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THE COMMON FRAMEWORK OF REFERENCE FOR INTERCULTURAL DIGITAL LITERACIES

A comprehensive set of guidelines of proficiency and intercultural awareness in multimodal digital literacies

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Contents

Foreword

The Common Framework of Reference for Intercultural Digital Literacies (CFRIDiL henceforth) is the third and final intellectual output of an Erasmus + project, financed in 2016 and including seven European partners, namely the University of Messina (main applicant, Italy), Aarhus Universitet (Denmark), Gottfried Wilhelm Leibniz Universität Hannover (Germany), the University of Florence (Italy), the University of Leeds (UK), the University of Rome Tor Vergata (Italy), and Rocca Creative Thinking Limited (Sheffield, UK).

The project EU-MADE4LL, European Multimodal and Digital Education for Language Learning, was intended to integrate digital literacies and proficiency in English for international communication that are essential requirements for graduates' access to today's European job market and that are often held separate in higher education curricula. The project was thus aimed at designing and implementing a syllabus that integrates abilities for the creation and critical interpretation of multimodal digital texts in English for international communication, such as weblogs, websites, CVs, promotional and user-generated videos, and video-based interactions.

CFRIDiL has been developed by drawing on the data produced within the three-year project and its goal is to provide a comprehensive set of guidelines to describe levels of proficiency in digital communication in intercultural and international contexts. As a robust data-driven tool, the framework is intended as guidance and reference in the context of intercultural digital literacies for teachers, students, researchers in the fields of education, media, applied linguistics, language learning, intercultural communication and humanities in general. It is as a self-assessment tool for autonomous long-life learning and to assess training needs in professional contexts as well.

The authors

Authors' profiles:

Elisabetta Adami is a University Academic Fellow in Multimodal Communication at the School of Languages, Cultures and Societies, University of Leeds, UK. She has a PhD in English Language and Translation (University of Verona, Italy). Her research focuses on multimodal text production and communication in digital environments. She is currently developing social semiotic theories and methods for the analysis of intercultural sign-making in place, face-to-face interaction and online. Recent publications include works on multimodality and superdiversity, blogs, webpage design aesthetics, and web interactivity, on YouTube video-interaction, on multimodality and copy-and-paste, on mobile devices and related communicative practices, and on the multimodality of social media. She has been involved in several funded projects on digital communication and intercultural communication, and is editor of the Journal Visual Communication.

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Styliani Karatza is a collaborator of the Erasmus+ Key Action 2 project EU-MADE4LL, European multimodal and digital education for language learning, appointed by the University of Leeds, UK. She holds a PhD in Applied Linguistics from the Faculty of English Language and Literature of the National and Kapodistrian University of Athens, Greece. Her research interests include multimodality, social semiotics, SFL, multimodal discourse analysis, language teaching, testing and assessment. She has worked as an instructor of the e-learning Foreign Language Teacher Training Program Προχωρώ (Move Forward) held by the National and Kapodistrian University of Athens (2018-2019). She has worked as a researcher at the Research Centre for Language Teaching, Testing and Assessment (RCeL). In particular, she worked for the Project ΔιαΠΕΓ: Διαφοροποιημένες και Διαβαθμισμένες Εθνικές Εξετάσεις Γλωσσομάθειας (Differentiated and Integrated National Foreign Language Examinations) (2007-2013) leading to the "State Certificate in Language Proficiency", known as the KPG (an acronym for the Greek title Kratiko Pistopiitiko Glossomathias). She has worked as an English as a Foreign Language teacher with students of different ages, all proficiency levels and different educational levels in both the private and public sectors.

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While all partners contributed to the achievement of the project's outputs, that included 1) an e-learning platform that was used to collect students' data and 2) an inter-academic and transnational syllabus with comprehensive teaching and learning activities including students' production, analysis and anonymous cross-institution peer assessment of digital texts, the University of Leeds (Elisabetta Adami, with Styliani Karatza as research assistant) led the data analysis and development of CFRIDiL, with a major contribution by the project coordinator (Maria Grazia Sindoni, University of Messina), and the active contribution of all partners.

Ivana Marenzi, PhD (F), is senior researcher at the L3S Research Center in Hannover. Throughout her career she has specialised in the relationship between technology and communication; her main area of research in Technology Enhanced Learning includes the support of collaborative and lifelong learning.

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Ilaria Moschini is tenured Assistant Professor in English Linguistics at the University of Florence, Department of Education, Languages, Intercultures, Literatures and Psychology where she teaches "Multimodal Discourse Analysis" to postgraduate students in Communication at the School of Political Sciences "Cesare Alfieri". Her main research interests are media language, US political and institutional discourse and global popular culture that she investigates using a framework that combines critical multimodal discourse analysis with media and cultural studies. She has published essays on digital discourse and graphical icons, web-based humour, social media and platform studies, the discursive practices of fan communities, the language of TV series, US political discourse and corporate communication. She has also published a volume on the linguistic and semiotic evolution of the American myth. She is member of the European Association of American Studies (EAAS) and is currently visiting scholar at the Centre for Multimodal Communication at the University of Southern Denmark.

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https://www.unifi.it/p-doc2-2013-200011-M-3f2a3d323a2931-0.html

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Recent publications include a book *Language in the Multimodal Web Domain* (2011) and several research articles and contributions in volumes. She is a member of scientific associations and committees. She has participated in some national and European research projects and she has taken part in many international conference and workshops.

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Marc Rocca has worked in the design and digital industries for over twenty years. During that time, his organisation has produced work for international audiences through clients including FMCG giant Unilever. Rocca. works with international organisations in the management of global communications.

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Maria Grazia Sindoni, PhD, is Associate Professor in English Linguistics and Translation at the University of Messina (Italy). She was awarded habilitation to full professorship in 2017. Her research interests include video-mediated spontaneous interaction, multimodal studies, digital literacy, systemic-functional grammar, and multimodal critical discourse analysis. Among her volumes, the research monograph *Spoken and Written Discourse in Online Interactions. A Multimodal Approach* (London & New York, Routledge, 2013) and the edited volume *Mapping Multimodal Performance Studies* with Kay O'Halloran and Janina Wildfeuer (London & New York Routledge, 2017). She coordinated the EU-MADE4LL project involving seven European partners (2016-2019). She has been coordinating the undergraduate degree in Foreign Languages and Literature since 2016. She coordinated the University of Messina Language Centre (2004-2006).

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https://www.unime.it/it/persona/maria-grazia-sindoni/curriculum

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Acknowledgements

Introduction

Why another framework?

Common Framework of Reference for Intercultural Digital Literacies (CFRIDiL) is an integration to, and expansion of the Common European Framework of Reference for Languages: Learning, Teaching, Assessment (CEFR https://www.coe.int/en/web/common-european-framework-reference-languages/home), the Digital Competence Framework for Citizens (DigComp 2.0 https://ec.europa.eu/jrc/en/digcomp) and the Autobiography of Intercultural Encounters: Context, concepts and theories (AIE https://www.coe.int/en/web/autobiography-intercultural-encounters).

CEFR has been widely used and recognized since the Bologna process (1999) and has had an impact on learning, teaching and assessing foreign languages in Europe. DigComp 2.0 is much more recent (latest version May 2018) and has been developed by the Joint ResearchWe Centre (JRC) of the European Commission, on behalf of the Directorate General for Education and Culture (DG EAC) and, lately, on behalf of the Directorate General for Employment, Social Affairs and Inclusion (DG EMPL). Finally, the Autobiography of Intercultural Encounters: Context, concepts and theories describes the policy context and rationale within which The Autobiography of Intercultural Encounters (AIE) has been developed, elaborated on the model of intercultural competences.

If the **CEFR descriptors illustrate language skills**, the **DigComp 2.0 descriptors illustrate digital skills** as such, and **AIE illustrates intercultural competence**, the **CFRIDiL descriptors include consideration of visual and auditory resources** afforded in digital environments in relation to their meaning-making potential for successful communication in international and intercultural contexts instead, hence including more comprehensive multimodal, socio-semiotic and critical skills that take into consideration the expectations of socio-culturally diverse audiences and contexts.

The rationale behind the need for this framework is that everyday communication and interaction in online and digital environments involves a complex and intertwined set of abilities, given that artefacts, texts and interactions (1) involve more than language, as they always combine a wide range of auditory and visual meaning-making resources (such as still and moving images, music and sounds, fonts, layout and colour, gesture etc.), and (2) take place in multiple interconnected spaces and platforms with potential for transnational circulation and reach, thus requiring intercultural sensitivity

and awareness in shaping one's own communications and in making meaning out of those produced by others.

Hence, while the three existing frameworks (CERF, DigComp2.0, and AIE) are essential tools for assessing levels in specific aspects (language, digital tools and intercultural awareness, respectively), their integration is required to define the abilities needed to participate in digital environments today with consideration of abilities in all forms of meaning making.

CFRIDiL is structured along three integrated dimensions, i.e., "Multimodal Orchestration" (i.e., meaning making through all audio-visual resources), "Digital technologies" (i.e., use of digital tools), and "Intercultural Communication" (i.e., meaning making of and with others). As a further addition, considering that the mastery of all these dimensions needs the activation of personal and relational

skills that go beyond the objectives of current educational curricula, CFRIDiL incorporates a further dimension, i.e., "Transversal skills", needed in one's everyday and professional life, such as the management of one's and others' emotions, coping with unexpected changes or uncertain situations or taking decisions in tune with the context. What is suggested is that all the abilities described in the dimensions of CFRIDiL, including transversal skills, can and should constitute learning objectives in modern curricula.

CFRIDiL is a data-driven framework in that it has amply drawn on data analysis of university students' productions during a one-year international and inter-academic joint syllabus (academic year 2017-2018) and at an "Intensive programme for higher education learners" at the Department

of Management in Aarhus in September 2018.

In the following Sections we will introduce the rationale, dimensions and potential uses of CFRIDiL in detail, together with the EU-MADE4LL syllabus and teaching/ learning activities that provided the data for its development, and the methods we used to do so, before presenting the CFRIDiL Framework. At the end of the document, a glossary of terms used is provided, as well as an Appendix Section with examples of the data used and more details on the teaching/learning activities that led to CFRIDiL.

CFRIDIL is a comprehensive set of guidelines to **describe levels of proficiency** that account for **what a successful communicator must be able to do and understand** in transnational digital environments.

CFRIDiL is divided into **three broad levels of mastery**, i.e., 1) waystage, 2) intermediate and 3) proficiency.

Each level includes **dimensions**, each sub-grouped into **macro-categories** and **descriptors**, which explain what one is supposed to be able to do in real-life situations dealing with digital literacy in international and intercultural contexts.

These systematic descriptors deal with the **design, production, interpretation and evaluation of the contemporary digital textualities and practices for international intercultural communication**. In line with CEFR,

CFRIDiL meets the criteria of a common framework (CEFR 2001:7-8). As such, it constitutes a useful tool for the learning, teaching, assessment and self-assessment of intercultural digital literacies.

Its main beneficial features include, but are not limited to, the following:

- its **usability for multiple purposes**: CFRIDiL is a framework based on and with examples of five types of multimodal digital texts, but it can be adapted for any other text type;

- its **flexibility**: its general descriptors are context-free, thus they can be adjusted and adapted to suit different contexts;

- its **openness**: it can be expanded and refined;

- its **dynamicity**: it addresses dimensions of communication which are constantly

evolving. Hence, it provides a dynamic list of descriptors rather than a static or set number of descriptors. Through use and testing, CFRIDiL is expected to change to fit in with the continuously changing needs of societies.

- its **user-friendliness**: its descriptors are worded in an easily comprehensible way. Although they are theoretically-grounded, the ideas are expressed simply and remain user-friendly, without employing a particular metalanguage or specialised vocabulary. The glossary defines and explains terms or labels that might be unfamiliar to readers.

- its **wide applicability**: can be applied to every educational context regardless of the approaches and theories adopted.

The Common Framework of Reference for Intercultural Digital Literacies provides a set of guidelines by providing indications about what one can do at each level to communicate with an international and intercultural audience (by, e.g., designing a blog, understanding how content is organized in a web page, interacting in a video interview, etc.). Although the language used in the project teaching and learning activities was English, the framework can be easily adopted in any other language. Even more so, its intercultural agenda encourages application and testing in contexts and languages other than English. Its descriptors account for the use of all audio-visual resources for making meaning in digital environments.

CFRIDiL is a step towards standardisation of digital skills by promoting transparency and recognition for the evaluation of what one should know to be a successful communicator in today's digitally-connected world and with the final goal of facilitating learning, employability and mobility.

CFRIDiL has been presented to academia and the labour market for future uses and further research, and we hope it will be an invaluable tool for teachers, parents, practitioners, and recruiters, as well as for self-assessment.

Its uses and applications are potentially very vast and are not limited to the world of higher education. It has the potential to be a powerful tool to experiment on teaching, learning and assessing critical digital literacies for international and intercultural communication in educational, professional and informal contexts, also in terms of standardised practices and common grounds in an area, such as digital literacy, that is much debated and increasingly required as part of one's own everyday life.

It has potential to produce a tangible advancement in the state of the art on multimodal digital literacies and hopefully will prove a useful and flexible tool based on a robust theoretical framework, validated empirically via multiple practical experimentations, involving students from different academic backgrounds, and teachers and researchers with expertise in multimodal digital literacies and international communication.

What's new in CFRIDiL: 3+1 integrated dimensions

In providing a set of comprehensive guidelines, CFRIDiL stands out as the first data-driven model developed to critically reflect on, recognize and gauge intercultural digital skills.

It selectively draws on previous frameworks, while integrating and expanding them further by categorising levels of proficiency through can-do statements that describe skills and abilities in three intertwined dimensions:

- "**Multimodal Orchestration**", i.e. the combination of resources for making meaning in digital texts and online interactions (such as speech, writing, still and moving images, music and sounds, layout etc.), which answers the question: "how do I make meanings in digital environments?"

- "**Digital technologies**", i.e. the use of digital tools and understanding of their affordances, which answers the question: "how do I use the tools of digital environments?"

- "**Intercultural Communication**" i.e. awareness of socio-culturally diverse contexts and needs as well as community-specific practices, which answers the question: "how do I make meanings with others in digital environments?"

In addition, running through and across the above three dimensions, the framework includes a series of "**Transversal Skills**" (i.e. use, management and awareness of "soft" skills, including personal and relational skills such as emotional intelligence, stress management and team building), which are rarely taught, let alone assessed in formal education contexts, and respond to the question "which personal and relational skills can help me facilitate communication?". Although the list of these personal and relational skills is far from being exhaustive, their development is of vital importance for the effective application of other kinds of literacies. Hence CFRIDiL pioneers by proposing transversal skills to be considered jointly and in an integrated way along the three kinds of literacies required for successful design, production, interpretation and evaluation of multimodal digital texts and online interactions.

Each dimension is organised in macro-categories, which account for abilities in production, in interpretation and in interaction. Each macro-category contains a list of general descriptors (that can be applied to several contexts, media and textualities), with specific examples for each descriptor, for illustrative guidance and application.

For each dimension, descriptors are organised into three different levels of mastery, from waystage, through to intermediate, up to proficient.

The CFRIDiL Framework was developed within a learning context, as an Intellectual Output of a joint transnational syllabus taught in five different University classes, aimed at developing students' intercultural digital literacies via designing, producing, interpreting, evaluating and interacting with others through multimodal texts in English. We perceive "Multimodal Orchestration", "Digital technologies" and "Intercultural Communication" as skills that can be taught, practiced and developed, and "Transversal Skills" as skills that need to be practiced and developed, although these are harder to teach in formal education contexts.

We approach the **development of abilities in these 3+1 dimensions as a life-long learning continuum**. These dimensions are not areas with defined boundaries since they evolve through their use in everyday life, and constantly change as communicative practices and technological advances develop. As literacies evolve, producers of multimodal texts in digital environments are expected to get updated and adjust to the changes and demands of different ages and contexts. This continuum starts from a rudimentary, beginning or breakthrough stage, which can be learnt without formal instruction, as digital environments are increasingly an essential part of everyday communication. The **waystage** level signifies that there is a level of awareness for different choices in terms of design, production, interpretation and evaluation in digital contexts. The **intermediate** level is a half-way level at which one can adequately design, produce, interpret and evaluate digital texts and online communication. At the **proficiency** level, one's design, production, interpretation and evaluation are expected to be more advanced. The mastery of literacies could reach an expert/professional level. CFRIDiL describes and classifies different abilities and skills for the three central levels (i.e., waystage, intermediate and proficiency).

A framework of levels can be helpful to describe the process of learning evolution which takes place over time. The different levels enable the process of describing and pinning down one's own and a learner's abilities and skills at a certain moment of their intercultural digital literacy development. The descriptors of different levels provide units of reference according to which materials and syllabi could be designed and organised. It is expected that the same person could be at a particular level at a certain point and then progress to another level, while at the same time, a person could be at a particular level for a certain specific ability while at a different level for others.

The set of descriptors of a common framework of levels can facilitate comparisons between materials, tests and objectives. The CFRIDiL descriptors can also be employed for the provision of assessment criteria to measure intercultural digital literacy. They can specify the gains of learning

through instruction, self-study or self-development regardless of whether one's learning comes from a formal educational setting or not.

Particularly in the area of evaluation and assessment, inspectors could be assisted by the descriptors of different levels to assess one's performance at a particular period of time and context. Profiling one's skills through the descriptors can indicate a person's strengths as well as needed areas for further development, along with tasks and activities that a person would be more suited to carrying out.

The CFRIDiL framework has been designed with the purpose of acting as a common reference tool which can be used as a basis for a self-assessment test, so as to allow individuals, groups or communities to measure their intercultural digital competence, identify possible gaps in their knowledge, skills and attitudes in the four dimensions and develop them to improve their

multimodal digital literacies.

The general descriptors and text-type specific examples can guide teaching/learning material developers and practitioners to incorporate different aspects of Multimodal Orchestration, Digital technologies, Intercultural Communication and Transversal Skills in their syllabi by designing tasks with teaching foci derived from each general descriptor. This way, educational professionals can make sure that they use materials aimed at developing each dimension of intercultural digital literacies in a holistic way.

The CFRIDiL general descriptors are provided with text-type specific examples, which are meant to clarify the purpose and focus of each descriptor. Therefore, they can be of value for the development of material and specific statements suitable for various teaching/learning contexts and CFRIDiL descriptors can be turned into learning objectives.

CFRIDiL could be used as a set of guidelines by language-policy makers, developers of educational materials and teachers who aim at increasing students' broader communication skills.

The Framework has been developed drawing mainly on data produced during the teaching and learning activities carried out in the EU-MADE4LL project, through the implementation of a joint syllabus in five university classes (Messina, Aarhus, Florence, Leeds and Rome-Tor Vergata) involving 214 students, who produced three assignments each, i.e., (1) a digital text or online interaction (encompassing blogs and websites, fanvids, promotional videos, and video-mediated interactions) with supplemental material (such as the transcription of the interaction, the contextualisation of the fanvid, or the mock-up of the website); (2) a written analysis/commentary of their communicative choices, and (3) the anonymous peer assessment of the production of another student. Additionally, each student filled baseline and evaluation surveys, at the start and at the end of their classes.

In addition to students' productions, peer assessments and evaluations of their learning experience, data include teachers' assessments on students' assignments, which were all double marked and assessed by (1) the head teacher of each class and (2) the guest teacher who taught the student's chosen text type (see details on the EU-MADE4LL syllabus in the Section below).

The grand total of data amounts to **2568 multimodal materials**, including assignments, students' surveys and peer assessments, and teachers' assessments. Data were collected and stored through an online platform (https://learnweb. l3s.uni-hannover.de/lw/), customised to meet the project's needs by LUH. The platform incorporates two types of users: 1) the project partners who will continue to use it for research purposes after the end of the project and 2) any other stakeholder, who may request access from the partners for inspection of specific internal documentations. All the dissemination materials, such as deliverables, are open and available on the project's website (www.eumade4ll. eu).

CFRIDiL was created by integrating a bottom up and a top down approach (see Section "Methods to derive CFRIDiL from the data"). On the one hand, general descriptors in each dimension were derived from analysis of data and observations on students' behaviour and productions during the project's activities. On the other hand, derived descriptors were checked against the relevant literature and existing frameworks on multimodality, digital literacy and intercultural communication, which helped fill the gaps for aspects not fully covered by our data. The descriptors formulated have also been validated by professionals in video-making and web communication.

Since we drew on data produced during the learning activities that followed the project transnational joint syllabus, some background will be provided in the following Section, before introducing the methodology used to analyse the data.

Our syllabus was mainly designed to experiment with new curricula rationales and to innovate teaching and learning processes in intercultural contexts where English is used as the language of international communication.

The transnational joint syllabus is based on the experience carried out in the second year of the project (academic year 2017-2018), in five different cohorts of students at the University of Aarhus, the University of Florence, the University of Leeds, the University of Messina and the University of Rome-Tor Vergata.

Our aim was to increase students' employability, as well as to strengthen their critical skills for the understanding of digital texts that make meaning through the combination of different resources (images, layout, music, gesture, speech, writing, etc), thus creating "multimodal" texts.

The rationale of the syllabus was to integrate three domains of knowledge, which are rarely taught together in higher education degrees and yet are always integrated when communicating online today, namely,

- Multimodality, in learning to combine multiple meaning-making resources, rather than only language.

- Digital skills, in learning to use the affordances of digital media and environments.

- Intercultural communication, in learning to interact with and understand (perceived) others.

The syllabus is a fully-fledged model that can be replicated in any context, both in terms of contents (through readings, teaching materials and tasks on multimodality, digital skills and intercultural communication) and forms (e.g. teaching and learning methods, experimenting on peer assessment methods and criteria in higher education).

The syllabus teaching activities included **core sessions** and **text-specific workshops**. Core sessions were taught by researchers/teachers in their home universities (Elisabetta Adami, University of Leeds; Carmen Daniela Maier, Aarhus Universitet; Ilaria Moschini, University of Florence; Sandra Petroni, University of Rome Tor Vergata; Maria Grazia Sindoni,

University of Messina). Core sessions had a common set of **core notions, readings and activities** on the three areas of knowledge of multimodality, digital skills and intercultural communication.

After the core sessions, text-specific workshops were organized and delivered by means of the so-called "Invited teachers at higher education Intensive Study Programmes" funded by the projects. This means that each workshop was delivered by the researcher/teacher expert in the digital text type during their one-week mobility in the hosting institutions. **Each workshop was replicated in every university so that all students had the joint syllabus' core sessions and workshops delivered in their home universities**. Students were all exposed to the same contents and syllabus structure, and had workshops delivered by the same five teachers.

Each workshop focused on a specific digital text type, namely:

1) "**About us" pages**, the web pages presenting the site's owner – company, institution, organization, or even a person - in terms of its organization, mission, history, values, and personality (workshop taught by Sandra Petroni);

2) **fan music videos (or fanvids)**, video essays made by the fans of media products, where footages from one or many visual sources are set to music to explore the original text in different ways adopting literary hermeneutic practices (workshop taught by Ilaria Moschini);

3) **promotional videos**, e.g. any type of video with promotional purposes created for and/or by an individual or organization, including video CVs (workshop taught by Carmen D. Maier);

4) **video-mediated interactions**, informal and professional video exchanges and interactions between people mediated by apps and software such as Skype, Facetime or MSN and job interviews (workshop taught by Maria Grazia Sindoni).

5) **weblogs**, i.e. websites (or Section of a website) structured and updated through multiple chronologically sequenced posts, enabling interaction with visitors (workshop taught by Elisabetta Adami).

Learning objectives of the transnational syllabus and implemented teaching/learning activities were to develop students' abilities in (1) **designing and producing**, (2) **interpreting and analysing**, and (3) **evaluating and assessing digital texts and online interactions**. Students had to produce the following three assignments, each used to assess the achievement of one of the three learning objectives:

(1) the production of one digital text out of the 5 taught (learning objective: designing and producing);

(2) a written essay focusing on the analysis of the meaning-making resources used in their digital texts in relation to their communicative purposes (learning objective: interpreting and analysing);

(3) the peer assessment of another student's production (learning objective: evaluating and assessing).

In the syllabus, students had to **design, analyse and peer assess** using the EU-MADE4LL platform. The students were **anonymously paired** to **peer assess other students**. The purpose of this type of evaluation process, based on pre-agreed criteria, was to stimulate the development of students' critical skills and to have the students deal with the theory and practice of evaluation.

After the end of their classes, the 10 best achieving students in each university were offered to participate in a **one-week professionalising workshop** at Aarhus University, run by the digital communication agency Rocca Creative Thinking Ltd, a partner in the project.

During the week, students were immersed in a role play on crisis management and had to work in teams (cross-institutionally composed, so gathering students from different countries and who did not know each other) to complete a series of tasks, increasingly time-constrained and often changing in deadlines. The observations carried out during this workshop were used to derive the "Transversal skills" dimension of CFRIDiL (see Section **What's new in CFRIDiL**), as students needed to work with strangers in a team, show emotional intelligence, cope with pressure and unexpected and unknown situations, handle difference and lack of common ground (including varied English language repertoires) and so on.

Data and examples are drawn on students' productions, reflections, evaluations, discussions. We took special care to handle sensitive data from students. We closely followed the EU General Data Protection Regulation (GDPR) to collect data and to make sure that students were aware of the project's aims, research and dissemination activities.

In particular, at the start of teaching, all students were given a project information sheet including all relevant material to understand how their data, surveys, digital productions and assignments would be treated and processed during and after the end of the project, and a consent form, which they were asked to sign if they intended to participate in the project.

Students were informed that they had the chance to withdraw consent anytime. Consent forms explicitly asked for students' permission to use data that could identify them (such as images of themselves used in their blogs or video-mediated interactions). Care was given to make clear (both in the information sheet and by teachers in class) that participation was optional and entirely voluntary and would not influence their assessment in any way; all teachers/researchers informed students that refusal to take part in the project's activities and/or withdrawal had no consequence whatsoever on their final assessment.

Our intention was to produce a framework on the basis of data drawn from the EU-MADE4LL project's activities. We used the data produced by students during the joint syllabus, i.e. their own digital productions (i.e. video-mediated interactions, websites, blogs, fanvids and promotional videos) and their peer assessments, as well as students' baseline and evaluation surveys (filled in at the start and after the end of classes respectively). We also used the teachers'

assessments for our data analysis.

CFRIDiL has been developed through analysis of both quantitative and qualitative data. After data was collected from all productions, with express consent from the students/authors, we analysed, as a first step, quantitative data, then we progressed with qualitative observations.

The next Section details the results of the project data, i.e., the results of the

teaching and learning activities. The following Section introduces the method we used to design the CFRIDiL framework and derive its dimensions and descriptors.

The students of the five university cohorts that participated in the EU-MADE4LL teaching and learning activities were enrolled in different modules and degree courses, as listed below:

1. Aarhus Universitet. Module: Corporate Discourse Analysis, BA Degree in Marketing and Management Communication.

2. University of Florence. Module: Multimodal Discourse Analysis; MA Degree in Public and Political Communication Strategies.

3. University of Leeds. Module: Digital Communication Across Cultures; BA Degrees in Communication and Media, in Film Studies, and in Languages.

4. University of Messina. Module: English Linguistics; MA Degree in Foreign Languages and Literatures.

5. University of Rome - Tor Vergata. Module: English language III; BA Degree in Language in Information Society.

As shown in Figure 1, the number of students in the five classes differed. For example, the class from the University of Messina had 21 students, whereas the one from Aarhus University had 87 (see Table 1, Appendix G, Section 1)..

Figure 1. Number of students in each University class.

EU_Rome   EU_Aarthus   EU_Florence   EU_Messina   EU_Leeds
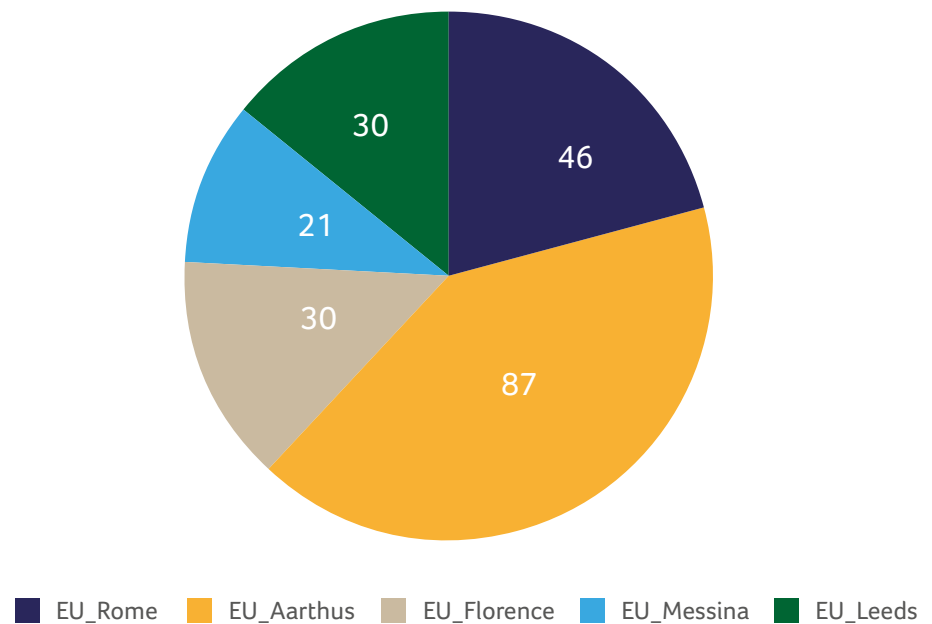
Figure 2. Number of students' digital texts produced per text type.

Legend:
- Promotional videos
- About us pages
- Fanvids
- Video mediated interactions
- Weblogs
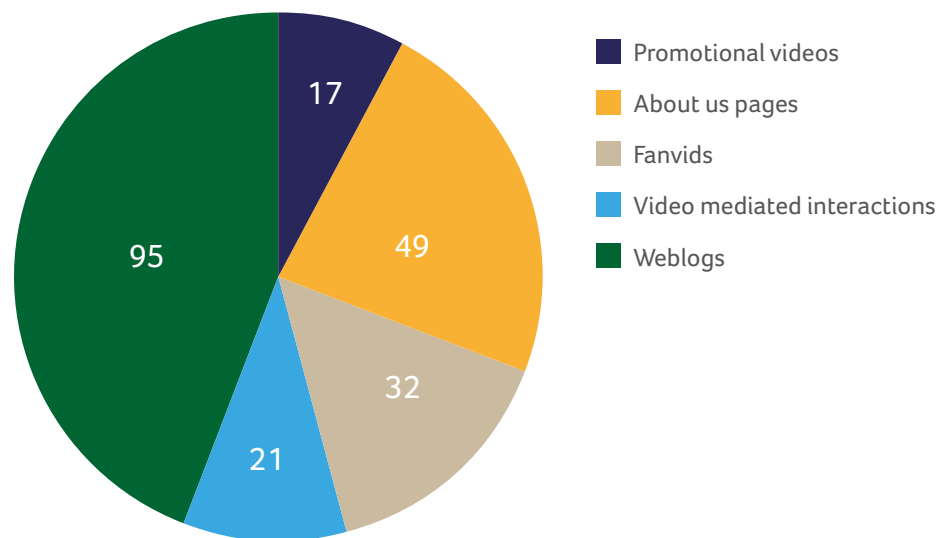
Students' choices in text types also differed (see Figure 2). Weblogs were the most chosen assignment, whereas promotional videos were chosen the least (see Table 2, Appendix G, Section 1). Because of these differences, we analysed our quantitative data not only for the whole cohort, but also for each class and per text type to see their relative incidence on the overall results.

All participants were given a **Baseline Survey** at the beginning of teaching and an **Evaluation Survey** at the end, after they produced and submitted their assignments (before receiving their grades).

The baseline survey is an online form in the EU-MADE4LL platform, divided into four Sections (see the Baseline Survey form in Appendix B):

1. Section A on **sociodemographics** collects information on students' background;

2. Section B on **multimodality** includes one Y/N question to enquire whether students have ever come across the notion of "multimodality" in their studies or professional experiences (in any meaning);

3. Section C on **digital texts** explores students' familiarity with digital texts, in particular with blogs, promotional videos, fanvids, mashup videos, video interactions (e.g. Skype calls), websites. Section C also explores questions such as interest, ability in production and interpretation, and level of self-assessed expertise;

4. Section D on **teaching/learning styles and methods** is devoted to learning activities, such as student's familiarity with peer assessment procedures and use of multimodal resources in their learning experiences.

The baseline survey provided information to gauge students' improvement in their socio-semiotic skills and data to measure the process of learning from the students' starting point until the end of the joint syllabus, by means of the final evaluation form.

The detailed quantitative findings of the baseline surveys in total numbers are provided in Appendix G, Section 2. As the main demographic information, 72.8% of the students who answered the baseline survey form were female and 27.2% were male. The students were born from 1969 to 1999, but most of them were born between 1993 and 1998. 41.1% self-identified as native speakers of Italian, 31.7% of Danish and 13.3% of English, while 13 other languages feature among the students' cohorts self-declared native tongues. As regards students' proficiency in English, 38.9% self-assessed as proficient speakers or native speakers of English, 36.7% self-assessed as advanced speakers, whereas 23.3% as intermediate

speakers and only two students (1.1%) as beginners. Considering that English was used as the language of teaching, learning and assessment in the project, this factor is worth noticing as it suggests different levels in English language performance in students' assignments.

Almost 60% were not familiar with the concept of "multimodality" in their learning (see Table 7, Appendix G, Section 2, B). In terms of students' interest in producing the five texts types of the syllabus, the biggest percentages of students (c. 38%) rated their degree of interest as *very high* for websites and weblogs and *high* for promotional videos. About 34-36% of the students rated their degree of interest as *high* for weblogs and *medium* for video-mediated interactions, whereas approximately 28% of the students rated their degree of interest as *high* for weblogs and *low* for fanvids. The same order of preference results also in their interest to understand these text types, but they seemed to have been

slightly more interested in understanding than producing them (see detailed data in Appendix G, Section 2, C, Figures 2-3).

The clear majority (86,7%) had never produced a blog or a website nor produced a video and uploaded or streamed it online before the project. Almost no one (95,6%) had ever produced a fanvid or a mash up video. Half of the students who filled the baseline survey form claimed they had used FaceTime, Skype or other types of video-communication only occasionally, as they opted for choices such as *once a month* and *twice a month*. 23% indicated frequent use by choosing *every week* and *twice a week*, and 11% claimed every-day use, whereas 16% claimed that they had never used any type of video-communication (see Table 8 and Figure 4, Appendix G, Section 2, C). 71% of the students self-evaluated their expertise in using digital tools, online platforms and/or search engines as *good* or *very good*. Moreover, most participants (94%)

expressed positive views towards the use of e-learning platforms in their study experience. 41% found them very useful and one out of four participants found them extremely useful (see Figures 5-6, Appendix G, Section 2, C). Finally, 46% of the students had previous experience in assessing their colleagues or fellow students whereas 54% of them had no previous peer assessment experience (see Figure 8, Appendix G, Section 2, D).

The **Evaluation Survey** delivered after assignment submission (presented in full in Appendix C) asked students to rate the quality and usefulness of the syllabus as a whole and the different components, including readings, teaching materials, core sessions, workshops, and assignments; it also asked them to rate the quality of the online platform and to self-assess their learning in each of the knowledge areas and text types.

As can be seen in detail in Appendix G, Section 3, which shows charts for students' answers to each item of the

Evaluation Survey, approximately 80% of the students indicated that they were satisfied with the module overall and 86% with the materials used. Similar percentages of students claimed that they found the core part of the module useful and of good quality. 65% and 69% opted for medium and high usefulness and quality, respectively, while 16% of the students indicated high satisfaction both in terms of usefulness and quality of the core part of the module (see Figures 10-13, Appendix G, Section 3). In general, on the basis of the students' answers to items asking for their satisfaction in terms of workshops on specific text types, the students evaluated the workshops on all text types as useful and of high quality (see Tables 9-10, Appendix G, Section 3). The students felt that their ability in interpreting/analysing and designing/producing digital texts improved after their participation in the EU-MADE4LL Project (see Figures 14-15, Appendix G, Section 3). They also provided feedback in relation to their experience in peer

assessment. 66% indicated *good* or *very good* improvement and 18% *outstanding* improvement in their peer assessment ability. 78% perceived the experience with peer assessment as *good, very good* or *excellent* (see Figures 16-17, Appendix G, Section 3). The students were mainly positive towards the usefulness of teaching activities. They mostly evaluated the four types of teaching activities (i.e., lectures, seminars/workshops, practical activities and tutorials) as *useful* (27% for tutorials to 34% lectures) and *quite useful* (26% for tutorials to 29% lectures). A minority of students expressed disappointment, though, by opting for *not useful* (5% for seminars/workshops to 9% for tutorials) (see Figure 20, Appendix G, Section 3). Moreover, the students expressed their preferences in terms of assignments. They mostly preferred writing an essay (46%) and least preferred writing a transcription or mock-up (12%). They also expressed a clear preference towards designing a digital text (67%) in relation to writing an essay, peer

assessment or transcription or mock-up (see Figures 21-22, Appendix G, Section 3).

As shown in Figure 3, evaluating the usefulness of the project, 67% of the students felt that it helped them to improve their practical digital skills. 55% said they benefited from the theoretical understanding of multimodality. 44% of the students would apply the knowledge they gained to design texts outside university/college and felt that their ability in assessing other people's work had improved. Finally, 25% believed that the module could be an asset for finding a job.

Figure 3. Students' feedback on application of their learning.

For which purpose among the following do you think this project, if any, is useful?

55%	67%	44%	44%	25%	3%
Theoretical understanding of multimodality	Practical and digital skills	Use and design of texts outside university / college	Ability in assessing other people's work	Improving chances to get a job	Other
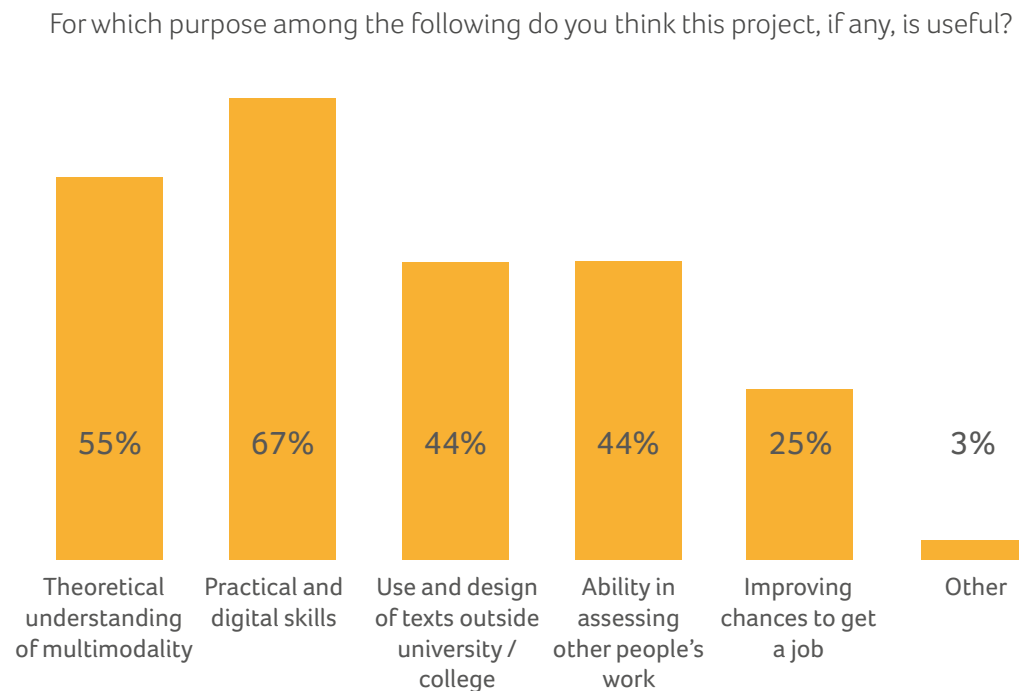
In addition to conducting analysis of Evaluation Survey items for the whole cohort, an analysis per class and per text type was carried out. Furthermore, more in-depth analysis scrutinised too negative or highly positive answers. To this end, answers were qualitatively examined by considering students' sociodemographics, educational background, course context and interests to be able to further contextualise students' answers. For example, we found that one of the students of the University of Leeds, UK (ID200863788) stated that she had previous experience in producing all digital text types, had a bachelor's degree in foreign languages and her performance on the production of an "About us" page" was marked with almost an absolute A (apart from a B for intercultural communication and analytical skills). Despite her previous experience, she self-evaluated her progress in interpreting/analysing and designing/producing digital texts with a 5 (*outstanding* improvement) and the

usefulness of the core part of the module with a 5 (*very useful*). In turn, two students of Aarhus University who were marked lower, with a C, felt that the core part of the module was *not useful* by rating it with a 1. One of these students (ID 588044), who had not filled the baseline survey form, expressed disappointment with the course and its final assignment, stating that the production of a digital text and the analysis of one's own production were "pointless", suggested radical change in the structure and the content of the course and selected 1 as an answer to all Evaluation Survey items. The other student (ID 591589) indicated her high interest towards websites, had produced a website before and produced an "About us" page for the course assignment. She self-evaluated her ability in interpreting/analysing and designing/producing digital texts with a 4 and a 3, respectively. However, in contrast to her self-evaluation, her final mark indicated that her abilities did not progress adequately after her participation in the project.

Contextualising students' answers was certainly a step in corroborating our interpretations with more background information, but as the sample was extremely varied, far-sweeping generalisations are not possible.

Another task in our analysis was to search for trends and correlations between items of Baseline Survey and Evaluation Survey, as some items shared a common purpose – then possibly cross-check them with students' overall marks.

