



Multiple Literacies

Students participating in the SPLICED Conceptual Units (e.g. “Pathways on the Journey”, “The Good, the Beautiful, the True”, “Transformation”, “Contemplating Connections”, “The Power of the Imaginative Mind”) have been able to express their heightened IQ, EQ and SQ by expressing understandings in multiple forms of literacy. These literacies, selected because they best suit the wisdom to be shared and the learning style of the student, collectively constitute the holistic intelligence of each student.

Whereas IQ is rule based, EQ helps us act appropriately within society's prescribed boundaries, SQ helps us extend and change the boundaries, question our assumptions and formulate new meaning. It is the intelligence of creativity. My own research indicates that it is inextricably linked with creating order (less entropy) in the brain from chaos (high entropy). Bringing about new order in our brain is facilitated by engaging in activities related to our least conscious part of the brain (our creative mode) in a playful, non-dutiful fashion. "SQ is our compass 'at the edge' " (Zohar & Marshall 2001, pp. 13-14) :

In 2021, through the conceptual unit “The Power of the Imaginative Mind: Exploring possibilities through multidimensional thinking” the following literary forms were employed by students in varying combinations

Essay	Poetry	Posters	Biography	Story
Research Report	Prose	Novel	Diary	Songwriting
Slide Show	Documentary	Narration	Website	Artist Statement
Podcast	On Location News Report	Guided Meditation	Interchange	Choreographed Dance
Newspaper Report	Interview	Drama Script	Reflection	Prayer
Magazine Article	Manifesto	Movie	Comic Strip	Stop Motion Animation
Historical Narrative	Visual Arts Work	Game	Website	Review

Defining New Literacies and Multiliteracies

As a result of globalisation, technological innovation and other social change, literacy and literate practices must now encompass a greater range of knowledge, skills, processes and behaviours than ever before. Society has moved away from a reliance on print toward digital technology, including sound, music, words and still and moving images. Therefore, the texts that students write or read now often rely on processing several modes of text simultaneously in order to construct meaning.

Multiliteracy Skills:

- ability to apply knowledge to new situations
- use of technologies to solve problems and communicate (Partnership for 21st Skills)
- able to examine problems and collaborate to think of creative solutions (Partnership for 21st Skills)
- able to gather information from multiple sources (and critique sources validity)
- work productively with linguistic and cultural diversity (Kalantzis et. al, 2003),
- synthesize knowledge and become teachers and communicators; express knowledge in multimodal ways (Kalantzis et. al, 2003)
- understand the various meaning making interactions of text, images, and context (New London Group, 1996)
- negotiate regional, ethnic, or class-based dialects (New London Group, 1996)

As technology plays an increasingly larger role within the new economy, skills must be developed to quickly and effectively navigate various knowledge networks with “up-skilling” happening continuously (Kalantzis, 2003). Technology has transformed the very notion of reading and writing. Blogging, tagging, tweeting, updates, and hyperlinks have allowed consumers to become producers; linking and connecting one producer to another, one knowledge network to another. “The open nature of Web 2.0 platforms, connected by hyperlinking, lets learners pursue connections across multiple lines of thought...literacy requirements for such searches are very complex, shift rapidly, and require new skills that encompass a more worldly, public literacy,” (Alexander, 2008, p. 156-158). As Kalantzis et. al (2003) summarizes:

Learning will increasingly be about creating a kind of person, with kinds of dispositions and orientations to the world, and not just persons who are in command of a body of knowledge. These persons will be able to navigate change and diversity, learn as they go, solve problems, collaborate, and be flexible and creative. Promoting these qualities, however, requires significant change to both assessment and curriculum regimes (p. 23).”

Assessment must then be centered around these new literacies and new literacy skills, and the technology that magnifies them.

MODALITIES OF MEANING

Of all the changes currently underway in the environment of meaning-design, one of the most significant challenges to the old literacy teaching is the increasing multimodality of meaning. Traditionally, literacy teaching has confined itself to the forms of written language. The new media mix modes more powerfully than was culturally the norm and even technically possible in the earlier modernity that was dominated by the book and the printed page. Through the theorizations and curriculum experimentations of the past decade and a half, we have reconfigured the range of possible modalities. We have separated written and oral language as fundamentally different modes (Kress, 2003), added a tactile mode and redefined the contents and scope of the other modes.

- Written language: writing (representing meaning to another) and reading (representing meaning to oneself)—handwriting, the printed page, the screen
 - Oral language: live or recorded speech (representing meaning to another); listening (representing meaning to oneself)
 - Visual representation: still or moving image, sculpture, craft (representing meaning to another); view, vista, scene, perspective (representing meaning to oneself)
 - Audio representation: music, ambient sounds, noises, alerts (representing meaning to another); hearing, listening (representing meaning to oneself)
 - Tactile representation: touch, smell and taste: the representation to oneself of bodily sensations and feelings or representations to others that “touch” one bodily. Forms of tactile representation include kinaesthesia, physical contact, skin sensations (temperature, texture, pressure), grasp, manipulable objects, artefacts, cooking and eating, aromas
 - Gestural representation: movements of the hands and arms, expressions of the face, eye movements and gaze, demeanours of the body, gait, clothing and fashion, hairstyle, dance, action sequences (Scollon, 2001), timing, frequency, ceremony and ritual. Here gesture is understood broadly and metaphorically as a physical act of signing (as in “a gesture to . . .”) rather than the narrower literal meaning of hand and arm movement
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- Representation to oneself may take the form of feelings and emotions or rehearsing action sequences in one’s mind’s eye
 - Spatial representation: proximity, spacing, layout, interpersonal distance, territoriality, architecture/building, streetscape, cityscape, landscape. We have also undertaken new work on the capacity of different modes to express many of the same kinds of things; that is, the representational potentials that are unique unto themselves. In other words, between the various modes, there are inherently different or incommensurate affordances as well as the parallel or translatable aspects of the representational jobs they do

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