Semi-logical Reflections and Concrete Devices of Application in Multi-Modal Media Literacy

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Abstract

The term "multimodal media literacy" (MLM) describes the ability to interact with, analyze, evaluate, and produce information while operating within a variety of different contextual frameworks. The incorporation of several modes, codes, and languages (such as iconic, verbal, gestural, aural, and kinetic) into a single setting is what is meant by the term "multimodality," which refers to the presence of such elements. The development of skills that go beyond simple reading, writing, and speaking competency is the focus of this area of study. Specifically, this area of study is concerned with the cultivation of capacities. Literacy in multimodal media successfully includes the standard English abilities together with other skills that are uniquely relevant to the qualities and channels utilised in the process. In addition to this, it is required to have a proficient level of technology as well as skill in the manipulation and development of a literacy that is immersed in digital and collaborative spaces. As a result, the multimodal text, often known as "multi text," is produced as a result of the purposeful combination or orchestration of a great number of modes, codes, languages, and technologies. The purpose of this research is to investigate the extent to which MML is used in academic settings where English is spoken and to do so across a variety of subject areas. In addition to this, it intends to investigate the history of the MML industry, locate abilities that are transferable to other contexts, and investigate the unique talents that are linked with MML. In addition, the research will make use of two research projects that were carried out at the Bakeri school in Tabriz, both of which focused on secondary school students, in order to show the application of MML grids and evaluate the level of competency of the students who participated in the study in these abilities. The conclusions that may be drawn from these investigations will shed light on the degree to which pupils have mastered MML abilities.

Keywords: Multimodal Media Literacy, Writing and Speaking Skills, Technological Skills, Multimodal Text, Bakeri School

Introduction

Media literacy emerged in the mid-20th century from debates about mass media's educational value, which gave rise to media literacy courses in several Western countries. The definition of media literacy was set at the 1992 National Leadership Conference on Media Literacy, as the personal computer began to spread (but not the Internet). The skilled media literacy person was then defined as someone who could decode, analyze, evaluate, and produce various media, both print and electronic, after accessing them. Here the four components (access, content creation, analysis and evaluation) of a skills-based approach to media literacy are clearly apparent. These skills intersect in a non-linear learning process: thus, learning to create media content helps the student to analyze professional media productions. According to Livingstone (2004), since the arrival of ICT (information and communication technologies), called ICT or information and communication technologies in French, and especially since the emergence of the Internet, New literacies have developed dramatically: we are really in the digital age (Cortesi, 2020, p. 22).

It is on the multimodality side that specialists in media education and media literacy, especially in its critical component, have found both rigorous answers to their questions as well as a solid legitimization of their understanding of this ongoing communicational revolution. Multimodal media literacy combines different modes (iconic, linguistic and auditory), often on the same medium, in the same production (a video sequence, for example, includes moving images and sounds, both being delivered jointly). Kress describes fashion as a socially constructed and culturally transmitted resource for creating meaning (Aiello & Van Leeuwen, 2023, p.3).

The skyrocketing use of digital technology seems to favor the progressive abolition of the distinction between «reader» and «writer»: in multimodal reading, the reader is not guided only by the text and its linearity says Buckingham because the only possible text becomes the one he chooses to "write". Recent work in multimodal media literacy (now MML) language teaching has opened the field to monomodal skills other than linguistic as well as multimodal skills that articulate classical literacy to visual literacies, sound, etc. Our article proposes to reflect on the emergence of the MML field, the identification of transferable and specific skills to the MML and to rely on two research in class context in high school to illustrate the functioning of the grid in MML and to identify findings as to the mastery of these skills by the participating students (Ross et al., 2022, p.10).

The Semiotic and Epistemological Changes Implied by MML

Depending on research perspectives and disciplines, the MML may be interested in the teaching/learning context; the design of activities or types of tasks, and the objects and media used. Multimodality can also be considered under the prism of the crossing or

hybridization of modes (written, oral, iconic, semiotic), media, environments and objects of study (comics, text and images, «multi texts», video, audio, theater scene, video games), typologies of tasks (writing, creation, hybridization, «trans modulization») (Bradley, 2023, pp. 3-5).