A focus was devoted on how students evaluated their development of intercultural digital literacies through their engagement in producing a digital text and their participation in the workshop of the specific text type (i.e., weblog, "About us" page, video-mediated interactions, promotional video, fanvid). We analysed students' answers to text-type specific items of the Evaluation Survey (Items 5-14) by asking students to rate the usefulness and the quality of the workshop offered

for each text type and the findings were compared to students' overall marks by the teachers. Further analyses explored their evaluation of their development of intercultural digital literacies on the basis of their self-assessed previous experience in producing the text type which they submitted from the text-type specific items of the Baseline Survey form (Items 11-14) (see Appendix G, Section 4).

While the charts in Appendix G, Sections 2 and 3, show the data for the whole cohort of students, interesting results emerge when distinguishing between students who had no prior experience in producing a specific digital text and those who had experience. Most of the students had no prior experience of producing a fanvid (95,6%), a promotional video (85,6%), a weblog or an "About us" page (86,7%) before they attended the teaching. More analytically, we present below results for students' cohorts in each text type distinguished between those who had no prior experience of

producing it and those who had (see Tables 11-15, Appendix G, Section 4).

For **weblogs**, the vast majority (92,4%) of the students who chose it as their assignment, had never produced one before. 70% of those with no previous experience rated the usefulness of the workshops as *very useful* and *extremely useful* and 67% rated the workshop quality as *very good* and *high*. Only 11% felt that the workshops were of little usefulness while no one rated them as *not useful*. Most of the students (89%) with no previous experience in weblogs reported that their ability in designing/producing a digital text improved. An even higher percentage (93%) reported improvement in interpreting/analysing it. One out of five participants felt that their improvement either in designing/producing or interpreting/analysing a digital text was *outstanding*. The participants with previous experience were much fewer (only six). Four rated their improvement as *very good*; one rated

it as *good* while another said that s/he had no improvement. No participant opted for the choice of *outstanding* improvement.

As for marks, 66,7% participants who had already designed a weblog or a website were marked with a B. One out of eight participants with no previous experience had excellent performance (A) and one participant out of the six who had already had experience in weblog design was also marked with A. In sum, by cross-checking the data of Baseline Surveys with Evaluation Surveys and with the final marks, a clear tendency emerges: those with no previous experience in producing a weblog self-assessed their learning and the usefulness of the workshop as higher than those with a previous experience; in terms of marks, it seems that students' previous experience had instead little influence on their final performance.

As for the **"About us" page**, 80% of the students who chose the text type as their assignment had no previous experience in producing this kind of digital text.

The majority of those with no previous experience (84,4%) scored high, being awarded with A and B. Interestingly only 4 out of 32 participants with no previous experience were marked with a C, whereas 3 out of 8 participants with previous experience were marked with a C despite their previous experience. Most participants felt that their ability either in designing/producing or interpreting/analysing a digital text improved. However, a small percentage of those with no previous experience reported little or no improvement.

With reference to **promotional videos**, all participants with only one exception were marked with B, while the highest overall mark was awarded to a participant with no previous experience in producing promotional videos. Almost all participants without previous experience (88,9%) in producing promotional videos rated the workshops as *very* or *extremely useful* and their quality as *very good* or *outstanding*. A similar percentage

of participants reported *good*, *very good* and *outstanding* improvement, while all of them reported considerable improvement in their ability to interpret/analyze promotional videos.

As for **fanvids**, the vast majority who produced it did so for the first time. All participants had *very good* or *outstanding* performance. About one third of the participants with no previous experience were marked with A. The participants without previous experience on fanvid production found the workshops *useful* and of *good quality* (while the two participants with previous experience reported *little* or *good* improvement in their design/production of the digital text). Most of them reported *good* improvement in their ability to interpret/analyse this kind of digital texts.

Finally, with reference to **video-mediated interaction**, quantitative findings are different as, quite expectedly, fewer students had taken part in an online video chat or call (15,5% in total). Only

3 out of the 18 students who submitted an assignment on video-mediated interaction stated that they had participated in online communication before. Irrespective of whether they had previous experience or not, participants rated the workshops as *useful* and of *high quality*. The students with no previous experience in video-mediated interaction rated their ability in designing/producing and interpreting/analysing it as *good* or *very good*, but no one felt that they made outstanding improvement. In turn, and quite unexpectedly, about half the students with previous experience in video-mediated communication reported *outstanding* improvement in interpreting/analysing it and most reported *high* improvement in producing it. However, three students saw no improvement in their production ability. One of them (ID0230961 EU-Rome) scored top marks, but felt that her production of digital texts had not improved through the module, whereas one of them (ID201706256 EU-Aarhus), scoring B, felt

that his ability to analyse and interpret it had a good improvement, and the third student (ID 588044 EU-Aarhus), who scored C, answered all items in the questionnaire with the lowest mark (1). Most students who submitted a recording of video-mediated interaction received high marks (A and B), but one participant with no previous experience and one with previous experience did not perform particularly well, being marked with D. One of them (ID 482747 EU-Messina) self-assessed his improvement as *good* (3) and the other student (ID 469867 EU-Messina) felt that he had *outstanding* improvement by self-assessing his progress in producing/designing, as well as interpreting/analysing a digital text with 5. A partial explanation could be that a Skype or Facetime interaction was not the educational aim of the project and that the expected learning was not in the technical production of a digital recording of a conversation (be it informal or formal), but in the transcription task that was aimed at meta-reflection (see

Assessment Guidelines in Appendix H).

Furthermore, we searched for correlations by conducting Chi-Square analysis of items (using SPSS software for statistical analysis) by comparing findings to draw conclusions about the effectiveness of the project and the tendencies that could be discovered by probing data. We could find statistically significant results only for weblogs, as this was the largest cohort of students (while the lower number of students who chose each of the other four text types could not provide any statistically significant results).

We detected correlations between Evaluation Survey items, for example with the following items targeted at workshops on weblogs and students' ability in designing/producing and interpreting/analysing a weblog (see Appendix G, Section 5):

a) Item 5: Rate the usefulness of the workshops on blogs from 1 (*not useful*) to 5 (*very useful*);

b) Item 6: Rate the quality of the workshops on blogs from 1 (*low quality*) to 5 (*high quality*);

c) Item 15: Rate how much your ability, if any, in designing/producing a digital text has improved from 1 (*no improvement*) to 5 (*outstanding improvement*) and

d) Item 16: Rate how much your ability, if any, in interpreting/analysing a digital text (that is, in understanding how a digital text works/produces meanings) has improved from 1 (*no improvement*) to 5 (*outstanding improvement*).

Even if statistically significant only for one text type, the correlations strengthen the reliability of the quantitative data of the research as they show that the participants who submitted a weblog, both regardless of having previous experience and the sub-group of those who had no previous experience in producing a weblog, tended to reply to related items in an analogous way. Indeed, the more useful they found the

workshops on weblogs:

a) the higher they evaluated their quality;

b) the higher they evaluated their ability in designing/producing a digital text;

c) the higher they evaluated their ability in interpreting/analysing a digital text.

Other materials useful for the analysis were the **Peer Assessment form** and the **Teacher Assessment form**.

The students were required to complete a **Peer Assessment form** (see Appendix E) as part of their assignment, to monitor their ability to assess the same taught contents and a pre-set grid of criteria. Hence, students anonymously peer assessed another student after their own assignments' submission. They did so by filling in a Peer Assessment form that included the following three Sections:

Section 1 "Multimodal digital text" (on the students' digital text production and understanding)

Three commented common questions for **all** text types about:

1. **Multimodal Orchestration** (is the combined use of all semiotic resources of the text suitable to its communicative purposes?)

2. **Digital literacy** (have the technological affordances of the medium been strategically employed for specific communicative purposes?)

3. **Intercultural Communication** (is the conversation/interaction successful? Did participant interact and communicate meaningfully?)

Five to six other **text-specific** questions, which varied according to the text type each student peer assessed, listed in Table 1

Table 1. Text-specific items in the Peer Assessment form.

WEBLOGS	"ABOUT US" PAGES	PROMOTIONAL VIDEOS	FAN VIDEOS	VIDEO MEDIATED INTERACTIONS
1.4 Layout	1.4 Web writing techniques	1.4 Structure	1.4 Structure	1.4 Transcription
1.5 Colour	1.5 Visual resources	1.5 Image	1.5 Image	1.5 Linearization
1.6 Font	1.6 Structure	1.6 Written text and/or speech	1.6 Written text	1.6 Annotation
1.7 Image	1.7 Self-branding process	1.7 Sounds and/or music	1.7 Sounds and/or music	1.7 Balance
1.8 Writing	1.8 Informativity	1.8 Informing, advertising and entertaining	1.8 Resemiotization	1.8 Choice of segment to transcribe
1.9 Interactivity	1.9 Usability		1.9 Design	1.9 Spontaneity

Section 2 "Analysis assignment" (on the students' 2000-word written in English analysis about their own productions) with common commented questions for all text types and about:

1. **Structure** (is the analysis well-organized in terms of argumentation, coherence and cohesion?)

2. **Resources** (have all the different semiotic resources and their interplay been described effectively?)

3. **Terminology** (is the scientific terminology of the readings used appropriately in the analysis?)

4. **Command of English** (is the language appropriate to academic writing?)

5. **References** (is the analysis adequately supported by the use of scientific sources?)

6. **Analytical skills** (has the analysis fully explained all the processes and resources involved in the text?)

For each question in the Peer Assessment form, students were asked both to give a grade (from A=excellent to F=fail) and to motivate and give reasons for each grade.

The full quantitative data from students' Peer Assessment forms are provided in total numbers, per class and per text type in Appendix G, Section 6.

The **Teacher Assessment form** (see Appendix F) followed the same structure of the students' Peer Assessment one, with an added Section evaluating how students performed in their peer assessment, which had the following common questions for all text types:

1. **Argumentation** (are the evaluations supported and justified adequately?)

2. **Consistency** (is the grading in alignment with the qualitative feedback throughout the assessment?)

3. **Constructive feedback** (are recommendations for improvement provided?)

The full quantitative data from teachers' assessment forms are provided in total numbers, per class and per text type in Appendix G, Section 7.

In our quantitative analyses, **correlations were found between Teacher Assessment items and Peer Assessment items**. This is an extremely important result, as it means that students and teachers assessed the digital text productions in a similar way (see Appendix G, Section 8), thus showing their developed ability in evaluating and assessing (one of the three learning objectives of the syllabus), assuming that the teacher, as a recognised expert in the taught field, is a reliable benchmark for the correspondence between evaluation and grading. Interestingly, in some items, teachers were more lenient than students when assessing Assignment 1, which is the digital text produced by the student (see Figure 4).

Figure 4. Peer Assessment vs Teacher Assessment item 1.1, Assessing Multimodal Orchestration

Peer Assessment Item 1.1

F: 1%
E: 3%
D: 5%
C: 22%
A: 29%
B: 40%

Teacher Assessment Item 1.1

F: 0%
E: 0%
D: 2%
C: 12%
A: 41%
B: 45%
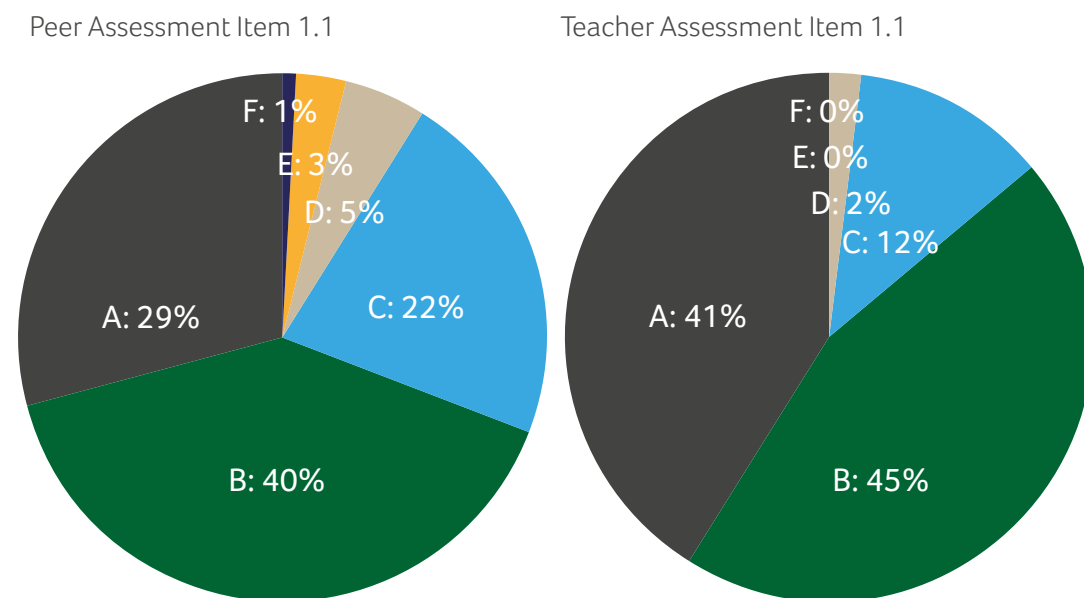
Figure 5. Peer Assessment and Teacher Assessment item 1.4 for Weblogs, assessing the layout of a weblog.

	F	E	D	C	B	A
Peer Assessment	1.10%	2.10%	3.20%	22.10%	37.90%	33.70%
Teacher Assessment	0%	0%	2.10%	24.20%	46.30%	27.40%
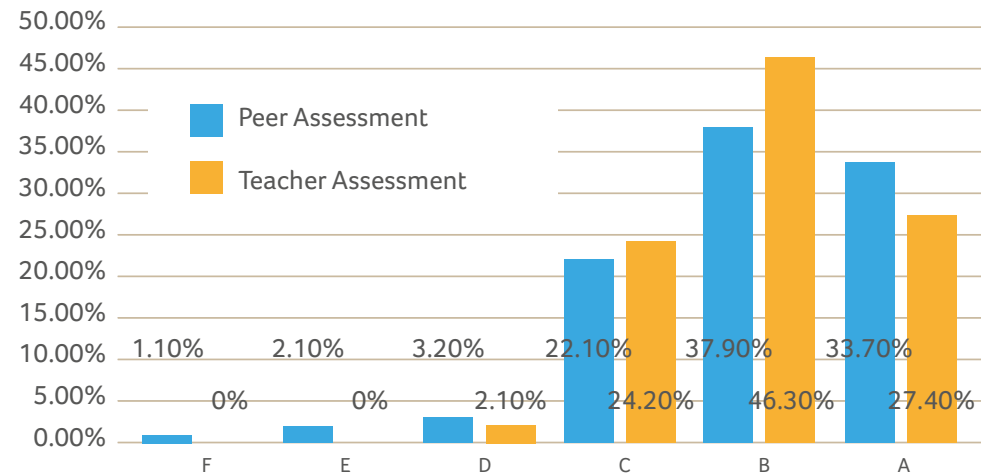
Figure 6. Peer Assessment and Teacher Assessment item 2.1, assessing the structure of the analysis of the digital text.

	F	E	D	C	B	A
Peer Assessment	1.40%	5.20%	8.50%	22.70%	28.90%	33.20%
Teacher Assessment	0.00%	0.00%	1.90%	28.00%	32.70%	36.40%
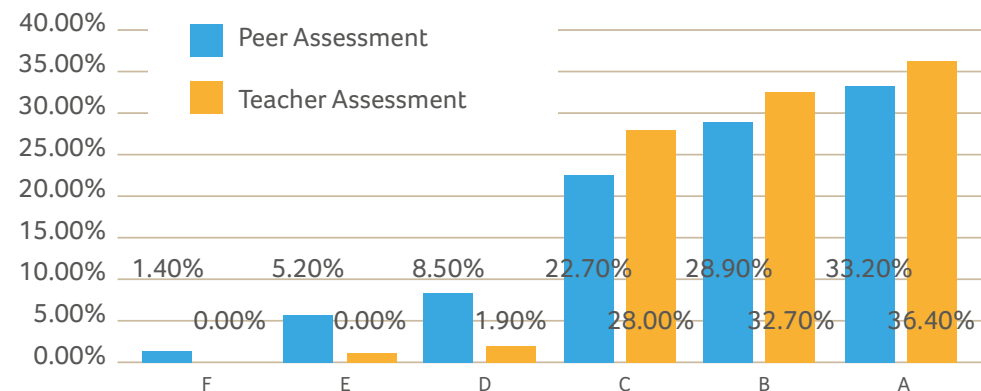
Correlations between Teacher and Peer Assessment were also detected between text-type specific items (see Tables 39-41, Appendix G, Section 8). For example, as shown in Figure 5, students and teachers assessed weblogs in terms of their layout in a similar way. Correlations were likewise found between assessment items on students' analysis of their submissions (Peer Assessment and Teacher Assessment items 2.1-2.6). For instance, as shown in Figure 6, similar grades were assigned by students and teachers for the structure of students' own analysis.

The correlations found between common Teacher Assessment and Peer Assessment items indicate that students were consistent when marking their peers and their judgement/assessment and using shared criteria and evaluation guidelines, thus indicating overall reliability.

In general, on the basis of teachers' assessment, 61,7% of the students were marked with B. 17,3% of the students were marked with A and 18,7% of the students were marked with C. A very low percentage of students were marked with a D (2,3%), while nobody scored extremely low or failed their assignments (see Figure 7).

Charts for the overall marks for the five classes and the five text types are provided in Table 34 and Table 38, Appendix G, Section 7 B and C, respectively.

Figure 7. Teachers' overall marks on assignments 1, 2 and 3.
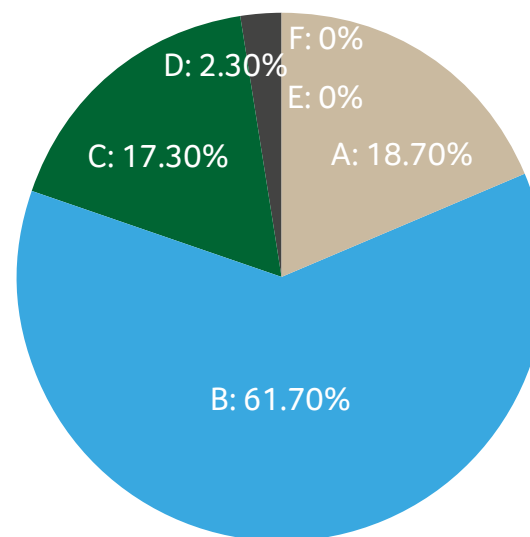
Besides asking students to motivate their grades in each question, a final open Section in the Peer Assessment form asked students to provide qualitative feedback (maximum 400 words). The task was explained with the following wording:

Write below any other comments and constructive feedback. The aim is not to spot your fellow student's mistakes, but to help her/him increase the quality of his/her work (max. 400 words)

The final qualitative Section that students were invited to compile with their own words and the reasons that they used to motivate their grades for each question were used to draw generalisations on their learning process and on how students made sense of the teaching contents. The fact that they were asked to assess their peers on the same digital text they had already produced within the project made them "novice experts". This paradoxical label tries to capture the transitional nature of the students, who were still in the middle of their learning process, but who had nonetheless been given the learning tools to evaluate their peers by applying common and clear criteria. By combining qualitative scrutiny to the quantitative data discussed earlier we were able to further verify the tendency already observed, i.e., students proved to be as consistent as teachers also in the grades given and their respective motivation – this proves even more students' developed ability to evaluate when asked to use pre-established and specific criteria. The criteria were illustrated in class and were also included in the assessment guidelines (see Appendix H).

We critically evaluated students' comments and suggestions in parallel with the other students' digital text submissions and teachers' assessments. Despite the difficulty of processing and critically evaluating students' justifications and comments, we managed to take advantage of students' constructive feedback as a considerable number of responses were insightful for the development of CFRIDiL descriptors. By way of illustration, in Table 1, Appendix I, Section 1, we display unedited examples from students' feedback on their peers' submissions, among those that were evaluated as coherent with their assigned grades and corresponding with teachers' assessment of the same submissions from our data corpus of peer assessment of promotional video submissions.

As shown in the examples provided in the appendix (and also in the generally high grades that teachers gave to students' performances in peer assessing), in most cases students' feedback was extremely detailed, punctual, constructive and consistent with the grades they gave to their peers. However, since students were novice evaluators of digital text productions, a range of different answers were provided, from (more frequently) well justified and solidly elaborated ones to occasional misleading and/or misguided ones.

Occasional discrepancies between the mark and the comment reveal inconsistencies that may nonetheless prove useful for future teaching and learning materials.

As examples of misleading explanations of marks: ID 0231207 EU-ROME marked her peer's production of a promotional video with a C for Digital technologies but provided the explanation: "yes it is shot and edited well", so she did not actually provide an explanation for her relatively low mark. If the explanation had been considered without the mark, one would have believed that the peer assessor had been more than satisfied with the use of Digital technologies by her peer. Some views were too general and/or inconsistent, as the following shows: "The digital literacy explained very well the purpose of the video." (Motivation for grade B, 201031577 EU-LEEDS). Sometimes, more robust explanations were provided, but, quite strikingly, the marks were lower than expected.

For instance, ID 200989929 EU-LEEDS "The structure is simple and immediate to the communicative purposes of the multimodal digital text". (motivation for a grade C) and ID 0230118 EU-ROME "The producer used a panning action to encourage audiences to engage with the image without losing interest. Moreover, slides with texts were strategically put in to inform the audience what was happening next, giving viewers context". This is a motivation for Grade C.

In both cases, rather than a C, the students' explanations seem to suggest a Grade B, which corresponds also to the teacher's assessment. Finally, some explanations were too vague to justify the attributed high marks, as the following example shows: ID 482449 EU-MESSINA "It is clear that you have thought about the fact that the video is targeting foreign students." (Motivation for an A). The student makes an unqualified comment that does not indicate why the attributed mark is A.

A different form of qualitative data was provided by teachers' assessments. Teachers were required to explain their grades, by providing "Qualitative feedback on assignment 1 and 2: Things that worked well and things you could improve in the future". Teachers illustrated strengths and weaknesses in students' digital text productions, of which we provide examples in Table 2, Appendix I, Section 2. We also provide examples of teacher's feedback on the students' comments expressed in Peer Assessment forms (see Table 3, Appendix I, Section 2), as these represented parts of students' assignments. Teachers' qualitative feedback and students' peer assessment motivations and feedback were used, as well as with digital texts and analyses produced by students to derive the descriptors of CFRIDiL, as detailed in the next Section.

The design of the Framework builds on the data emerging from the first two years of the EU-MADE4LL Project as well as from the expertise of an international group of teachers and scholars in digital communication for intercultural and international purposes and professionals in video making and web communication.

We combined a **bottom-up** and a **top-down** approach to design the Framework. This essentially means that we started from raw data (i.e., peer assessment comments, students' submissions and analyses, teachers' and peers' feedback and grades) to derive text-type specific descriptors and then design more abstract and general descriptors, and then collated materials from relevant research literature, existing frameworks and syllabus material, with the aim of adding and integrating the general descriptors and then to refine, fine-tune and further pin down text-type specific descriptors.

We did this for the three broad dimensions that were common to all text types:

1. Multimodal Orchestration

2. Digital Technology

3. Intercultural Communication

A fundamental addition to these three dimensions was derived from the materials provided by Rocca Creative Thinking Ltd during the professionalising workshop, which consisted in a one-week immersive role-play with 47 students coming from all five classes participating in the project, held at the Department of Management at the University of Aarhus.

Data included press reports, podcasts, formal and informal interviews, social media campaigns, students' feedback on their activities, and close in loco observations of how students behaved under pressure, in unexpected situations and in internationally-composed teams, helped framing the most volatile, yet

essential skills that are needed in any work context. With a view to justifying to the transversal application of these crucial skills, we mapped a fourth dimension, labelled as:

4. Transversal Skills

The following examines the bottom up and the top down processes taken from the first three dimensions to derive transversal skills.

In the initial **bottom-up approach**, students' assignments (i.e. digital texts, analyses, and peer assessments) were analysed, as well as teachers' assessments of students' submissions.

We organised the findings of our data-driven analysis according to the three general criteria of assessment of students' productions, namely, Multimodality (re-labelled as "Multimodal Orchestration" in CFRIDiL), Digital Literacy (re-labelled as "Digital technologies" in CFRIDiL, given that "digital literacy" is the superordinate component embracing all three dimensions) and Intercultural Communication (see Peer Assessment form and Teacher Assessment form Items 1.1-1.3 in Appendices E and F). These allowed us to develop a set of first general descriptors that were not tied to any specific digital text.

In addition to the three general dimensions, we elaborated findings on the basis of text-type specific items included in the Teacher and Peer Assessment forms. For instance, the findings for the text type of promotional videos were classified in terms of the following text-type specific criteria i) structure, ii) image, iii) written text and/ or speech, iv) sounds and/or music and v) informing, advertising and entertaining (see Peer Assessment form and Teacher Assessment form Items 1.4-1.9 in Appendices E and F). All findings were grouped according to content similarities and were then turned into can-do statements. These prompted the development of a detailed list of descriptors for each text type.

We further grouped submissions according to the teachers' marks, which provided us with findings about different levels of proficiency and produced insights into what may differentiate levels of intercultural digital literacy through the production, analysis and assessment of multimodal digital texts. Can-do statements for different levels were produced by considering available data and, consequently, the correspondence between levels and can-do statements was data-driven. As already mentioned in the earlier Section, the range of marks that was used by both students and teachers mainly spanned from A to C and, as shown in Figure 7, 61,7% of the students were marked with B. The implication is that our framework is mostly based on data produced by generally high performances in the practiced abilities. Furthermore, data are from productions after receiving expert teaching, and hence can be expected to be higher than a basic "Breakthrough" level.

Therefore, on the basis of the qualitative analysis of students' productions, peers' marks and related feedback, as well as teachers' marks and qualitative feedback, we matched marks and levels as follows:

i) A-B: Proficiency Level,

ii) B-C: Intermediate Level

iii) C-F: Waystage Level.

Given that most submissions were in the highest mark range (A-B), while only few assignments scored the lowest marks, can-do statement descriptors for the

"Proficiency level" were developed in the first step. Subsequently, we worked backwards to derive the other two levels by cross-checking the analyses and observations of students' productions scoring lower marks against the highest parameters of the Proficiency level descriptors.

After compiling a detailed list of can-do descriptors for the three dimensions of Multimodal Orchestration, Digital technologies, and Intercultural Communication for each text type, a further stage of abstraction was deemed necessary to derive general descriptors, with a view towards applicability and use irrespective of any specific text type.

To do so, we sub-grouped descriptors into macro-categories to differentiate between abilities in production, interpretation (i.e., understanding and comprehension), and interaction. The evaluative components were not kept separate, as critical abilities are always essential and integral to production,

interpretation and interaction, so they were incorporated within all the descriptors of the other macro-categories.

With the goal of strengthening the validity of the formulation of descriptors, we integrated a **top-down** procedure by drawing upon relevant literature, existing frameworks and syllabus material to add and combine the general descriptors and finally revise and refine the text-type specific descriptors.

The core readings and the suggested literature of the joint EU-MADE4LL syllabus were used as theoretical foundation for Multimodal Orchestration (see Appendix J and K). For Digital technologies, we examined DigComp2.0 descriptors in parallel with our data-driven descriptors. Specifically, common points between CFRIDiL and DigComp2.0 descriptors were comparatively found. In particular, we mapped DigComp2.0 Competence Area 1 Information and data literacy, Competence Area 2

Communication and collaboration and Competence Area 3 Digital content creation, plus the "Protecting personal data and privacy" of Competence Area 4 Safety onto our descriptors, so that further additions and adaptations fine-tuned and extended our list of general descriptors. DigComp2.0 also includes a Competence Area 5 Problem solving that may seem to resonate with our Transversal Skills; however, under close scrutiny "problem solving" in DigComp2.0 refers to abilities such as "solving technical problems" that our descriptors accounted for in the "Digital Technology" dimension, whereas our Transversal Skills dimension deals with aspects related to emotional intelligence and managing interpersonal relationships which are not accounted for in DigComp2.0.

The Intercultural Communication descriptors were cross-checked against relevant literature, with particular focus on the existing and already mentioned taxonomy, namely, the Autobiography

of Intercultural Encounters: Context, concepts and theories. The AIE categories (i.e., a. Knowledge and Skills, b. Behaviour, c. Attitudes and feelings and d. Action) were mapped against our descriptors, and were particularly useful to derive macro-categories for grouping our descriptors.

While the three dimensions of Multimodal Orchestration, Digital technologies and Intercultural Communication were derived from the analysis of students' submissions cross-checked with teachers' assessments, the fourth dimension Transversal Skills was developed from the data derived from the crisis management workshop held in Aarhus (see earlier Section). During and after the workshop, detailed observations and recordings of students' activities, interactions, and responses to tasks given, as well as their feedback at the end of the workshop were gathered. Marc Rocca and Samantha Taylor, who jointly ran the workshop, used think-aloud protocols, and produced a detailed report

on their observations. By triangulating these data, we gathered a range of interactional and communicative patterns as well as personal and relational behaviours. These were developed into skills and then classified in different areas, such as "response to context", "personal skills", "teamwork", "managing pressure" and so on. The same procedure applied in the other three dimensions was followed so that can-do statements were produced for the proficiency level first, then for the other two; the derived general descriptors were further grouped into macro-categories.

Once macro-categories and general descriptors were derived for all four dimensions, each descriptor was paired with examples of more specific can-do statements to enhance the scope of CFRIDiL. The text-type specific descriptors from the bottom-up process were used as contextualized examples of the general descriptors in the first three dimensions. The specific abilities

resulting from the triangulation of the crisis management workshop data were deployed as further contextualized examples of the general descriptors in the Transversal Skills dimension.

In line with the rationale of CEFR and DigComp2.0, we created can-do statements for interpretation, interaction and production. We created descriptors which are based on theories of multimodality, digital literacy and intercultural communication but still remain user-friendly and accessible to practitioners.

The Framework is thus structured under the umbrella term of "intercultural digital literacies", considered as highly integrated, complex, dynamic and context-dependent skills. These are superordinate abilities that have been grouped to include 3+1 dimensions:

Multimodal Orchestration, Digital Technology and Intercultural Communication. These, in turn, incorporate macro-categories of general descriptors and text-type specific descriptors that exemplify the former. Transversal Skills, conversely, include macro-categories of general descriptors and more specific descriptors (not linked to any text type).

The descriptors intend to answer specific questions for each dimension:

- **Multimodal Orchestration:** *how do I make meanings with others in digital environments?*

- **Digital Technology:** *how do I use the tools available in digital environments?*

- **Intercultural Communication:** *how do I make meanings with others in digital environments?*

- **Transversal Skills:** *which personal and relational skills can help me facilitate communication?*

Dimension 1, Multimodal Orchestration

(i.e. combination of resources in digital texts, such as writing, speech, visuals, movements, music, etc.) displays descriptors of selecting and combining multiple semiotic resources, as well as establishing effective interactions and representations to serve the communicative purposes of the digital text or online communication. It also details understanding, interpreting and critically evaluating multimodal text produced by others and describes interaction with the digital text or the combined use of multiple meaning-making resources when interacting with others online.

Dimension 2, Digital technologies

(i.e. use of digital tools and understanding of their affordances) provides descriptors of the preparation stage which is expected to take place before the production of the digital text and the while-producing stage or while-participating in the digital interaction stage. It also approaches the use of Digital technologies from the perspective

of understanding and interpreting the digital text or online interaction. Finally, it presents descriptors of meta-reflecting on one's or others' digital text or online communication.

Dimension 3, Intercultural Communication

(i.e. awareness of context and specific communities of practice, be they geographically or digitally located) includes descriptors on attitudes and feelings, understanding and awareness, as well as action and behaviour towards others when producing digital texts, interpreting others' digital productions and interacting with others online.

Dimension 4, Transversal Skills

(i.e. use, management and awareness of soft skills, such as emotional intelligence) offers descriptors on how to manage context, collaboration and information, how to manage one's and other's emotions and how to manage change and uncertainty.

In the pages that follow, CFRIDiL is presented into three different Sections:

1. A first Section presents the framework "at a glance", with all dimensions

and respective macro-categories and general descriptors, formulated in a neutral way, irrespective of levels of proficiency. The first three dimensions are displayed in parallel vertical columns to indicate that they complement each other, whereas the fourth dimension is presented horizontally to show that it provides descriptors which cross all three dimensions depending on the context and the purpose of the digital text or online communication.

2. A second Section displays each dimension with each macro-category and descriptors, each provided with specific examples, always irrespective of levels of proficiency. The purpose of providing specific examples is to explain what each general descriptor might describe in a more specific context. Thus, we elaborate on abilities/skills which could be mapped onto each CFRIDiL general descriptor with the intention to facilitate the users' understanding of its purposes.

3. A third Section presents all four dimensions with macro-categories and general descriptors that differentiate between the three levels of waystage,

intermediate and proficiency.

Needless to say, in the formulation of descriptors we needed to balance two conflicting needs, i.e., (1) the need for descriptors to be as general as possible to be used in different contexts and to prevent them from becoming quickly outdated, and (2) the need to avoid descriptors being too generic as they would be ineffective to use for assessment and self-assessment purposes. By offering reformulated descriptors in the three different Sections, we hope we have managed to provide a useful toolkit that meets both these needs.

The following table (Table 2) provides an overview of the qualifiers we chose to differentiate the levels.

Keywords and concepts which differentiate the CFRIDiL proficiency levels			
Descriptions and keywords of levels in CFRIDiL	**QUALITY**	**QUANTITY**	**UNDERSTANDING**
PROFICIENT			
Description	The understanding, design and production of a digital text and/or one's participation in online communication is expected to be at a high level which is totally/ fully successful to serve the communicative purposes effectively and in tune with the context of communication.	All the meaning-making resources, technological possibilities, intercultural communication and transversal skills are appropriately and effectively used.	Fully understanding and being able to assess, evaluate, explain, provide guidance and constructive feedback.
Keywords	1. Completely successful 2. To a high degree (e.g., finer shades of meaning) 3. A varied range of (e.g., even the most difficult aspects) 4. Successfully or with considerable ease	I. All II. Throughout III. Always	i. Fully understand

Keywords and concepts which differentiate the CFRIDiL proficiency levels			
Descriptions and keywords of levels in CFRIDiL	**QUALITY**	**QUANTITY**	**UNDERSTANDING**
INTERMEDIATE			
Description	The understanding, design and production of a digital text and/or one's participation in online communication expected to be at an adequate level which is mostly successful to serve the purposes of the text and generally in tune with the context.	Most of the meaning-making resources, technological possibilities, intercultural communication and transversal skills are appropriately used, though sometimes not fully effectively.	Generally understanding and being able to assess, evaluate, explain, and provide simple explanations.
Keywords	1. Mostly successful 2. To an adequate degree 3. A number or a sufficient range of 4. With some effort, but adequately.	I. Most of II. For the most part III. Regularly	i. Generally understand

Keywords and concepts which differentiate the CFRIDiL proficiency levels

Descriptions and keywords of levels in CFRIDiL	QUALITY	QUANTITY	UNDERSTANDING
WAYSTAGE			
Description	The understanding, design and production of a digital text and/or one's participation in online communication is expected to be only at a limited degree, which is barely successful to serve the communicative purposes and partially in tune with the context.	Only a limited range of the meaning-making resources, technological possibilities, intercultural communication and transversal skills are used and sometimes not successfully.	Partially understanding and being able to identify, recognise, describe, and provide few explanations and not fully successful feedback.
Keywords	1. Successful to a limited extent 2. To a limited degree (e.g., only straightforward, explicit aspects) 3. A limited or restricted range (e.g., only well-known aspects) 4. With some difficulty and sometimes unsuccessfully.	I. Only a limited number of II. Sometimes III. Barely	i. Partially understand

Like all pioneering first efforts, CFRIDiL presents a series of limitations, which we hope will be tackled in the future.

The framework needs to be further empirically validated by testing it in different:

- Academic contexts, for example in STEM environments;

- Age ranges (e.g. primary school, high school);

- Educational backgrounds other than university/higher education (e.g. vocational and professional contexts).

Furthermore, some more text types should be added to enrich and make the framework more robust, thus reflecting the complexity of the contemporary digital arena, for example by adding social networking sites (e.g. Facebook, Pinterest, Instagram, Snapchat, Twitter) and media-sharing platforms (e.g. YouTube).

The levels of proficiency should also be read with caution, as different people in different contexts, applications and purposes may vary in their interpretations. For example, what is here interpreted as Waystage level may be likewise interpreted as Intermediate in another context. We designed this model with the three broad levels in mind, defined broadly as an elementary level (Waystage), as a half-way through level (Intermediate) and as an advanced level (Proficiency). We did not go into further detail considering the amount of available data and the theoretical, methodological and practical issues in specifically determining how to discriminate each level and what to consider below or beyond a given level. The guidelines need to be interpreted as approximations that should be constantly fine-tuned in different contexts of use and communities. Users can show different levels of understanding and fall into different levels over a wide range of tasks. Additionally, mitigators and qualifiers used to discriminate between levels may be vague. What is the exact difference between "mostly" and "to a limited degree", for example? However, we are confident that the addressees (for example teachers or educators) of CFRIDiL will be able to tailor it – or parts of it – according to their own contexts of use and communicative/educational purposes.

From an educational standpoint, we are aware that some of our methodologies may have produced limitations in our

results. For example, the number of assignments for the five digital text types was uneven, as students overall tended to privilege the production of web-based pages (i.e. blogs and "About us" pages) over video-based texts (i.e. fanvids, video interactions, promotional videos).

Additionally, we assessed the ability that students had to internalise the taught contents, both in classes, workshops and readings (with the secondary readings mostly authored by us teachers/researchers). As well as their ability to be consistent in evaluating other student's by following pre-established criteria.

The correlation between students' and teachers' assessment (see Section The data of the EU-MADE4LL syllabus: Insights) may seem weak from a quantitative standpoint, but

the qualitative observations drawn on students' full-length comments gave us interesting insights into the students' learning process.

These and other issues, limitations and open questions have been raised multiple times during our joint discussions on CFRIDiL and we very much welcome additions, integrations and suggestions to improve it. A beta version is in our agenda.

We welcome all those who will want to use CFRIDiL to contact us to provide feedback and collaborate to address these limitations (and others that will arise) in future versions of the framework.

Common Framework of Reference for Intercultural Digital Literacies

CFRIDiL SECTION 1 – The Framework "at a glance"

CFRIDiL Dimensions and Macro-categories	
DIMENSIONS	**MACRO-CATEGORIES**
1. Multimodal Orchestration	1.1 Selecting and combining multiple meaning-making resources to serve the communicative purposes of the digital text or online communication. 1.2 Establishing effective interactions and self-representations. 1.3 Understanding, interpreting and critically evaluating multimodal text production. 1.4 Interacting with the digital text.
2. Digital technologies	1. Pre-production/participation stage. 2.2 While-production/participation stage. 2.3 Understanding/Interacting with digital texts. 2.4 Meta-reflection.
1. Intercultural Communication	3.1 Attitudes and feelings. 3.2 Understanding and awareness. 3.3 Action and behaviour.
4. Transversal Skills	4.1 Managing context, collaboration and information. 4.2 Managing change and uncertainty. 4.3 Managing one's and others' emotions.

Section 1

THE COMMON FRAMEWORK OF REFERENCE FOR INTERCULTURAL DIGITAL LITERACIES

MULTIMODAL ORCHESTRATION	DIGITAL TECHNOLOGIES	INTERCULTURAL COMMUNICATION
TRANSVERSAL SKILLS		

Section 2:

General descriptors for each dimension + examples
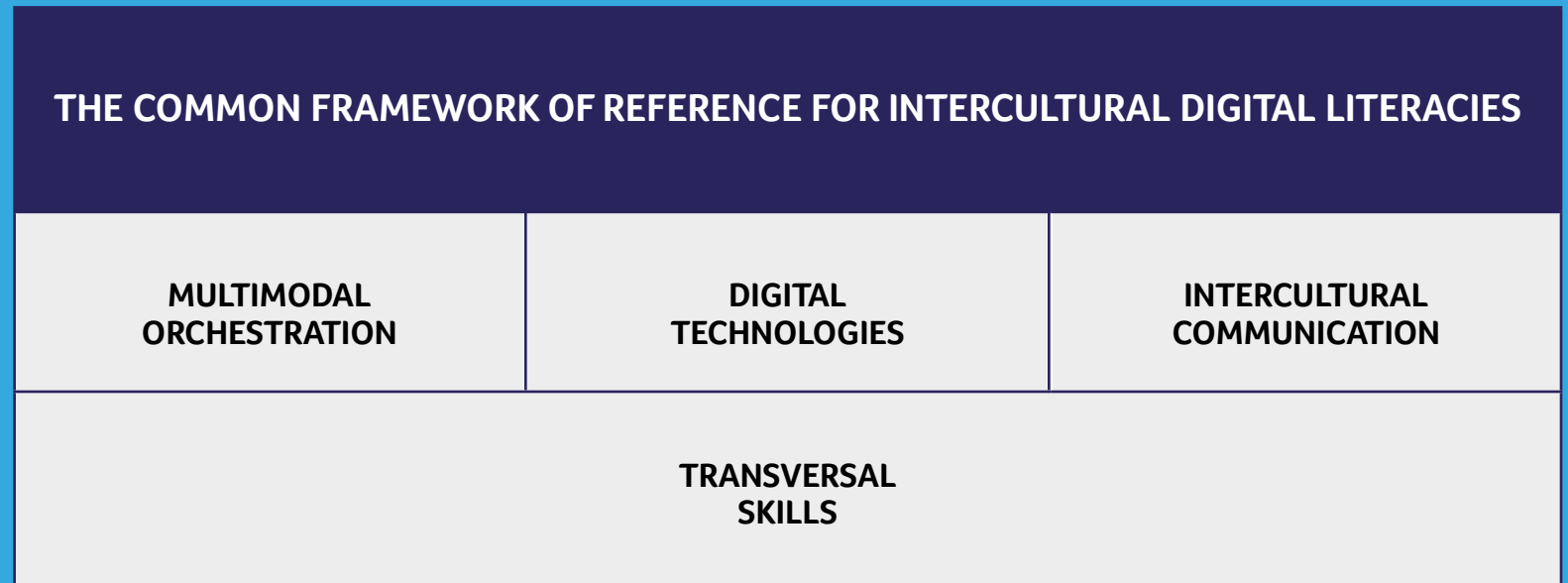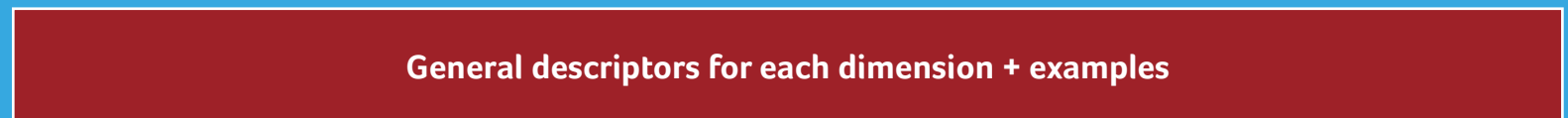
Section 3: The three different levels

PROFICIENT LEVEL	INTERMEDIATE LEVEL	WAYSTAGE LEVEL

Dimensions, Macro-categories and General Descriptors (irrespective of levels)

THE COMMON FRAMEWORK OF REFERENCE FOR INTERCULTURAL DIGITAL LITERACIES		
MULTIMODAL ORCHESTRATION	**DIGITAL TECHNOLOGIES**	**INTERCULTURAL COMMUNICATION**
How do I make meanings in digital environments?	**How do I use the tools of digital environments?**	**How do I make meanings with others in digital environments?**
1.1 Selecting and combining multiple resources to serve the communicative purposes of the digital text or online communication • Can purposefully select out of the available meaning-making resources (e.g., images, spoken and written language, music, gestures, typography, colour, etc.) and combine them to structure a digital text or online interaction that successfully communicates message/s to its intended audience/addressee(s).	**2.1 Pre-production/ participation stage** • Can assess the kinds of information that needs to be gathered and search for data and information which are relevant to the content of the digital text or online communication. • Can navigate online sources of information purposefully to serve the purposes of the digital text or online communication. • Can develop effective search strategies after having specified one's information needs.	**3.1 Attitudes and Feelings** • Shows openness towards, interest in and curiosity for diversity through different resources (i.e., language, gaze, gestures, etc.) without applying prejudgments on the others' representations, expressions and behaviour while interacting with a digital text or participating in online communication. • Shows empathy towards others' feelings and thoughts while interacting with a digital text or participating in online communication.

