the storymakers activity allowed them to use their full semiotic repertoire, writing, drawing and signing, using their knowledge of sign language and English literacy.

Acknowledgements

The project Peer-to-Peer Deaf Multiliteracies: towards a sustainable approach to education 2017–20, was funded by the ESRC and the former UK Department for International Development, which merged with the Foreign & Commonwealth Office on 2 September 2020 to become the Foreign, Commonwealth & Development Office. 1/07/17–31/12/20. Ref: ES/P008623/1

The storymakers mini-project was awarded GCRF Global Impact Acceleration Account (GIAA) Seed Corn funding from the Engineering and Physical Sciences Research Council, administered at Lancaster University (Ref: EP/S516065/1).

We thank all those who contributed to the storymakers mini-project, including

Finland: Professor Kristiina Kumpulainen and Mari Keso

Ghana: George Akanlig-Pare (co-investigator), Marco Nyarko (research assistant), and Esther Akraasi-Sarpong and Kwadwo Toah Addo (peer tutors)

India: Jagdish Kumar Choudhari and Ankit Vishwakarma (peer tutors); Deepu Manavalamamuni and Nirav Pal (research assistants); and Sibaji Panda (consultant)

Uganda: Olivia Nankinga (peer tutor) and Noah Ahereza (research assistant)

UK: Ulrike Zeshan (principal investigator)

References

- Cope, Bill, & Mary Kalantzis, Eds. (2000) *Multiliteracies: Literacy learning and the design of social futures*. London: Routledge.
- Cope, Bill, & Mary Kalantzis (2006) From literacy to 'multiliteracies': Learning to mean in the new communication environment. *English Studies in Africa* 49(1): 23–45.
- Hill, Joseph (2013) Language ideologies, policies, and attitudes toward signed languages. In Robert Bayley, Richard Cameron, & Ceil Lucas (Eds.), *The Oxford handbook of sociolinguistics* (pp. 680–697). Oxford: Oxford University Press.
- Jacobs, Gloria E. (2013) Reimagining multiliteracies: A response to Leander and Boldt. *Journal of Adolescent & Adult Literacy* 57(4): 270–273. doi: 10.1002/jaal.249.
- Kress, Gunther (1997) *Before writing: Rethinking the paths to literacy*. London: Routledge.
- Kumpulainen, Kristiina, Sara Sintonen, Jenni Vartiainen, Heidi Sairanen, Alexandra Nordström, Jenny Byman, & Jenny Renlund (2018) *Playful parts: The joy of learning multiliteracies*. Helsinki: Kiriprintti Oy.
- Kumpulainen, Kristiina, Mari Keso, Julia Gillen, Julia & Uta Papen (2019) *The storybook project: Peer-to-Peer Deaf Multiliteracies* [video]. Available at: <https://www.youtube.com/watch?v=zkeBL8GuPTc> [accessed 19 August 2021]
- Kusters, Annelies, Massimiliano Spotti, Ruth Swanwick, & Elina Tapio (2017) Beyond languages, beyond modalities: Transforming the study of semiotic repertoires. *International Journal of Multilingualism* 14(3): 219–232. doi: 10.1080/14790718.2017.1321651.
- Larson, Joanne, & Jackie Marsh (2015) *Making literacy real*. London: SAGE Publications.
- Leander, Kevin, & Gail Boldt (2013) Rereading 'A pedagogy of multiliteracies'. *Journal of Literacy Research* 45(1): 22–46. doi: 10.1177/1086296X12468587.
- Leander, Kevin M., Nathan C. Phillips, & Katherine H. Taylor (2010) The changing social spaces of learning: Mapping the new mobilities. *Review of Research in Education* 34: 329–394.
- Lotherington, Heather, & Cheryl Paige, Eds. (2017) *Teaching young learners in a superdiverse work: Multimodal approaches and perspectives*. New York: Routledge.
- De Meulder, Maartje, Joseph J. Murray, & Rachel L. McKee, Eds. (2019) *The legal recognition of sign languages: Advocacy and outcomes around the world*. Bristol: Multilingual Matters.
- Manavalamamuni, Deepu (2021) The influence of visual learning materials on learners' participation. In Jenny Webster & Ulrike Zeshan (Eds.), *READ WRITE EASY: Research, practice and innovation in multiliteracies (Vol. 2)*. Ishara Research Series No. 6. Lancaster, UK: Ishara Press.
- Mills, Kathy A., & Barbara Comber (2015) Socio-spatial approaches to literacy studies: Rethinking the social constitution and politics of space. In Jennifer Rowsell & Kate Pahl (Eds.), *The Routledge handbook of literacy studies* (pp. 91–103). Abingdon, UK: Routledge.

- Murray, Joseph J., Kaj Kraus, Elena Down, Robert Adam, Kristin Snoddon, & Donna Jo Napoli (2016) *World Federation of the Deaf position paper on the language rights of deaf children*. Helsinki.
- New London Group (1996) A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review* 66: 60–92.
- Pahl, Kate, & Jennifer Rowsell (2012) *Literacy and education*. London: SAGE.
- Papen, Uta (2016) *Literacy and education: Policy, practice and public opinion*. London: Routledge.