Multimodal media literacy theorists are mainly Anglo-Saxons involved in linguistics, communication or education, hence their interest, towards the production of meaning and the mobilization of the modalities involved in this dynamic. The concept of multi-modality is strongly inspired by the epistemological postulates of social semiotics which is based on the existence of a culturally transmitted and shared repertoire of semiotic resources. These generate multiple effects that allow the person to build meaning. It must be considered that multimodal messages have semantic effects on their recipients. The use of multi-modality involves not only pragmatic, but also ethical, socio-political and even philosophical issues. This is why it is a question of educating young people, who are immersed in a world of multimodal texts, to a critical analysis of what they read or produce with digital tools (Ashfaq & Zeba: 2022, pp. 3).

Reflections on Establishing an MML Skills Grid

Empirical research on media literacy in schools remains modest, dependent on too few advances in theoretical research: small samples, isolated case studies, or experiences in the classroom of a single teacher. It mainly seeks to validate the existence of a problem around the development of specific skills among students and indicators for their progress.

This is particularly evident in certain disciplinary fields that integrate media education, such as language training. Most research on the use of ICT in language classes (whether first, second, or foreign) focuses more on technological knowledge and skills than on semiotics: Students are placed in media use situations without a thorough study of multimodal modes of expression and realization. Even the awakening to critical thinking rarely requires systematic training in the analysis of the codes of media texts; we mainly rely on informational skills such as identification and validation of sources (Keri & Neil, 2020, pp. 2-4).

We believe that multimodal media literacy skills/competencies can only be acquired through formal education. In order to support students in learning multimodal reading and writing on various media supports, teachers must be able to offer didactic activities integrating social networks, comics, video productions, novels photos, video games (serious games), for example; these high-performance tools should help develop complementary skills to those of conventional literacy. We can think of semiotic skills, such as recognizing or producing media messages using textual and iconic codes (fixed and mobile images). One can integrate a concern for critical ideology, an incorporation of alternative media, as well as an extension of textual analysis that includes the social context.

The inter-university research group Litmedmod, created in 2009, has been carrying out empirical research on new literacies for several years and, consequently, is interested in the evaluation of skills manifested during the comprehension/production of multimodal media texts. In the wake of various works, he developed a descriptive grid of multimodal media literacy skills for use by researchers in the field and which has become more complex since the origin of the group's work (Lebrun & Lacelle, 2013, p. 76). Before implementing the grid in the didactic approaches, a multimodal reading and production skills test was administered to more than 120 secondary school students on their use of digital tools.

Part of this questionnaire focused on the self-perception of their monomodal and multimodal reading and production skills. Among other things, we found in these students a high esteem for their skills in reading classic texts and still images, four out of five subjects claiming to be very competent in the field. This estimate dropped by almost half when it came to the production of fixed or mobile image messages. Lapp, Moss and Rosell demonstrated the importance of multimodal writing exercises preceded by multimodal reading activities, because, often, the weakness of eunesj to produce multimodal texts results from a lack of mastery of codes in reading. It is in this perspective that we operate and that is the reason why we present below an experiment of each type (Varaporn & Sitthitikul, 2019, p. 16).

Presentation And Explanation of the MML Skills Grid

Purely linguistic skills, without being secondary, no longer constitute the pivot of the skills of the literate individual, since they must also learn other codes, modes, and languages. Semiotic type skills are more complex than in traditional literacy since we must analyze "combinations of semiotic modes" operating simultaneously in the same multi-text (e.g. comics, film, video game, hypertext). For several years, the Multimodal Media Literacy Group has invested in French classes to experiment with didactic devices integrating MML. This group were interested in evaluating the skills demonstrated when understanding/producing multimodal media tools. Following a preliminary study, they constructed *ad hoc* evaluation grids for cognitive, affective, general pragmatic, general semiotic, specific modal and multimodal skills. These grids were used to analyze experiments with didactic devices in a classroom situation (Nouri, 2019).