Continues...

- Can complement different resources, for example, writing and images, through adding, repeating and so on.

- Can assemble and edit the available resources of the medium to serve specific communicative purposes of the digital text or online communication.

- Can embed graphical icons (e.g. emoji) and links purposefully in the written component of the digital text or online communication.

- Employs a series of strategies in terms of framing and shot choice in an appropriate/effective way to serve the purposes of the digital text or online communication.

- Can select from a range of available colour and font options to serve the communicative purposes of the digital text or online communication.

- Can arrange setting/layout to adapt it to a formal context as well as an informal context.

- Can analyse, compare and critically evaluate the credibility and reliability of online sources of data and information and the usefulness of their content to serve the purposes of the digital text or online communication.

- Can manage data, information and content to be used in the production of a digital text or the participation of online communication (e.g., organize and retrieve data).

- Respects otherness by being willing to suspend one's own belief about what is 'natural' and/or 'fair' on the basis of one's own cultural perspective and by being open to what others believe as 'natural' and/or 'fair' in tune with the context of the digital text or online communication and/or online affinity spaces.

Continues…

1.2 Establishing effective interactions and self-representations

- Can establish interactions with the viewer through the use of different resources in tune with the context and have an impact on the intended audience.

- Can use various meaning-making resources for the representation of self and manage this according to the needs of different online environments.

- Can compensate for anticipated communication problems and misunderstanding through selective use of all meaning-making resources.

2.2 While-production/participation stage

- Can critically select important and/or relevant sources of information and data to take into consideration while producing a digital text or engaging in communication online.

- Can use different devices to produce a digital text or engage in communication online.

- Can use a range of digital possibilities of software applications or programs for a specific communicative purpose.

- Can consciously decide on which information and data should be shared through a digital text or online communication.

- Can make the necessary references to sources and credit a work or remark by referring to a particular author, artist, or person in keeping with the conventions of the specific online space

- Can understand the conventions of the specific online environment and can make proper use of its tools.

3.2 Understanding and Awareness

- Can appreciate the cultural specificity of the digital text or online communication without making assumptions on meaning based on one's own cultural universe.

- Is aware of the possibility of different evaluations of one's statements/values by audiences of different sociocultural backgrounds and demographics.

- Can understand the different levels of formality and register in multimodal texts according to different multicultural contexts and online affinity spaces.

- Can understand culture-specific information and different systems of values in a multimodal text or online communication.

- Can identify multimodal texts designed for an international context and/or for specific online affinity spaces.

Continues...

	• Can use digital technologies in a creative and innovative way to serve the purposes of the digital text or online communication. • Can link contents across different platforms to make meaning more effectively. • Can protect one's and others' personal data and privacy while producing a digital text or interacting in online communication. • Is aware of the dangers of sharing and publishing personally identifiable information online. • Can comply with copyright rules and license conditions when producing/publishing a digital text. • Can create a digital text or engage in communication online with a degree of easiness in terms of navigation/viewing or participation, respectively, which is suitable for the communicative purpose and expectations of the intended audience.	• Can identify the meaning-making resources employed to express cultural diversity in a multimodal text (e.g., language, gaze, gestures, etc.). • Can interpret and explain culture-specific and/or online affinity-based elements while keeping an open mind.

Continues...

1.3 Understanding, interpreting and critically evaluating multimodal text production

- Can understand the communicative purpose of a digital text or online communication on the basis of the meaning-making resources used.

- Can critically evaluate the meanings which can be made from the digital text or online communication on the basis of the meaning-making resources.

- Can understand whether and to what extent the meaning-making resources used in a multimodal text are suitable and adequately used to fulfil the communicative purpose both in formal and informal contexts.

2.3 Understanding/ Interacting with digital texts

- Can navigate the digital text/engage in communication online.

- Can detect which technological possibilities offered by the medium are the most suitable to fulfil the communicative purpose of the digital text, recognizing conventions and appreciating creativity in the use of technological possibilities.

- Can understand if all the technological affordances of the medium employed in a multimodal text are adequately combined to fulfil the communicative purpose.

- Can identify technological problems that may arise using the medium and solve them.

- Can critically evaluate the meanings which can be made from the digital text or online communication on the basis of the digital technologies.

3.3 Action and Behaviour

- Manages an equal and fair participation in the digital text or the online communication event, inclusive of sociocultural diversity.

- Can balance communication in making accessible what is culturally specific and not known and combining it with what is more generally shared.

- Can make one's own values explicit in a digital text which is targeted at an international audience or online communication in an intercultural context without imposing these values upon others.

- Can search out, ask for and acquire new knowledge about others, their practices and products as well as integrate new knowledge with already acquired cultural knowledge.

- Makes use of the experience of others in a digital text or communication online to reflect on issues that are frequently taken for granted within one's own social environment.

- Can adapt personal behaviour to new contexts of situation and to others' expectations.

Continues…

1.4 Interacting with the digital text

- Can detect if the conventions typical of the digital text type are employed and adequately combined to successfully fulfil the communicative purposes, appreciating creativity and breaking of conventions in the use of meaning-making resources and their function.

2.4 Meta-reflection

- Can understand where personal digital competence needs to be improved or updated.

- Can evaluate others' digital productions or participation in online communication by providing justifications.

- Can support others with their digital skills development.

- Seeks opportunities for self-development and to keep up-to-date with the digital evolution.

TRANSVERSAL SKILLS

Which skills can help me facilitate communication?

4.1 Managing Context, Collaboration and Information

- Can take decisions in relation to the demands of the context.

- Can collaborate effectively and can be an effective team member.

- Can shape information to respond to the demands of the context.

4.2 Managing Change and Uncertainty

- Can foresee and anticipate situations.

- Can cope with pressure and problems.

- Can prioritise tasks effectively.

4.3 Managing One's and Others' Emotions

- Can understand and manage self.

- Can understand and empathise with others.

MULTIMODAL ORCHESTRATION

How do I make meanings in digital environments?

1.1 Selecting and combining multiple resources to serve the communicative purposes of the digital text or online communication

Can purposefully select out of the available meaning-making resources (e.g., images, spoken and written language, music, gestures, typography, colour, etc.) and combine them to structure a digital text or online interaction that is successful in communicating its message/s to its intended audience/addressee(s).

When participating in video-mediated interaction,
- I can combine available resources (i.e., speech, writing input in the chat box, gestures, gaze, distance from the screen, emoticons/emojis, files, etc.) to have a meaningful conversation in both informal (e.g. interaction between friends) and formal contexts (e.g. job interview, teleconference, video meetings).

Can complement different resources, for example, writing and images, through adding, repeating and so on.

When producing a promotional video,
- I can use written/spoken language to complement visuals, for instance, I can use superimposed writing and/or voice-over together with the visual to clarify or add emphasis.

- I can fit music and/or lyrics to the visual and the verbal (e.g., superimposed text) in tune with the context and the intended audience.

- I can show emotions/attitudes visually and verbally to serve the communicative purposes of the video.

Can assemble and edit the available resources of the medium to serve specific communicative purposes of the digital text or online communication.

When producing a promotional video,
- I can maintain the coherence of the audio-visual narrative across scenes consistently and in a manner which is appropriate for the communicative purposes of the video (e.g., smooth transition from one scene to the next, intended breaks or pauses between scenes).

- I can provide information gradually by means of a comprehensible structure, which serves the communicative purposes of the video.

- I can employ a concept on which the structure of the video is based effectively.

- I can produce a narrative arc which serves the specific communicative purposes of the video and can provide a climax appropriately.

- I can maintain a narrative flow by stating the focus of attention at the beginning and regularly referring to it until the end.

- I can use patterns that signal a thematic change, such as headings/numbering of superimposed writing, to help viewers to understand the organization of the structure of the video.

- I can display a coherent narrative rhythm through several semiotic resources.

- I can follow a kind of progression of visual events (e.g., a linear temporal progression) to serve the communicative purposes of the video.

- I can show competency in editing (e.g., sequencing and alternating moving and/or static images without unintended interruptions in the narrative of the video).

When producing a fanvid,
- I can select, assemble and edit moving images to create a remix product.

- I can select, assemble and edit aural resources (dialogues, music) to create a remix product.

When producing a fanvid,
- I can select, assemble and edit moving images to create a remix product.

- I can select, assemble and edit aural resources (dialogues, music) to create a remix product.

Can embed graphical icons (e.g. emoji) and links purposefully in the written component of the digital text or online communication.

When producing a fanvid,
- I can use graphical icons (e.g. emojis) to enhance the presentation of the video on social media.

- I can use links to the resources used to make the video and enhance the presentation of the text on social media.

- I can use links to other personal channels/profiles to present myself in the social media contextualization of the video.

Can employ a series of strategies in terms of framing and shot choice in an appropriate/effective way to serve the purposes of the digital text or online communication.

When producing a promotional video,
- I can employ photographic composition/shot composition (i.e., close-up, medium and/or long shots) to convey different messages in relation to the context and the intended audience competently/efficiently.

Can select from a range of available colour and font options to serve the communicative purposes of the digital text or online communication.

When producing a weblog/webpage,
- I can combine colour with framing (layout) and font to achieve coherence.

- I can associate colours with ideas and values purposefully.

- I can employ an adequate set of scales of the colour palette in tune with the context.

- I can take advantage of the meaning potentials of colour to serve the purposes of the text.

- I can achieve a coherent visual composition with the use of complementary colours and/or colours with the same value and/or saturation in tune with the context.

- I can produce a multiplicity of different combinations of fonts in tune with the context to shape different relations with the audience and project different identity features the blog's implied author or the website's brand/institution.

- I can suggest the ranking of information through capitalization and alignment.

- I can provide a functional differentiation of the items in the weblog/website through the use of different fonts.

- I can use font choices which are appropriate to the themes addressed and which make a suitable impact on the viewer/reader in tune with the communicative purpose.

Can arrange setting/layout to adapt it to a formal as well as an informal context.

When participating in a video-mediated interaction,
- I can arrange a setting so as to adapt it to a professional context (natural lighting or sufficient artificial lighting, neutral background, camera positioning so as to frame head and shoulders on screen, etc.), as well as an informal context.

1.2 Establishing effective interactions and self-representations

Can embed graphical icons (e.g. emoji) and links purposefully in the written component of the digital text or online communication.

When producing a website page,
- I can employ the aesthetics of interactivity in a suitable way to serve the communicative purpose of the text;

- I can use interactive buttons, links and effects at a level which is appropriate for the communicative purposes of the text and I can incorporate them in a way that is functional throughout the website.

- I can facilitate visitors' understanding of the structure of the entire website and the options for navigation it offers.

- I can guide visitors through the structure and options for navigation of the entire website.

- I can reflect the purposes and organization of the website effectively and clearly through the use of layout, font and interactive functionalities.

- I can use visual devices (e.g., borders, spacing, background colour, and lines) to connect or separate content clusters on a webpage effectively/appropriately for the communicative purpose.

Can use various meaning-making resources for the representation of self and manage this according to the needs of different online environments.

When producing an "About us" page,
- I can use various meaning-making resources in a consistent way to construct the representation of a brand or an institution.

- I can combine available meaning-making resources to present the site's mission/communicative purpose (e.g., brand a product) and reach the intended audience.

When participating in a video-mediated interaction,
- I can effectively use spoken language, and in case of trouble in conversation, I am successful in repairing (e.g. rephrasing, clarifying, repeating, etc.).

- I can use hand gestures and head movements to facilitate interaction as in face-to-face contexts, for example to signal when the other participant can take the floor for conversation, despite the fact that the context is not shared face-to-face with the other participants.

- I can use gaze to facilitate turn-taking by adapting to the webcam position.

- I can negotiate turn-taking, problems in the interactional flow, and misunderstanding through selective use of meaning-making resources.

- I can compensate for anticipated communication problems and misunderstanding through selective use of meaning-making resources.

1.3 Understanding, interpreting and critically evaluating multimodal text production

Can understand the communicative purpose of a digital text or online communication on the basis of the meaning-making resources used.

When viewing a promotional video,
- I can understand if informing, advertising and entertaining are well balanced to fulfil the communicative purposes of the promotional video.

- I can understand which elements of the promotional video are intended to serve its communicative purposes (i.e., informing, advertising, entertaining) by taking advantage of the possibilities of the different resources.

Can critically evaluate the meanings which can be made from the digital text or online communication on the basis of the meaning-making resources.

When viewing a promotional video,
- I am aware that the manner of shooting and editing scenes together are used to convey finer shades of meaning, draw viewers' attention and guide them to grasp the meaning of the video.

- I can critically evaluate the filmmaker's choices of photographic composition/shot composition (i.e., close-up, medium and/or long shots) and intention to convey different messages in relation to the context and the intended audience.

- I can understand finer shades of meaning and emphasis in the promotional video through the use of the combination of visuals, speech/writing and music.

Can understand whether and to what extent the meaning-making resources used in a multimodal text are suitable and adequately used to fulfil the communicative purpose both in formal and informal contexts.

When participating in video-mediated interaction,
- I can understand whether and to what extent all the available resources (i.e., speech, written input in the chat box, gestures, gaze, distance from the screen, emoticons/emojis, files, etc.) are used to have a fully meaningful conversation in both informal (e.g. interaction between friends) and formal contexts (e.g. job interview, teleconference, video meetings).

When accessing a website,
- I can evaluate its meanings and fact-check them by carrying out searches on multiple sources.

Can manage data, information and content to be used in the production of a digital text or participation in online communication (e.g., organize and retrieve data).

Before producing a weblog,
- I can choose my blog type (e.g., personal, professional) and blogging identity in tune with the context and the intended audience.

- I can use a software tool to create my blog.

- I can create one or more blog posts either of my own original content or by combining already existing content from other websites, linking embedded excerpts to the sources to acknowledge them.

- I can check copyright permissions for images and videos which I want to use but are not mine.

- I can create a mock-up for my customized choices.

- I can take into consideration issues of ethics and informed consent when publishing images portraying other people or sharing information about them.

1.4 Interacting with the digital text

Can detect if the conventions typical of the digital text-type are employed and are adequately combined to successfully fulfil the communicative purpose, appreciating creativity and breaking of conventions in the use of meaning-making resources and their function.

When participating in video-mediated interaction,
- I can understand the conventions of video interactions, including, waiting time lag for response, avoid excessive prompting, avoid writing capital letters in formal contexts, etc. but I am also aware of the possibility of others' intention to break the conventions for creative reasons.

**DIGITAL
TECHNOLOGIES**

How do I use the tools of digital environments?

2.1 Pre-production/participation stage

Can assess the kind of information that needs to be gathered and search for data and information which are relevant to the content of the digital text or online communication.

Before producing a promotional video,
- I can gather the information I intend to show about the brand or the institution I want to promote.

- I can brainstorm for ideas and decide on the most appropriate way to achieve the purposes of my promotional video.

Can navigate online sources of information purposefully to serve the purposes of the digital text or online communication.

Before producing a website,
- I can search online to find websites with relevant focus so as to get inspiration for my website and find ways to differentiate it from the others.

Can develop effective search strategies, having specified the information needs.

Before producing a fanvid for my favourite movie/TV show/or any other multimodal artifact,
- I can search online to find material about the movie/TV show or any other multimodal artifact.

- I can use software programs to store the relevant documents and videos in files so as to be able to access pieces of information easily.

- I can use software to select the scenes which I want to edit to create a remix product in a separate file/video.

Can analyse, compare and critically evaluate the credibility and reliability of online sources of data and information and the usefulness of their content to serve the purposes of the digital text or online communication.

Before producing a weblog,
- I can look at what others do and critically evaluate the meanings expressed.

- I can decide on what I should follow or what I should do differently.

When accessing a website,
- I can evaluate its meanings and fact-check them by carrying out searches on multiple sources.

Can manage data, information and content to be used in the production of a digital text or participation in online communication (e.g., organize and retrieve data).

Before producing a weblog,
- I can choose my blog type (e.g., personal, professional) and blogging identity in tune with the context and the intended audience.

- I can use a software tool to create my blog.

- I can create one or more blog posts either of my own original content or by combining already existing content from other websites, linking embedded excerpts to the sources to acknowledge them.

- I can check copyright permissions for images and videos which I want to use but are not mine.

- I can create a mock-up for my customized choices.

- I can take into consideration issues of ethics and informed consent when publishing images portraying other people or sharing information about them.

2.2 While-production/participation stage

Can critically select important and/or relevant sources of information and data to take into consideration while producing a digital text or engaging in communication online.

When producing a weblog,
- I can select and include the data which I think is the most relevant and interesting for the intended audience.
- I can use sources selectively rather than extensively.

Can use different devices to produce a digital text or engage in communication online.

When participating in video-mediated interaction,
- I can use a laptop or PC or mobile devices, such as smartphones or tablets, its embedded or external webcam, and speakers and/or earphones as appropriate.

Can use a range of digital possibilities of software applications or programs for the specific communicative purpose.

When participating in a video-mediated interaction,
- I can set up a video conversation with different client systems and adapt to any of them and can understand the difference between a general platform (e.g. instant messaging for iOS or Android) and a specific purpose platform (e.g. for learning, teaching, work, etc.).
- I can both use a one-to-one and a multiparty client system and thus manage both one-to-one interactions (with a friend, a relative or a workmate) and multiparty contexts (teamwork, virtual class, etc.).
- I can set up the full range of the platform's digital affordances for the specific communicative purpose (e.g. set up a specific environment, for team work or virtual class).

Can consciously decide on which information and data should be shared through a digital text or online communication.

When producing a website page,
- I can consciously decide on whether pieces of personal data should be shared through the digital text.
- I can consciously avoid sharing personal data which I have not asked for permission to share.

Can make the necessary references to sources and credit a work or remark by referring to a particular author, artist, or person in keeping with the conventions of the specific online space.

When producing a weblog,
- I can refer to sources and state the names of particular authors, artists and people whose work I refer to and/or back.

Can understand the conventions of the specific online environment and can make proper use of its tools.

When producing a fanvid,
- I can understand the conventions of fanvids (e.g. how aural resources match the flow of images).

- I can use software programs to assemble the main visual resources.

- I can use software to realize a variety of editing techniques (e.g. speeding up, slowing down, fading, layering...).

- I can use software to set music and other aural resources to the moving images.

- I can use software to add super-imposed writing and subtitles to the video.

- I can use different typographical resources purposefully.

- I can use different font colours purposefully.

Can use digital technologies in a creative and innovative way to serve the purposes of the digital text or online communication.

When producing a weblog,
- I can take advantage of the possibilities which the software editor/template (e.g., WordPress) provides to serve specific communicative purposes.

- I can customize the default software options according to the communicative purposes.

Can link contents across different platforms to make meaning more effectively.

When producing a website page,
- I can use hypertext to split up long pieces of information into multiple pages effectively.

- I can use links to different sites.

- I can use links to other personal channels/profiles to present myself in social media.

Can protect one's and others' personal data and privacy while producing a digital text or interacting in online communication.

When producing a promotional video,
- I make sure I do not show other people's faces without having asked for their permission.

- I do not show other brand logos which are not intended to be promoted.

Is aware of the dangers of sharing and publishing personally identifiable information online.

When producing a promotional video,
- I am aware of the danger of posting private information.

- I am aware of possible dangers that the person whose personal information is shared might face (e.g., cyberbullying).

Can comply with copyright rules and license conditions when producing/publishing a digital text.

When producing a website page,
- I can upload images and/or videos created by others and photographs taken by others to my website after asking for permission and by acknowledging the authors' name.

Can create a digital text or engage in communication online with a degree of easiness in terms of navigation/viewing or participation, respectively, which is suitable for the communicative purpose and expectations of the intended audience.

When producing a weblog,
- I can create a weblog with a structure among pages and navigation options that enables visitors to interact easily with its contents and use its interactive functionalities to achieve their purposes.

2.3 Understanding/Interacting with digital texts

Can navigate the digital text/engage in communication online.

When interacting with a website page,
- I can understand which elements stand out and make navigation choices accordingly.

- I can detect which elements to click on to reach the pieces of information I am searching for or I am interested in.

- I can understand the layout choices to navigate the webpage.

Can detect which technological possibilities offered by the medium are the most suitable to fulfil the communicative purpose of the digital text, recognising conventions and appreciating creativity in the use of technological possibilities.

When participating in a video-mediated interaction,
- I can recognise cultural differences and successfully use the technological possibilities to adapt to international contexts (e.g. camera positioning so that the speaker is not framed in a too close shot, thus suggesting intrusive behaviour).

Can understand if all the technological affordances of the medium employed in a multimodal text are adequately combined to fulfil the communicative purposes.

When viewing a fanvid,
- I can understand if different available technological possibilities (e.g., editing software) have been used for the production of an up-to-date and engaging video.

Can identify technological problems that may arise using the medium and solve them.

When participating in a video-mediated interaction,
- I can identify technical issues and solve them by suggesting alternative solutions (e.g. using the written input box for quick solution) and/or alternative platforms.

- I can detect and overcome problems in the interaction flow due to technical issues and time lags; show a patient and constructive attitude – understand the difficulties as deriving from the technology and/or tools rather than attributing them to the interlocutor's fault or unwillingness to engage.

Can critically evaluate the meanings which can be made from the digital text or online communication on the basis of the digital technologies.

When viewing a promotional video,
- I am aware that the manner of shooting (i.e., shooting statically or in motion) alternates and a variety of different shots (close-up, medium, long) are used to convey finer shades of meaning, draw viewers' attention and guide them to grasp the meaning of the video.

- I can appreciate the different visual strategies used to highlight the most important passages.

2.4 Meta-reflection

Can understand where one's own digital skills need to be improved or updated.

After participating in a video-mediated interaction,
- I can detect the points which I would like to improve in a future interaction.

- I can recognise the source of communication breakdown and decide on what to do to cope with it or prevent it in a future interaction.

Can evaluate others' digital productions or participation in online communication by providing justifications.

After viewing an "About us" page,
- I can understand if the web page has been well structured and if its Sections (i.e. tagline, summary, fact sheet and further details) have been clearly identifiable and well-balanced.

- I can provide an evaluation of the "About us" page and justify it.

Can support others with their digital competence development.

When reflecting on others' digital text production/another's website page,
- I can provide constructive feedback and make suggestions about the improvement of a digital text.

Seeks opportunities for self-development and to keep up-to-date with the digital evolution.

After producing a weblog/a promotional video,
- I reflect on what I have done and think of what I could do differently/better, also on the basis of the feedback provided (in number of views, comments).

- I try to keep up-to-date with technological advancements, also by checking those used by similar weblogs or videos, and I apply the latest digital evolution to improve my weblog/video.

**INTERCULTURAL
COMMUNICATION**

How do I make meanings with others in digital environments?

3.1 Attitudes and Feelings

Shows openness to, interest in and curiosity for diversity through different resources (i.e., language, gaze, gestures, etc.) without applying prejudgments on the other's representation, expression and behaviour while interacting with a digital text or participating in online communication.

When viewing a video produced for an international audience,
- I am open to diversity when viewing people of different sociocultural background and demographics.

- I accept the use of different languages/multilingualism, by feeling comfortable with input in different languages in combination with English used as an international language.

Shows empathy towards others' feelings and thoughts while interacting with a digital text or participating in online communication.

When taking part in a video-mediated interaction,
- I can show sensitivity to cultural differences and successfully adapt to international contexts, by quickly learning culture-bound conventions (e.g. camera positioning so that the speaker is not framed in a too close shot, thus suggesting intrusive behaviour).

Respects otherness by being willing to suspend one's own belief about what is 'natural' and/or 'fair' on the basis of one's own cultural perspective and by being open to what others believe as 'natural' and/or 'fair' in tune with the context of the digital text or online communication and/or online affinity spaces.

When taking part in a video mediated interaction,
- I equally respect all participants, irrespective of their age, gender, education, cultural background (e.g. no mansplaining,

patronising or condescending attitudes, etc.).

• I can minimise behaviour that is conversationally acceptable only in some cultural contexts (e.g. loud voice, interruptions, excessively long speaking turns).

• I can adjust my own behaviour by tuning in to that of others, while I do not judge other people's behaviour by applying my own cultural pre-established meanings to it.

3.2 Understanding and Awareness

Can appreciate the cultural specificity of the digital text or online communication without making assumptions on meaning based on one's own cultural universe.

When interacting with a website of a local company,
• I can appreciate culture-specific puns and references to people, institutions or things that are well-known locally or nationally and I am willing to understand culture-specific meanings (and search for information to understand them) even though I am not familiar with them.

Is aware of the possibility of different evaluations of one's statements/values by audiences of different sociocultural backgrounds and demographics.

When producing a weblog,
• I am aware that readers/viewers of different sociocultural backgrounds and demographics might evaluate my statements and values in various ways and I try to anticipate this by making my meaning explicit and by welcoming different points of views.

Can understand the different levels of formality and register in multimodal texts according to different multicultural contexts and online affinity spaces.

When participating in a video-mediated interaction,
• I can understand how English, or any other language, used as the language of communication, is used in formal and informal contexts and appreciate the appropriateness of register in the specific communicative event.

- I can understand that English, or any other language, used in international/multicultural contexts may have different ways of modulating formality and register than in native-speaking contexts.

Can understand culture-specific information and different systems of values in a multimodal text or online communication.

When I view a promotional video for a national non-profit organisation,
- I can understand that there might be culture-specific information and systems of values which are used with the aim of impacting on and sensitising the intended audience.

Can identify multimodal texts designed for an international context and/or for specific online affinity spaces.

When viewing a fanvid,
- I can understand the jargon of the online affinity-based communities.

- I can identify the formats used by the online affinity-based communities.

Can identify the meaning-making resources employed to express cultural diversity in a multimodal text (e.g., language, gaze, gestures, etc.).

When participating in a video-mediated interaction,
- I am aware of cultural diversity, in terms of clothing, behaviour, and other codes of conduct, making sure that no-one gets hurt or offended by language, gestures or other inappropriate use of resources (e.g. rolling eyes).

Can interpret and explain culture-specific and/or online affinity-based elements keeping an open-minded attitude.

When viewing a fanvid,
- I can interpret and explain the selection of the topic, the footages and the aural resources (e.g., music, dialogues) which are relevant to the main message intended to be conveyed.

- I can interpret and explain the use of online affinity-based community jargon in the written presentation of the video.

3.3 Action and Behaviour

Manages an equal and fair participation in the digital text or the online communication event, inclusive of sociocultural diversity.

When producing a video intended for the general public,
- I can show people of different sociocultural background and demographics in interaction (e.g., cooperating for a task), negotiating and/or mutually adjusting to each other's views/cultural beliefs.

- I manage an equal and fair distribution of the available speaking time between people of different sociocultural background and demographics.

Can balance communication in making accessible what is culturally specific and not known and combining it with what is more generally shared.

When producing a weblog,
- I can discuss either popular topics/topics of international interest or culture-specific topics with explanations which are apt for an international audience.

- I can use more 'universal' or common/globally known concepts to explain culture specific ones.

Can make one's own values explicit in a digital text which is targeted at an international audience or online communication in an intercultural context without imposing these values upon others.

When producing a website page intended for the general public,
- I can approach topics from the perspective of different cultural views or from the perspective of a specific cultural group, but explaining them so that they are accessible globally.

Can search out, ask for and acquire new knowledge about others, their practices and products as well as integrate new knowledge with already acquired cultural knowledge.

When producing a promotional video for an international brand,
- I can search for and acquire new knowledge about a part of the world where some scenes of the video have taken place and integrate this new knowledge with already acquired cultural knowledge.

Makes use of the experience of others in a digital text or communication online to reflect on issues that are frequently taken for granted within one's own social environment.

When participating in a video-mediated interaction,
- I do not assume meaning on the basis of my own cultural universe.

- I show ability in trying to establish common ground with the other and negotiate misunderstanding.

- I am willing to accommodate and adapt to the other and their interactional style and facilitate the other.

Can adapt one's behaviour to new contexts of situation and to others' expectations.

When participating in a video-mediated interaction,
- I minimise behaviour that is conversationally acceptable only in some cultural contexts (e.g. loud voice, interruptions, excessively long speaking turns).

- I avoid abrupt change of topics, dismissal of other participants' opinions, or interruptions that are tolerated in some cultural contexts but much less in others.

- I minimise overlapping and facilitate the flow of conversation by being open to repeating or rephrasing, if need be.

**TRANSVERSAL
SKILLS**

Which skills can help me facilitate communication?

4.1 Managing Context, Collaboration and Information

Can take decisions in relation to the demands of the context.

- Can rapidly take on an unexpected new situation and engage with the deriving demands (e.g., (re) prioritise tasks in tune with the context).

- Can understand relevance of demands and required activities/responses in relation to the unexpected new situation autonomously and promptly, without being provided with any proper introduction/framing/explanation and training.

- Can assess rapidly and autonomously reactions and needs of different audiences and can respond accordingly.

- Can adjust rapidly and efficiently to change and uncertainty.

Can collaborate effectively and can be an effective team member.

- Can easily and rapidly identify individuals' skills and distribute roles and tasks to optimize teamwork according to these.

- Can express opinions and disagreement in a constructive way without causing obstacles/difficulties/conflicts or frustration (both to self and others).

- Can provide constructive feedback that stimulates improvement of individual performances and strengthens teamwork dynamics.

- Can manage own and others' emotions and behaviours and respond constructively.

- Can manage interpersonal relations effectively to everyone's benefit.

- Can solve conflicts in a constructive and supportive way.

- Can practice active listening.

- Can understand, build and leverage various forms of power, e.g. expertise.

- Can demonstrate a willingness to collaborate.

Can shape information to respond to the demands of the context.

- Can assess what is most relevant, important and urgent, and re-assess this while the situation changes or progresses.

- Can delegate to ensure complex information is processed timely.

- Can find solutions to manage incorrect information.

- Can confidently and successfully brief others (by delivering public speaking and performance and using digital means of communication), adapting to different audiences and contexts, also at short notice or with unplanned/improvised performance.

4.2 Managing Change and Uncertainty

Can foresee and anticipate situations.

- Can develop a plan to anticipate and prevent negative responses or to address them positively.

- Can rapidly and autonomously understand and estimate a full range of impact (practical, financial, reputational, legal, social etc.) with all relevant audiences/stakeholders.

Can cope with pressure and problems.

- Can cope under pressure, accomplishing tasks in a timely manner and good level of quality, while being able to handle stress and de-escalate possible conflicts in interpersonal relations arising from it.

- Can make timely and high-quality decisions under pressure while facing a new or unexpected situation.

- Can demonstrate determination in adversity.

- Can consider both the big picture and the details (macro and micro).

- Can assess complex situations and devise successful resolutions.

- Can change something if not working.

- Can demonstrate a willingness to innovate.

- Can openly accept solutions from any source.

- Can use judgment and critical reflection, and object to given tasks, proposing alternative solutions/options.

Can prioritise tasks effectively.

- Can focus on getting the right job done well and on time.

- Can accurately assess the time and effort each task justifies.

- Can multitask effectively.

- Can accurately assess the time and effort a task justifies.

4.3 Managing One's and Others' Emotions

Can understand and manage self.

- Can recognise and manage reactions to triggers, such as surprise, stress and fear.

- Can recognise and understand human biases, e.g. loss aversion, confirmation bias, negativity bias etc.

- Can recognise, understand and use emotions to cope with self, others and the environment.

- Can recognise and manage own strengths and weaknesses.

- Can self-reflect on their own performances and find ways to improve at all levels.

Can understand and empathise with others.

- Can employ effective ways to manage the expectations of others.

- Can see and utilise the value in others.

- Can anticipate the reactions of others and act accordingly.

- Can show respect for others.

- Can recognise when others are reaching their emotional limit.

- Can show empathy for people that show other cultural practices and forms of behaviour.

- Can empathise with peers, and different audiences to construct a supportive environment while keeping boundaries to avoid self-projection and/or feelings of being overwhelmed/lost.

CFRIDiL Multimodal Orchestration descriptors per level

MULTIMODAL ORCHESTRATION		
PROFICIENT LEVEL	**INTERMEDIATE LEVEL**	**WAYSTAGE LEVEL**
1.1 Selecting and combining multiple resources to serve the communicative purposes of the digital text or online communication		
• Can purposefully select out of all the available meaning-making resources (e.g., image, spoken and written language, music, gestures, typography, colour, etc.) and combine them to structure a digital text or online interaction that is completely successful/appropriate and effective to communicate its message/s to its intended audience/addressee(s). • Can complement different resources consistently and effectively, for example, writing and image, through adding, repeating and so on, throughout the digital text or online interaction.	• Can purposefully select out of most of the available meaning-making resources (e.g., image, spoken and written language, music, gestures, typography, colour, etc.) and combine them to structure a digital text or online interaction that is mostly successful to communicate its message/s to its intended audience/addressee(s). • Can complement different resources consistently and effectively, for example, writing and image, through adding, repeating and so on, for the most part of the digital text or online interaction.	• Can purposefully select out of some of the available meaning-making resources (e.g., image, spoken and written language, music, gestures, typography, colour, etc.) and combine them to structure a digital text or online interaction that is successful to communicate its message/s to its intended audience/addressee(s) only to a limited extent. • Can sometimes complement different resources effectively, for example, writing and image, through adding, repeating, showing a preference for using each resource in isolation.

Continues…

- Can assemble and edit the available resources of the medium appropriately, serving all specific communicative purposes of the digital text or online communication.

- Can embed graphical icons (e.g. emoji) and links purposefully in the written component of the digital text or online communication.

- Employs a varied series of strategies in terms of framing and shot choice in an appropriate and effective way to serve the purposes of the digital text or online communication.

- Can select from a wide range of available colour and font options consciously and appropriately to serve the communicative purposes of the digital text or online communication.

- Shows great flexibility arranging setting/layout to adapt it to a formal context as well as an informal context.

- Can assemble and edit the available resources of the medium at a high level to serve most of the specific communicative purposes of the digital text or online communication.

- Can embed graphical icons (e.g. emoji) and links purposefully in the written component of the digital text or online communication, though they may not always do it effectively.

- Employs a number of strategies in terms of framing and shot choice in an adequate way to serve the purposes of the digital text or online communication.

- Can select from most of available colour and font options consciously to serve the communicative purposes of the digital text or online communication, though they may not always do it appropriately.

- Can arrange setting/layout to adapt it to a formal context as well as an informal context.

- Can assemble and edit the available resources of the medium only to a limited extent, barely serving the essential communicative purposes of the digital text or online communication.

- Can embed graphical icons (e.g. emoji) and links purposefully in the written component of the digital text or online communication, though sometimes unsuccessfully.

- Employs a limited range of strategies in terms of framing and shot choice, with occasional difficulties in serving the purposes of the digital text or online communication.

- Can select from only some of available colour and font options to serve the communicative purposes of the digital text or online communication, though they may not always do it consciously or appropriately.

- Can with some difficulty arrange setting/layout to adapt it to an informal context as well as a formal context, but sometimes unsuccessfully.

Continues...

CFRIDiL Multimodal Orchestration descriptors per level

1.2 Establishing effective interactions and self-representations.		
• Can establish interactions with the viewer through the full and appropriate use of a variety of different resources in tune with the context and have an impact on the intended audience. • Can use various meaning-making resources for the representation of self and fully manage this according to the needs of different online environments. • Can compensate for anticipated communication problems and misunderstanding through selective use of all semiotic resources throughout the digital text or online interaction.	• Can establish interactions with the viewer through the appropriate use of a sufficient range of resources in tune with the context and have an impact on the intended audience but may not always do it fully successfully. • Can use various meaning-making resources for the representation of self and adequately manage this for the most part according to the needs of different online environments. • Can compensate for anticipated communication problems and misunderstanding through selective use of all semiotic resources for the most part of the digital text or online interaction.	• Can establish interactions with the viewer through the use of a basic repertoire of resources though with some misinterpretation of context. • Can use various meaning-making resources for the representation of self and partially manage this according to the needs of different online environments. • Can compensate for anticipated communication problems and misunderstanding through selective use of all semiotic resources only in some parts of the digital text or online interaction.

Continues...

1.3 Understanding, interpreting and critically evaluating multimodal text production

• Can fully understand the communicative purpose of a digital text or online communication on the basis of the semiotic resources used. • Can critically evaluate a wide range of the meanings which can be made from the digital text or online communication on the basis of the meaning-making resources. • Can fully understand whether and to what extent all the meaning-making resources used in a multimodal text are suitable and adequately used to fulfil the communicative purpose both in formal and informal contexts.	• Can generally understand the communicative purpose of a digital text or online communication on the basis of the semiotic resources used. • Can critically evaluate an adequate range of the meanings which can be made from the digital text or online communication on the basis of the meaning-making resources. • Can generally understand whether and to what extent all the meaning-making resources used in a multimodal text are suitable and adequately used to fulfil the communicative purpose both in formal and informal contexts.	• Can partially understand the communicative purpose of a digital text or online communication on the basis of the semiotic resources used. • Can critically evaluate a limited range of the meanings which can be made from the digital text or online communication on the basis of the meaning-making resources. • Can partially understand whether and to what extent all the meaning-making resources used in a multimodal text are suitable and adequately used to fulfil the communicative purpose both in formal and informal contexts.

1.4 Interacting with the digital text

• Can fully detect if the conventions typical of the digital text type are employed and are adequately combined to successfully fulfil the communicative purpose, fully appreciating creativity and breaking of conventions in the use of semiotic resources and their function.	• Can generally detect if the conventions typical of the digital text type are employed and are adequately combined to successfully fulfil the communicative purpose, appreciating creativity and breaking of conventions in the use of semiotic resources and their function.	• Can partially detect if the conventions typical of the digital text type are employed and are adequately combined to successfully fulfil the communicative purpose, appreciating creativity and breaking of conventions in the use of semiotic resources and their function.

CFRIDiL Multimodal Orchestration descriptors per level

DIGITAL TECHNOLOGIES		
PROFICIENT LEVEL	**INTERMEDIATE LEVEL**	**WAYSTAGE LEVEL**
2.1 Pre-production/participation stage		
• Can completely assess the kind of information that needs to be gathered and search for data and information which are relevant to the content of the digital text or online communication effectively. • Can navigate online sources of information purposefully and effectively to serve the purposes of the digital text or online communication. • Can develop highly effective search strategies after having specified one's information needs.	• Can assess most of the information that needs to be gathered and search for data and information which are relevant to the content of the digital text or online communication effectively. • Can navigate online sources of information purposefully to serve the purposes of the digital text or online communication, though may not always do it effectively. • Can develop a number of effective search strategies after having specified one's information needs.	• Can identify some of the information that needs to be gathered and search for data and information which are relevant to the content of the digital text or online communication quite effectively. • Can with some difficulty, and sometimes unsuccessfully, navigate online sources of information to serve the purposes of the digital text or online communication. • Can develop a limited number of effective search strategies after having specified one's information needs.

Continues...

• Can fully analyse, compare and critically evaluate the credibility and reliability of online sources of data and information and the usefulness of their content to serve the purposes of the digital text or online communication.	• Can with some effort, but adequately, analyse, compare and critically evaluate the credibility and reliability of online sources of data and information and the usefulness of their content to serve the purposes of the digital text or online communication.	• Can with some difficulty, and sometimes unsuccessfully, analyse, compare and critically evaluate the credibility and reliability of online sources of data and information and the usefulness of their content to serve the purposes of the digital text or online communication.
• Can with considerable ease manage data, information and content to be used in the production of a digital text or the participation of online communication (e.g., organize and retrieve data).	• Can with some effort, but adequately, manage data, information and content to be used in the production of a digital text or the participation of online communication (e.g., organize and retrieve data).	• Can with some difficulty, and sometimes unsuccessfully, manage data, information and content to be used in the production of a digital text or the participation of online communication (e.g., organize and retrieve data).

2.2 While-production/participation stage

• Can critically select the most important and/or relevant sources of information and data to take into consideration while producing a digital text or engaging in communication online.	• Can critically select an adequate amount of important and/or relevant sources of information and data to take into consideration while producing a digital text or engaging in communication online.	• Can critically select only some important and/or relevant sources of information and data to take into consideration while producing a digital text or engaging in communication online.
• Can use different devices to produce a digital text or engage in communication online with relevant ease.	• Can use different devices to produce a digital text or engage in communication online, with some effort, but adequately.	• Can with some difficulty, and sometimes unsuccessfully, use a limited number of devices to produce a digital text or engage in communication online.

Continues...

• Can use a wide range of digital possibilities of software applications or programs for the specific communicative purpose.	• Can use a sufficient range of digital possibilities of software applications or programs for the specific communicative purpose.	• Can use a restricted range of digital possibilities of software applications or programs for the specific communicative purpose.
• Can always consciously decide on which information and data should be shared through a digital text or online communication.	• Can consciously decide most of the times on which information and data should be shared through a digital text or online communication.	• Can sometimes consciously decide on which information and data should be shared through a digital text or online communication.
• Can make the necessary references to sources and give credit to a work or remark to a particular author, artist, or person as suitable to the conventions of the specific online space throughout the digital text or online interaction.	• Can make most of the necessary references to sources and give credit to a work or remark to a particular author, artist, or person as suitable to the conventions of the specific online space throughout the digital text or online interaction.	• Can make the necessary references to sources and give credit to a work or remark to a particular author, artist, or person as suitable to the conventions of the specific online space only in some parts of the digital texts or online interaction.
• Can understand the conventions of the specific online environment and make an apt use of its tools accordingly.	• Can identify the conventions of the specific online environment and make an apt use of its tools accordingly.	• Can with some difficulty, and sometimes unsuccessfully, identify the conventions of the specific online environment and make an apt use of its tools accordingly.
• Can use digital technologies in a highly creative and innovative way to serve the purposes of the digital text or online communication.	• Can use digital technologies in a quite creative and innovative way to serve the purposes of the digital text or online communication.	• Can barely use digital technologies to serve the purposes of the digital text or online communication.
• Can successfully link contents across different platforms to make meaning more effectively.	• Can adequately link contents across different platforms to make meaning more effectively.	• Can only to a limited extent link contents across different platforms to make meaning more effectively.

Continues...

• Can protect one's and others' personal data and privacy while producing a digital text or interacting in online communication throughout the digital text or online interaction.	• Can protect one's and others' personal data and privacy while producing a digital text or interacting in online communication, at least for sensitive information.	• Can protect one's and others' personal data and privacy while producing a digital text or interacting in online communication only when explicitly asked to do so.
• Can fully understand and is highly aware of the dangers of sharing and publishing personally identifiable information online.	• Is aware of the dangers of sharing and publishing personally identifiable information online.	• Is aware of the most well-known dangers of sharing and publishing personally identifiable information online.
• Can fully comply with all copyright rules and license conditions when producing/publishing a digital text and can fully understand the implications of breaching them.	• Can comply with copyright rules and license conditions when producing/publishing a digital text.	• Is generally aware of copyright rules and license conditions when producing/publishing a digital text.
• Can create a digital text or engage in communication online with a high degree of easiness in terms of navigation/viewing or participation, respectively, which is suitable for the communicative purpose and expectations of the intended audience.	• Can create a digital text or engage in communication online with an adequate degree of easiness in terms of navigation/viewing or participation, respectively, which is suitable for the communicative purpose and expectations of the intended audience.	• Can create a digital text or engage in communication online with a limited degree of easiness in terms of navigation/viewing or participation, respectively, which is suitable for the communicative purpose and expectations of the intended audience.

Continues...

2.3 Understanding/Interacting with digital texts

• Can easily navigate the digital text/ engage in communication online. • Can detect which technological possibilities offered by the medium are the most suitable to fulfil the communicative purpose of the digital text, fully recognizing conventions and totally appreciating creativity in the use of technological possibilities. • Can fully understand if all the technological affordances of the medium employed in a multimodal text are adequately combined to fulfil the communicative purpose. • Can identify a variety of technological problems that may arise using the medium and solve them with great flexibility/easiness/in the most appropriate way. • Can critically evaluate a wide variety of the meanings which can be made from the digital text or online communication on the basis of the digital technologies.	• Can with some effort, but adequately, navigate the digital text/engage in communication online. • Can detect which technological possibilities offered by the medium are the most suitable to fulfil the communicative purpose of the digital text, recognizing conventions and appreciating creativity in the use of technological possibilities. • Can understand if all or most of the technological affordances of the medium employed in a multimodal text are adequately combined to fulfil the communicative purpose. • Can identify a number of technological problems that may arise using the medium and solve them with some effort, but adequately. • Can critically evaluate most of the meanings which can be made from the digital text or online communication on the basis of the digital technologies.	• Can with some difficulty, and sometimes unsuccessfully, navigate the digital text/engage in communication online. • Can detect which technological possibilities offered by the medium are the most suitable to fulfil the communicative purpose of the digital text, recognizing only some conventions and barely appreciating creativity in the use of technological possibilities. • Can recognise if some of the technological affordances of the medium employed in a multimodal text are adequately combined to fulfil the communicative purpose. • Can identify some technological problems that may arise using the medium and solve them with some difficulty, and sometimes unsuccessfully. • Can critically evaluate only a limited range of the meanings which can be made from the digital text or online communication on the basis of the digital technologies.

Continues…

2.4 Meta-reflection

• Can fully understand and reflect upon where one's own digital competence needs to be improved or updated. • Can evaluate others' digital productions or participation in online communication by providing well-developed justifications. • Can highly support others with their digital competence development by providing guidance and feedback. • Always seeks opportu¬nities for self-development and to keep up-to-date with the digital evolution.	• Can adequately understand where one's own digital competence needs to be improved or updated. • Can evaluate others' digital productions or participation in online communication by providing simple justifications. • Can support oneself with one's own digital competence development. • Usually seeks opportu¬nities for self-development and to keep up-to-date with the digital evolution.	• Can recognise where one's own digital competence needs to be improved or updated. • Can describe others' digital productions or participation in online communication by providing few justifications. • Can ask for support for one's own digital competence development. • Occasionally seeks opportunities for self-development and to keep up-to-date with the digital evolution.

CFRIDiL Multimodal Orchestration descriptors per level

INTERCULTURAL COMMUNICATION		
PROFICIENT LEVEL	**INTERMEDIATE LEVEL**	**WAYSTAGE LEVEL**
3.1 Attitudes and Feelings		
• Shows great openness to, interest in and curiosity for diversity through different resources (i.e., language, gaze, gestures, etc.) without applying prejudgments on the other's representation, expression and behaviour while interacting with a digital text or participating in online communication. • Shows a high degree of empathy towards others' feelings and thoughts while interacting with a digital text or participating in online communication.	• Shows an adequate degree of openness to, interest in and curiosity for diversity through different resources (i.e., language, gaze, gestures, etc.) without applying prejudgments on the other's representation, expression and behaviour while interacting with a digital text or participating in online communication. • Shows empathy towards others' feelings and thoughts while interacting with a digital text or participating in online communication, though may not always be able to do it throughout.	• Shows some degree of openness to, interest in and curiosity for diversity through different resources (i.e., language, gaze, gestures, etc.) without applying prejudgments on the other's representation, expression and behaviour while interacting with a digital text or participating in online communication. • Shows empathy towards others' feelings and thoughts while interacting with a digital text or participating in online communication, though with some difficulties.

Continues...

• Fully respects otherness by being willing to suspend one's own belief about what is 'natural' and/or 'fair' on the basis of one's own cultural perspective and by being open to what others believe as 'natural' and/or 'fair' in tune with the context of the digital text or online communication and/or online affinity spaces.	• Respects otherness by being willing to suspend one's own cultural beliefs and by being open to others' in tune with the context of the digital text or online communication and/or online affinity spaces.	• Respects otherness in most contexts by being willing to suspend one's own cultural beliefs and by being open to others' in tune with the context of the digital text or online communication and/or online affinity spaces, although may have difficulties in doing so.

3.2 Understanding and Awareness

• Can fully appreciate the cultural specificity of the digital text or online communication without making assumptions on meaning based on one's own cultural universe. • Can understand and justify the possibility of different evaluations of one's statements/values by audiences of different sociocultural backgrounds and demographics. • Can understand and explain the different levels of formality and register in multimodal texts according to different multicultural contexts and online affinity spaces.	• Can appreciate the cultural specificity of the digital text or online communication, though they may sometimes make assumptions on meaning based on one's own cultural universe. • Is aware of the possibility of different evaluations of one's statements/values by audiences of different sociocultural backgrounds and demographics. • Can adequately understand the different levels of formality and register in multimodal texts according to different multicultural contexts and online affinity spaces.	• Can recognise the cultural specificity of the digital text or online communication but requires some extra effort not to make assumptions on meaning based on one's own cultural universe. • Is vaguely aware of the possibility of different evaluations of one's statements/values by audiences of different sociocultural backgrounds and demographics. • Can identify the different levels of formality and register in multimodal texts according to different multicultural contexts and online affinity spaces.

Continues…

• Can effortlessly understand culture-specific information and different systems of values in a multimodal text or online communication.	• Can with some effort understand culture-specific information and different systems of values in a multimodal text or online communication.	• Can with some difficulty, and sometimes unsuccessfully, understand culture-specific information and different systems of values in a multimodal text or online communication.
• Can straightforward identify multimodal texts designed for an international context and/or for specific online affinity spaces.	• Can identify multimodal texts designed for an international context and/or for specific online affinity spaces, though may always not do it straightforwardly.	• Can identify multimodal texts designed for an international context and/or for specific online affinity spaces, though may sometimes struggle to do it.
• Can identify all the semiotic resources employed to express cultural diversity in a multimodal text (e.g., language, gaze, gestures, etc.).	• Can identify most of the semiotic resources employed to express cultural diversity in a multimodal text (e.g., language, gaze, gestures, etc.).	• Can identify a limited number of the semiotic resources employed to express cultural diversity in a multimodal text (e.g., language, gaze, gestures, etc.).
• Can easily interpret and explain culture-specific and/or online affinity-based elements keeping an open-minded attitude.	• Can interpret and explain culture-specific and/or online affinity-based elements keeping an open-minded attitude, though may do it with some effort.	• Can interpret and explain culture-specific and/or online affinity-based elements keeping an open-minded attitude, though may not always do it successfully.

Continues…

3.3 Action and Behaviour

• Manages an equal and fair participation in the digital text or the online communication event, inclusive of sociocultural diversity, throughout.	• Manages an equal and fair participation in the digital text or the online communication event, inclusive of sociocultural diversity, for the most part.	• Manages an equal and fair participation in the digital text or the online communication event, inclusive of sociocultural diversity, only partially.
• Can balance communication in making accessible what is culturally specific and not known and combining it with what is more generally shared throughout.	• Can balance well communication in making accessible what is culturally specific and not known and combining it with what is more generally shared for the most part.	• Can balance well communication in making accessible what is culturally specific and not known and combining it with what is more generally shared only partially.
• Can successfully make one's own values explicit in a digital text which is targeted at an international audience or online communication in an intercultural context without imposing these values upon others.	• Can make one's own values explicit in a digital text which is targeted at an international audience or online communication in an intercultural context, but without imposing these values upon others.	• Can make one's own values explicit in a digital text which is targeted at an international audience or online communication in an intercultural context, but without imposing these values upon others.
• Can search out, ask for and acquire new knowledge about others, their practices and products, as well as integrate new knowledge with already acquired cultural knowledge effectively.	• Can search out, ask for and acquire some new knowledge about others, their practices and products, as well as integrate new knowledge with already acquired cultural knowledge quite effectively.	• Can search out, ask for and acquire only a limited amount of new knowledge about others, their practices and products, as well as integrate new knowledge with already acquired cultural knowledge with some difficulty and only to a limited extent.
• Always makes use of the experience of others in a digital text or communication online to reflect on issues that are frequently taken for granted within one's own social environment.	• Regularly makes use of the experience of others in a digital text or communication online to reflect on issues that are frequently taken for granted within one's own social environment.	

Continues...

• Can successfully adapt one's behaviour to every new context of situation and to others' expectations.	• Can adapt one's behaviour to new contexts of situation and to others' expectations, though may not always do it successfully.	• Occasionally makes use of the experience of others in a digital text or communication online to reflect on issues that are frequently taken for granted within one's own social environment. • Can adapt one's behaviour to new contexts of situation and to others' expectations, though may sometimes do it unsuccessfully.

CFRIDiL Multimodal Orchestration descriptors per level

TRANSVERSAL SKILLS		
PROFICIENT LEVEL	**INTERMEDIATE LEVEL**	**WAYSTAGE LEVEL**
4.1 Managing Context, Collaboration and Information		
• Can make timely and high-quality decisions in relation to the demands of the context. • Can collaborate effectively and can be an effective team member, also leading when necessary. • Can confidently and successfully shape information to respond to the demands of the context.	• Can gradually take good decisions in relation to the demands of the context. • Can collaborate effectively and can be an effective team member. • Can shape information to respond to the demands of the context, though with some planning.	• Can take decisions in relation to the demands of the context with some difficulty, and sometimes unsuccessfully, and hesitation/with some guidance. • Can collaborate effectively and can be a supportive team member, though they may not contribute with taking important decisions. • Can shape information to respond to the demands of the context, though with some planning and difficulty.

Continues...

4.2 Managing Change and Uncertainty

• Can foresee by rapidly and autonomously understanding and estimating a full range of impact (practical, financial, reputational, legal, social) and anticipate situations. • Can cope with pressure so that tasks are accomplished in a timely manner and good level of quality, while being able to handle stress and de-escalate possible conflicts in interpersonal relations arising from it and resolve problems with the most appropriate solutions. • Can always prioritise tasks effectively.	• Can foresee by gradually understanding and estimating most of impact (practical, financial, reputational, legal, social) and anticipate situations. • Can gradually and with some effort, albeit adequately, cope with pressure so that tasks are accomplished in a timely manner and good level of quality, while being able to adequately handle stress and de-escalate possible conflicts in interpersonal relations arising from it and resolve problems with good solutions. • Can normally prioritise tasks effectively.	• Can foresee by gradually identifying and understanding most of impact (practical, financial, reputational, legal, social) and anticipate situations, though may sometimes be unsuccessful when working autonomously. • Can barely and with some difficulty cope with pressure so that at least the most urgent and basic tasks are accomplished, and problems resolved. • Can occasionally prioritise tasks effectively, although has difficulties doing so in particularly stressful situations.

Continues…

4.3 Managing One's and Others' Emotions

• Can to a high degree understand and manage self by coping with one's own emotions and behaviours, while at the same time keeping boundaries to avoid self-projection and/or feeling of being overwhelmed/lost throughout. • Can understand and empathise with others' emotions and behaviours and respond constructively.	• Can to a sufficient degree understand and manage self by coping with one's own emotions and behaviours, while at the same time keeping boundaries to avoid self-projection and/or feeling of being overwhelmed/lost for the most part. • Can understand and empathise with others' emotions and behaviours, though may not always achieve responding constructively.	• Can to a limited degree understand and manage self by coping with one's own emotions and behaviours, though may not be able to keep boundaries to avoid self-projection and/or feeling of being overwhelmed/lost. • Can understand and empathise with others' emotions and behaviours but may sometimes respond unsuccessfully.

Glossary

A

"About us" (web)-page: it is a pivotal Section any website must have. The link to this webpage is always present in the main navigation bars. Generally, the "About us" page conflates a short description of the company/institution/organization and its field of business, history, mission statements, financial statements, legal information, news, and contact information. The "About us" page's role is to build company/institution/organization's image and boost its reputation and, at the same time, to attract users' attention and interest and gain trust.

Aesthetics (of interactivity): values attributed to specific combinations of forms; the term is used in research on interactivity to describe how interactive a webpage looks like (as distinguished from Functionality of interactivity, which describes the actual interactive options of a webpage, i.e., what it really enables visitors to achieve).

Affordance: it is a term that was originally coined in the context of perceptual psychology by J. Gibson in 1966. It refers to potentials and limitations of uses that are intrinsic in any technology or tool. In multimodal studies the term has been used to define the material and cultural limitations and potentials of a meaning-making resource.

Audio-visual narrative: it is a form of storytelling that incorporates both aural resources (see) and visual resources (see visual) to make meanings. Examples are video clips, films, documentaries.

Aural resources: these are resources that are related to the sense of hearing. These resources range from music to sound, noise to speech (each of these has its own organization and socially developed potentials to make meaning).

Available speaking time: turn of speech that are perceived and co-constructed by participant in a communicative event as regular.

C

Chi-square analysis: it is a statistical analysis used in different disciplines that aims at testing and finding possible correlations between categorical variables. When no relationship whatsoever between the categorical variables can be identified, this means that they are independent, so the Chi-square hypothesis assumes that this relationship is null.

Client system: it is a technical term to indicate a hardware provider of a specific service to other hardware clients (e.g. computers) via a network. Examples of client systems are Skype or MSN.

Climax: it is a term drawn on rhetoric and refers to the culmination point of any narrative, coinciding with a turning point in the story being told.

Coherence: it is a term developed within theories of literature and linguistics. It refers here to how elements in any semiotic resource (see) are arranged to create a meaningful whole. Coherence can be achieved through either explicit means (e.g., by pointing to something, by using arrows, by using conjunctions, which indicate the logical connections between elements) or implicitly (by juxtaposing elements in space, or sequencing them in time); in the former case the author signals how meaning needs to be interpreted; in the latter case the interpreter is more free but requires more effort to make meaning.

Communicative purpose: it refers to the main intended goal that one has when producing any communicative act.

Context: it refers to the ensemble of components that shape, and are shaped by, any communicative event and includes the participants, the meaning-making resources that may be used for communication, such as gestures and speech in face-to-face interaction, the topic that is being discussed and the other elements that frame communication, such as the setting (be it in person or in computer-mediated form), the immediate surroundings and objects, the expectations triggered by the genre, as well as all background information and cultural knowledge that are relevant to the communication.

Conventions: these are established uses and practices in a given social group at a given time.

E

Emoji: a Japanese term that blends e "picture" and moji "letter, character" and identifies a small digital image or icon used to express an idea or emotion in digital communication.

Emoticon: a typographic display of a facial representation that is used to convey emotions usually in verbal texts.

D

Demographics: see Sociodemographics.

Design: it refers to the planning of how to organise meaning in a communicative artefact, text or event; the organising principles of design may surface and be identifiable in texts and artefacts once they are produced. Design reflects the interest and communicative purpose of the author.

Digital technologies: they refer to digital tools that are used to communicate and interact online with other people and that allow many forms of digital exchanges.

F

Fade-in: see Fading.

Fading: in video-making, it is a post-production video editing technique that involves the use of different forms of gradual visual transition from one image to another one. It is also called dissolve and includes fade-in (transition to and from a blank image) and fade-out (transition to and from a black image).

Fade-out: see Fading.

Fanvid: a short form of the expression "fan-made music video" that describes the product of the artform of "vidding", a practice which originated in the 1970s in the community of media fans. The term indicates a video essay where footages (see footage) from one or many visual sources are set to music to explore the original text in different ways adopting literary hermeneutic practices. A fan-made music video is different from a music video as the leading semiotic mode in music videos is music, while in fanvids is given by the images from the original text. Fanvids have become popular with the spreading of video editing software and the rise of social media.

Footage: in filmmaking and video production, the word indicates the unedited material that has been filmed or recorded by a video camera, which usually needs be edited to create a motion picture, a video clip, a television product or similar artefacts.

Framing: it is the principle that separates one entity from others, at the same time constructing the unity of that entity; framing devices (such as lines, or a silence/pause, blank spaces, a picture frame, a black camera shot etc.) function simultaneously to mark unity and separation, i.e., what needs to be considered together and what needs to be considered as something else. The term comes from anthropology (G. Bateson) and interactional sociolinguistics (E. Goffmann) where it is used to describe the set of expectations triggered by an event when it is framed as a specific genre (e.g., 'play' rather than 'fight').

G

Graphical icons: or "graphicons" are visual symbols that can be used to convey propositions in conversational exchanges (Herring and Dainas 2017). The most famous examples of graphical icons in digital discourse are emoji.

I

Identity features: characteristics, meanings and values that point to (more or less stereotyped) identity, in terms of sociocultural variables (such as age, occupation, ethnic group, gender, class, education etc.) and lifestyles (encompassing sets of behaviours and preferences, such as preferred consumer choices, nutrition, activities, etc.)

Intended audience: it is the group of people targeted by the author or sign-maker, when s/he designs and puts together different resources to create meanings.

Interactive functionalities: they are all those options that enable somebody achieving something when acting on a webpage. These are achieved by acting on Interactive sites/signs (see) and can result in, e.g., accessing new content (such as opening new pages through hyperlinks), adding new content (such as commenting or "liking"), sending content (such as saving, printing etc.) and so on.

Interactive sites/signs: these are all the elements such as buttons, hyperlinks, icons that enable a user to act on a webpage (or interactive text) to achieve some effect. They are both "sites" (in that they are places for people to act) and "signs" (in that they are visible forms having specific meanings within the page).

Intercultural communication: it is a field that studies communication across different social and cultural groups, and focuses on the specific processes, practices, problems and possibilities that naturally occur when communication happens among people with different sociocultural backgrounds, personal trajectories, and/or different sets of beliefs, values and behaviours.

J

Jargon: specific language features, mostly in terms of lexical variation. It is often associated with language that is easily understood only by the communities using that jargon. It may also refer to specialized language or language spoken by a specific age range.

L

Layout: it refers to how elements are arranged in space and the resources used to do so, such as orientation, positioning, framing (see).

M

Mansplaining: it is a negatively connoted term, implying expressions, utterances or whole conversations when a man explains concepts to a woman using a patronizing and condescending language and tone, as if implying that he knows best.

Meaning making: it refers to the process of producing meanings in a specific context by specific social actors, groups, or individuals. Some distinguish between sign-making (the production of a communicative act, artefact, text) and meaning-making (the interpretation of somebody else's produced act, artefact, text). In this work we use meaning-making to refer both to production and interpretation.

Meaning potential: it is a concept originally elaborated by the linguist Michael A. K. Halliday. He believed that language is the encoding of a "behaviour potential" into a "meaning potential". In other words, language is used by speakers to say what they "can do" turned into what they "can mean". What they can mean (the semantic system) is, in turn, encoded into what they "can say" (the lexicogrammatical

system, that is grammar and vocabulary). In multimodality, the term is used to describe the socially-accumulated past uses of a semiotic resource, upon which we draw both to produce our own meanings and to interpret the meanings made by others.

Medium: it refers to any technology used to design, produce and distribute representations. It is supported by material implements, such as paper, pen, brush, television, mobile devices, bits and bytes, and so on. Each medium has its own affordances (see) and enables a certain range of meaning-making resources (so, the medium of radio, for example, affords auditory resources such as music, noise, sound and speech, but no visual resources such as image and gesture).

Meta-reflection: as suggested by the Greek prexif meta, that indicates a concept that is an abstraction of another concept, meta-reflection is a process that involves reflection on one's own reflection. It is like awareness, but generally refers to a more explicit act of recognition of one's own thinking.

Mock-up: it refers here to the process

of showing the changes in layout for each section of the "About us" page and weblog by starting from the template (see).

Moving image: it refers to an image that is given motion by specific technologies, such as those of films and animation. A moving image is a constituent part of a video or film text. Its counter-label is (see) still image.

Multimodal artefact: it is an ensemble of resources that constitute an entity that is considered as one in terms of produced meaning. For example, the ensemble of layout, font, colour, formatting, writing, images, etc. combine in a webpage, which can be generally referred to as a multimodal artefact. It can be synonym of multimodal text, although it is sometimes preferred to "text" to avoid association with writing (given that the latter is used often in linguistics as a synonym of writing).

Multimodal Orchestration: it refers to how resources or modes are integrated in a text to create meaning both in space and time, both in simultaneity and in sequence. Orchestration suggests the idea that resources are not

mechanically and rigidly combined in communicative events, but are activated specifically, assembled differently for an overall communicative purpose, and not necessarily all at the same time. Multimodal Orchestration was originally developed by Gunther Kress.

Multimodality: It describes the characteristic of all human communication of combining different semiotic resources (or modes) to make meaning. The study of the phenomenon has given rise to a field of research and different theoretical approaches. While sometimes mistaken with multimediality, which refers to "media" (see "medium", e.g., radio, tv, web etc.), multimodality refers instead to "modes" or semiotic resources (e.g., gesture, gaze, body movements, speech, writing, image...). Multimodality is often associated with digital textuality and culture, but (unlike multimediality) it has always been a characteristic of human communication, because pre-digital texts such as cave paintings, pictograms, music scores, illuminated manuscripts, TV programmes, music concerts and artistic performances and many more, are examples of how visual and other – not necessarily verbal – resources can be assembled to produce

meaning. Face-to-face interactions are examples of multimodal communication as well, because resources such as speech, gesture, gaze and distance are used to make meanings.

N

Narrative arc: it refers to the chronological construction of a story (see narrative flow), for example with reference to extended or continuous storyline in storytelling in contemporary media such as TV series, comics, video games, etc. that may contain a narrative arc in each episode, while keeping its structural storytelling unity across larger story units, e.g. seasons, issues, versions.

Narrative flow: it refers to how a story progresses or is constructed to meet its communicative purposes. Usually the notion of "flow" suggests that the story has a specific beginning, development, climax and ending and that all these passages are smoothly and coherently juxtaposed to create a narrative structure. This does not exclude narrative structures that have a more fragmented and less linear or smooth flow (often employed in contemporary forms of fiction).

Navigation: see Web navigation.

Online affinity space: this is a virtual environment where people are drawn together by a shared interest or engagement in a common activity. The concept "affinity space" was originally developed by J. P. Gee in 2004.

P

Photographic composition/shot composition: it is a complex visual item made up of a combination of pictures or shots.

Promotional video: it is a video that is intended to promote oneself or one's activity, products or services. Its main communicative purposes are to inform, entertain and advertise.

R

Remix product: a multimodal artefact that combines resources (aural, e.g. music; visual, e.g. static or moving images) taken from multiple digital or non-digital sources (e.g. video clips, pictures, etc.) and then re-assembled (e.g. a movie trailer, a fan video) in a new order and with new meanings.

Repair: in conversation analysis, repair is the process by which a speaker recognizes a speech error and repeats what has been said with some form of correction. It can be called self-repair, speech repair and conversational repair.

S

Scene: some argue it corresponds to one shot (see), others to larger units of meaning making. In our approach, a scene in broad terms includes more than one shot so as to constitute a minimum unit of continuous time and constant location.

Self-representation: it refers to how individuals represent themselves. It may for example involve which photograph or avatar a person decides to select as a profile picture or more complex decision-making processes that are put into place to stage a specific identity (for example a single mum blogger, a programming nerd, etc.).

Semiotic resource: it is a label used to refer to the means that humans have developed and have available to make meanings (it is a term sometimes used as a synonym of "mode"). Van Leeuwen defines semiotic resources as "the actions, materials and artefacts we use for communicative purposes [...] together with the ways in which these resources can be organized. Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts" (2005:285). In the present work we use 'meaning-making resources' as a synonym of semiotic resources.

Shot: it is a minimal visual unit in film-making, photography and other video artefacts. It is generally described and classified as very close or extreme close-up (if the person, object is taken by the camera so that details that would not be visible from further away); close-up shot (keeping the subject's face or main identity features visible); medium shot (usually filmed at a medium distance and often capturing an action); long shot (showing the entire subject at a distance, usually including the surroundings.)

Slowing down: in video-making, it is a visual post-production technique that involves the reduction of speed of the scenes for specific communicative purposes, for example indicating an emotional or delusional state of mind, or any other meaning associated with reduced speed in film/video clips.

Social media: websites and applications that leverage Web 2.0 technologies and enable users to create and share content and to participate in social networking.

Social media contextualization: the process of creating and/or adapting contents to social media in terms of the use of the semiotic resources offered and the discursive practices of the related communities.

Sociodemographics: in sociolinguistics, these are also called independent variables. They refer to features of participants in communication that do not vary according to context, such as age, gender, educational background, ethnicity, religion, etc.

Software editor: it is a software programme that allows to modify files. In this text, it mainly refers to those that allow customization of templates (see) for weblogs or website to suit specific communicative purposes, or those that allow editing of video shots.

Speeding up: in video-making, it is a post-production technique that involves acceleration of speed of the scenes for specific communicative purposes, for example to signal time ellipsis, chaos, or any other time speed related meanings/associations.

Still image: it refers to an image that is not mobile, such is the case with pictures, photos, painting, comics, posters. Its counter-label is (see) moving image.

Superimposed text: A chunk of written text that is shown on a video clip to describe what happens, comment on what is shown or add specific information.

T

Template: when used in computer jargon, it is a term that refers to a sample multimedia document that has already some categorising elements in place. For example, for weblogs or webpages these include, but are not limited to, the compositional organization of visual units/clusters, colours, font, and layout. These elements may be edited by the user and the sample document can be modified by a software editor (see) to meet specific communicative purposes.

Turn-taking: in both face-to-face and web-mediated conversation, a turn represents the time each participant uses to speak (also called speaking turn). Turn-taking is a form of organization of speech so that each participant knows when to start and when to finish a speaking turn to allow another participant to take the floor.

U

Usability: ISO (i.e. International Organization for Standardisation) defines usability as "the extent to which a product can be used by specified users to achieve specified goals with effectiveness, efficiency, and satisfaction in a specified context of use." In Human-Computer Interaction and Graphical User Interface, "usability guidelines" play a crucial role since they provide methods for improving ease-of-use during the design process.

V

Video-mediated interaction: it is a communicative event, where participants live interact by using a web connection and a medium (e.g. computer, laptop, smartphone) and seeing each other in real time. This communicative event can take place for any purpose, be it the

more mundane, such as in a more vivid telephone conversation, to the more professional-oriented, such as a job interview, a medical consultation or any other service provider's interaction with a client or groups of clients at a distance.

Visual: as an adjective, it is usually associated with the noun "resource" in this text, and refers to any textual graphical, pictorial or display component that is perceived by the sense of sight. Visual resources include, but are not limited to, pictures, screenshots, emojis, paintings, writing or any static or moving image.

Verbal: as an adjective, it is usually associated with the noun "resource" in this text, and refers to language, be it in speech, writing, or in any other channel (recorded) or form (for example non-aural, as sign language). Verbal resources can be either (see) auditory, like speech, or (see) visual, like writing and sign-language, and their principles of organisations vary depending also on their materiality.

Voice-over: it is a production technique used in films or any other video texts (such as YouTube videos, for example) where a voice that is external to the narrative being developed on-screen reads a script that accompanies the video. In traditional film rhetoric, a voice-over may be the inner voice of a character that does not speak aloud and is directed to the audience, whereas in other TV genres, such as documentaries, it may be a commentary to the events or actions shown.

W

Weblog: a website (or Section of a website) structured and updated through multiple chronologically sequenced posts, enabling interaction with visitors. As one of the oldest web genres, it has now developed a large variety of forms, topics and purposes.

Web navigation: it is the process of going through data and information in extended networks, such as the world wide web and, as extension, can mean the ability to understand the intended direction(s) of virtual pathway(s) that are pre-set by the web designer/content writer.

Appendix

Appendix A - Sample of assignments

This sample has been randomly selected and has an exclusive display purpose. All assignments are taken from the joint syllabus held in the academic year 2017-2018 within the EU-MADE4LL project.

"About us" webpages

Examples of "about us" webpages
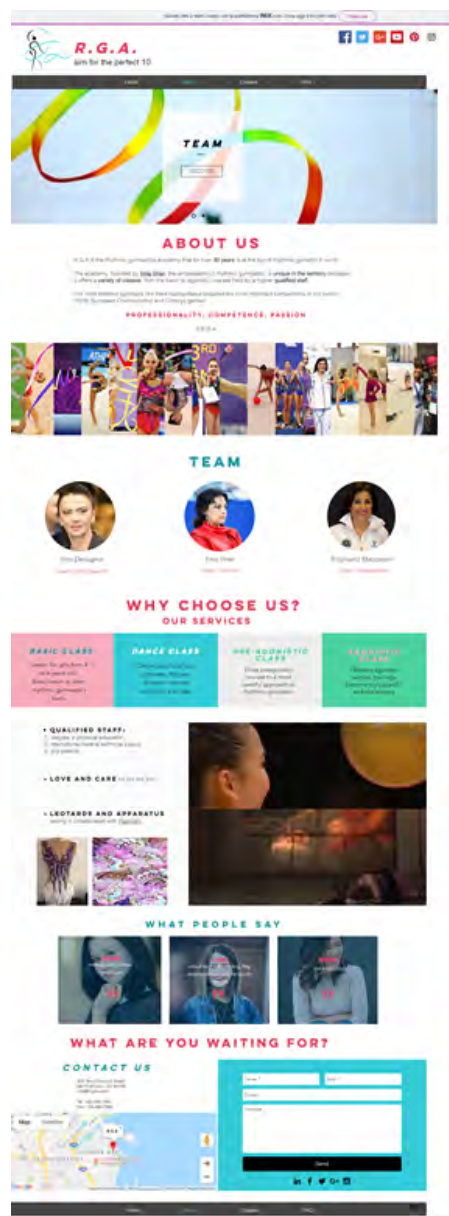
ABOUT US

Design and Manufacture Electrical Switchboard with the maximum care of the environment

Our Story

Our Team

Our Clients

ABB   OMRON   GE

Our Core Value Clean Energy

Read more

We support young apprentices

Read to apply

Examples of mock-up

I have changed name and
job description. I have
also changed font, colour
and alignment

Яна
Панова
Веб-дизайнер / Арт-
директор

ГЛАВНАЯ   РЕЗЮМЕ   ПРОЕКТЫ   КОНТАКТЫ

Страница

Изменить дизайн хедера

Привет,
Будем знакомы:

РЕЗЮМЕ   ПРОЕКТЫ   НАВЫКИ

Это текст. Нажмите один раз и выберите «Редактировать текст»
или просто кликните дважды, чтобы добавить свой текст и
настроить шрифт. Здесь вы можете рассказать посетителям
подробнее о себе. Чтобы удалить этот текст, нажмите один раз и
выберите значок «Корзина».

I have changed
colours of both:
the header and the
background.

I have uploaded a different picture and
changed the position of it.

I have put the
description above the
detailed information
section. Moreover, I
have changed the
design of each button:
changed colour and

mobile version

Name and Job description have been changed similar to the laptop layout. Font, colours, alignment have been changed

The header was changed similar to the laptop layout. However, the layout was changed significantly. Picture was placed at the top of the screen and the header went underneath it. Moreover, secondary navigation or 'detailed information' section was put at the bottom. Therefore, straight after the header the 'summary' section was placed. Changes of the font, alignment and colours are similar to the full version.
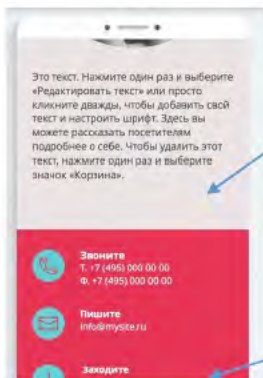
The background colour was changed to the moving image similar to the full version of the website.

Footer section has exactly similar changes as the full version of the website.

Mockup of template used for the about us page

Banner zone
Changed to the company's name. Color for 'line' changed to green/blue

Gracious Dwelling

Navigation zone changed to 'About Us', 'Designs', 'Find Store', and 'Contact Us'

Home | About | | | Contact

About Our Studio

Content zone changed to 'Who we are'
Picture changed to a picture of kitchen and including 'Sustainable and Nordic design'

Tagline (48 characters) and summery added (76 words)

Our Team

Fact sheet (96 words) and detailed information (6 lines) added

I have chosen to express the company's main values (innovation, quality, solution-oriented, and teamwork) in an illustration supplemented by text above 'Our team'.

© 2023 by Gracious Dwelling. Proudly created with Wix.com | 1-800-000-0000 | info@mysite.com

I have kept the 'Our team' illustration, but changed the pictures, text, and color to blue/green. It has only been possible to find two picture which fit in (the ones to the left). The two pictures to the right are for now white. I believe the site is able to express the intention anyway.

I have added another navigation zone in which the customer can achieve different options with the company's selection
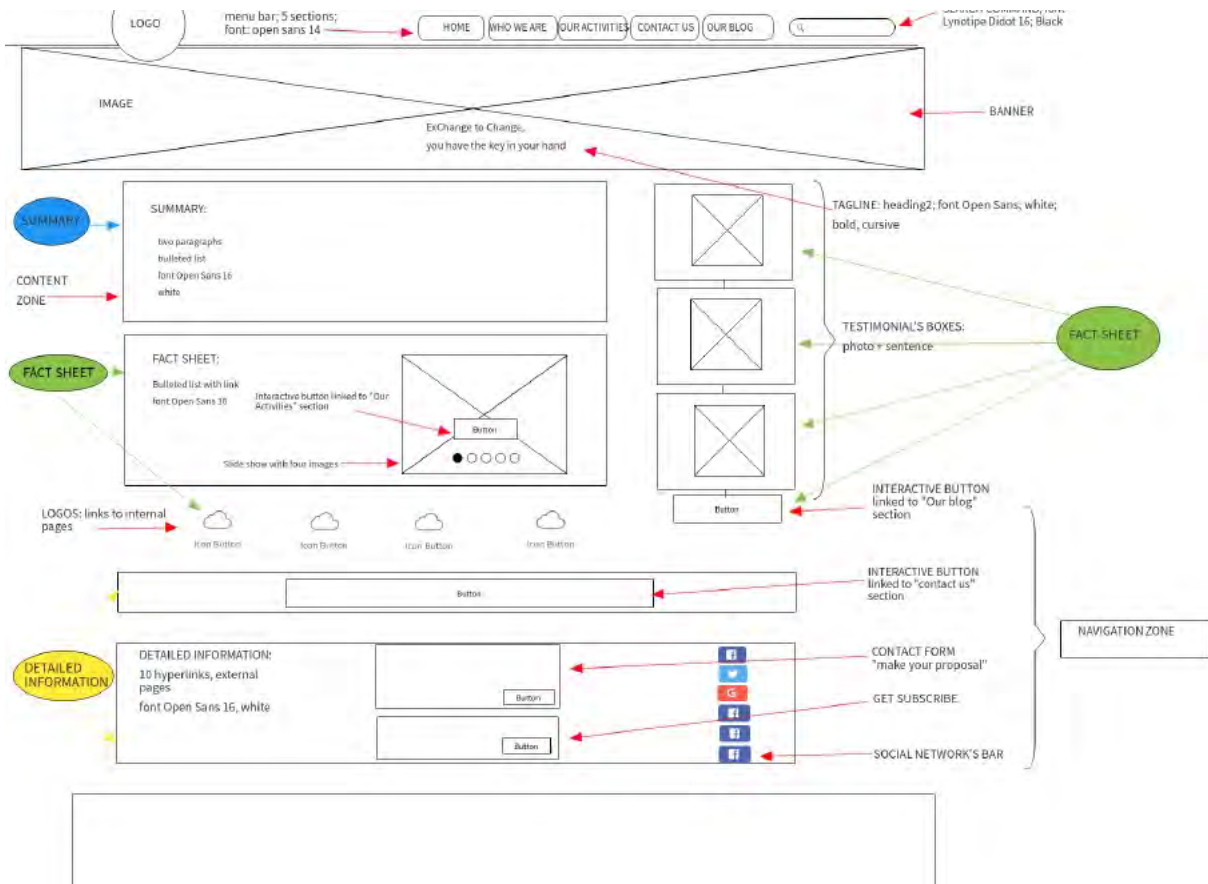
Blogs

Examples of landing pages
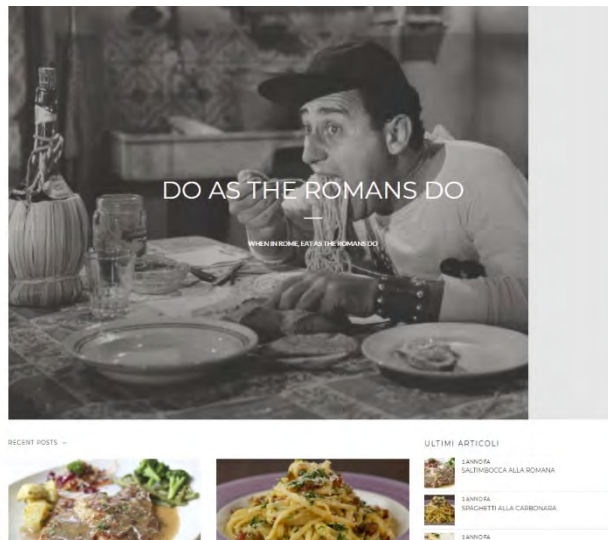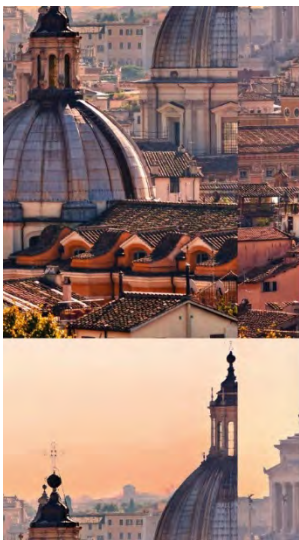
Help Me Help You
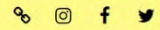
Fresher's fever.

People often think of freshers week to

10 ways to be stress-free at University!

Mind over matter.

Let's talk about mental health. This is

EDWARD'S BLOG

Home

About Me

Contacts

MAGGIO 8, 2018

War in Syria: the beginning of a new Cold War?