More detailed version of other documents presents the sub-competencies required for each of the MML skills. Although presented in a flat and linear manner, these skills are nested within each other and can be combined. For example, multimodal competence requires mastery of specific textual skills in addition to requiring the articulation of textual/iconic/sound modes.

Each sub-skill refers to the reading/production processes necessary for mastering the five skills in MML. For example *, sub-skill 1A requires* the student in a situation of

reading/producing a message to mobilize the following processes: reception, recognition of the theme/topic and the textual macrostructure, selection, the distinction from the implicit, inference, prediction, the mobilization of knowledge, representations and previous experiences, the distinction between reality and fiction, the interpretation of meaning, the organization and retention of meaning information, etc. *sub -skills 1B* requires the emission, structuring, mobilization of directories, encoding, exploitation of ideas, gestures, materials, tools and language elements, diffusion, dynamics of creation, etc. ; *sub-skill 1C mobilizes* reaction, emotion, taking positions, argumentation, etc.; *sub-skill 1D targets* regulation and self-regulation, etc.

   Sub-competence 2A requires the student to mobilization of the following processes: identification of time (real/deferred), space (physical/virtual), environment (formal/informal, social, economic and ideological), actors, causes, type's event, etc. *Sub competence 2B* requires recognition, analysis and criticism of the ideological scope of the multimodal message; *sub-skill 2C requires* the recognition and analysis of the contexts of reception and/or production of a multimodal message. *Sub - skill 3A* requires the identification and manipulation of discursive elements such as coherence, cohesion, thematic and enunciative progression, etc.; *Sub - skill 3B* requires identification with themes, cultural groups, eras, *etc.* ; *3C skills* require the manipulation of narratological concepts (e.g.: focus, speed of narration, analepsis /prolepsis) specific to all stories and *3D skills aim at mastering macro -* structural operations (deletion, generalization, and integration) specific to all media.

   Sub-skill 4A requires the manipulation of semiotic resources specific to the textual mode: linguistic/grammatical codes (lexicon, syntax, morph syntax, coherence), language registers, etc. Skill 4B requires the manipulation of semiotic resources specific to the visual mode: moving image, still image, shape, color, volume, texture, pattern, organization of space, representation of space, framing, cutting, editing, edition, etc.; 4C requires the manipulation of semiotic resources specific to the sound mode: sounds, sound effects, music, orality (words, dialogue, monologue, linguistic codes, phonology, and rhetoric), etc. and the 4D skill requires the manipulation of semiotic resources specific to the kinetic mode: movement of objects, human gestures, etc. Skill 5 mobilizes the various specific textual sub-skills (Skill 4) as it requires the student to minimally combine the semiotic resources of two modes (e.g., text and image).

   Sub-skill 5A requires the manipulation of codes, modes, and languages in order to construct/create effects of redundancy, complementarity, relay, junction or diversion; subskill 5B aims at the ability to identify the characteristics of media "texts" and their links with "primary texts" (e.g. trans fictions/adaptations and primary works) and subskill 5C requires the manipulation of different combined media: media traditional (printed, radio, television, painting, sculpture, etc.), digital media (texts, digital sounds and images, social networking, interfaces, supports, cloud computing, Twitter, etc.), hypertexts, hypermedia,

etc.

Our research on young people's mastery of multimodal skills has allowed us to identify four levels of multimodal reading/production which are rooted in the nature of multi texts and the reading/production modalities specific to them (Dressen & Wigham, 2022: 2-5). The first level concerns the reading/production of texts, still/moving images, sounds (speech, noise, music) and gestures (expression of the body, face) and requires the analysis and manipulation of code combinations (e.g.: color, angle of shot, movement).