≡ UNCATEGORISED

💬 LASCIA UN COMMENTO

On the night between Friday 13 and Saturday 14 April, the United States, the United Kingdom and France bombed three military targets in Syria in response to the alleged use of chemical weapons on civilians in Douma by Syrian President Bashar al-Assad's regime.

The aim was not to overthrow the Assad regime but, as US President Trump said, to "create a strong deterrent against the

Example of mock up

Fig. 1.0 - TEMPLATE

Font changed into *'Quicksand'*

Logo and tagline added

Header image changed

Header text removed
Incorporated to image

Button centred to mid section

Banner section cropped

Grey section removed

Font changed into *'Quicksand'*

Text box (summary) placed
at the left

Image changed and
placed at the right

Factsheet inserted

Social media icons inserted

Picture gallery inserted at mid section

Light blue section added

Headline added to new mid section

Textbox inserted at mid section

Photos with incorporated links
added to mid section

Three buttons added to mid section

Footer in dark blue added

Links in three sections from the
left added

Language selector added
to the right

Font changed into *'Quicksand'*

Social media icons added

Copyright text added at bottom

Webpage layout is shortened

Example of a fanvid with the related social media verbal contextualisation

Zero and Agatha // Only You
Private

2 views
👍 0 👎 0 ≡+ ...

E

Uploaded on 9 Mar 2018

★When I finished watching The Grand Budapest Hotel I was left feeling slightly sad! Finding
out Agatha dies and Zero keeps the hotel in her honour ... well I cried, I couldn't help it.
This must be my favourite couple in any film, they're soo cute!! Hopefully through this video
I can pretend they're still together, get to live happily ever after and carry on their crazy
adventures.★
(Also this is one of my favourite songs and I just felt it fitted so well with their quirkyness! :p)

I hope you like it too, please like and leave a comment telling me what you think of the film, it
means so much!! :)

★Song : Yazoo - Only You
★Fandom : The Grand Budapest Hotel
★ Ship : Zero / Agatha

Copyright Disclaimer Under Section 107 of the Copyright Act 1976, allowance is made for
"fair use" for purposes such as criticism, comment, news reporting, teaching, scholarship,
and research. Fair use is a use permitted by copyright statute that might otherwise be
infringing. Non-profit, educational or personal use tips the balance in favor of fair use.

Category   Entertainment

Licence   Standard YouTube Licence

SHOW LESS

Fanvids

Example of fanvid transcription grid

	Images	Phase	Length	Lyrics	Speech	Music	Ambient Sound	Sound Perspective	Transition Frame	Superimposed Text
1										
2		1	5"			Entering		Music : Figure	0	
3		2	5"			Constant		Music : Figure	0.05	
4		3	6"	Looking from the window above, its like a story of love		Constant		Lyrics : Figure Music : from Figure to Ground	0.10	
5		4	3"	Can you hear me?		Constant		Lyrics : Figure Music : Ground	0.16	
6		5	9"	Came back only yesterday, I'm moving further away. Want you near me.		Constant		Lyrics : Figure Music : Ground	0.19	
7		6	5"	All I needed was the love you gave	"Will you marry me?" "Yes."	Diminished	to	Speech : Figure Lyrics : 'co-Figure' Music : Ground	0.28	
8		7	8"	All I needed for another day. And all I ever knew		Constant		Lyrics : Figure Music : Ground	0.33	
9		8	5"	Only you.	"Are you alright?" "I think so"	Diminished		Speech : Figure Lyrics : 'co-Figure' Music : Ground	0.41	
10		9	9"	Sometimes when I think of her name, when it's only a game and I need you.		Constant		Lyrics : Figure Music : Ground	0.46	
11		10	10"	Listen to the words that you say, its getting harder to stay when I see you.		Constant		Lyrics : Figure Music : Ground	0.55	
12		11	4"	All I needed was the love you gave		Constant		Lyrics : Figure Music : Ground	1.05	All I needed was the love you gave

Video-mediated interactions

Examples of transcriptions of job interviews

Student number: 201608119

LEGO Job Interview Transcription

Time and Figure number	Participant	Speech	Writing and mode switching	Gaze	Kinesic action	Proxemics	Setting	Screenshot
01:06 - 3s Figure (1)	Interviewer	First of all could you ah - tell me something about yourself?	-	Looks directly at screen	Unfolds arms. Sits straight up in chair.	Head and upper body visible.	Video Job interview / from home	
01:09 - 6s Figure (2)	Emil / interviewee	Yeah.. ah - my name is Emil as you know and ah.. / I have studied marketing and management /	-	Looks directly at screen, sometimes quickly up and to the left.	Uses hands to gesture. Sits straight up in chair.	Head and upper body visible. Moves a bit closer to camera.	Video Job interview / from home	
01:15 - 6s Figure (3)	Emil / interviewee	ah - I am done at university now so.. I am looking for an interesting job - / Where I can get some work experience //	-	Looks directly at screen. Glances up once.	Uses hands to gesture.	Upper body and head visible.	Video Job interview / from home	
01:21 - 6s Figure (4)	Emil / interviewee	uhm – and as I sa* - said in my application / LEGO is a company that I have always found interesting - so I	-	Looks directly at the screen.	Uses hands to gesture. Slumps down a bit in seat.	Upper body and head visible.	Video Job interview / from home	

Google Job Interview – Transcription

Box	Time	Participant	Speech	Writ-ing	Mode-Switc hing	Gaze	Kinesic Ac-tion	Proxemics Patterns	Setting	Visual Units
	00:00 – 7s	Interviewer	*In the.. / in this position / you are going to be working… / and learning a lot.. /hopefully/*	-	-	Looks at the computer screen	Left hand touches right arm Squeezes lips together	Slightly lean-ing forward	Head and chest are visible, black t-shirt with white writing across, color-ful poster in the back-ground, grey couch, white lamp, visible shoeboxes in other room	
	00:07 – 4s	Interviewer	*but what are your future goals.. / and do you see yourself at this compa-ny.. / or what.. / where do you see yourself in the future?//*	-	-	Looks downwards, to the right	Removes left hand from right arm	Head is slight-ly tilt	Eyes are less visible	

Examples of transcription of informal video conversations

Time	Participants	Speech	Writing	Mode-switching	Proxemics patterns	Kinesic action	Gaze	Setting	Visual units
6:50-51s	Elena	(Yeah)	-	-	Fixed webcam, sense of distance (torso and background visible), viewed from below, frontal orientation	Listens smiling	Looks at the screen	Bedroom (pictures on the wall), bright (natural light)	
	Caroline	// Your parents are awesome .. //	-	-	Mobile webcam, sense of proximity (only face and part of torso visible), shot at the same level, frontal orientation	Smiles	Looks at the screen	Neutral wall (living room), bright (natural light)	
6:51-52s	Elena	// [Ahah] //	-	-	Fixed webcam, sense of distance (torso and background visible), viewed from below, frontal orientation	Laughs squinting, moving backwards and shaking head	Looks upwards and comes back to the screen	Bedroom (pictures on the wall), bright (natural light)	
	Caroline	// Oh - how are they? //	-	-	Mobile webcam, sense of proximity (only face and part of torso visible), shot at the same level, frontal orientation	Raises eyebrows	Looks at the screen	Neutral wall (living room), bright (natural light)	

Time	Participant	Speech	Writing	Mode-switching	Proxemics patterns	Kinesic action	Gaze	Setting	Visual units
05:16, 4s	Chloe	//what do you?...um...*what do you study at uni Francesca?//	-	-	Head, shoulders and right hand visible	Hand fiddling to adjust shirt	Directed at participant; frequent blinking	Home conservatory	
05:21, 4s	Francesca	//yes uh I am on the third year?//	-	-	Head, shoulders and left hand visible	Hand moves to tuck hair behind ear then placed on chin; head turned slightly away from screen	Look up towards camera then back down	Home bedroom	
05:25, 1s	Chloe	//mhmm//	-	-	Head, shoulders and right hand visible	Gentle nod	Directed at participant	Home conservatory	
05:26, 3s	Francesca	//so it's my last year of university//	-	-	Head, shoulders and left hand visible	Head turns toward screen; hand moves down from chin off screen	Directed at screen	Home bedroom	

Promotional Video

a. Examples of promotional video

b. Examples of promotional video

Here at The University of Leeds we're home to one of the biggest research libraries in the country

THE BROTHERTON LIBRARY

The Brotherton Library

The Brotherton Library

The Brotherton is home to hundreds of thousands of books, so whatever you're looking for you'll be sure to find it...
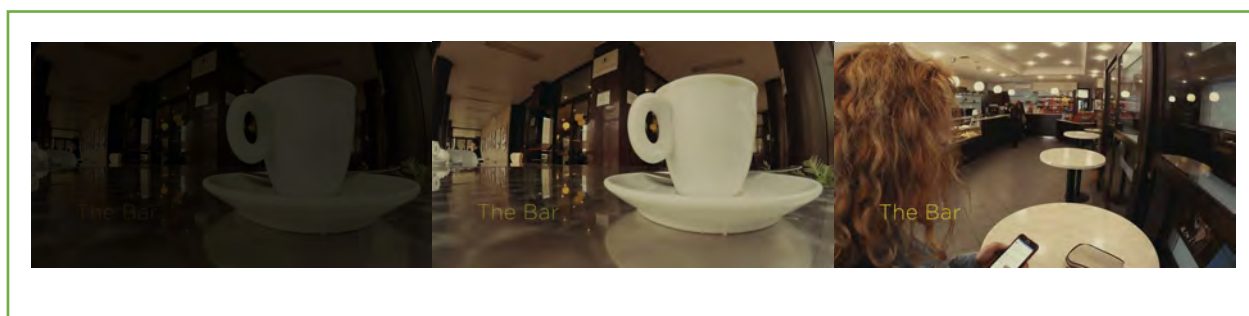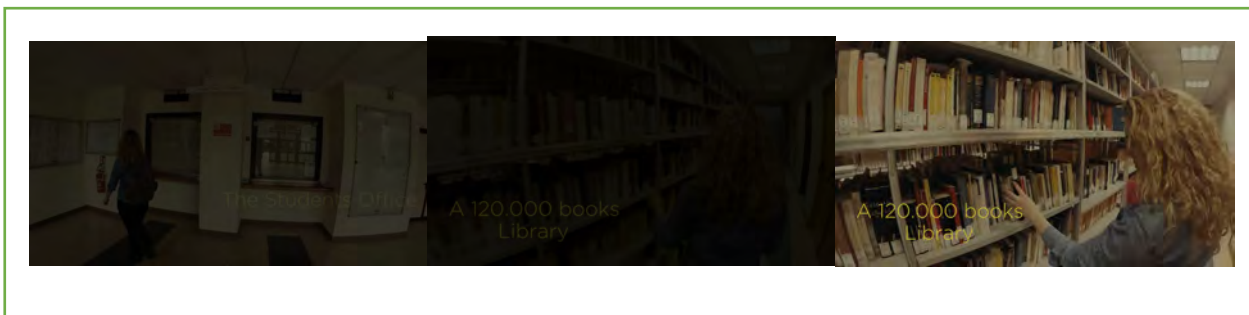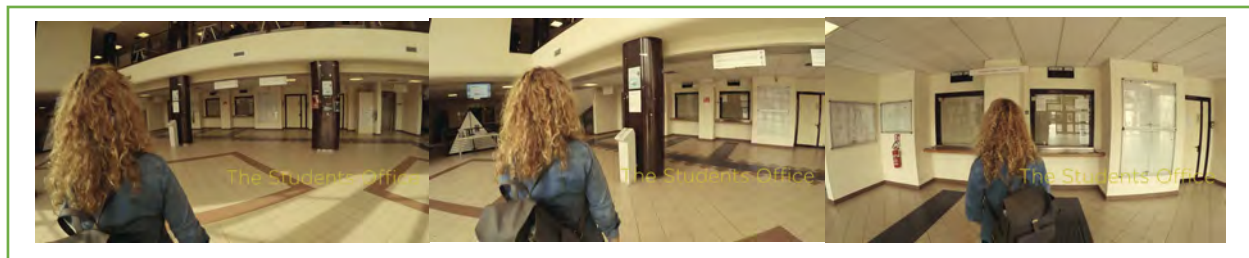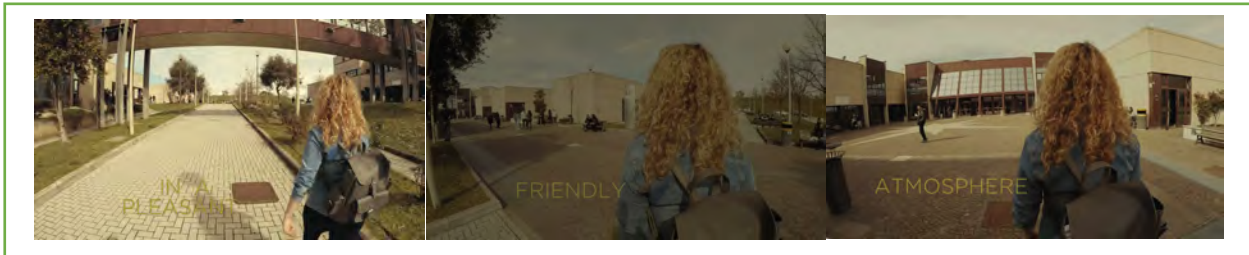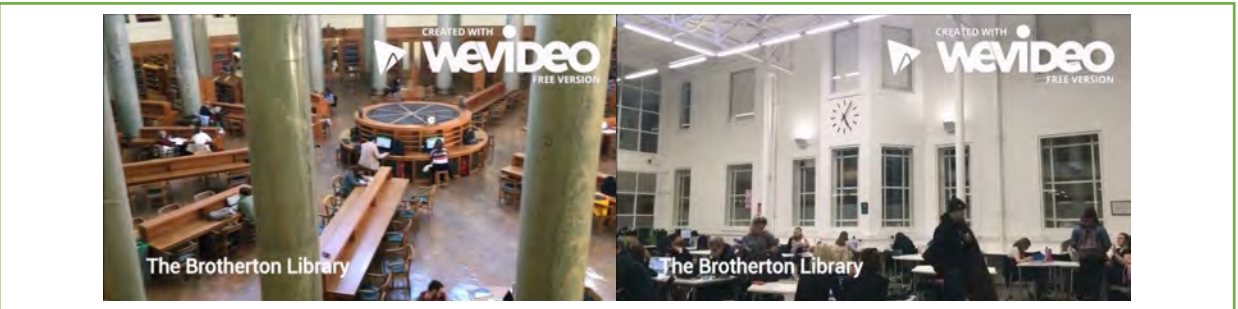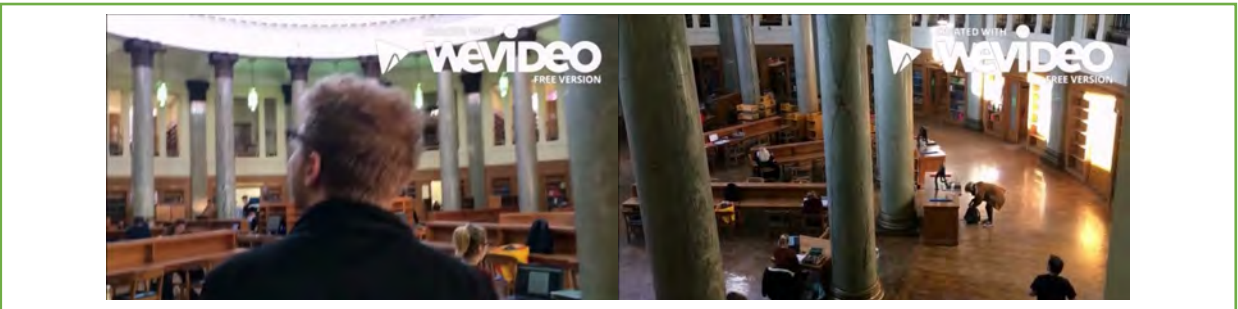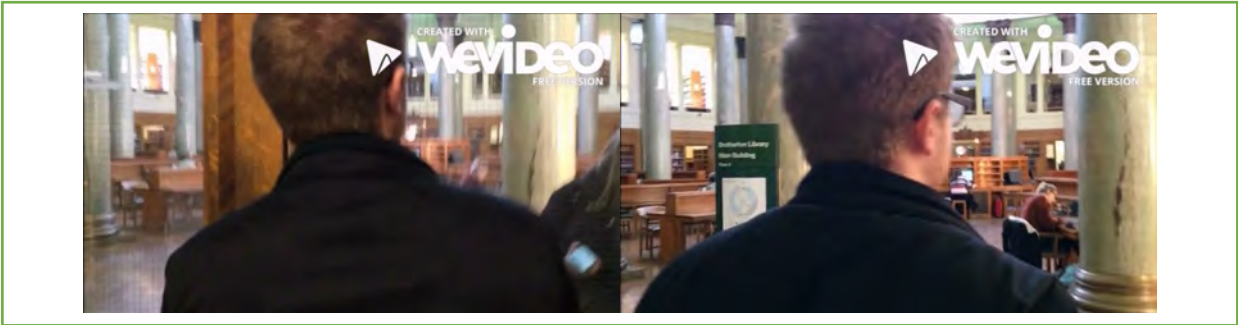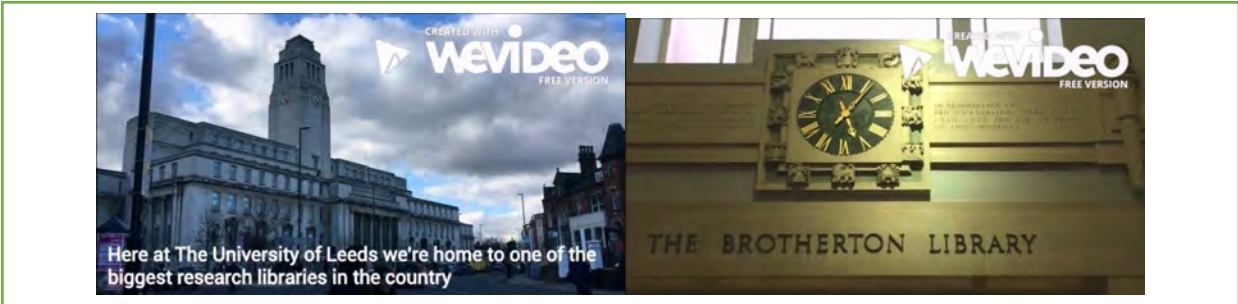
Baseline survey

Name: *

Surname: *

N.B.: your name and surname will be kept confidential among the teachers/researchers of the project

Section A. Sociodemographics data

1. Gender: *

2 Year of Birth: *

3. What is your school qualification? *

○ Diploma (Senior High School) ○ Bachelor Degree ○ Master's Degree or more ○ None of the above

4. What is your area of studies? *

☐ Education
☐ Foreign languages
☐ Political science
☐ Film studies
☐ Business and communication
☐ IT and foreign languages
☐ Communication and Media
☐ Other

5. What is your first language? *

6. What other language(s) do you know?

7. What is your level of English (self-assessed)? *

○ Beginner ○ Intermediate ○ Advanced ○ Proficient ○ Native language

Section B. Multimodality

8. Have you ever studied/covered "multimodality" as a subject or as a concept at University/college/elsewhere? *

○ Yes ○ No

If yes, please specify.

Section C. Digital texts

9. Which of the following texts/genres are you more interested in producing better? Rate your interest from 1 (not interested) to 5 (highest level of interest)

Blogs: *

○ 1 ○ 2 ○ 3 ○ 4 ○ 5

Promotional/Corporate Videos: *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Fanvids/ mash up videos: *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Video Interactions: *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Websites: *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

10. Which of the following texts/genres are you more interested in understanding better? Rate your interest from 1 (not interested) to 5 (highest level of interest).

Blogs: *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Promotional/Corporate Videos: *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Fanvids/ mash up videos: *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Video Interactions: *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Websites: *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

11. Have you ever produced a blog or a website? *

○ Yes   ○ No

If yes, provide the url address(es).

12. How frequently do you use FaceTime, Skype or other types of video-communication? *

○ every day   ○ twice a week   ○ every week   ○ twice a month   ○ once a month   ○ never

13. Have you ever produced a video and uploaded or streamed it online? *

○ Yes   ○ No

If yes, please provide the url address

14. Have you ever produced a fanvid or a mash up video? *

○ Yes   ○ No

If yes, please provide the url address.

15. How would you rate your level of expertise in using digital tools / online platforms / search engines? (0 = no expertise at all / 5 = top expert) *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

16. How useful do you find e-learning platforms in your study experience? (0 = not all useful / 5 = extremely useful) *

○ 1 ○ 2 ○ 3 ○ 4 ○ 5

Section D. Teaching/learning styles and methods

17. What kind of teaching activities and resources do you think you learn more from? (you can choose more than one option) *

☐ lectures, group/class discussions
☐ tutorials
☐ online/digital materials
☐ textbooks/readings
☐ Peer-assessment
☐ feedback from teachers
☐ other

18. Have you ever assessed your colleagues/fellow students? *

○ Yes ○ No

19. In which areas do you think that having assessment/evaluation skills could be useful for you in your future? Tick where appropriate. (you can choose more than one box) *

☐ Education
☐ Human resources
☐ Marketing Management
☐ Communication/Media
☐ Information technologies
☐ International Relations
☐ Creative Arts
☐ Other

Evaluation Form

Name of Your University: *

[   ]

N.B.: the data you'll provide in this form will be kept anonymous (but we would like to see if there are any differences across universities in the way students evaluate the quality of the teaching they received from us in the project)

1. Rate the module overall from 1 (poor) to 5 (excellent). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5

2. Rate the usefulness of handouts, references and readings from 1 (poor) to 5 (excellent): *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5

3. Rate the usefulness of the core part of the module from 1 (not useful) to 5 (very useful). (the 'core part of the module' is the one that was delivered by your University teacher, introducing the theories of the module, which covered the 'Primary readings') *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5

4. Rate the quality of the core part of the module from 1 (low quality) to 5 (high quality). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5

5. Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

6. Rate the quality of the workshops on blogs from 1 (low quality) to 5 (high quality). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

7. Rate the usefulness of the workshops on promotional videos from 1 (not useful) to 5 (very useful). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

8. Rate the quality of the workshops on promotional videos from 1 (low quality) to 5 (high quality). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

9. Rate the usefulness of the workshops on fanvids from 1 (not useful) to 5 (very useful). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

10. Rate the quality of the workshops on fanvids videos from 1 (low quality) to 5 (high quality). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

11. Rate the usefulness of the workshops on About Us webpages from 1 (not useful) to 5 (very useful). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

12. Rate the quality of the workshops on About Us webpages from 1 (low quality) to 5 (high quality).   *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

13. Rate the usefulness of the workshops on video-mediated interaction from 1 (not useful) to 5 (very useful). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

14. Rate the quality of the workshops on video-mediated interaction from 1 (low quality) to 5 (high quality). *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5   ○ I can't rate (I was absent)

15. Rate how much your ability, if any, in designing/producing a digital text has improved from 1 (no improvement) to 5 (outstanding improvement).   *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5

16. Rate how much your ability, if any, in interpreting/analysing a digital text (that is, in understanding how a digital text works/produces meanings) has improved from 1 (no improvement) to 5 (outstanding improvement).   *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5

17. Rate how much your ability, if any, in evaluating/assessing digital texts produced by others has improved *
○ 1   ○ 2   ○ 3   ○ 4   ○ 5

18. Rate your general experience with peer assessment from 1 (poor) to 5 (excellent). *

○1   ○2   ○3   ○4   ○5

19. Rate the usability and reliability of the EU-MADE4LL platform from 1 (poor) to 5 (excellent). *

○1   ○2   ○3   ○4   ○5

20. Have the assessment criteria been made clear? Rate from 1 (not clear) to 5 (completely clear). *

○1   ○2   ○3   ○4   ○5

21. Score from 1 to 5 each type of Which of the three was the most useful teaching activities? (you can assign the same score to more than one type)

a. Lectures

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

b. Seminars/Workshops *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

c. Practicals *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

d. Tutorial *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

22. Which of the following was the most challenging assignment? *

○ designing a digital text   ○ transcription or mock up (if relevant)   ○ essay   ○ peer assessment

23. Which of the following was the most useful/interesting assignment? *

○ designing a digital text   ○ transcription or mock up (if relevant)   ○ essay   ○ peer assessment

24. Were the deadlines for submission carefully planned for you? Rate from 1 (not at all) to 5 (excellent timing). *

○1   ○2   ○3   ○4   ○5

25. Have you had any previous experience of similar programmes/modules/strands in terms of contents? Rate from 1 (no experience) to 5 (many experiences). *

○1   ○2   ○3   ○4   ○5

26. Have you had any previous experience of similar programmes/modules/strands in terms of methods (e.g. different teachers for workshops, kinds of assignments, peer assessment, etc.). Rate from 1 (no experience) to 5 (many experiences). *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

27. For which purpose among the following do you think that this project is, if any, useful? *

☐ theoretical understanding of multimodality
☐ practical digital skills
☐ use and design of texts outside university/college
☐ ability in assessing other people's work
☐ improving chances to get a job
☐ other

If other, please specify:

Please write your comments below. Comments can be general on the whole module. If you wish to add a comment on your rating on any of the above questions, please specify the number of the question your comment refers to:

Aarhus Event Evaluation

Please provide the name or acronym of your University: *

[   ]

1. Rate the International Digital Communication Seminar overall from 1 (poor) to 5 (excellent). *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Comment on your rating (optional)

[   ]

2. Rate the usefulness of handouts, references and other printed materials from 1 (poor) to 5 (excellent). *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Comment on your rating (optional)

[   ]

3. Rate the usefulness of the lectures on crisis management (day 1) from 1 (poor) to 5 (excellent). *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Comment on your rating (optional)

[   ]

4. Rate the usefulness of the workplace experience sharing (day 2) from 1 (poor) to 5 (excellent). *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Comment on your rating (optional)

[   ]

5. Rate the usefulness of the Rocca Creative Thinking three-day training (days 3-4-5) from 1 (poor) to 5 (excellent). *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Comment on your rating (optional)

[   ]

6. Rate the quality of the event in terms of logistics and social events (facilities, rooms, timing, etc.) *

○ 1   ○ 2   ○ 3   ○ 4   ○ 5

Comment on your rating (optional)

[   ]

7. Rate the overall group participation in the social media campaigns from 1 (poor) to 5 (excellent). *

○ 1 ○ 2 ○ 3 ○ 4 ○ 5

Suggest ideas on how to keep the campaing running (optional)

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8. Now that the project has reached its conclusion for you, rate each project activity from 1 (poor) to 5 (excellent):

Classes *

○ 1 ○ 2 ○ 3 ○ 4 ○ 5

Final assignments *

○ 1 ○ 2 ○ 3 ○ 4 ○ 5

Peer assessment *

○ 1 ○ 2 ○ 3 ○ 4 ○ 5

The two-day Seminar *

○ 1 ○ 2 ○ 3 ○ 4 ○ 5

The three-day Rocca Workshop *

○ 1 ○ 2 ○ 3 ○ 4 ○ 5

Please write your constructive feedback below:

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PEER ASSESSMENT - ABOUT US PAGE

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.3 Intercultural communication (is the multimodal digital text suitable for an international audience?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.4 Web writing techniques (are the main web writing techniques used correctly?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.5 Visual resources (are visual resources meaningfully and consistently combined with written texts?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.6 Structure (are the 4 sections – tagline, summary, fact sheet, further details – clearly identifiable and well-balanced?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.7 Self-branding process (have the communicative and rhetorical strategies been effectively developed?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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1.8 Informativity (is informativity fully achieved in terms of salience and information value?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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1.9 Usability (is the multimodal meaning production strongly affected by usability constraints?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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2.4 Command of English (is the language appropriate to academic writing?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

◯ A ◯ B ◯ C ◯ D ◯ E ◯ F

Give reason for your above answer: *

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

◯ A ◯ B ◯ C ◯ D ◯ E ◯ F

Give reason for your above answer: *

3. QUALITATIVE FEEDBACK

Write below any other comments and constructive feedback. The aim is not to spot your fellow student's mistakes, but to help her/him increase the quality of his/her work (max. 400 words)

PEER ASSESSMENT - FAN VIDEO

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.3 Intercultural communication (is the multimodal digital text suitable for an international audience?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.4 Structure (is the structure comprehensible and suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.5 Image (is the usage of moving images suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.6 Written text (is the usage of the written texts suitable to the practices of the most relevant discourse community?)?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.7 Sounds and/or music (is the usage of sounds and/or music suitable to the communicative purposes of the multimodal digital text?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

[text box]

1.8 Resemiotization (are the resemiotization processes coherent with the artifact's communicative aim?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

[text box]

1.9 Design (does the artefact integrate the hermeneutic tradition of fan communities with postmodern/intertextual design?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

[text box]

2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

[text box]

2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

[text box]

2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

[text box]

2.4 Command of English (is the language appropriate to academic writing?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

3. QUALITATIVE FEEDBACK

Write below any other comments and constructive feedback. The aim is not to spot your fellow student's mistakes, but to help her/him increase the quality of his/her work (max. 400 words)

PEER ASSESSMENT - PROMOTIONAL VIDEO

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the multimodal digital text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.3 Intercultural communication (is the multimodal digital text suitable for an international audience?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.4 Structure (is the structure comprehensible and suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.5 Image (is the usage of moving images suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.6 Written text and/or speech (is the usage of superimposed written texts and/or on-screen and/or off-screen speech suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.7 Sounds and/or music (is the usage of sounds and/or music suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.8 Informing, advertising and entertaining (is the balance between informing, advertising and entertaining suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.4 Command of English (is the language appropriate to academic writing?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

3. QUALITATIVE FEEDBACK

Write below any other comments and constructive feedback. The aim is not to spot your fellow student's mistakes, but to help her/him increase the quality of his/her work (max. 400 words)

PEER ASSESSMENT - VIDEO MEDIATED INTERACTIONS

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.3 Intercultural communication (is the conversation/interaction successful? Did participants interact and communicate meaningfully? *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.4 Transcription (has the videocall been transcribed satisfactorily overall?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.5 Linearization (has the transcription clearly linearized and put in a correct sequence turn taking between participants, following a chronological order?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.6 Annotation (are the descriptive notes/comments relevant and meaningful to make sense of the conversation?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.7 Balance (have all resources been given equal status and care in transcription and annotation? E.g. no resource is overlooked). *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.8 Choice of segment to transcribe (comparing the recorded/produced videocall and the segment selected for analysis, has the transcribed segment been wisely chosen? Is it the segment relevant to understand the whole interactional process in the video-recorded conversation?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.9 Spontaneity (does the video-recording produce an effect of spontaneity or semi-spontaneity and naturalness of interaction? E.g. the video call does not appear to produce a previously rehearsed interaction). *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.4 Command of English (is the language appropriate to academic writing?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

[ ]

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

[ ]

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

Give reason for your above answer: *

[ ]

3. QUALITATIVE FEEDBACK

Write below any other comments and constructive feedback. The aim is not to spot your fellow student's mistakes, but to help her/him increase the quality of his/her work (max. 400 words)

[ ]

PEER ASSESSMENT - WEBLOGS

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.3 Intercultural communication (is the multimodal digital text suitable for an international audience?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.4 Layout (is the use of layout suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.5 Colour (is the use of colour suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.6 Font (is the use of font suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

1.7 Image (is the use of image suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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1.8 Writing (is the use of writing suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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1.9 Interactivity (is the aesthetics of interactivity suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

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2.4 Command of English (is the language appropriate to academic writing?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

Give reason for your above answer: *

3. QUALITATIVE FEEDBACK

Write below any other comments and constructive feedback. The aim is not to spot your fellow student's mistakes, but to help her/him increase the quality of his/her work (max. 400 words)

ASSESSMENT - ABOUT US PAGE

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.3 Intercultural communication (is the multimodal digital text suitable for an international audience?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.4 Web writing techniques (are the main web writing techniques used correctly?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.5 Visual resources (are visual resources meaningfully and consistently combined with written texts?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.6 Structure (are the 4 sections – tagline, summary, fact sheet, further details – clearly identifiable and well-balanced?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.7 Self-branding process (have the communicative and rhetorical strategies been effectively developed?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.8 Informativity (is informativity fully achieved in terms of salience and information value?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.9 Usability (is the multimodal meaning production strongly affected by usability constraints?) *

○ A ○ B ○ C ○ D ○ E ○ F

2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.4 Command of English (is the language appropriate to academic writing?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

QUALITATIVE FEEDBACK ON ASSIGNMENT 1 AND 2: Things that worked well and things you could improve in the future

OVERALL MARK ON ASSIGNMENT 1 AND 2:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

3. PEER ASSESSMENT

3.1 Argumentation (are the evaluations supported and justified adequately?) *

○ A ○ B ○ C ○ D ○ E ○ F

3.2 Consistency (is the grading in alignment with the qualitative feedback throughout the assessment?) *

○ A ○ B ○ C ○ D ○ E ○ F

3.3 Constructive feedback (are recommendations for improvement provided?) *

○ A ○ B ○ C ○ D ○ E ○ F

4. QUALITATIVE FEEDBACK

QUALITATIVE FEEDBACK ON PEER ASSESSMENT: Things that worked well and things you could improve in the

OVERALL MARK ON PEER ASSESSMENT:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

OVERALL MARK:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

ASSESSMENT - FAN VIDEO

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.3 Intercultural communication (is the multimodal digital text suitable for an international audience?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.4 Structure (is the structure comprehensible and suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.5 Image (is the usage of moving images suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.6 Written text (is the usage of the written texts suitable to the practices of the most relevant discourse community?)?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.7 Sounds and/or music (is the usage of sounds and/or music suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.8 Resemiotization (are the resemiotization processes coherent with the artifact's communicative aim?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.9 Design (does the artefact integrate the hermeneutic tradition of fan communities with postmodern/intertextual design?) *

○ A ○ B ○ C ○ D ○ E ○ F

2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.4 Command of English (is the language appropriate to academic writing?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

QUALITATIVE FEEDBACK ON ASSIGNMENT 1 AND 2: Things that worked well and things you could improve in the future

OVERALL MARK ON ASSIGNMENT 1 AND 2:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

3. PEER ASSESSMENT

3.1 Argumentation (are the evaluations supported and justified adequately?) *

○ A ○ B ○ C ○ D ○ E ○ F

3.2 Consistency (is the grading in alignment with the qualitative feedback throughout the assessment?) *

○ A ○ B ○ C ○ D ○ E ○ F

3.3 Constructive feedback (are recommendations for improvement provided?) *

○ A ○ B ○ C ○ D ○ E ○ F

4. QUALITATIVE FEEDBACK

QUALITATIVE FEEDBACK ON PEER ASSESSMENT: Things that worked well and things you could improve in the

OVERALL MARK ON PEER ASSESSMENT:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

OVERALL MARK:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

ASSESSMENT - PROMOTIONAL VIDEO

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the multimodal digital text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.3 Intercultural communication (is the multimodal digital text suitable for an international audience?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.4 Structure (is the structure comprehensible and suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.5 Image (is the usage of moving images suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.6 Written text and/or speech (is the usage of superimposed written texts and/or on-screen and/or off-screen speech suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.7 Sounds and/or music (is the usage of sounds and/or music suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.8 Informing, advertising and entertaining (is the balance between informing, advertising and entertaining suitable to the communicative purposes of the multimodal digital text?) *

○ A ○ B ○ C ○ D ○ E ○ F

2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.4 Command of English (is the language appropriate to academic writing?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

QUALITATIVE FEEDBACK ON ASSIGNMENT 1 AND 2: Things that worked well and things you could improve in the future

OVERALL MARK ON ASSIGNMENT 1 AND 2:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

3. PEER ASSESSMENT

3.1 Argumentation (are the evaluations supported and justified adequately?) *

○ A ○ B ○ C ○ D ○ E ○ F

3.2 Consistency (is the grading in alignment with the qualitative feedback throughout the assessment?) *

○ A ○ B ○ C ○ D ○ E ○ F

3.3 Constructive feedback (are recommendations for improvement provided?) *

○ A ○ B ○ C ○ D ○ E ○ F

5. QUALITATIVE FEEDBACK

QUALITATIVE FEEDBACK ON PEER ASSESSMENT: Things that worked well and things you could improve in the

OVERALL MARK ON PEER ASSESSMENT:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

OVERALL MARK:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

ASSESSMENT - VIDEO MEDIATED INTERACTIONS

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.3 Intercultural communication (is the conversation/interaction successful? Did participants interact and communicate meaningfully? *

○ A ○ B ○ C ○ D ○ E ○ F

1.4 Transcription (has the videocall been transcribed satisfactorily overall?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.5 Linearization (has the transcription clearly linearized and put in a correct sequence turn taking between participants, following a chronological order?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.6 Annotation (are the descriptive notes/comments relevant and meaningful to make sense of the conversation?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.7 Balance (have all resources been given equal status and care in transcription and annotation? E.g. no resource is overlooked). *

○ A ○ B ○ C ○ D ○ E ○ F

1.8 Choice of segment to transcribe (comparing the recorded/produced videocall and the segment selected for analysis, has the transcribed segment been wisely chosen? Is it the segment relevant to understand the whole interactional process in the video-recorded conversation?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.9 Spontaneity (does the video-recording produce an effect of spontaneity or semi-spontaneity and naturalness of interaction? E.g. the video call does not appear to produce a previously rehearsed interaction). *

○ A ○ B ○ C ○ D ○ E ○ F

2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.4 Command of English (is the language appropriate to academic writing?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

QUALITATIVE FEEDBACK ON ASSIGNMENT 1 AND 2: Things that worked well and things you could improve in the future

OVERALL MARK ON ASSIGNMENT 1 AND 2:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

3. PEER-ASSESSMENT

3.1 Argumentation (are the evaluations supported and justified adequately?) *

○ A ○ B ○ C ○ D ○ E ○ F

3.2 Consistency (is the grading in alignment with the qualitative feedback throughout the assessment?) *

○ A ○ B ○ C ○ D ○ E ○ F

3.3 Constructive feedback (are recommendations for improvement provided?) *

○ A ○ B ○ C ○ D ○ E ○ F

4. QUALITATIVE FEEDBACK

QUALITATIVE FEEDBACK ON PEER-ASSESSMENT: Things that worked well and things you could improve in the

OVERALL MARK ON PEER-ASSESSMENT:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

OVERALL MARK:

○ A ○ B ○ C ○ D ○ E ○ F ○ Don't show

ASSESSMENT - WEBLOGS

NOTE: As the criteria listed below do not carry equal weight, there is no straightforward arithmetical correlation between the ticks awarded and the overall grade score.LEGEND: A= Excellent; B= Very good; C= good; D= satisfactory; E= not fully satisfactory; F=unsatisfactory

1. MULTIMODAL DIGITAL TEXT

1.1 Multimodal orchestration (is the combined use of all semiotic resources of the text suitable to its communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.2 Digital literacy (have the technological affordances of the medium been strategically employed for specific communicative purposes?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.3 Intercultural communication (is the multimodal digital text suitable for an international audience?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.4 Layout (is the use of layout suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.5 Colour (is the use of colour suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.6 Font (is the use of font suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.7 Image (is the use of image suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.8 Writing (is the use of writing suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

1.9 Interactivity (is the aesthetics of interactivity suitable to the communicative purpose of the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

2. ANALYSIS ASSIGNMENT

2.1 Structure (is the analysis well-organized in terms of argumentation, coherence and cohesion?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.2 Resources (have all the different semiotic resources and their interplay been described effectively?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.3 Terminology (is the scientific terminology of the readings used appropriately in the analysis?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.4 Command of English (is the language appropriate to academic writing?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.5 References (is the analysis adequately supported by the use of scientific sources?) *

○ A ○ B ○ C ○ D ○ E ○ F

2.6 Analytical skills (has the analysis fully explained all the processes and resources involved in the text?) *

○ A ○ B ○ C ○ D ○ E ○ F

QUALITATIVE FEEDBACK ON ASSIGNMENT 1 AND 2: Things that worked well and things you could improve in the future

OVERALL MARK ON ASSIGNMENT 1 AND 2:

○ A   ○ B   ○ C   ○ D   ○ E   ○ F   ○ Don't show

3. PEER-ASSESSMENT

3.1 Argumentation (are the evaluations supported and justified adequately?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

3.2 Consistency (is the grading in alignment with the qualitative feedback throughout the assessment?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

3.3 Constructive feedback (are recommendations for improvement provided?) *

○ A   ○ B   ○ C   ○ D   ○ E   ○ F

4. QUALITATIVE FEEDBACK

QUALITATIVE FEEDBACK ON PEER-ASSESSMENT: Things that worked well and things you could improve in the

OVERALL MARK ON PEER-ASSESSMENT:

○ A   ○ B   ○ C   ○ D   ○ E   ○ F   ○ Don't show

OVERALL MARK:

○ A   ○ B   ○ C   ○ D   ○ E   ○ F   ○ Don't show

Appendix G: Quantitative data and analysis

Section 1: Numbers and percentages of students per class and per text type.

		Count	%
	EU_Rome	46	21.5
	EU_Aarhus	87	40.7
Classes	**EU_Florence**	30	14.0
	EU_Messina	21	9.8
	EU_Leeds	30	14.0

Table 1. Students per class.

		Count	%
	Promotional Videos	17	7.9
	About us page	49	22.9
Text	**Fanvids**	32	15.0
	Video mediated interaction	21	9.8
	Weblogs	95	44.4

Table 2. Submissions per text type.

Section 2: Baseline Survey findings in total numbers

A. Sociodemographics data.

		Count	%
Baseline Survey item 1: Gender	male	49	27.2
	female	131	72.8

Table 3. Students' gender.