The second level involves the reading/production of comics, films, video games and requires the analysis and manipulation of modal combinations (e.g.: sequences of still images with or without text, sequences of moving images with sounds). The third level is centered on the reading/production of several languages specific to film, comics, video games and requires the analysis and manipulation of linguistic sounds (ex: complementary film sequences with text sequences). The fourth level concerns the reading/production of several media, hypermedia (eg blogs, social networks, wiki, slide shows) and requires the analysis and manipulation of media and multimedia combinations (each medium may contain videos, images, text and hyperlinks to other media materials). Each level being nested within the other (from 1st to 4th), the last level requires mastery of code, modal, language and media combinations. We will see, through two of our experiments in a school context, how we requested the use of the skills of the MML grid as well as the different levels of multimodal competence.

Table 1: Skills and sub-skills in MML

Cognitive and emotional skills (1)	Decode, understand, and integrate a multimodal message (A)	Produce a multimodal message (B)	Investing in communication (C)	Manage multimodal strategies (D)
General pragmatic skills (2)	Recognize and analyze the contexts of reception and/or production of a multimodal message (A)	Recognize/analyze/critique the ideological scope of the multimodal message (B)	Position yourself in relation to the context and ideology on a personal level (C)	

General semiotic skills (3)	Compare the treatment of the theme/topic using discursive series (various media) (A)	Recognize/analyze/communicate the signs or symbols of the multimodal message (B)	Recognize/analyze the elements specific to narrativity (various theories) (C)	Know how to recognize common macrostructures/conventions across different media (D)
Specific modal skills (4)	Recognize/analyze/use semiotic resources specific to the textual mode (A)	Recognize/analyze/use semiotic resources specific to the visual mode (B)	Recognize/analyze/use the semiotic resources specific to the sound mode (C)	Recognize/analyze/use semiotic resources specific to the kinetic mode (D)
Multimodal skills (5)	Recognize/analyze/apply the simultaneity of use of codes, modes, languages (A)	Recognize/analyze/use different media (B)	Recognize/analyze media "texts" by establishing which is the "primary text" (C)	

Multimodal Grid-Based Read/Write Devices In MML

Our approach is not linear but spiral, we jointly continue the work of theorizing skills in MML and experiments, to enrich both our analysis grid and the development of research devices in a school context using MML skills. In order to illustrate the nature of these devices (multimodal reading/writing paths) and the use we make of the skills analysis grid in MML, we present two researches: Multimodal comic book reader/film adaptation device and Multimodal text production device on iPad. We will specify, for each research,

the context, the objectives, the targeted skills, the intervention itself and the findings from our analyses.

Device for A Multimodal Reading of Comics/Film Adaptation
Objectives And Targeted Skills

This exploratory research, carried out in 2011, was to better understand how general semiotic competence (3), specific textual competence (4) is manifested in adolescents in a school environment.) and multimodal competence (5) (The numbers indicated here refer to the skills grid presented above). Research is located at the first, second and third levels of multimodality since it involves the manipulation of codes, modes and languages. The comic strip combines two modes of expression, each having specific codes: a visual mode (box, bubble, border, appendix, etc.) and a textual mode (recitative, onomatopoeia, dialogues, etc.). Comics, whose production and reception of icon textual discourse are simultaneous, perfectly exemplify the intermedial junction of text and image (Baroni & Aydemir, 2022).

The Context

We chose to have students from two secondary 5 classes work on comics Across the River and into the Trees by Ernest Hemingway, Harry Potter by JK Rowling and on extracts from the Harry Potter film. These groups of works have a certain number of similarities in terms of form and offer distant cultural universes. We had around fifteen hours in two classes in a public secondary school in Bakeri (Tabriz), involving the participation of 52 students between 15 and 16 years old. We encountered several obstacles: numerous absences, groups usually not very motivated by reading, students convinced that comics are easy to read (no need for training), a weaker group (difficulty working in a team).