	N	Minimum	Maximum	Mean	Std. Deviation
Baseline Survey item 2: Year of Birth	180	1969	1999	1994.43	3.955
Valid N (listwise)	180				

Table 4. Students' year of birth..
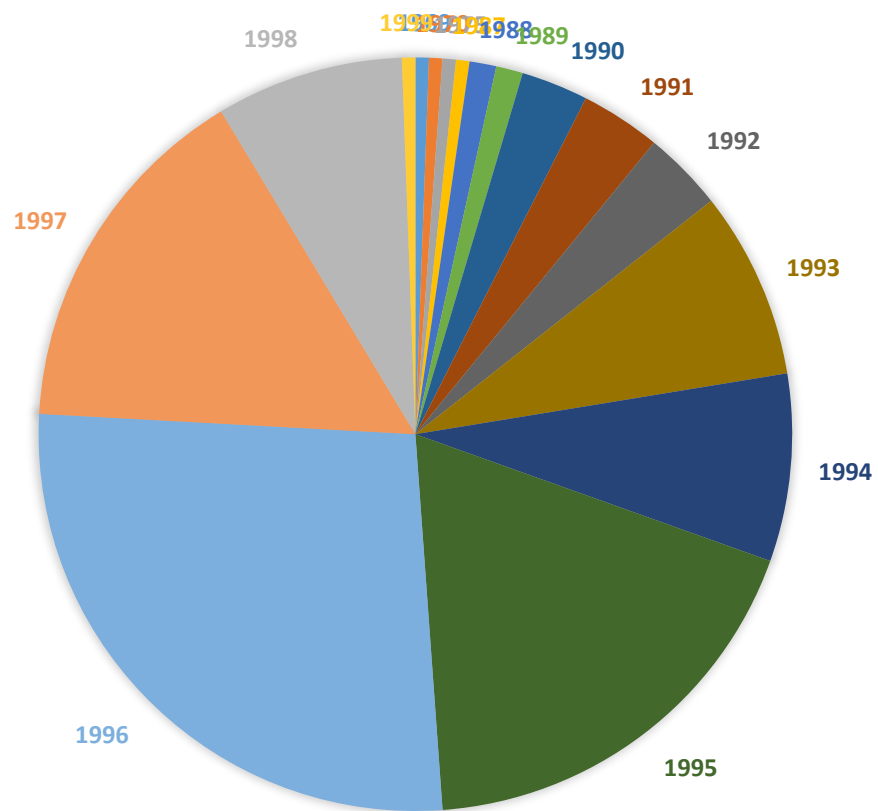
Figure 1. Students' year of birth.

		Count	%
Baseline Survey item 3: What is your school qualification	Diploma (Senior HighSchool)	93	51.7
	Bachelor Degree	81	45.0
	None of the above	3	1.7
	Master's Degree or more	3	1.7
Baseline Survey item 4: What is your area of studies	IT and Foreign Languages	29	16.4
	Foreign Languages	30	16.9
	Business and Communication	41	23.2
	Communication and Media	23	13.0
	Political Science	16	9.0
	Two or more of the above	27	15.3
	Other	7	4.0
	Film Studies	4	2.3

Table 5. Students' school qualification and area of studies.

		Count	%
Baseline Survey item 5: What is your first language?	Italian	74	41.1
	Danish	57	31.7
	English	24	13.3
	Other (Romanian, Czech, Ukranian, German, Russian, French, Portuguese, Croatian, Danish/English)	20	11.1
	Spanish	5	2.8
Baseline Survey item 7: What is your level of English (self-assessed)?	Beginner	2	1.1
	Intermediate	42	23.3
	Advanced	66	36.7
	Proficient	45	25.0
	Native language	25	13.9

Table 6. Students' first language and level of English.

B. Multimodality.

		Count	%
Baseline Survey item 8: Have you ever studied/covered "multimodality" as a subject or as a concept at University/ college/ elsewhere.	Yes	76	42.2
	No	104	57.8

Table 7. Students' previous experience with "multimodality".

C. Digital Texts.

Baseline Survey item 9. Which of the following texts/genres are you more interested in producing better? Rate your interest from 1 (not interested) to 5 (highest level of interest)
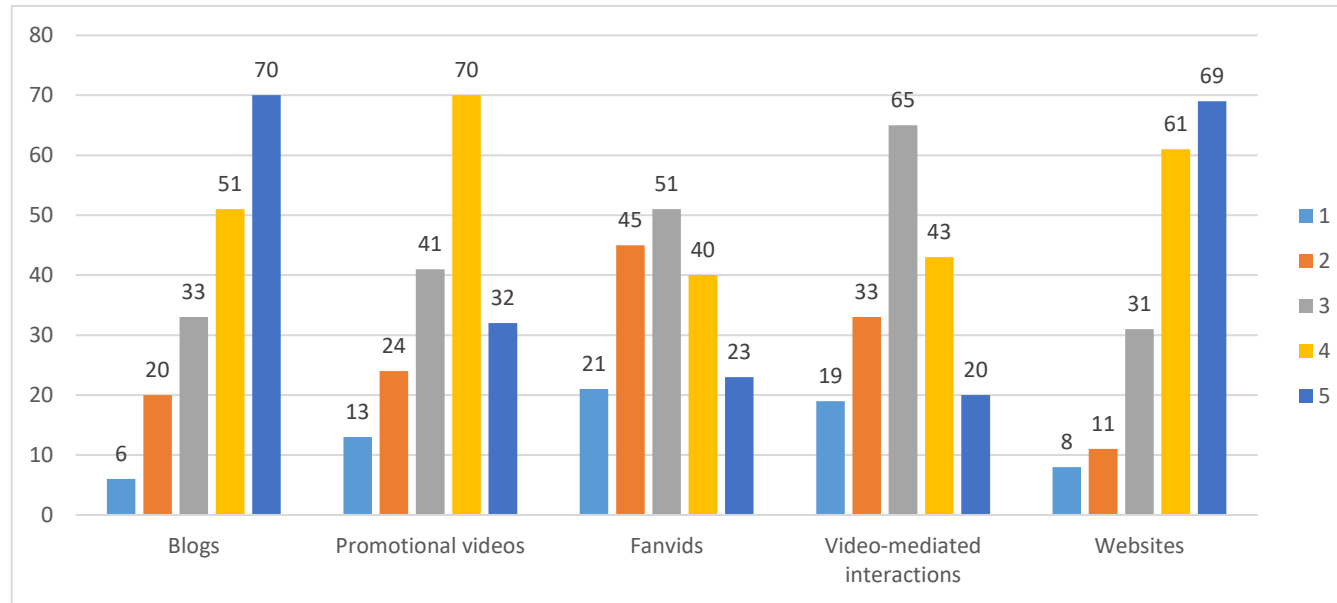
Figure 2. Number of students rating their level of interest in producing each text type.

Baseline Survey item 10. Which of the following texts/genres are you more interested in understanding better? Rate your interest from 1 (not interested) to 5 (highest level of interest)
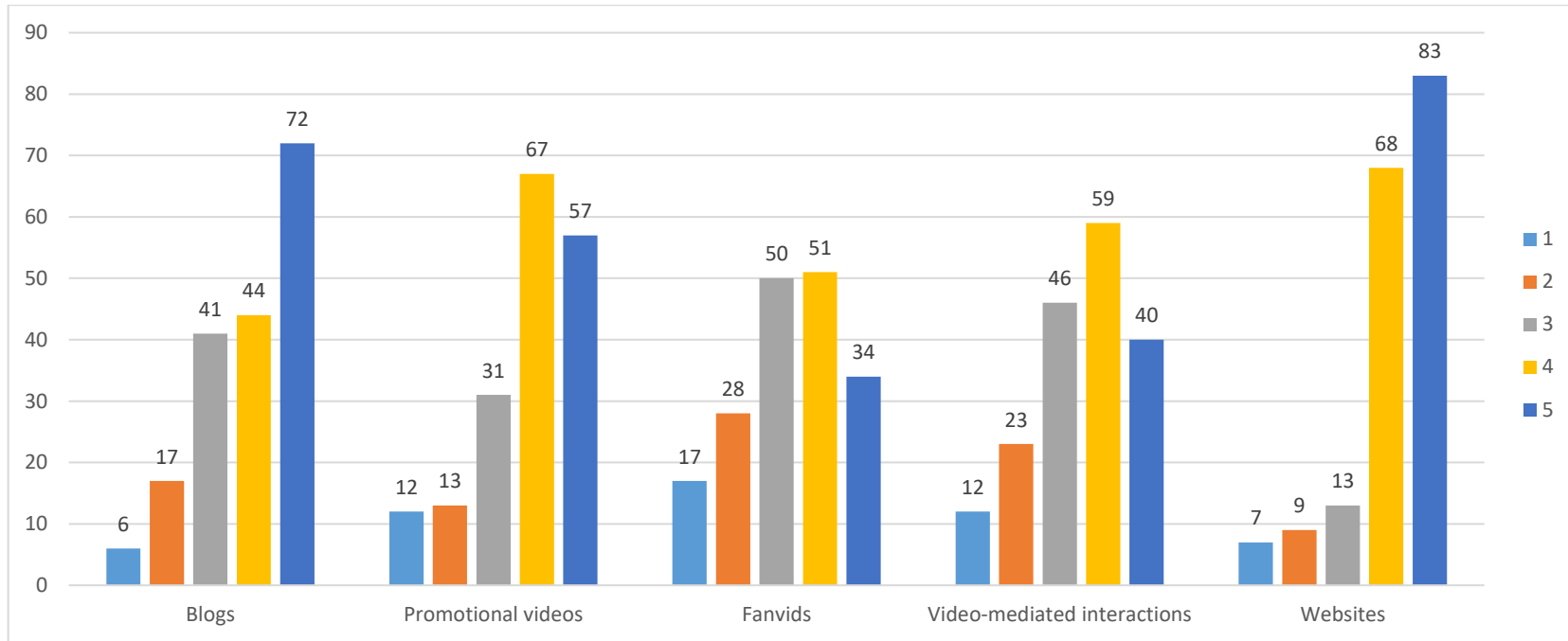
Figure 3. Number of students rating their level of interest in understanding each text type.

		Count	%
Baseline Survey item 11. Have you ever produced a blog or a website?	Yes	24	13.3
	No	156	86.7
Baseline Survey item 12. Do you use FaceTime, Skype or other types of video-communication?	Yes	153	84.5
	No	28	15.5
Baseline Survey item 13. Have you ever produced a video or uploaded or streamed it online?	Yes	26	14.4
	No	154	85.6
Baseline Survey item 14. Have you ever produced a fanvid or a mash up video?	Yes	8	4.4
	No	172	95.6

Table 8. Students' previous experience with each text type.
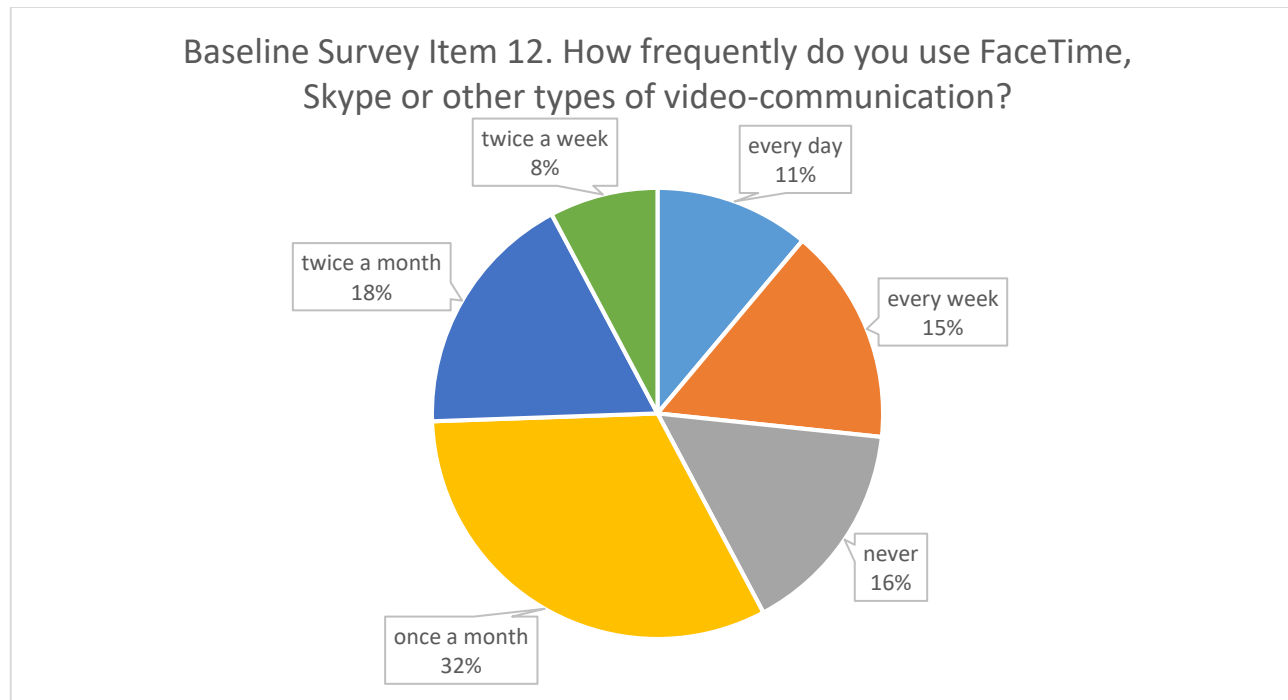
Figure 4. Frequency of students' use of different types of video-communication.

Baseline Survey Item 15. How would you rate your level of expertise in using digital tools/ online platforms/ search engines? (0= no expertise at all/ 5= expert)

- 0: 0
- 1: 6%
- 2: 19%
- 3: 38%
- 4: 33%
- 5: 4%
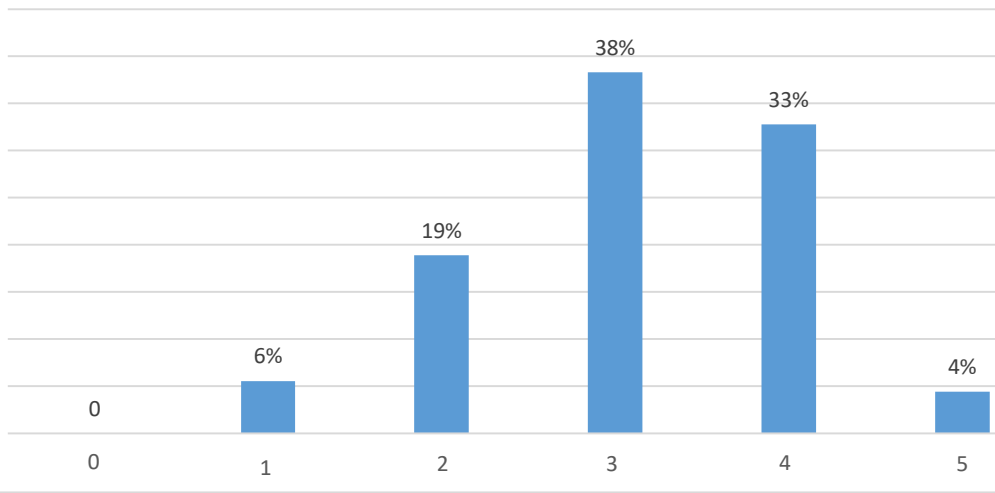
Figure 5. Students' level of expertise in using digital tools/ online platforms/ search engines.

16. How useful do you find e-learning platforms in your study experience? (0=not at all useful/ 5=extremely useful)

- 1: 1
- 2: 8
- 3: 55
- 4: 73
- 5: 43
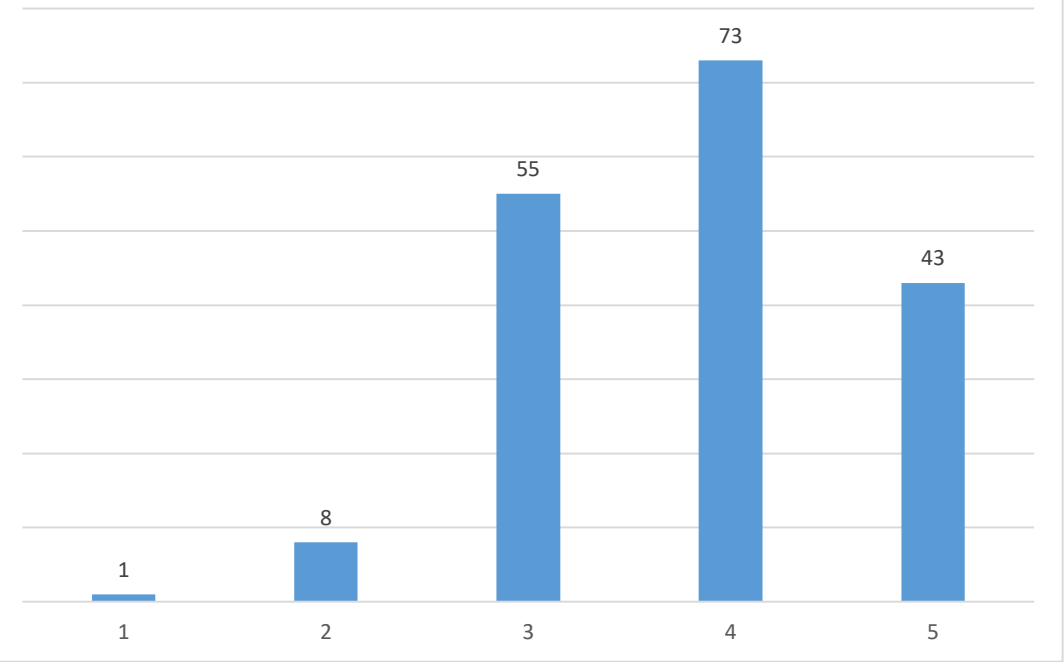
Figure 6. Number of students rating the level of usefulness of e-learning platforms in their study experience..

D. Teaching/learning styles and methods.

Baseline Survey Item 17. What kind of teaching activities and resources do you think you learn more from?
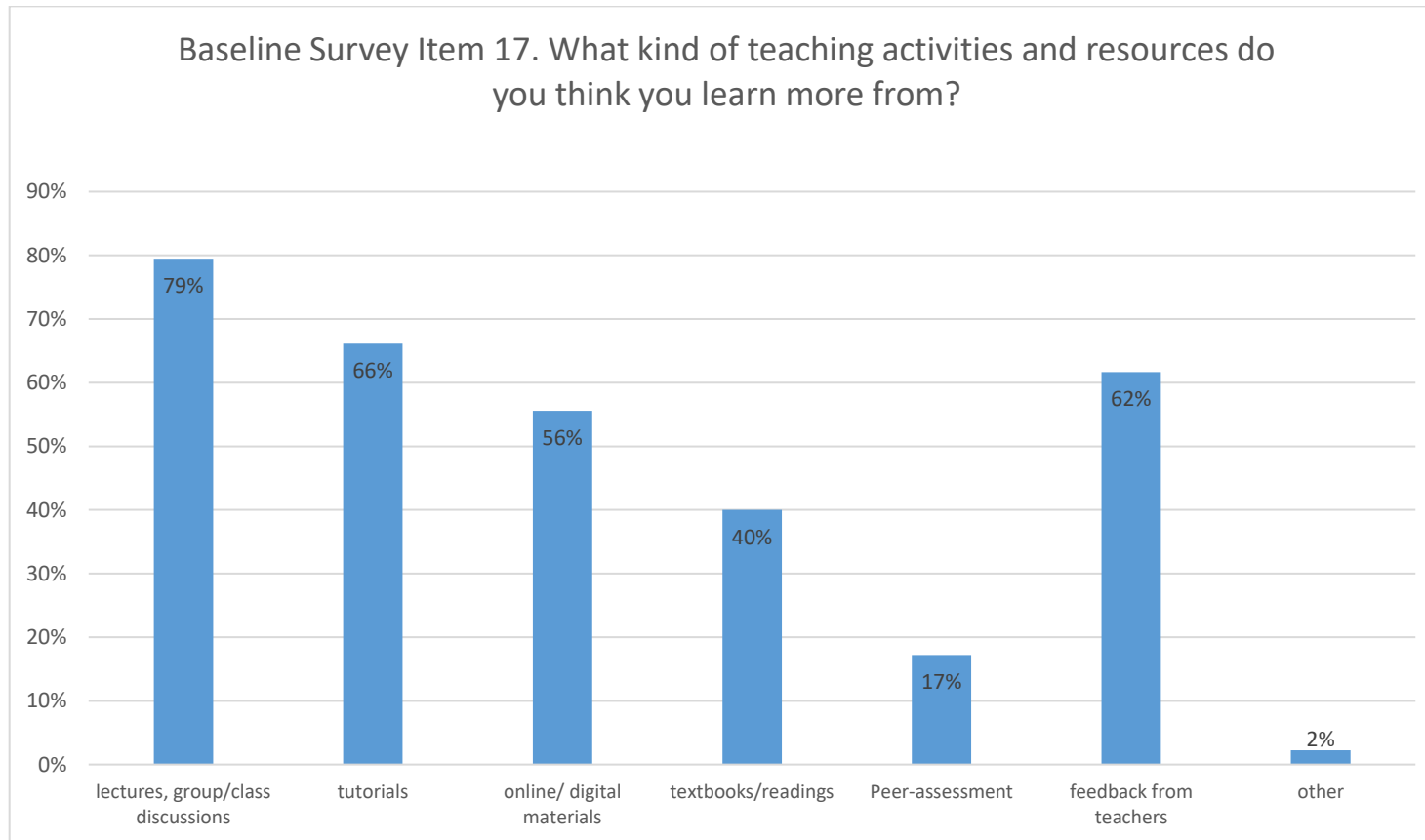
Figure 7. Activities and resources from which students learn more.

Baseline Survey Item 18.
Have you ever assessed
your colleagues/ fellow students?

Yes
46%

No
54%

■ No ■ Yes
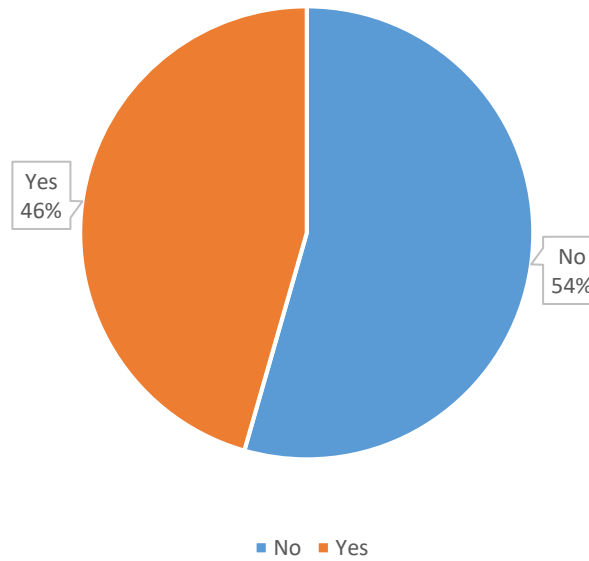
Figure 8. Students' previous experience with peer-assessment.
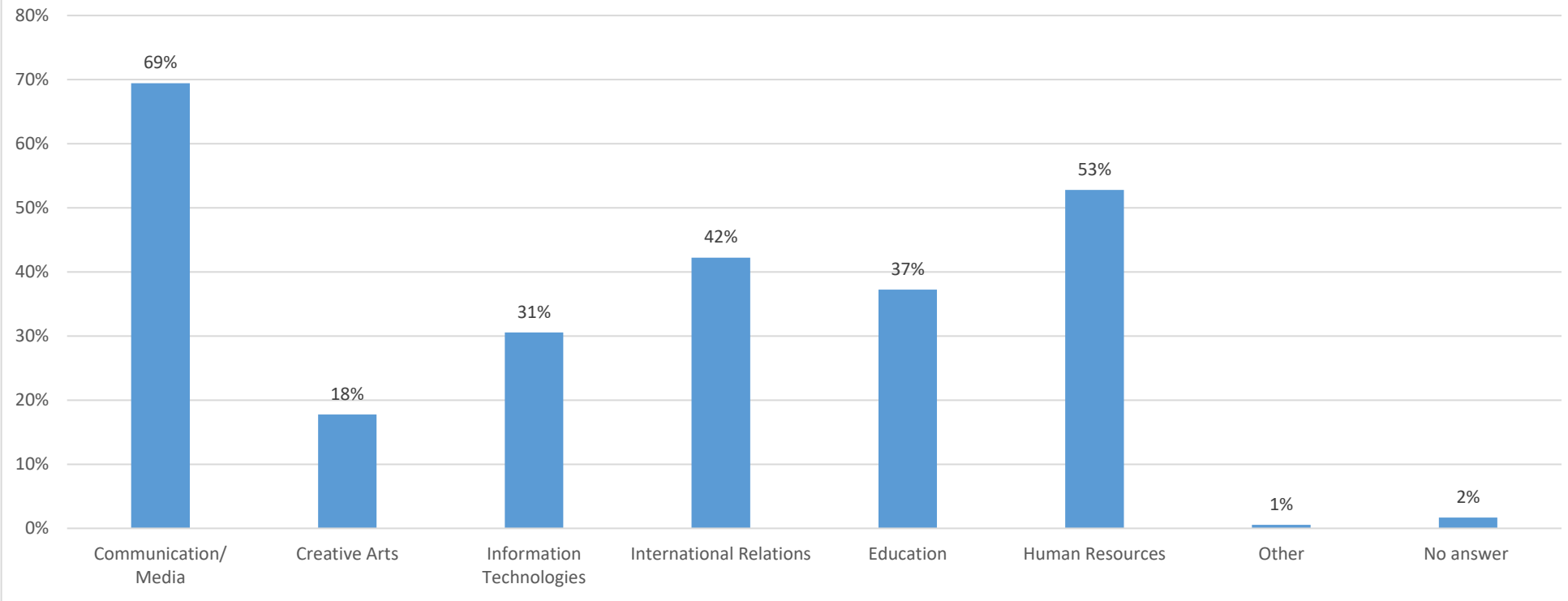
Figure 9. Areas of usefulness of assessment/evaluation skills.

Section 3. Evaluation Survey findings in total numbers.
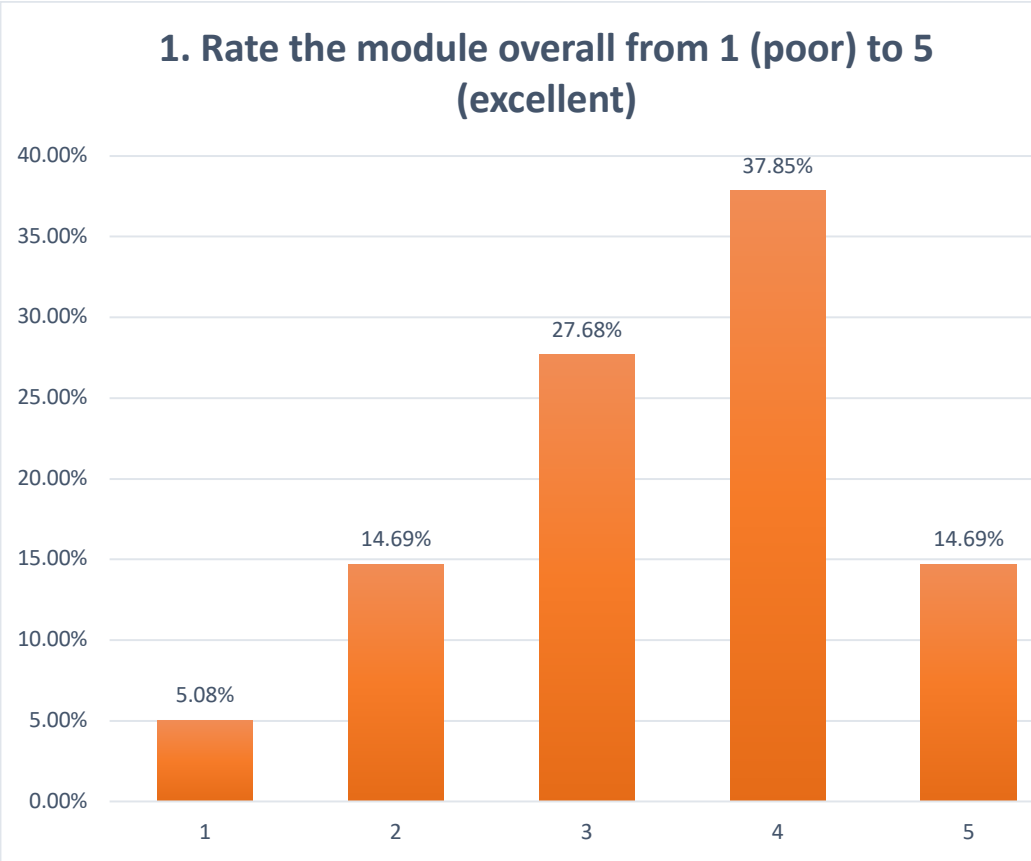
Figure 10. Students' evaluation of the module overall.
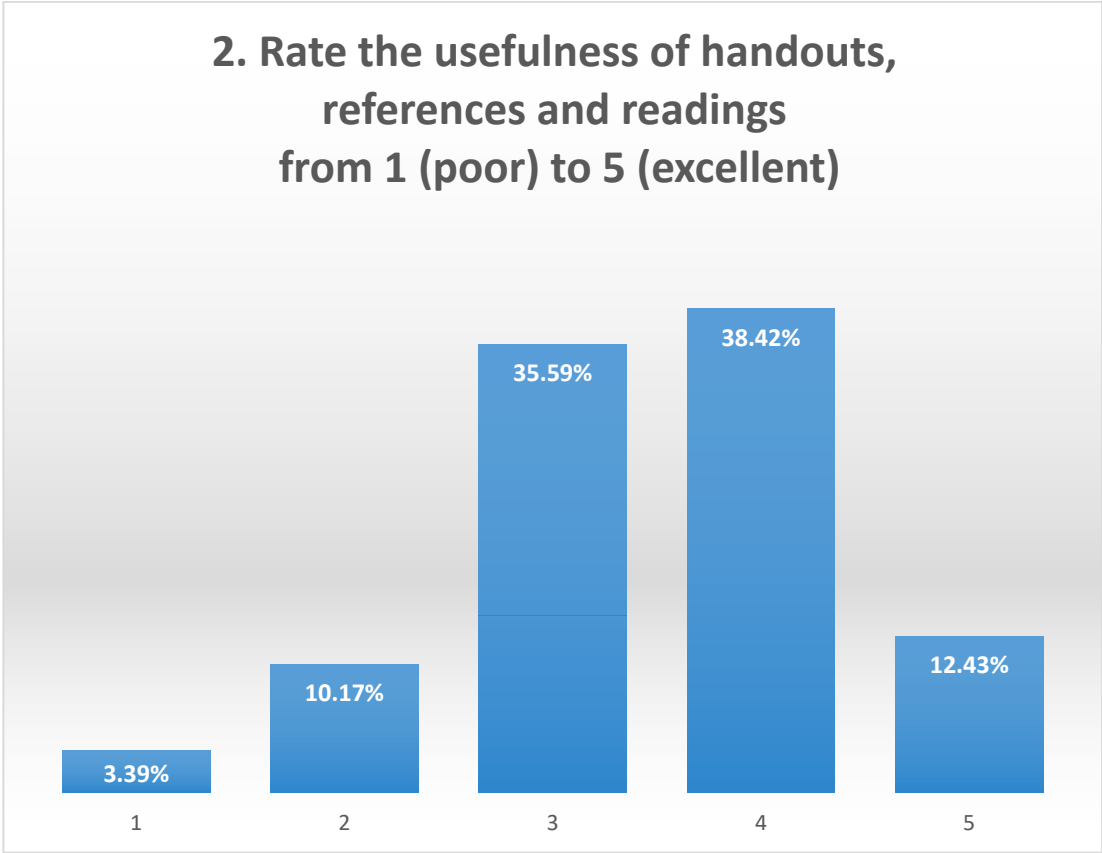
Figure 11. Students' evaluation of the usefulness of handouts, references and readings.
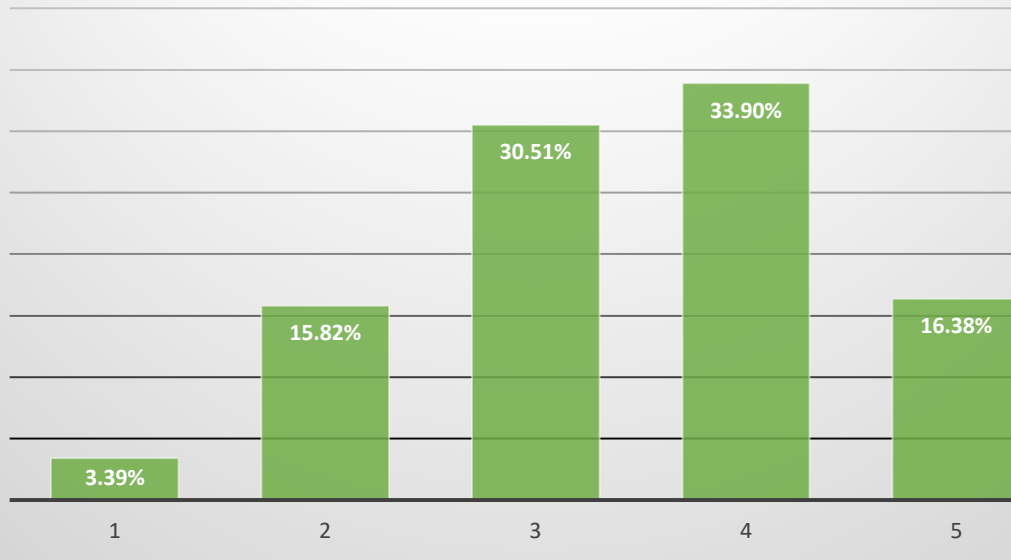
Figure 12. Students' evaluation of the usefulness of the core part of the module.
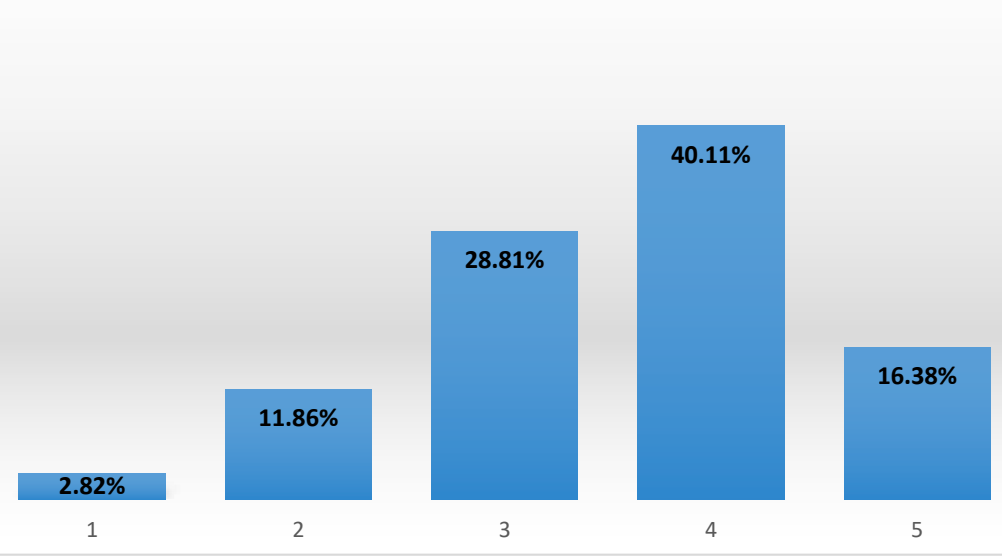
Figure 13. Students' evaluation of the quality of the core part of the module.

		Count	%
Evaluation Survey item 5: Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful).	not useful	7	4.1
	little useful	17	10.1
	quite useful	33	19.5
	very useful	66	39.1
	extremely useful	46	27.2
Evaluation Survey item 7: Rate the usefulness of the workshops on promotional/corporate videos from 1 (not useful) to 5 (very useful).	not useful	12	7.3
	little useful	19	11.5
	quite useful	44	26.7
	very useful	57	34.5
	extremely useful	33	20.0
Evaluation Survey item 9: Rate the usefulness of the workshops on fanvids from 1 (not useful) to 5 (very useful).	not useful	15	9.5
	little useful	26	16.5
	quite useful	43	27.2
	very useful	47	29.7
	extremely useful	27	17.1
Evaluation Survey item 11: Rate the usefulness of the workshops on "About Us" webpages from 1 (not useful) to 5 (very useful).	not useful	6	3.7
	little useful	14	8.6
	quite useful	42	25.8
	very useful	61	37.4
	extremely useful	40	24.5
Evaluation Survey item 13: Rate the usefulness of the workshops on video - mediated interaction from 1 (not useful) to 5 (very useful).	not useful	14	9.0
	little useful	19	12.3
	quite useful	39	25.2
	very useful	54	34.8
	extremely useful	29	18.7

Table 9. Students' evaluation of the usefulness of the workshops on each text type.

		Count	%
Evaluation Survey item 6: Rate the quality of the workshops on blogs from 1 (low quality) to 5 (high quality).	very low quality	5	3.0
	little quality	13	7.8
	good quality	36	21.6
	very good quality	63	37.7
	highest quality	50	29.9
Evaluation Survey item 8: Rate the quality of the workshops on promotional/corporate videos from 1 (low quality) to 5 (high quality).	very low quality	10	6.1
	little quality	16	9.7
	good quality	55	33.3
	very good quality	54	32.7
	highest quality	30	18.2
Evaluation Survey item 10: Rate the quality of the workshops on fanvids from 1 (low quality) to 5 (high quality).	very low quality	16	10.3
	little quality	18	11.6
	good quality	48	31.0
	very good quality	43	27.7
	highest quality	30	19.4
Evaluation Survey item 12: Rate the quality of the workshops on "About Us" webpages from 1 (low quality) to 5 (high quality).	very low quality	7	4.3
	little quality	10	6.1
	good quality	51	31.3
	very good quality	52	31.9
	highest quality	43	26.4
Evaluation Survey item 14: Rate the quality of the workshops on video - mediated interaction from 1 (low quality) to 5 (high quality).	very low quality	16	10.4
	little quality	14	9.1
	good quality	40	26.0
	very good quality	50	32.5
	highest quality	34	22.1

Table 10. Students' evaluation of the quality of the workshops on each text type.

Evaluation Survey Item 15: Rate how much your ability, if any, in designing/producing a digital text has improved from 1 (no improvement) to 5 (outstanding improvement).
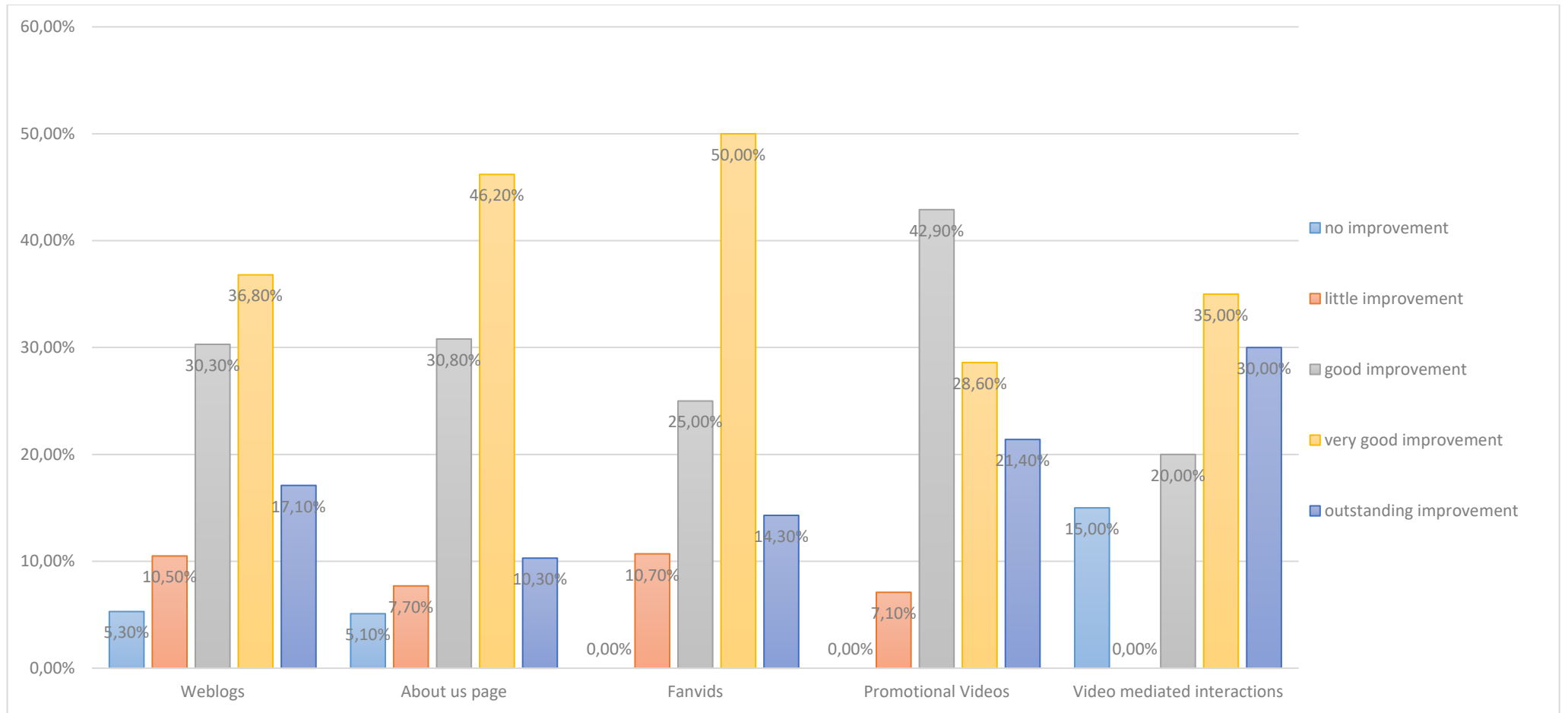
Figure 14. Students' evaluation of the improvement of their ability in designing/producing a digital text.

Evaluation Survey Item 16: Rate how much your ability, if any, in interpreting/analysing a digital text (that is, in understanding how a digital text works/produces meanings) has improved from 1 (no improvement) to 5 (outstanding improvement).
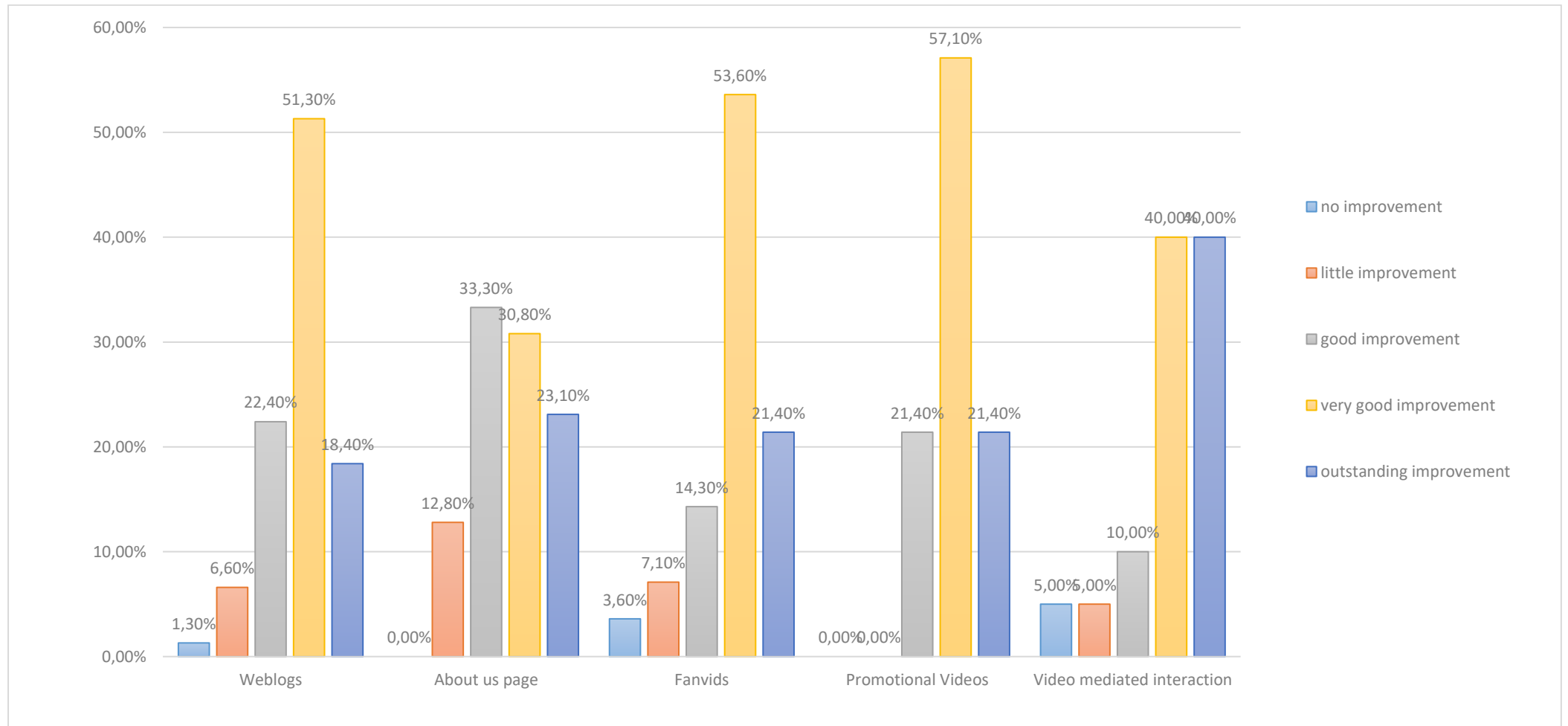
Figure 15. Students' evaluation of the improvement of their ability in interpreting/analysing a digital text.
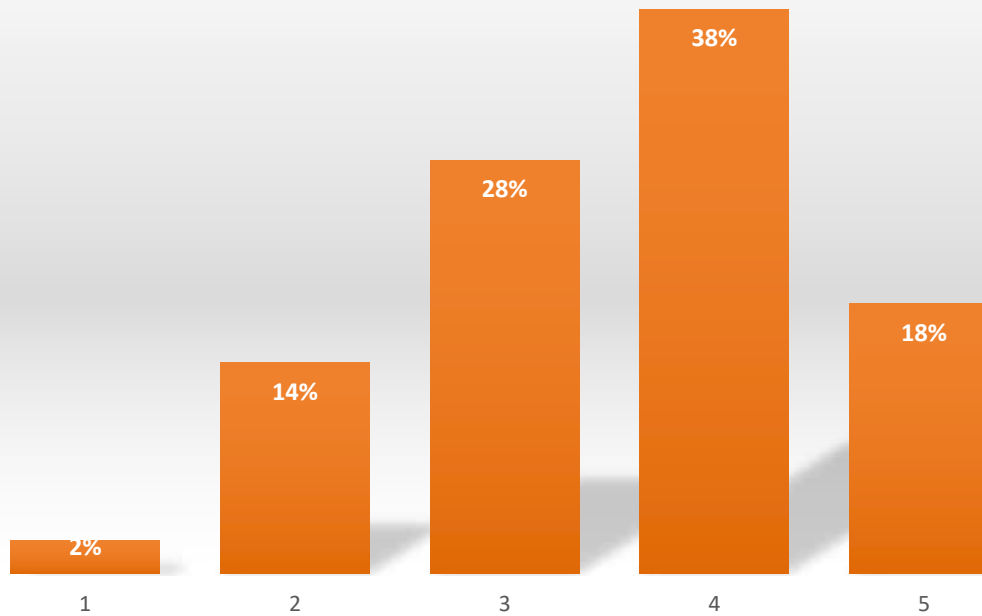
Figure 16. Students' evaluation of the improvement of their ability in evaluating/ assessing digital texts produced by others.

Figure 17. Students' evaluation of their experience with peer-assessment.

Figure 18. Students' evaluation of the usability and reliability of the EU-MADE4LL platform.
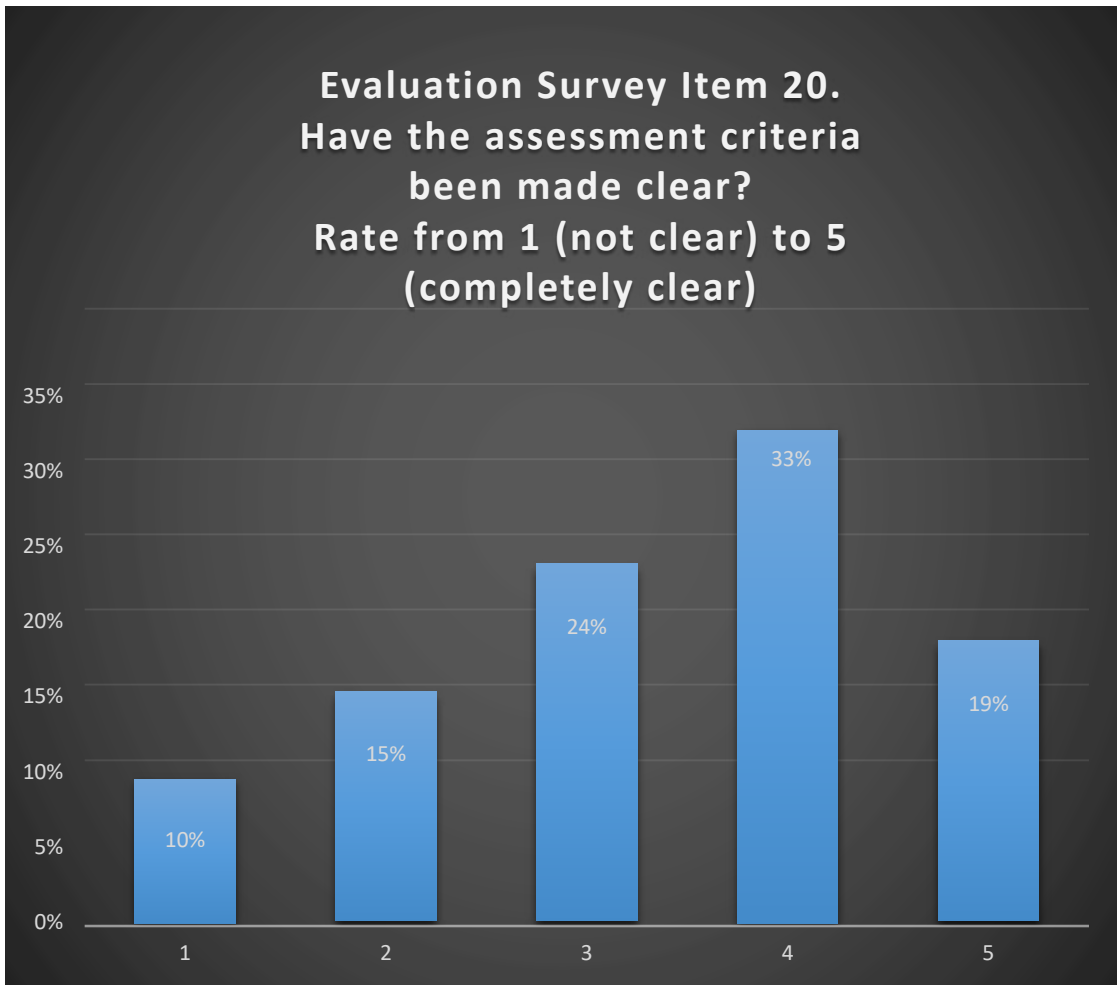
Figure 19. Students' evaluation of the clarity of the assessment criteria.

Evaluation Survey Item 21.
Usefulness of teaching activities
from 1 (not useful) to 5 (very useful).

	1	2	3	4	5
a. Lectures	6,9%	14,9%	28,6%	34,3%	15,4%
b. Seminars/ Workshops	5,1%	13,6%	27,1%	29,4%	24,9%
c. Practicals	7,9%	13,0%	24,9%	32,2%	22,0%
d. Tutorials	9,0%	16,4%	26,0%	27,1%	21,5%
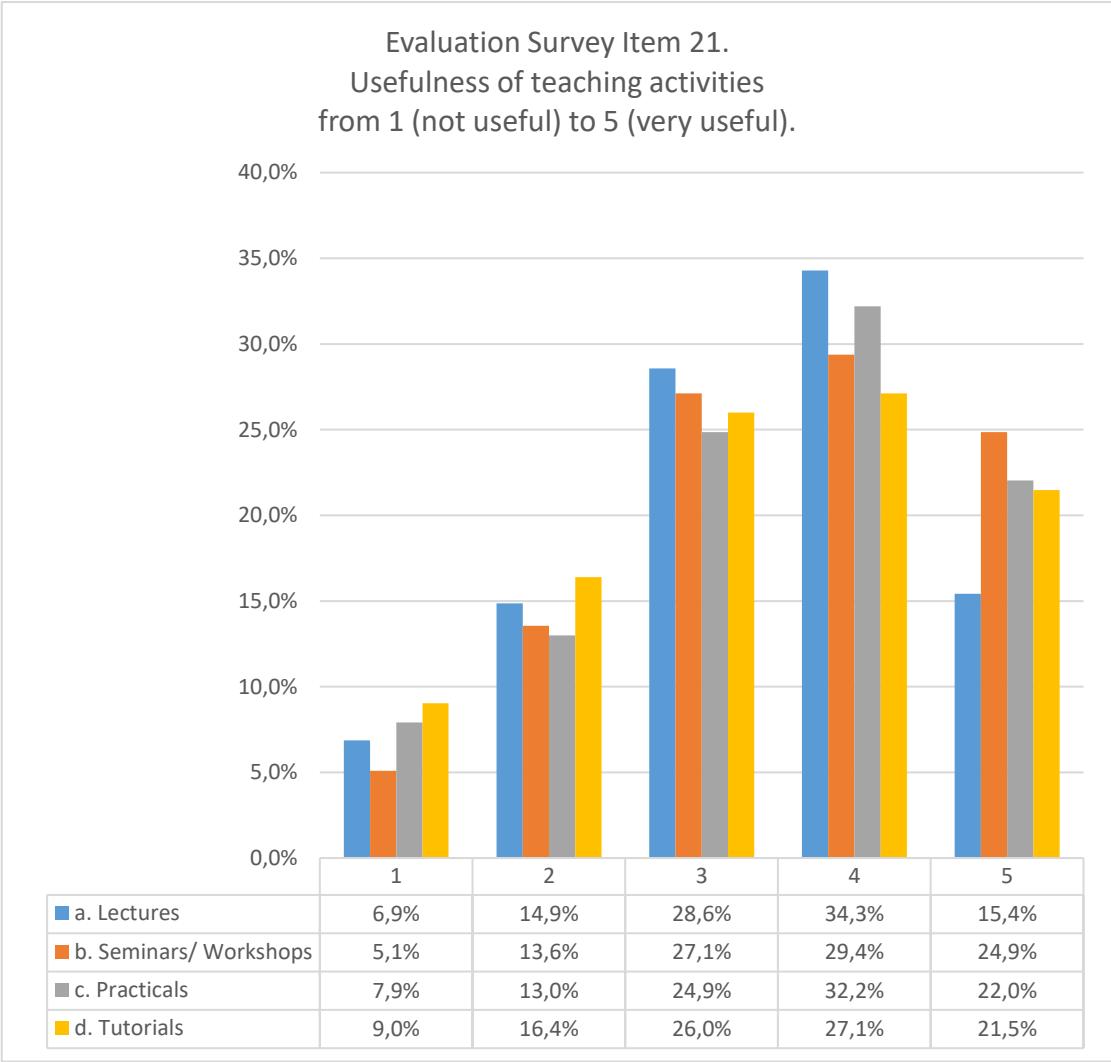
Figure 20. Students' evaluation of the teaching activities.
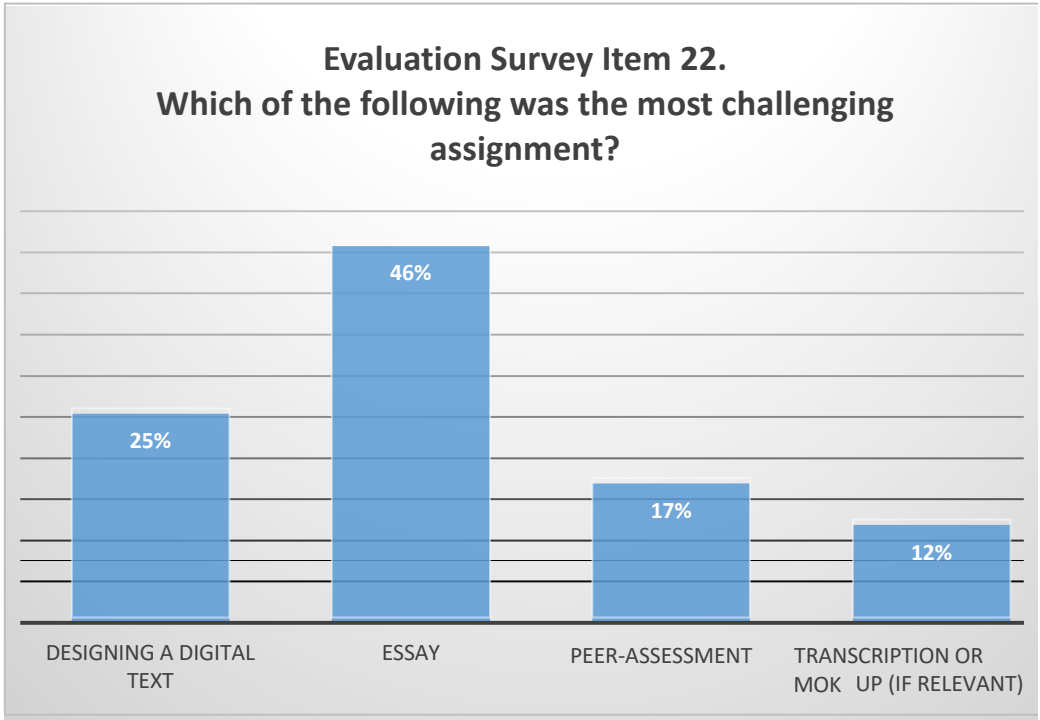
Figure 21. Students' evaluation of the most challenging assignment.
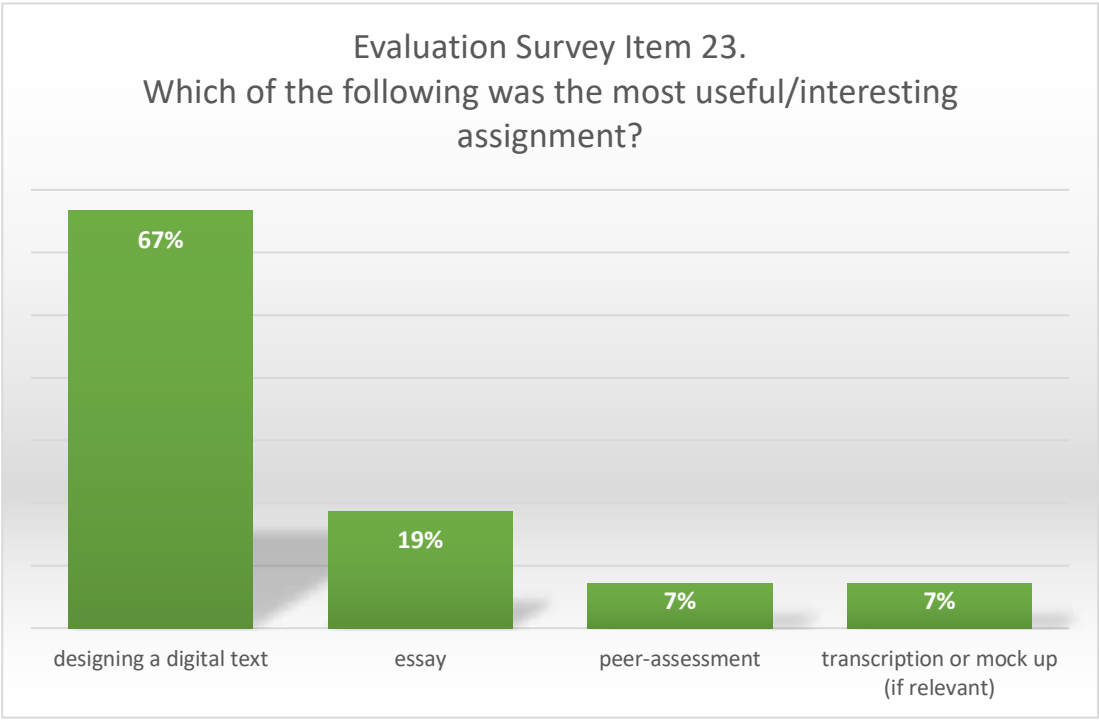
Figure 22. Students' evaluation of the most useful/interesting assignment.

Evaluation Survey Item 24.
Were the deadlines for submission carefully planned for you? Rate from 1 (not at all) to 5 (excellent).

1	5%
2	8%
3	16%
4	38%
5	33%
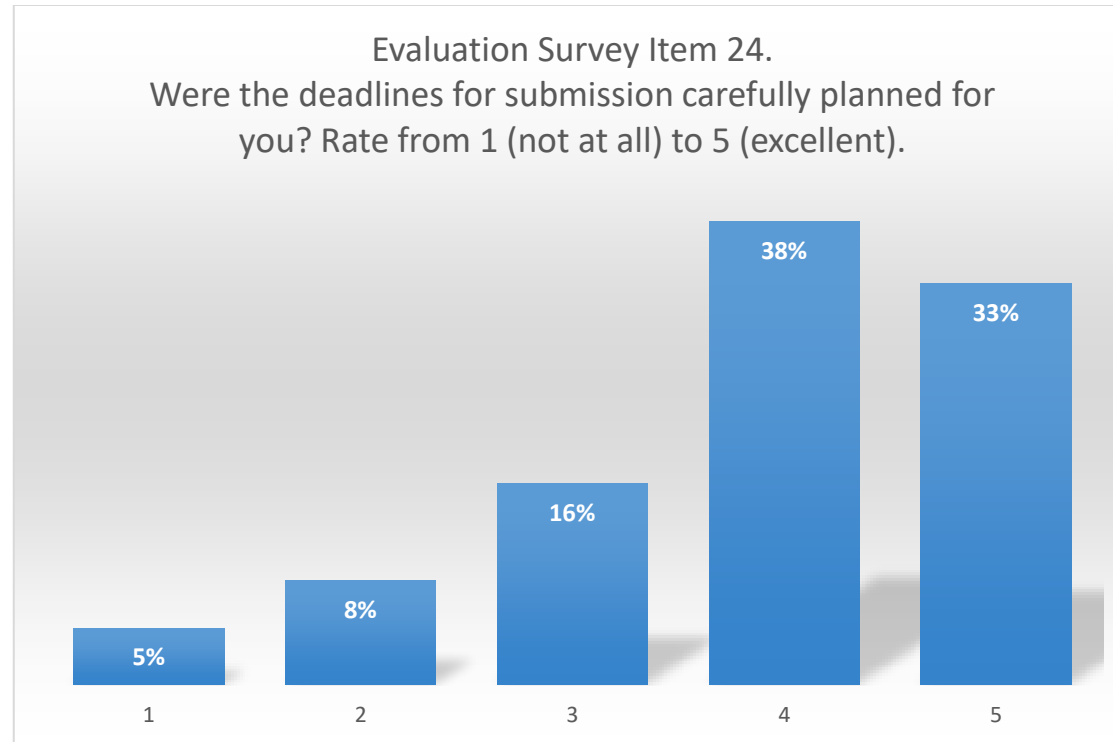
Figure 23. Students' evaluation of the planning of the deadlines for submission.

Evaluation Survey Item 25.
Have you had any previous experience of similar programmes/ modules/ strands in terms of contents? Rate from 1 (no experience) to 5 (many experiences).

47%

29%

14%

8%

2%

1 2 3 4 5
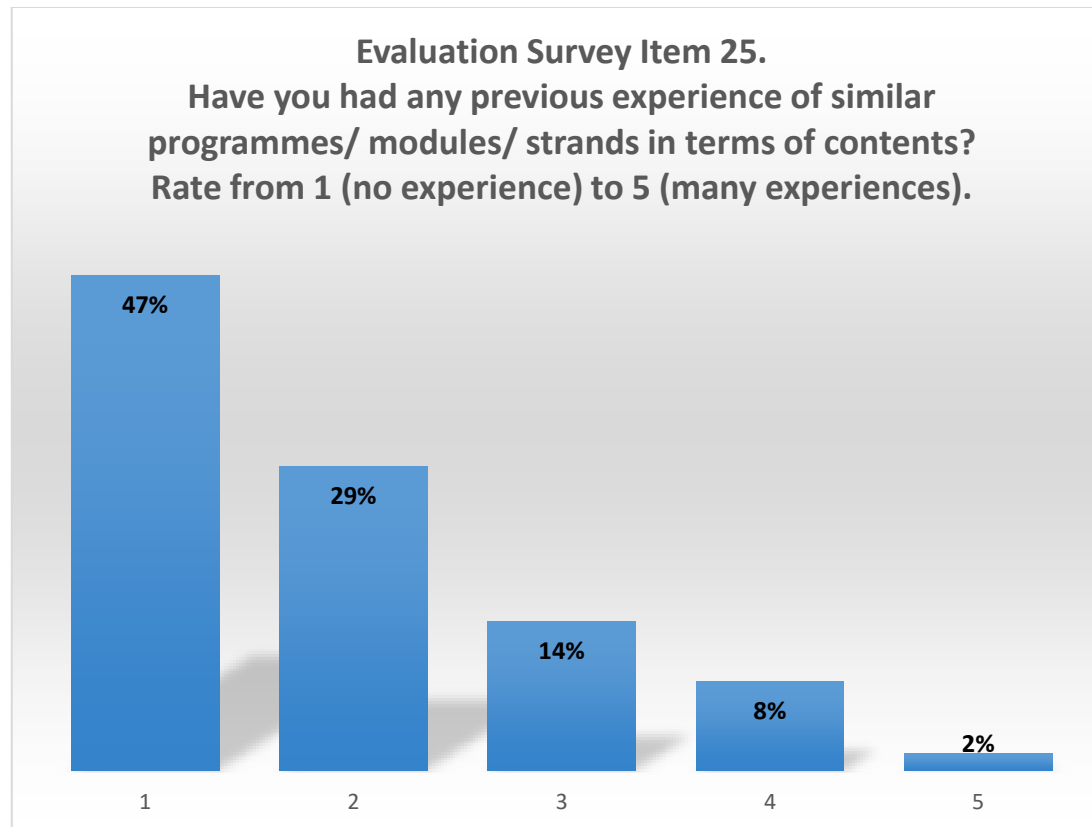
Figure 24. Students' previous experience of similar programmes/ modules/ strands in terms of contents.
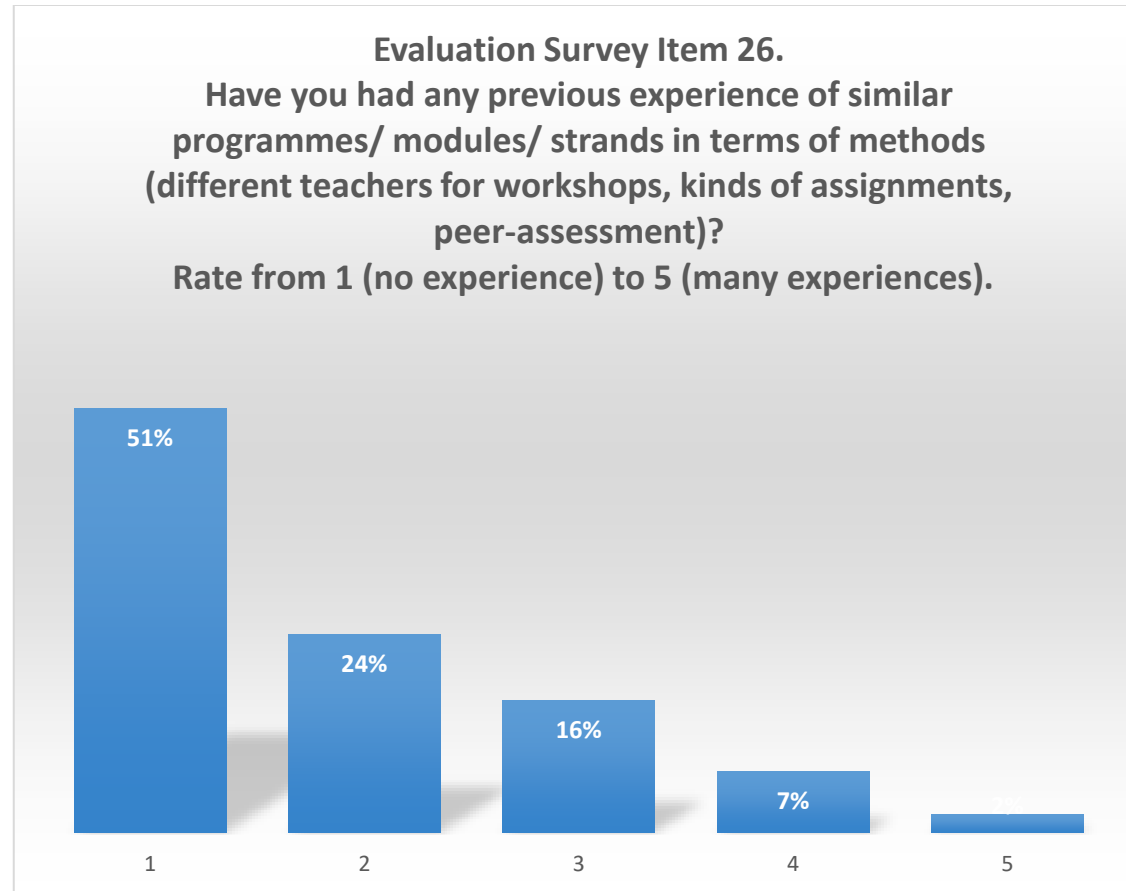
Figure 25. Students' evaluation of the most useful/interesting assignment.

Section 4. Baseline in comparison with Evaluation Survey and Teachers' overall marks per text type.

		Have you ever produced a blog or a website?				Have you ever produced a blog or a website?			
		Students who filled in the baseline AND the evaluation survey				Students who filled in the baseline survey (regardless of whether they filled in the evaluation or no)			
		Yes		No		Yes		No	
		Count	%	Count	%	Count	%	Count	%
Total number of students		6	9.5%	57	90.5%	6	7.6%	73	92.4%
Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful).	*not useful*	1	1.6%	0	0.0%	NA			
	little useful	0	0.0%	6	9.5%	NA			
	quite useful	0	0.0%	11	17.5%	NA			
	very useful	2	3.2%	23	36.5%	NA			
	extremely useful	3	4.8%	17	27.0%	NA			
Rate the quality of the workshops on blogs from 1 (low quality) to 5 (high quality).	*very low quality*	1	1.6%	0	0.0%	NA			
	little quality	0	0.0%	4	6.3%	NA			
	good quality	0	0.0%	15	23.8%	NA			
	very good quality	3	4.8%	20	31.7%	NA			
	highest quality	2	3.2%	18	28.6%	NA			
Rate how much your ability, in any, in designing/producing a digital text has improved from 1 (no...)	*no improvement*	1	1.6%	2	3.2%	NA			
	little improvement	0	0.0%	6	9.5%	NA			
	good improvement	1	1.6%	18	28.6%	NA			
	very good improvement	4	6.3%	20	31.7%	NA			
	outstanding improvement	0	0.0%	11	17.5%	NA			
Rate how much your ability, if any, in interpreting/analysing a digital text	*no improvement*	1	1.6%	0	0.0%	NA			
	little improvement	0	0.0%	4	6.3%	NA			
	good improvement	1	1.6%	11	17.5%	NA			
	very good improvement	4	6.3%	31	49.2%	NA			

	outstanding improvement	0	0.0	11	17.5%	NA		
OVERALL_MARK	A	1	1.6%	7	11.1%	1	1.3%	9	11.4%
	B	4	6.3%	35	55.5%	4	5.1%	41	51.9%
	C	1	1.6%	14	22.2%	1	1.3%	21	26.6%
	D	0	0.0%	1	1.6%	0	0.0%	2	2.5%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 11. Students who produced weblog.

		Have you ever produced a blog or a website?				Have you ever produced a blog or a website?			
		Students who filled in the baseline AND the evaluation survey				Students who filled in the baseline survey (regardless of whether they filled in the evaluation or no)			
		Yes		No		Yes		No	
		Count	%	Count	%	Count	%	Count	%
Total number of students		3	9.7%	28	90.3	8	20.0%	32	80.0%
Rate the usefulness of the workshops on About Us webpages from 1 (not useful) to 5 (very useful).	*not useful*	1	3.2%	1	3.2%				
	little useful	0	0.0%	0	0.0%				
	quite useful	0	0.0%	12	38.7%				
	very useful	1	3.2%	7	22.6%				
	extremely useful	1	3.2%	8	25.8%				
Rate the quality of the workshops on About Us webpages from 1 (low quality) to 5 (high quality).	*very low quality*	1	3.2%	2	6.5%				
	little quality	0	0.0%	2	6.5%				
	good quality	0	0.0%	8	25.8%				
	very good quality	1	3.2%	7	22.6%				
	highest quality	1	3.2%	9	29.0%				
Rate how much your ability, in any, in designing/producing a digital text has improved from 1 (no...)	*no improvement*	0	0.0%	2	6.5%				
	little improvement	0	0.0%	2	6.5%				
	good improvement	1	3.2%	9	29.0%				
	very good improvement	1	3.2%	13	41.9%				
	outstanding improvement	1	3.2%	2	6.5%				
Rate how much your ability, if any, in interpreting/analysing a digital text	*no improvement*	0	0.0%	0	0.0%				
	little improvement	0	0.0%	3	9.7%				
	good improvement	0	0.0%	10	32.3%				
	very good improvement	1	3.2%	11	35.5%				
	outstanding improvement	2	6.5%	4	12.9%				
OVERALL_MARK	*A*	1	3.2%	7	22.6%	2	5.0%	8	20.0%

B	1	3.2%	17	54.8%	3	7.5%	19	47.5%
C	1	3.2%	3	9.7%	3	7.5%	4	10.0%
D	0	0.0%	1	3.2%	0	0.0%	1	2.5%
E	0	0.0%	0	0.0%	0	0.0%	0	0.0%
F	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 12. Students who produced "About us" page.

		Do you use FaceTime, Skype or other types of video-communication?				Do you use FaceTime, Skype or other types of video-communication?			
		Students who filled in the baseline AND the evaluation survey				Students who filled in the baseline survey (regardless of whether they filled in the evaluation or no)			
		Yes		No		Yes		No	
		Count	%	Count	%	Count	%	Count	%
Total number of students		15	83.3%	3	16.7	16	84.2%	3	15.8%
Rate the usefulness of the workshops on video - mediated interaction from 1 (not useful) to 5 (very useful).	*not useful*	1	5.6%	0	0.0%				
	little useful	0	0.0%	0	0.0%				
	quite useful	1	5.6%	0	0.0%				
	very useful	6	33.3%	1	5.6%				
	extremely useful	7	38.9%	2	11.1%				
Rate the quality of the workshops on video - mediated interaction from 1 (low quality) to 5 (high quality).	*very low quality*	1	5.6%	0	0.0%				
	little quality	0	0.0%	0	0.0%				
	good quality	1	5.6%	0	0.0%				
	very good quality	5	27.8%	1	5.6%				
	highest quality	8	44.4%	2	11.1%				
Rate how much your ability, in any, in designing/producing a	*no improvement*	2	11.1%	0	0.0%				
	little improvement	0	0.0%	0	0.0%				
	good improvement	3	16.7%	1	5.6%				
	very good improvement	4	22.2%	2	11.1%				

digital text has improved from 1 (no...)	*outstanding improvement*	6	33.3%	0	0.0%				
Rate how much your ability, if any, in interpreting/analysing a digital text	*no improvement*	0	0.0%	0	0.0%				
	little improvement	1	5.6%	0	0.0%				
	good improvement	2	11.1%	0	0.0%				
	very good improvement	4	22.2%	3	16.7%				
	outstanding improvement	8	44.4%	0	0.0%				
OVERALL_MARK	*A*	7	38.9%	0	0.0%	7	36.8%	0	0.0%
	B	7	38.9%	2	11.1%	8	42.1%	2	10.5%
	C	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	D	1	5.6%	1	5.6%	1	5.3%	1	5.3%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 13. Students who produced Video-mediated interactions.

| | | Have you ever produced a video or uploaded or streamed it online? — Students who filled in the baseline AND the evaluation survey | | | | Have you ever produced a video or uploaded or streamed it online? — Students who filled in the baseline survey (regardless of whether they filled in the evaluation or no) | | | |
| | | Yes | | No | | Yes | | No | |
		Count	%	Count	%	Count	%	Count	%
Total number of students		2	18.2%	9	81.8%	3	23.1%	10	76.9%
Rate the usefulness of the workshops on promotional videos from 1 (not useful) to 5 (very useful).	*not useful*	0	0.0%	0	0.0%				
	little useful	0	0.0%	1	9.1%				
	quite useful	1	9.1%	0	0.0%				
	very useful	1	9.1%	2	18.2%				
	extremely useful	0	0.0%	6	54.5%				
Rate the quality of the workshops on promotional videos from 1 (low quality) to 5 (high quality).	*very low quality*	0	0.0%	0	0.0%				
	little quality	0	0.0%	1	9.1%				
	good quality	2	18.2%	0	0.0%				
	very good quality	0	0.0%	3	27.3%				
	highest quality	0	0.0%	5	45.5%				
Rate how much your ability, in any, in designing/producing a digital text has improved from 1 (no...)	*no improvement*	0	0.0%	0	0.0%				
	little improvement	0	0.0%	1	9.1%				
	good improvement	2	18.2%	2	18.2%				
	very good improvement	0	0.0%	4	36.4%				
	outstanding improvement	0	0.0%	2	18.2%				
Rate how much your ability, if any, in interpreting/analysing a digital text	*no improvement*	0	0.0%	0	0.0%				
	little improvement	0	0.0%	0	0.0%				
	good improvement	0	0.0%	2	18.2%				
	very good improvement	2	18.2%	5	45.5%				
	outstanding improvement	0	0.0%	2	18.2%				
OVERALL_MARK	*A*	0	0.0%	1	9.1%	0	0.0%	1	7.7%
	B	2	18.2%	8	72.7%	3	23.1%	9	69.2%

		0	0.0%	0	0.0%	0	0.0%	0	0.0%
	C	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	D	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 14. Students who produced promotional videos.

		Have you ever produced a fanvid or a mash up video? Students who filled in the baseline AND the evaluation survey				Have you ever produced a fanvid or a mash up video? Students who filled in the baseline survey (regardless of whether they filled in the evaluation or no)			
		Yes		*No*		*Yes*		*No*	
		Count	%	Count	%	Count	%	Count	%
Total number of students		2	8.0%	23	92.0%	2	6.9%	27	93.1%
Rate the usefulness of the workshops on fanvids from 1 (not useful) to 5 (very useful).	*not useful*	0	0.0%	0	0.0%				
	little useful	0	0.0%	1	4.0%				
	quite useful	2	8.0%	5	20.0%				
	very useful	0	0.0%	8	32.0%				
	extremely useful	0	0.0%	9	36.0%				
Rate the quality of the workshops on fanvids videos from 1 (low quality) to 5 (high quality).	*very low quality*	0	0.0%	0	0.0%				
	little quality	0	0.0%	0	0.0%				
	good quality	1	4.0%	10	40.0%				
	very good quality	1	4.0%	4	16.0%				
	highest quality	0	0.0%	9	36.0%				
Rate how much your ability, in any, in designing/producing a digital text has improved from 1 (no...)	*no improvement*	0	0.0%	0	0.0%				
	little improvement	1	4.0%	2	8.0%				
	good improvement	1	4.0%	5	20.0%				
	very good improvement	0	0.0%	12	48.0%				
	outstanding improvement	0	0.0%	4	16.0%				
	no improvement	0	0.0%	1	4.0%				

Rate how much your ability, if any, in interpreting/analysing a digital text	*little improvement*	2	8.0%	0	0.0%			
	good improvement	0	0.0%	3	12.0%			
	very good improvement	0	0.0%	14	56.0%			
	outstanding improvement	0	0.0%	5	20.0%			
OVERALL_MARK	*A*	1	4.0%	6	24.0%	1	3.4%	7	24.1%
	B	1	4.0%	17	68.0%	1	3.4%	20	69.0%
	C	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	D	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 15. Students who produced Fanvids.

Section 5. SPSS Analysis: *Chi-Square* indicative findings (A)

Evaluation Survey Items (Weblogs)

Students who produced **WEBLOGS**→
- **Evaluation Survey Item 5**. Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful).
With
- **Evaluation Survey Item 6**. Rate the quality of the workshops on blogs from 1 (low quality) to 5 (high quality).
- **Evaluation Survey Item 15**. Rate how much your ability, if any, in designing/producing a digital text has improved from 1 (no improvement) to 5 (outstanding improvement).
- **Evaluation Survey Item 16**. Rate how much your ability, if any, in interpreting/analysing a digital text (that is, in understanding how a digital text works/produces meanings) has improved from 1 (no improvement) to 5 (outstanding improvement).

➢ **Analysis of data concerning students who submitted Weblogs in total cohort.**

Chi-Square analysis showed correlations in every case, which means that Ss replied in an analogous way to Evaluation Survey Item 5 and Evaluation Survey Item 6, Evaluation Survey Item 15, Evaluation Survey Item 16. (Note: statistically marginal reliability of results. The analysis of more data would make the results more reliable).

Evaluation Survey Item 5 – Evaluation Survey Item 6:
Chi Square = 138.568, df = 16, *Asymp. Sig. (2-sided)* = .000

Tendency: the more useful students found the workshops, the higher they evaluated their quality.

		Rate the quality of the workshops on blogs from 1 (low quality) to 5 (high quality).					Total
		very low quality	*little quality*	*good quality*	*very good quality*	*highest quality*	
Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful).	*not useful*	2	0	0	0	0	2
	little useful	0	2	4	1	0	7
	quite useful	0	1	7	4	1	13
	very useful	0	1	6	21	3	31
	extremely useful	0	0	1	3	19	23
Total		2	4	18	29	23	76

Table 16. Chi-Square analysis for students who produced weblog: Evaluation Survey item 5 – Evaluation Survey item 6.

Evaluation Survey Item 5 – Evaluation Survey Item 15:
Chi-Square = 42.279, *df* = 16, *Asymp. Sig. (2-sided)* = .000

Tendency: The more useful students found the workshops, the higher they evaluated their ability in designing/producing a digital text. In general, workshops were considered useful and students evaluated their improvement as high.

		Rate how much your ability, in any, in designing/producing a digital text has improved from 1 (no...)					Total
		no improvement	*little improvement*	*good improvement*	*very good improvement*	*outstanding improvement*	
Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful).	*not useful*	1	1	0	0	0	2
	little useful	0	3	4	0	0	7
	quite useful	1	2	6	3	1	13
	very useful	2	2	9	15	3	31
	extremely useful	0	0	4	10	9	23
Total		4	8	23	28	13	76

Table 17. Chi-Square analysis for students who produced Weblog: Evaluation Survey item 5 – Evaluation Survey item 15.

Evaluation Survey Item 5 – Evaluation Survey Item 16:
Chi Square = 73.112, df = 16, *Asymp. Sig. (2-sided) = .000*

Tendency: The more useful students found the workshops, the higher they evaluated their ability in interpreting/analysing a digital text. In general, workshops were considered useful and Ss evaluated their improvement as high.