Details Relating to the Experiment

Viewing notebooks, all research participants received training in the coding of comics and films in order to raise their awareness of multimodality and the specific languages of these multi texts. This teaching was provided to the students based on an illustrated slideshow, practical exercises and two activities guided by reading notebooks: the reading of two comics in class and the viewing of extracts from the adaptation of the one of the comics. The comic book/film reading/ viewing logs submitted to the participants were composed of questions coded from three skills from our grid, i.e. questions targeting general semiotic skill (3A, 3B, 3C, 3D), specific textual skill (4A, 4B, 4C, 4D) and multimodal competence (5A, 5B, 5C). We present below the adaptation of our MML skills grid (See Table 1) to the multimodal reading system of the comics / film adaptation Across

the River and into the Trees and Harry Potter.

Literacy Skills Grid Adapted to the Characteristics of Comics And Films

– General semiotic competence (3A, 3B, 3C, 3D)

This skill manifests itself in students through their ability to identify and manipulate content elements (characters, spaces/places, time, period, themes) thanks to their recognition and analysis of narrative codes independently of the media (structure of the story, narrative schema, speed of the story, analepsis /prolepsis, progression of the action, of a theme, etc.).

– Textual competence specific to writing (4A)

Mastery of this skill is manifested by the ability to identify the codes of the textual mode (recitative, onomatopoeia and dialogue) and to identify their compositional elements. For example, the student must be able to identify that the type of verbal statement is not the same when it is written in a recitative (word of the narrator) or in a phylactery (dialogue). In the cinema, he must interpret the words and graphic statements.

– Textual competence specific to the image (4B)

This skill is manifested by the students' ability to identify the codes belonging to the visual mode (e.g.: the board, the strip, the box, the frame, the bubble, the border, the appendix, the pictogram, the ideogram, the perspective, depth of field, plan, angle of vision and movement) and to identify their spatiotopic aspect or their composition. Image-specific textual competence is manifested by students' ability to identify the combination of visual mode codes and derive meaning from them. For example, the student must be able to identify a speech bubble and interpret the border (the outline) of it, if it has a metaphorical shape. In cinema, students must be able to interpret changes in depth of field, close-ups, colors and movement.

– Textual competence specific to sound (4C)

This skill is manifested by the students' ability to manipulate semiotic resources specific to the sound mode: sounds, sound effects, music, orality (words, dialogue, monologue, linguistic, phonological and rhetorical codes), etc. In comics, the sound is induced occasionally by the text and the visual (the size and shape of the characters) whereas in cinema the sound occupies an omnipresent narrative function.

– Textual competence specific to kinetics (4D)

This skill is manifested by the students' ability to manipulate semiotic resources specific to the kinetic mode (e.g.: movement of objects, human gestures). In comics, kinetics is induced by the sequence of still images and must be inferred by the reader, whereas movement is represented in cinema thanks to the succession of shots (24 images/seconds). In cinema it is the connections of movements which require effort from the spectator.

– Multimodal competence (5A, 5B, 5C)

Multimodal competence (CM) is manifested by the simultaneous use of text and still images (BD) or even text, moving images and sound (film). It manifests itself in the students' ability to identify and manipulate elements of content (situation, place, character, culture, etc.) based on codes and combined modes in order to identify meanings. For example, when the student extracts units of information from the film that he considers important and must make the links between the disjunctions of the narration through the processes specific to cinema, or fill in the gaps. Holes in the montage, reconstitute the order of moving images, associate sounds with missing narrative spaces.

The Results

General semiotics questions seem to be those which best lead students to identify the meaning of the work, independently of codes, and by amalgamating the visual and the textual. The richest interpretations come from questions that require them to rely on textual and visual elements to interpret a situation. Using their specific textual competence (4A) to answer general semiotic questions (3A, 3B, 3C, 3D) leads them to better use their multimodal competence (5A, 5B, 5C). For example, when students are asked to identify references to Western culture in the box below, students who make the connection between visual and textual references have more accurate answers. They don't just list what they find. However, very often when students are asked to analyze a page, their interpretation is limited to noting the codes of the comic strip whereas if we give them the codes of the comic strip, they are able to relate them to the contents. Students who succeed in making the connection between the visual and the textual have more intense semiotic activity and richer interpretations. Furthermore, the addition of the comparison with the film extracts forces them to justify their interpretations by resorting to specific codes.

When questioned about their analysis of film extracts, students seem more able to compare the effect of modes of expression on their reception. To the question "How are the

characters in the film different or similar to those in the comic strip?" », they answer: "The characters are very similar to those in the film; the descriptions in the comics were very precise"; "They are the same characters who look the same physically, but they seem more real in the film because we felt the feelings more." The realism attributed to the moving image is not surprising. The effect of catharsis is accentuated in cinema by the fact that identification occurs through the visual; the spectator recognizes himself in the movement of the characters as if he were in front of a mirror. The film thus promotes the projection of oneself into a character thanks to the presence of moving images. To questions about the transposition of the comic strip to the screen (e.g.: "How were Rowling's arrival and adaptation to her new environment transposed to the cinema? Between others, observe the shots, the soundtrack, the similar or different cultural references, and the ellipses "), the students respond using the codes of the comics and the film, the students' visual elements, rhythm, and space to support their comparisons. At the same time, they integrate their appreciation of these elements.

In addition, students develop an awareness of the effect of modes of expression on their appreciation of works. Here are examples of appreciation based on the mode of expression based on the following question: "Note three aspects that stood out to you. Indicate how these aspects have been transformed. _ finally, explain what impact(s) these transformations have on your assessment. Example of answers: "the music because the musical choice of the soundtrack in the film helps you feel more at that time"; "Moreover, it is consistent with the emotions that the characters experience at specific moments." The difficulty of "sound concretization", i.e. the absence of sound cues (noises, voices, music), for the reader increases their appreciation of the film adaptation since it completes the narrative universe through a mode that is difficult to materialize through the imagination. The differences in codes and content between the comic strip and its film adaptation affect the understanding and interpretation of the reader/spectator as well as their appreciation of the works.

The conclusions that emerge from this research make it possible to identify among the subjects a variation in the levels of multimodal reading skills depending on the ability of each person to make the connection between visual and textual units of meaning (Zhang, 2023) and the difficulty of certain questions requiring a more complex multimodal activity. Furthermore, it appears that for the subjects, the construction of *ideational meaning* (Marij, 2020) is done more easily if the relationship between the text and the image is one of competition (or text/image equivalence) rather than complementarity or divergence.

However, we must avoid training that is limited to developing specific textual competence and which would promote meaningless formal decoding. The students' mastery of the codes specific to a mode of expression is only of interest if these modes are then linked. The school therefore has every interest in designing systems that require students to master codes and modes to access the general meaning of multimodal texts by focusing on

the analysis of modal combinations. It's about bringing young people construct and deconstruct narrative systems to exercise their ability to make the connection between codes and between modes of expression of narratives. To consolidate their multimodal competence, it is necessary to focus on reading practices which add/cross/superimpose media (junction between media) and which require the production of multimodal media works.

Device for Producing Multimodal Text on Ipad

Objectives and targeted skills

The intention of this exploratory research, carried out in 2021, was to better understand how pragmatic competence (2), general semiotic competence (3), specific textual competence (4) and multimodal competence (5). Research is at the second and fourth level of multimodality since it involves the manipulation of modes and media on different platforms. The main objective was to identify the facets of multimodal skill in multi-text production and, more particularly, the way in which users appropriate the relationships between the variables of this skill, that is, the links between text, fixed, and moving images.

The context

We experimented with writing with the iPad in 2021 with a cohort of 15-year-old students (10 teams of 3) and another of 16-year-old students (10 teams of three). Research is located at the first, second, and third levels of multimodality since it involves the manipulation of codes, modes, and languages. The iPad was chosen as the exclusive instrument for documentary research, production and distribution of multi texts, due to its flexibility. A scenario in the form of a guide on superheroes was constructed, validated by researchers from the Litmedmod Group and tested. This guide includes six modules at the end of which the students created a review page in the form of an article on a superhero of their invention.

Details relating to the experiment

The general theme of the magazine was The Success against Insects, the students had to create and illustrate the exploits of their hero against a monstrous insect. The article, constructed from various iPad applications, had to be multimodal; the students, therefore, integrated text, sound, and images. The teacher first presented the project by giving an example. He then supported the students in handling and exploring applications related to the project (e.g.: Dropbox, Pages, Write Pad, TagDiskHD), searching for information on the web (e.g.: Google), and organization of the information found (sound, video, image,

text, etc.). An example of a teaching device sheet appears in appendix 3. He reviewed the main characteristics of narrative and informative texts in order to give students writing ideas (e.g.: finding a character to insert into a given story, describing it and finding a photo of it on the Web). They also had to distinguish between redundant images and complementary images. The class explored the world of superheroes and their characteristics, among other things, through videos provided by the teacher and placed in their Dropbox. The creation time allowed the teams to imagine their own superhero, place him in context, and give him an adventure, all using the iPad. The "articles" were distributed to the whole class using the iPad and the Dropbox application.

Literacy skills grid and characteristics of "fantasy" writing

We present, here, the adaptation of our MML skills grid (see Table 1) to the device for producing a multimodal text on iPad on the theme of superheroes.

– Pragmatic competence (2A, 2B and 2C)

This skill aims to identify the social context of reception and the ideological message. The student must be able to identify the social context of production, i.e. the participants, the various circumstances (time, place, cause, etc.); the context of reception, i.e. the various types of audience, and the ideological message carried by the multi-text. He must be able to produce a multi-text with an ideological message (direct or implied) taking into account the presumed audience and its "culture", its stereotypes.

– General semiotic competence (3A, 3B, 3C)

This skill relates to the fantasy genre (spatiotemporal framework, action system, characteristics of the superhero, quest, complementarity between initial situation and final situation, specific point of view, choice of moment strong, themes and subthemes). The student must be able to recognize the theme (e.g. the characteristics of the superhero), the signs or symbols and know how to relate them to themes, cultural groups, eras (e.g.: on the theme of the superhero, symbols linked to women, to a futuristic world, "motifs", etc.) and elements specific to a specific textual genre (e.g.: tale, story, etc.). In the case of a narrative text, the student must manipulate the elements of the narrative schema (not only the complementarity between the initial and final situations but also that between the characters), the characteristics of the hero, the scene, the point of view in connection with the use of different codes (e.g.: specific camera movements), the choice of the strong moment (main incident), the complementarity between the initial and final situations.

– Specific semiotic competence (4A, 4B, 4C, 4D)

This skill requires the manipulation of all semiotic codes and modes (linguistic codes, fixed images, sound and gestural language, moving images). The student must be able to recognize/analyze and use the semiotic components specific to the written/oral linguistic code (lexicon, morph syntax, language registers, and, for oral, prosodic elements such as rhythm, accentuation, etc.) ; the semiotic components specific to the still image code (e.g.: choice of type of illustration – drawing or photo, scale of shots, framing, camera angles, color code); the semiotic components specific to sound and gestural language (noise, music, mimicry, etc.); the semiotic components specific to the moving image (e.g. codes of editing, camera movements.

– Multimodal competence (5A, 5B, 5C)

This skill aims to identify the purpose and relevance of the complementary use of codes, and modalities of the complementary use of codes. The student must be able to recognize/analyze/apply the goals (and relevance) of the complementary use of modes in the form of anchoring (redundancy, repetition) or relay: either complementarity, or opposition, or amplification. _ For example, the redundancy of the images must correspond to the redundancy of the texts with the aim of anchoring the message or even an oblique framing, violent music must correspond to a statement (oral and/or written) describing a situation of character imbalance. Images, sounds, and text (oral and/or written) must relate to the same message and not contradictory messages. It is necessary to ensure that students use the modes in a complementary manner (e.g.: dominant fixed image / subordinate written text; dominant video, with spoken text / subordinate written text; dominant written text / secondary fixed or moving images).

The Results

Pragmatic skills, general semiotics, and specific semiotics, when they are well-developed, contribute to the improvement of multimodal skills. You must therefore ensure that you seat them securely first. In our corpus, certain sub - components of the specific semiotic skill relating to images are not yet sufficiently developed. Regarding the universe of superheroes, the prior knowledge of adolescents, based on their use of popular consumer products (films, video games, trailers on You Tube) made them aware of a certain hypertext on the subject and created within them stereotypes on which their pragmatic competence is based. This, however, must not neglect the critical component (see ideology) of this, which is generally a defect in the work.

General semiotic competence seems well established, more specifically due to

school programs, which emphasize generic skills. Even if the fantasy genre is hardly worked on in class, the general elements specific to the narrative text are, which constitute a solid basis for the stories. However, the school must recover more than it does the universe of the fantasy genre, which is at the crossroads of science fiction, epic, and mythology and is a place privileged expression of the changes that our societies are experiencing. Some students also sense this aspect and express it clumsily. Fantasy is a space for experimentation (imaginary cities, gadgets) and a space for expressing major mythical themes (metamorphosis, justice, human tragedy). She manipulates symbols to which young people are sensitive and which they have used for their work. The character of the superhero seduces, during adolescence, because he carries within himself even the weight of its powers and can only commit to using it for the common good. This is perceptible in the "missions" that we entrust to the superhero during work. We thus dive into the forces of myth which even take us back to antiquity (e.g.: the exploits of the gods in Greek mythology). The superhero is also the exemplary model of all significant human activities: protecting, loving, saving loved ones, protecting and advancing civilization. This is very noticeable in the quest for heroes in the work and shows us that the mutations specific to adolescence make students permeable to these aspects of superheroes.

Specific semiotic competence includes mastery of several codes. If the school ensures the development of the linguistic code, it is far from being mastered at 15 or 16 years old, as the work demonstrates. By placing particular emphasis on the analysis of the lexical field of each person, we notice a poverty of specific vocabulary. Teenagers are sensitive to the proliferation of images that the Web presents to them, but it is difficult to develop a grid for analyzing them. For them, spontaneously, an image "illustrates" the idea of a text. They do not see the full complexity of image/text relationships and a single exercise, like the one attempted here, cannot be enough to ensure their competence on the subject. Knowledge of moving image codes is even less certain than that of still image codes. With the iPad tool, students have at their disposal a mini - camera which allows them to frame, make tracking shots, introduce different settings and characters, but, in the absence of specific teaching on the subject, they can only base themselves on their knowledge as spectators. Some are more inventive or adventurous than others and have understood that we must escape the stasis of the fixed image, but this is the minority.

In general, multimodal competence manifests itself in the complementary use of modes in almost all work, but often in simplistic ways. The anchoring relationship between text and image is weak and often redundant. The videos are partial in relation to the written text: half only present the description of the characters using narrators, one presents the setting and the other half presents one or more incidents. In general, the videos recover the illustrations of the written work, one is content with a montage of trailers and the few others only feature narrators.

Conclusion

We can draw from this exploratory research educational paths that improve students' skills in media literacy: 1) enrich textual analysis processes and work on textual coherence and expression of a point of view; 2) to train pupils in a more sustained way in the grammar of the fixed and moving image, to place greater emphasis on knowledge of image-sound text relations and their articulation with a view to truly multimodal reading; 3) to make pupils aware, by practical exercises, to the ideological and social aspects of textual and iconic messages, lead them to grasp these aspects, to situate themselves in relation to them, to take a position and, possibly to embody this commitment in multimodal productions of their growth where the image and the text contribute, jointly, to express the intention they had.

We believe it is important to teach students to function in a multimodal universe, which is that of our time and which extends the boundaries of literacy. However, the production of multiple texts is more complex than that of their understanding, especially due to semiotic constraints linked to the good control of knowledge linked to images (fixed and mobile). We must also develop critical engagement with the content of multi-texts. The teacher must take the time to have multiple texts read and produced and, above all, he must train himself to read and produce them, to be able to guide his students. It is still too focused on monomodal and official programs as well. However, we must not see multimodal media literacy only as a tool but realize that among young people, even more than among their teachers, it shapes identity and culture.

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