		Rate how much your ability, if any, in interpreting/analysing a digital text					Total
		no improvement	*little improvement*	*good improvement*	*very good improvement*	*outstanding improvement*	
Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful).	*not useful*	1	1	0	0	0	2
	little useful	0	3	0	4	0	7
	quite useful	0	0	6	6	1	13
	very useful	0	1	8	17	5	31
	extremely useful	0	0	3	12	8	23
Total		1	5	17	39	14	76

Table 18. Chi-Square analysis for students who produced Weblog: Evaluation Survey item 5 – Evaluation Survey item 16.

➢ **Analysis of data concerning Ss who submitted Weblogs and replied "No" to Baseline Survey Item 11**

Chi-Square analysis showed correlation in every case. However, statistically, the analyses are at the margin of reliability due to the small number of participants.

Evaluation Survey Item 5 – Evaluation Survey Item 6:
Chi Square = 42.707, df = 9, Asymp. Sig. (2-sided) = .000

Tendency: the more useful students found the workshops, the higher they evaluated their quality.

		Rate the quality of the workshops on blogs from 1 (low quality) to 5 (high quality).				Total
		little quality	*good quality*	*very good quality*	*highest quality*	
Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful).	*little useful*	2	3	1	0	6
	quite useful	1	6	3	1	11
	very useful	1	5	14	3	23
	extremely useful	0	1	2	14	17
Total		4	15	20	18	57

Table 19. Chi-Square analysis for those with no previous experience in producing Weblog: Evaluation Survey item 5 – Evaluation Survey item 6.

Evaluation Survey Item 5 – Evaluation Survey Item 15: *Chi-Square* = 26.997, *df* = 12, *Asymp. Sig. (2-sided)* = .008
Tendency: The more useful students found the workshops, the higher they evaluated their ability in designing/producing a digital text. In general, workshops were considered useful and students evaluated their improvement as high.

		Rate how much your ability, in any, in designing/producing a digital text has improved from 1 (no...)					Total
		no improvement	*little improvement*	*good improvement*	*very good improvement*	*outstanding improvement*	
Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful).	*little useful*	0	3	3	0	0	6
	quite useful	1	2	5	2	1	11
	very useful	1	1	7	11	3	23
	extremely useful	0	0	3	7	7	17
Total		2	6	18	20	11	57

Table 20. Chi-Square analysis for those with no previous experience in producing Weblog: Evaluation Survey item 5 – Evaluation Survey item 15.

Evaluation Survey Item 5 – Evaluation Survey Item 16:
Chi Square = 23.651, *df* = 9, *Asymp. Sig. (2-sided)* = .005

Tendency: The more useful students found the workshops, the higher they evaluated their ability in interpreting/analysing a digital text. In general, workshops were considered useful and students evaluated their improvement as high.

		Rate how much your ability, if any, in interpreting/analysing a digital text				Total
		little improvement	*good improvement*	*very good improvement*	*outstanding improvement*	
Rate the usefulness of the workshops on blogs from 1 (not useful) to 5 (very useful).	*little useful*	3	0	3	0	6
	quite useful	0	4	6	1	11
	very useful	1	4	13	5	23
	extremely useful	0	3	9	5	17
Total		4	11	31	11	57

Table 21. Chi-Square analysis for those with no previous experience in producing Weblog: Evaluation Survey item 5 – Evaluation Survey item 16.

Section 6. Peer-assessment quantitative findings in total numbers, per class and per text type.

A. Total Numbers

		Count	%
PA_1_1	A	62	29.4
	B	84	39.8
	C	46	21.8
	D	11	5.2
	E	6	2.8
	F	2	0.9
PA_1_2	A	76	36.0
	B	72	34.1
	C	42	19.9
	D	16	7.6
	E	3	1.4
	F	2	0.9
PA_1_3	A	90	42.7
	B	72	34.1
	C	31	14.7
	D	11	5.2
	E	6	2.8
	F	1	0.5

Table 22. Peer-assessment items 1.1-1.3 in total numbers.

		Count	%
PA_2_1	A	70	33.2
	B	61	28.9
	C	48	22.7
	D	18	8.5
	E	11	5.2
	F	3	1.4
PA_2_2	A	66	31.3

	B	67	31.8
	C	51	24.2
	D	14	6.6
	E	10	4.7
	F	3	1.4
PA_2_3	A	80	37.9
	B	64	30.3
	C	34	16.1
	D	20	9.5
	E	10	4.7
	F	3	1.4
PA_2_4	A	67	31.8
	B	66	31.3
	C	35	16.6
	D	29	13.7
	E	8	3.8
	F	6	2.8
PA_2_5	A	78	37.0
	B	40	19.0
	C	29	13.7
	D	17	8.1
	E	21	10.0
	F	26	12.3
PA_2_6	A	57	27.0
	B	78	37.0
	C	57	27.0
	D	11	5.2
	E	7	3.3
	F	1	0.5

Table 23. Peer-assessment items 2.1-2.6 in total numbers.

B. Per class

		EU_Rome		EU_Aarhus		EU_Florence		EU_Messina		EU_Leeds	
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
PA_1_1	A	15	32.6%	28	32.6%	8	27.6%	4	20.0%	7	23.3%
	B	17	37.0%	35	40.7%	11	37.9%	10	50.0%	11	36.7%
	C	9	19.6%	18	20.9%	5	17.2%	5	25.0%	9	30.0%
	D	4	8.7%	3	3.5%	2	6.9%	0	0.0%	2	6.7%
	E	1	2.2%	2	2.3%	2	6.9%	0	0.0%	1	3.3%
	F	0	0.0%	0	0.0%	1	3.4%	1	5.0%	0	0.0%
PA_1_2	A	16	34.8%	38	44.2%	6	20.7%	7	35.0%	9	30.0%
	B	14	30.4%	27	31.4%	11	37.9%	9	45.0%	11	36.7%
	C	11	23.9%	12	14.0%	9	31.0%	1	5.0%	9	30.0%
	D	5	10.9%	7	8.1%	2	6.9%	2	10.0%	0	0.0%
	E	0	0.0%	2	2.3%	1	3.4%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	1	5.0%	1	3.3%
PA_1_3	A	15	32.6%	44	51.2%	10	34.5%	8	40.0%	13	43.3%
	B	16	34.8%	25	29.1%	13	44.8%	7	35.0%	11	36.7%
	C	9	19.6%	12	14.0%	4	13.8%	3	15.0%	3	10.0%
	D	5	10.9%	2	2.3%	1	3.4%	1	5.0%	2	6.7%
	E	1	2.2%	3	3.5%	1	3.4%	0	0.0%	1	3.3%
	F	0	0.0%	0	0.0%	0	0.0%	1	5.0%	0	0.0%

Table 24. Peer-assessment items 1.1-1.3 per class.

		EU_Rome		EU_Aarhus		EU_Florence		EU_Messina		EU_Leeds	
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
PA_2_1	A	10	21.7%	31	36.0%	7	24.1%	4	20.0%	18	60.0%
	B	8	17.4%	32	37.2%	5	17.2%	6	30.0%	10	33.3%
	C	14	30.4%	17	19.8%	8	27.6%	8	40.0%	1	3.3%
	D	9	19.6%	5	5.8%	2	6.9%	1	5.0%	1	3.3%
	E	4	8.7%	1	1.2%	6	20.7%	0	0.0%	0	0.0%
	F	1	2.2%	0	0.0%	1	3.4%	1	5.0%	0	0.0%
PA_2_2	A	12	26.1%	28	32.6%	6	20.7%	4	20.0%	16	53.3%
	B	10	21.7%	30	34.9%	8	27.6%	9	45.0%	10	33.3%
	C	12	26.1%	22	25.6%	10	34.5%	3	15.0%	4	13.3%
	D	7	15.2%	3	3.5%	2	6.9%	2	10.0%	0	0.0%
	E	4	8.7%	2	2.3%	2	6.9%	2	10.0%	0	0.0%
	F	1	2.2%	1	1.2%	1	3.4%	0	0.0%	0	0.0%
PA_2_3	A	8	17.4%	39	45.3%	5	17.2%	8	40.0%	20	66.7%
	B	9	19.6%	29	33.7%	12	41.4%	4	20.0%	10	33.3%
	C	15	32.6%	11	12.8%	4	13.8%	4	20.0%	0	0.0%
	D	9	19.6%	6	7.0%	3	10.3%	2	10.0%	0	0.0%
	E	4	8.7%	1	1.2%	4	13.8%	1	5.0%	0	0.0%
	F	1	2.2%	0	0.0%	1	3.4%	1	5.0%	0	0.0%
PA_2_4	A	8	17.4%	35	40.7%	3	10.3%	6	30.0%	15	50.0%
	B	10	21.7%	29	33.7%	7	24.1%	9	45.0%	11	36.7%
	C	12	26.1%	11	12.8%	5	17.2%	4	20.0%	3	10.0%
	D	6	13.0%	11	12.8%	10	34.5%	1	5.0%	1	3.3%
	E	6	13.0%	0	0.0%	2	6.9%	0	0.0%	0	0.0%
	F	4	8.7%	0	0.0%	2	6.9%	0	0.0%	0	0.0%
PA_2_5	A	5	10.9%	43	50.0%	4	13.8%	4	20.0%	22	73.3%
	B	5	10.9%	25	29.1%	3	10.3%	5	25.0%	2	6.7%
	C	9	19.6%	10	11.6%	3	10.3%	2	10.0%	5	16.7%
	D	5	10.9%	3	3.5%	6	20.7%	3	15.0%	0	0.0%

	E	8	17.4%	5	5.8%	4	13.8%	3	15.0%	1	3.3%
	F	14	30.4%	0	0.0%	9	31.0%	3	15.0%	0	0.0%
PA_2_6	A	11	23.9%	20	23.3%	7	24.1%	3	15.0%	16	53.3%
	B	13	28.3%	37	43.0%	7	24.1%	11	55.0%	10	33.3%
	C	17	37.0%	22	25.6%	11	37.9%	3	15.0%	4	13.3%
	D	2	4.3%	5	5.8%	3	10.3%	1	5.0%	0	0.0%
	E	3	6.5%	2	2.3%	1	3.4%	1	5.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	1	5.0%	0	0.0%

Table 25. Peer-assessment items 2.1-2.6 per class.

C. Per text type

		Text								
		Promotional Videos		**About us page**		**Fanvids**		**Video mediated interaction**		**Weblogs**	
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
PA_1_1	A	6	37.5%	10	21.3%	7	21.9%	13	61.9%	26	27.4%
	B	6	37.5%	19	40.4%	15	46.9%	4	19.0%	40	42.1%
	C	2	12.5%	11	23.4%	9	28.1%	3	14.3%	21	22.1%
	D	2	12.5%	6	12.8%	1	3.1%	0	0.0%	2	2.1%
	E	0	0.0%	1	2.1%	0	0.0%	0	0.0%	5	5.3%
	F	0	0.0%	0	0.0%	0	0.0%	1	4.8%	1	1.1%
PA_1_2	A	7	43.8%	13	27.7%	8	25.0%	11	52.4%	37	38.9%
	B	5	31.3%	16	34.0%	15	46.9%	6	28.6%	30	31.6%
	C	3	18.8%	13	27.7%	5	15.6%	1	4.8%	20	21.1%
	D	1	6.3%	5	10.6%	4	12.5%	2	9.5%	4	4.2%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	3	3.2%
	F	0	0.0%	0	0.0%	0	0.0%	1	4.8%	1	1.1%
PA_1_3	A	8	50.0%	14	29.8%	13	40.6%	9	42.9%	46	48.4%
	B	2	12.5%	19	40.4%	14	43.8%	6	28.6%	31	32.6%
	C	3	18.8%	9	19.1%	5	15.6%	5	23.8%	9	9.5%
	D	1	6.3%	4	8.5%	0	0.0%	0	0.0%	6	6.3%
	E	2	12.5%	1	2.1%	0	0.0%	0	0.0%	3	3.2%
	F	0	0.0%	0	0.0%	0	0.0%	1	4.8%	0	0.0%
PA_1_4	A	7	43.8%	11	23.4%	10	31.3%	8	38.1%	32	33.7%
	B	4	25.0%	15	31.9%	15	46.9%	2	9.5%	36	37.9%
	C	2	12.5%	12	25.5%	6	18.8%	5	23.8%	21	22.1%
	D	2	12.5%	4	8.5%	1	3.1%	4	19.0%	3	3.2%
	E	1	6.3%	5	10.6%	0	0.0%	2	9.5%	2	2.1%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.1%
PA_1_5	A	4	25.0%	15	31.9%	13	40.6%	12	57.1%	41	43.2%
	B	6	37.5%	16	34.0%	11	34.4%	6	28.6%	26	27.4%

	C	3	18.8%	9	19.1%	7	21.9%	2	9.5%	10	10.5%
	D	3	18.8%	2	4.3%	1	3.1%	1	4.8%	10	10.5%
	E	0	0.0%	5	10.6%	0	0.0%	0	0.0%	7	7.4%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.1%
PA_1_6	A	9	56.3%	14	29.8%	9	28.1%	7	33.3%	29	30.5%
	B	1	6.3%	14	29.8%	9	28.1%	7	33.3%	40	42.1%
	C	4	25.0%	8	17.0%	10	31.3%	4	19.0%	15	15.8%
	D	1	6.3%	6	12.8%	2	6.3%	1	4.8%	8	8.4%
	E	0	0.0%	4	8.5%	1	3.1%	0	0.0%	3	3.2%
	F	1	6.3%	1	2.1%	1	3.1%	2	9.5%	0	0.0%
PA_1_7	A	6	37.5%	12	25.5%	16	50.0%	7	33.3%	50	52.6%
	B	7	43.8%	15	31.9%	14	43.8%	6	28.6%	18	18.9%
	C	3	18.8%	12	25.5%	1	3.1%	5	23.8%	20	21.1%
	D	0	0.0%	7	14.9%	1	3.1%	2	9.5%	2	2.1%
	E	0	0.0%	1	2.1%	0	0.0%	0	0.0%	5	5.3%
	F	0	0.0%	0	0.0%	0	0.0%	1	4.8%	0	0.0%
PA_1_8	A	4	25.0%	8	17.0%	13	40.6%	6	28.6%	39	41.1%
	B	6	37.5%	19	40.4%	13	40.6%	5	23.8%	29	30.5%
	C	4	25.0%	13	27.7%	3	9.4%	4	19.0%	18	18.9%
	D	0	0.0%	3	6.4%	2	6.3%	2	9.5%	4	4.2%
	E	2	12.5%	4	8.5%	1	3.1%	1	4.8%	4	4.2%
	F	0	0.0%	0	0.0%	0	0.0%	3	14.3%	1	1.1%
PA_1_9	A	0	0.0%	18	38.3%	10	31.3%	9	42.9%	30	31.6%
	B	0	0.0%	15	31.9%	16	50.0%	9	42.9%	29	30.5%
	C	0	0.0%	8	17.0%	5	15.6%	2	9.5%	17	17.9%
	D	0	0.0%	2	4.3%	1	3.1%	0	0.0%	13	13.7%
	E	0	0.0%	4	8.5%	0	0.0%	1	4.8%	4	4.2%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	2	2.1%

Table 26. Peer-assessment items 1.1-1.9 per text type.

		Text									
		Promotional Videos		**About us page**		**Fanvids**		**Video mediated interaction**		**Weblogs**	
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
PA_2_1	A	7	43.8%	17	36.2%	11	34.4%	5	23.8%	30	31.6%
	B	4	25.0%	10	21.3%	9	28.1%	6	28.6%	32	33.7%
	C	3	18.8%	10	21.3%	9	28.1%	6	28.6%	20	21.1%
	D	2	12.5%	3	6.4%	2	6.3%	2	9.5%	9	9.5%
	E	0	0.0%	6	12.8%	1	3.1%	1	4.8%	3	3.2%
	F	0	0.0%	1	2.1%	0	0.0%	1	4.8%	1	1.1%
PA_2_2	A	7	43.8%	14	29.8%	11	34.4%	5	23.8%	29	30.5%
	B	4	25.0%	15	31.9%	13	40.6%	3	14.3%	32	33.7%
	C	2	12.5%	13	27.7%	6	18.8%	9	42.9%	21	22.1%
	D	0	0.0%	3	6.4%	2	6.3%	2	9.5%	7	7.4%
	E	3	18.8%	2	4.3%	0	0.0%	2	9.5%	3	3.2%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	3	3.2%
PA_2_3	A	7	43.8%	17	36.2%	8	25.0%	10	47.6%	38	40.0%
	B	1	6.3%	13	27.7%	14	43.8%	4	19.0%	32	33.7%
	C	3	18.8%	11	23.4%	5	15.6%	2	9.5%	13	13.7%
	D	1	6.3%	5	10.6%	3	9.4%	3	14.3%	8	8.4%
	E	4	25.0%	0	0.0%	1	3.1%	1	4.8%	4	4.2%
	F	0	0.0%	1	2.1%	1	3.1%	1	4.8%	0	0.0%
PA_2_4	A	5	31.3%	15	31.9%	6	18.8%	5	23.8%	36	37.9%
	B	5	31.3%	12	25.5%	12	37.5%	6	28.6%	31	32.6%
	C	4	25.0%	9	19.1%	6	18.8%	5	23.8%	11	11.6%
	D	0	0.0%	8	17.0%	4	12.5%	5	23.8%	12	12.6%
	E	1	6.3%	1	2.1%	4	12.5%	0	0.0%	2	2.1%
	F	1	6.3%	2	4.3%	0	0.0%	0	0.0%	3	3.2%
PA_2_5	A	6	37.5%	20	42.6%	7	21.9%	7	33.3%	38	40.0%
	B	2	12.5%	10	21.3%	6	18.8%	3	14.3%	19	20.0%
	C	3	18.8%	5	10.6%	6	18.8%	4	19.0%	11	11.6%

	D	0	0.0%	3	6.4%	4	12.5%	1	4.8%	9	9.5%
	E	3	18.8%	4	8.5%	5	15.6%	1	4.8%	8	8.4%
	F	2	12.5%	5	10.6%	4	12.5%	5	23.8%	10	10.5%
PA_2_6	A	7	43.8%	14	29.8%	10	31.3%	4	19.0%	22	23.2%
	B	4	25.0%	16	34.0%	11	34.4%	9	42.9%	38	40.0%
	C	3	18.8%	13	27.7%	9	28.1%	5	23.8%	27	28.4%
	D	0	0.0%	3	6.4%	1	3.1%	1	4.8%	6	6.3%
	E	2	12.5%	1	2.1%	1	3.1%	1	4.8%	2	2.1%
	F	0	0.0%	0	0.0%	0	0.0%	1	4.8%	0	0.0%

Table 27. Peer-assessment items 2.1-2.6 per text type.

Section 7. Teacher-Assessment quantitative findings in total numbers, per class and per text type.

A. Total numbers

		Count	%
TA_1_1	A	87	40.7
	B	97	45.3
	C	26	12.1
	D	4	1.9
	E	0	0.0
	F	0	0.0
TA_1_2	A	84	39.3
	B	89	41.6
	C	33	15.4
	D	7	3.3
	E	1	0.5
	F	0	0.0
TA_1_3	A	109	50.9
	B	83	38.8
	C	14	6.5
	D	5	2.3
	E	3	1.4
	F	0	0.0

Table 28. Teacher-assessment items 1.1-1.3 in total numbers.

		Count	%
TA_2_1	A	78	36.4
	B	70	32.7
	C	60	28.0
	D	4	1.9
	E	2	0.9
	F	0	0.0
TA_2_2	A	71	33.5
	B	95	44.8
	C	41	19.3
	D	3	1.4
	E	2	0.9
	F	0	0.0
TA_2_3	A	60	28.0
	B	92	43.0
	C	54	25.2
	D	6	2.8
	E	2	0.9
	F	0	0.0
TA_2_4	A	44	20.6
	B	96	44.9
	C	61	28.5
	D	12	5.6
	E	1	0.5
	F	0	0.0
TA_2_5	A	43	20.1
	B	68	31.8
	C	69	32.2
	D	20	9.3
	E	14	6.5

		Count	%
	F	0	0.0
TA_2_6	A	60	28.0
	B	95	44.4
	C	53	24.8
	D	5	2.3
	E	1	0.5
	F	0	0.0

Table 29. Teacher-assessment items 2.1-2.6 in total numbers.

		Count	%
TA_3_1	A	82	38.3
	B	77	36.0
	C	44	20.6
	D	9	4.2
	E	1	0.5
	F	1	0.5
TA_3_2	A	74	34.6
	B	93	43.5
	C	40	18.7
	D	5	2.3
	E	1	0.5
	F	1	0.5
TA_3_3	A	81	37.9
	B	74	34.6
	C	42	19.6
	D	14	6.5
	E	2	0.9
	F	1	0.5

Table 30. Teacher-Assessment items 3.1-3.3 in total numbers.

B. Per class

		EU_Rome		EU_Aarhus		EU_Florence		EU_Messina		EU_Leeds	
		Count	**Column N %**	**Count**	**Column N %**	**Count**	**Column N %**	**Count**	**Column N %**	**Count**	**Column N %**
TA_1_1	A	25	54.3%	17	19.5%	13	43.3%	7	33.3%	25	83.3%
	B	19	41.3%	51	58.6%	13	43.3%	11	52.4%	3	10.0%
	C	2	4.3%	16	18.4%	4	13.3%	2	9.5%	2	6.7%
	D	0	0.0%	3	3.4%	0	0.0%	1	4.8%	0	0.0%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_2	A	18	39.1%	20	23.0%	10	33.3%	8	38.1%	28	93.3%
	B	23	50.0%	44	50.6%	12	40.0%	9	42.9%	1	3.3%
	C	5	10.9%	19	21.8%	7	23.3%	2	9.5%	0	0.0%
	D	0	0.0%	3	3.4%	1	3.3%	2	9.5%	1	3.3%
	E	0	0.0%	1	1.1%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_3	A	24	52.2%	49	56.3%	17	56.7%	5	23.8%	14	46.7%
	B	18	39.1%	30	34.5%	11	36.7%	8	38.1%	16	53.3%
	C	3	6.5%	3	3.4%	2	6.7%	6	28.6%	0	0.0%
	D	1	2.2%	3	3.4%	0	0.0%	1	4.8%	0	0.0%
	E	0	0.0%	2	2.3%	0	0.0%	1	4.8%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 31. Teacher-Assessment items 1.1-1.3 per class.

		Classes									
		EU_Rome		EU_Aarhus		EU_Florence		EU_Messina		EU_Leeds	
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
TA_2_1	A	15	32.6%	25	28.7%	6	20.0%	8	38.1%	24	80.0%
	B	12	26.1%	39	44.8%	8	26.7%	8	38.1%	3	10.0%
	C	19	41.3%	21	24.1%	14	46.7%	3	14.3%	3	10.0%
	D	0	0.0%	2	2.3%	1	3.3%	1	4.8%	0	0.0%
	E	0	0.0%	0	0.0%	1	3.3%	1	4.8%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_2_2	A	21	45.7%	16	18.6%	8	26.7%	6	30.0%	20	66.7%
	B	20	43.5%	40	46.5%	18	60.0%	9	45.0%	8	26.7%
	C	5	10.9%	28	32.6%	4	13.3%	3	15.0%	1	3.3%
	D	0	0.0%	2	2.3%	0	0.0%	0	0.0%	1	3.3%
	E	0	0.0%	0	0.0%	0	0.0%	2	10.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_2_3	A	17	37.0%	17	19.5%	7	23.3%	5	23.8%	14	46.7%
	B	19	41.3%	42	48.3%	8	26.7%	12	57.1%	11	36.7%
	C	10	21.7%	26	29.9%	11	36.7%	3	14.3%	4	13.3%
	D	0	0.0%	2	2.3%	3	10.0%	1	4.8%	0	0.0%
	E	0	0.0%	0	0.0%	1	3.3%	0	0.0%	1	3.3%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_2_4	A	6	13.0%	17	19.5%	1	3.3%	2	9.5%	18	60.0%
	B	21	45.7%	44	50.6%	12	40.0%	9	42.9%	10	33.3%
	C	18	39.1%	22	25.3%	11	36.7%	8	38.1%	2	6.7%
	D	1	2.2%	4	4.6%	5	16.7%	2	9.5%	0	0.0%
	E	0	0.0%	0	0.0%	1	3.3%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_2_5	A	8	17.4%	16	18.4%	3	10.0%	3	14.3%	13	43.3%
	B	12	26.1%	31	35.6%	4	13.3%	8	38.1%	13	43.3%
	C	23	50.0%	29	33.3%	8	26.7%	6	28.6%	3	10.0%

	D	3	6.5%	11	12.6%	2	6.7%	3	14.3%	1	3.3%
	E	0	0.0%	0	0.0%	13	43.3%	1	4.8%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_2_6	A	22	47.8%	14	16.1%	6	20.0%	2	9.5%	16	53.3%
	B	15	32.6%	42	48.3%	18	60.0%	10	47.6%	10	33.3%
	C	8	17.4%	31	35.6%	5	16.7%	6	28.6%	3	10.0%
	D	1	2.2%	0	0.0%	1	3.3%	2	9.5%	1	3.3%
	E	0	0.0%	0	0.0%	0	0.0%	1	4.8%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 32. Teacher-Assessment items 2.1-2.6 per class.

		EU_Rome		EU_Aarhus		EU_Florence		EU_Messina		EU_Leeds	
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
TA_3_1	A	23	50.0%	15	17.2%	22	73.3%	7	33.3%	15	50.0%
	B	16	34.8%	40	46.0%	5	16.7%	11	52.4%	5	16.7%
	C	6	13.0%	26	29.9%	2	6.7%	3	14.3%	7	23.3%
	D	0	0.0%	6	6.9%	1	3.3%	0	0.0%	2	6.7%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	3.3%
	F	1	2.2%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_3_2	A	12	26.1%	18	20.7%	23	76.7%	7	33.3%	14	46.7%
	B	27	58.7%	37	42.5%	7	23.3%	10	47.6%	12	40.0%
	C	6	13.0%	29	33.3%	0	0.0%	3	14.3%	2	6.7%
	D	0	0.0%	2	2.3%	0	0.0%	1	4.8%	2	6.7%
	E	0	0.0%	1	1.1%	0	0.0%	0	0.0%	0	0.0%
	F	1	2.2%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_3_3	A	25	54.3%	16	18.4%	22	73.3%	9	42.9%	9	30.0%
	B	14	30.4%	33	37.9%	6	20.0%	9	42.9%	12	40.0%
	C	5	10.9%	28	32.2%	2	6.7%	3	14.3%	4	13.3%
	D	1	2.2%	8	9.2%	0	0.0%	0	0.0%	5	16.7%
	E	0	0.0%	2	2.3%	0	0.0%	0	0.0%	0	0.0%
	F	1	2.2%	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 33. Teacher-Assessment items 3.1-3.3 per class.

		Classes									
		EU_Rome		EU_Aarhus		EU_Florence		EU_Messina		EU_Leeds	
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
OVERALL_MARK	A	13	28.3%	11	12.6%	3	10.0%	0	0.0%	13	43.3%
	B	29	63.0%	51	58.6%	21	70.0%	16	76.2%	15	50.0%
	C	3	6.5%	24	27.6%	6	20.0%	3	14.3%	1	3.3%
	D	1	2.2%	1	1.1%	0	0.0%	2	9.5%	1	3.3%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 34. Teachers' overall marks per class.

C. Per text type

		Promotional Videos		About us page		Fanvids		Video mediated interaction		Weblogs	
		Text										
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
TA_1_1	A	9	52.9%	20	40.8%	15	46.9%	12	57.1%	31	32.6%
	B	8	47.1%	22	44.9%	15	46.9%	4	19.0%	48	50.5%
	C	0	0.0%	5	10.2%	2	6.3%	4	19.0%	15	15.8%
	D	0	0.0%	2	4.1%	0	0.0%	1	4.8%	1	1.1%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_2	A	9	52.9%	23	46.9%	17	53.1%	10	47.6%	25	26.3%
	B	8	47.1%	12	24.5%	11	34.4%	8	38.1%	50	52.6%
	C	0	0.0%	11	22.4%	4	12.5%	2	9.5%	16	16.8%
	D	0	0.0%	2	4.1%	0	0.0%	1	4.8%	4	4.2%
	E	0	0.0%	1	2.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_3	A	6	35.3%	21	42.9%	24	75.0%	9	42.9%	49	51.6%
	B	10	58.8%	20	40.8%	8	25.0%	8	38.1%	37	38.9%
	C	1	5.9%	4	8.2%	0	0.0%	3	14.3%	6	6.3%
	D	0	0.0%	2	4.1%	0	0.0%	0	0.0%	3	3.2%
	E	0	0.0%	2	4.1%	0	0.0%	1	4.8%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_4	A	10	58.8%	15	30.6%	18	56.3%	7	33.3%	26	27.4%
	B	7	41.2%	14	28.6%	13	40.6%	6	28.6%	44	46.3%
	C	0	0.0%	18	36.7%	1	3.1%	7	33.3%	23	24.2%
	D	0	0.0%	2	4.1%	0	0.0%	0	0.0%	2	2.1%
	E	0	0.0%	0	0.0%	0	0.0%	1	4.8%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_5	A	7	41.2%	14	28.6%	21	65.6%	11	52.4%	39	41.1%

	B	10	58.8%	23	46.9%	9	28.1%	5	23.8%	33	34.7%
	C	0	0.0%	10	20.4%	2	6.3%	5	23.8%	23	24.2%
	D	0	0.0%	2	4.1%	0	0.0%	0	0.0%	0	0.0%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_6	A	7	41.2%	17	34.7%	13	40.6%	8	38.1%	28	29.5%
	B	6	35.3%	20	40.8%	8	25.0%	7	33.3%	40	42.1%
	C	2	11.8%	9	18.4%	10	31.3%	3	14.3%	25	26.3%
	D	1	5.9%	3	6.1%	1	3.1%	3	14.3%	1	1.1%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.1%
	F	1	5.9%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_7	A	7	41.2%	16	32.7%	19	59.4%	10	47.6%	44	46.3%
	B	7	41.2%	25	51.0%	11	34.4%	6	28.6%	43	45.3%
	C	3	17.6%	6	12.2%	2	6.3%	4	19.0%	7	7.4%
	D	0	0.0%	2	4.1%	0	0.0%	0	0.0%	1	1.1%
	E	0	0.0%	0	0.0%	0	0.0%	1	4.8%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_8	A	7	41.2%	11	22.4%	19	59.4%	7	33.3%	24	25.3%
	B	8	47.1%	24	49.0%	10	31.3%	8	38.1%	34	35.8%
	C	2	11.8%	10	20.4%	3	9.4%	2	9.5%	32	33.7%
	D	0	0.0%	4	8.2%	0	0.0%	3	14.3%	4	4.2%
	E	0	0.0%	0	0.0%	0	0.0%	1	4.8%	1	1.1%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_1_9	A	2	100.0%	16	32.7%	23	71.9%	12	57.1%	23	24.2%
	B	0	0.0%	22	44.9%	8	25.0%	5	23.8%	44	46.3%
	C	0	0.0%	7	14.3%	1	3.1%	4	19.0%	22	23.2%
	D	0	0.0%	3	6.1%	0	0.0%	0	0.0%	5	5.3%
	E	0	0.0%	1	2.0%	0	0.0%	0	0.0%	1	1.1%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 35. Teacher-Assessment items 1.1-1.9 per text type.

		Text								
		Promotional Videos		**About us page**		**Fanvids**		**Video mediated interaction**		**Weblogs**	
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
	A	8	47.1%	20	40.8%	12	37.5%	6	28.6%	32	33.7%
	B	2	11.8%	18	36.7%	9	28.1%	9	42.9%	32	33.7%
TA_2_1	C	7	41.2%	10	20.4%	11	34.4%	3	14.3%	29	30.5%
	D	0	0.0%	0	0.0%	0	0.0%	2	9.5%	2	2.1%
	E	0	0.0%	1	2.0%	0	0.0%	1	4.8%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	A	6	40.0%	20	40.8%	12	37.5%	10	47.6%	23	24.2%
	B	6	40.0%	19	38.8%	19	59.4%	6	28.6%	45	47.4%
TA_2_2	C	3	20.0%	9	18.4%	1	3.1%	2	9.5%	26	27.4%
	D	0	0.0%	1	2.0%	0	0.0%	1	4.8%	1	1.1%
	E	0	0.0%	0	0.0%	0	0.0%	2	9.5%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	A	6	35.3%	16	32.7%	8	25.0%	11	52.4%	19	20.0%
	B	5	29.4%	20	40.8%	16	50.0%	4	19.0%	47	49.5%
TA_2_3	C	5	29.4%	12	24.5%	7	21.9%	5	23.8%	25	26.3%
	D	0	0.0%	1	2.0%	1	3.1%	1	4.8%	3	3.2%
	E	1	5.9%	0	0.0%	0	0.0%	0	0.0%	1	1.1%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	A	4	23.5%	9	18.4%	6	18.8%	5	23.8%	20	21.1%
	B	6	35.3%	23	46.9%	15	46.9%	6	28.6%	46	48.4%
TA_2_4	C	7	41.2%	14	28.6%	10	31.3%	9	42.9%	21	22.1%
	D	0	0.0%	3	6.1%	1	3.1%	1	4.8%	7	7.4%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.1%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	A	3	17.6%	11	22.4%	7	21.9%	3	14.3%	19	20.0%
TA_2_5	B	5	29.4%	18	36.7%	10	31.3%	4	19.0%	31	32.6%
	C	8	47.1%	16	32.7%	11	34.4%	7	33.3%	27	28.4%
	D	1	5.9%	1	2.0%	1	3.1%	4	19.0%	13	13.7%

	E	0	0.0%	3	6.1%	3	9.4%	3	14.3%	5	5.3%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
TA_2_6	A	6	35.3%	14	28.6%	14	43.8%	8	38.1%	18	18.9%
	B	6	35.3%	27	55.1%	14	43.8%	6	28.6%	42	44.2%
	C	4	23.5%	7	14.3%	4	12.5%	5	23.8%	33	34.7%
	D	1	5.9%	1	2.0%	0	0.0%	1	4.8%	2	2.1%
	E	0	0.0%	0	0.0%	0	0.0%	1	4.8%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 36. Teacher-Assessment items 2.1-2.6 per text type.

		Text									
		Promotional Videos		About us page		Fanvids		Video mediated interaction		Weblogs	
		Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %	Count	Column N %
TA_3_1	A	7	41.2%	26	53.1%	16	50.0%	9	42.9%	24	25.3%
	B	7	41.2%	10	20.4%	14	43.8%	7	33.3%	39	41.1%
	C	1	5.9%	11	22.4%	2	6.3%	4	19.0%	26	27.4%
	D	1	5.9%	2	4.1%	0	0.0%	1	4.8%	5	5.3%
	E	1	5.9%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.1%
TA_3_2	A	8	47.1%	21	42.9%	15	46.9%	7	33.3%	23	24.2%
	B	4	23.5%	17	34.7%	17	53.1%	9	42.9%	46	48.4%
	C	4	23.5%	11	22.4%	0	0.0%	4	19.0%	21	22.1%
	D	1	5.9%	0	0.0%	0	0.0%	1	4.8%	3	3.2%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.1%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.1%
TA_3_3	A	7	41.2%	24	49.0%	14	43.8%	9	42.9%	27	28.4%
	B	7	41.2%	16	32.7%	16	50.0%	7	33.3%	28	29.5%
	C	1	5.9%	5	10.2%	2	6.3%	5	23.8%	29	30.5%
	D	2	11.8%	4	8.2%	0	0.0%	0	0.0%	8	8.4%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	2	2.1%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	1	1.1%

Table 37. Teacher-Assessment items 3.1-3.3 per text type.

		Text								
		Promotional Videos		**About us page**		**Fanvids**		**Video mediated interaction**		**Weblogs**	
		Count	**Column N %**	**Count**	**Column N %**	**Count**	**Column N %**	**Count**	**Column N %**	**Count**	**Column N %**
OVERALL_MARK	A	2	11.8%	11	22.4%	8	25.0%	7	33.3%	12	12.6%
	B	15	88.2%	27	55.1%	24	75.0%	10	47.6%	56	58.9%
	C	0	0.0%	10	20.4%	0	0.0%	2	9.5%	25	26.3%
	D	0	0.0%	1	2.0%	0	0.0%	2	9.5%	2	2.1%
	E	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%
	F	0	0.0%	0	0.0%	0	0.0%	0	0.0%	0	0.0%

Table 38. Teachers' overall marks per text type.

Section 8. SPSS Analysis: *Chi-Square* indicative findings (B)

Peer-Assessment Items – Teacher-Assessment Items

➢ Peer-Assessment Item 1.1 – Teacher-Assessment Item 1.1

Chi-Square = 43.619, *df* = 15, *sig. (2-sided)* = .000

		TA_1_1				Total
		A	B	C	D	
PA_1_4	A	33	29	5	1	68
	B	32	33	7	0	72
	C	17	23	6	0	46
	D	3	7	3	1	14
	E	1	3	4	2	10
	F	0	0	1	0	1
Total		86	95	26	4	211

Table 39. Chi-Square analysis: Peer-Assessment item 1.1 – Teacher-Assessment item 1.1 for the whole cohort.

➢ Peer-Assessment Item 1.4 – Teacher-Assessment Item 1.4 (students who submitted weblogs)

Chi-Square = 53.812, *df* = 20, *sig. (2-sided)* = .000

		TA_1_4				Total
		A	B	C	D	
PA_1_4	A	12	15	5	0	32
	B	8	18	9	1	36
	C	4	9	8	0	21
	D	1	1	1	0	3
	E	1	1	0	0	2
	F	0	0	0	1	1
Total		26	44	23	2	95

Table 40. Chi-Square analysis: Peer-Assessment item 1.4 – Teacher-Assessment item 1.4 for those who produced Weblog.

➤ Peer-Assessment Item 2.1 – Teacher-Assessment Item 2.1

Chi-Square = 83.907, df = 20, sig. (2-sided) = .000

		TA_2_1					Total
		A	B	C	D	E	
PA_2_1	A	35	23	11	1	0	70
	B	24	26	11	0	0	61
	C	11	13	23	1	0	48
	D	5	4	7	2	0	18
	E	1	2	7	0	1	11
	F	1	0	1	0	1	3
Total		77	68	60	4	2	211

Table 41. Chi-Square analysis: Peer-Assessment item 2.1 – Teacher-Assessment item 2.1 for the whole cohort.

By [SUBMISSION DEADLINE] you will have to create and submit:

1. **A digital text, i.e.,** depending on the specific digital text type you have chosen on the EU-MADE4LL platform, either
   a. an About Us webpage,
   b. a Promotional Video,
   c. a Fanvid,
   d. a Video-Mediated Interaction

   This part of your assignment will weigh for **40% of your final mark**

2. **A 2,000-word analysis** of the multimodal resources deployed in the digital text and their meaning potential in relation to the communicative purpose of the text. This part of your assignment will weigh for **40% of your final mark**

By [SUBMISSION DEADLINE] you will have to submit:

3. **A filled in peer-assessment form** evaluating the digital text and analysis produced by a fellow international student (on the same digital text type you will have produced). This part of your assignment will weigh for **20% of your final mark.**

These guidelines provide detailed indications on:

- The list of "core" readings for all assignments and the list of "workshop" readings related to each specific digital text type.
- A section for each digital text type containing:
   o The list of resources (files) to be submitted
   o The objectives of the assignment
   o The tasks and steps for producing and submitting each specific digital text and analysis
   o The tasks and steps for producing and submitting the peer-assessment on your international fellow student's produced assignment

READINGS	**Core readings (i.e., readings for the core lectures of the module, which apply to all assignments):**
	- Jewitt, Carey, Bezemer, Jeff, O'Halloran, Kay L. (2016). Why engage with Multimodality? In Jewitt, Carey, Bezemer, Jeff, O'Halloran, Kay L. *Introducing Multimodality*. London/ New York: Routledge, pp. 14-29.
	- Mode Glossary (https://multimodalityglossary.wordpress.com)
	- Jones, Rodney H. (2016) *Discourse Analysis*. London: Routledge. Sections: A9. Multimodal Discourse Analysis (pp.36-39); B9. Modes, Meaning and Action (pp.89-95); C9. Analyzing multimodality (pp.139-145); D9. Two Perspectives on Multimodality (pp.220-230).
	- Jewitt, Carey (2014 [2011]). An Introduction to Multimodality (Ch.1); Different Approaches to Multimodality (Ch.2), In Jewitt, Carey (ed.), *The Routledge Handbook of Multimodal Analysis*. London/ New York: Routledge, pp. 14-39.
	- Jones, Hafner (2012). Mediated Me (Ch.1). In Hafner Jones, *Understanding Digital Literacies: A Practical Introduction*, London & New York: Routledge, pp. 1-15.
	- Roderick, Ian (2016). Defining Technology: Technology as Apparatus. In Roderick, Ian, *Critical Discourse Studies and Technology. A Multimodal Approach to Analysing Technoculture*. London/New York: Bloomsbury, pp. 9-13.
	- Jenkins, Jennifer (2006). Current Perspectives on Teaching World Englishes and English as a Lingua Franca. In TESOL Quarterly 40/1, pp. 157-181.
	- Jones, Hafner (2012). Online Cultures and Intercultural Communication (Ch.8). In Hafner Jones, *Understanding Digital Literacies: A Practical Introduction*, London & New York: Routledge, pp. 115-128.
	- Jewitt Carey, Jeff Bezemer, Kay O'Halloran (2016) Designing a Multimodal Study. In Jewitt Carey, Jeff Bezemer, Kay O'Halloran *Introducing Multimodality*, London: Routledge, pp.130-152.
	- Gee, James Paul and Hayes, Elisabeth R. (2011). *Language and learning in the digital age*, London and New York, Routledge, Chapters 7-8, pp. 54-76.
	Workshop readings (i.e., readings specific to each of the 5 digital texts):
	Promotional Videos:
	- Iedema, R. (2001). Analyzing film and television: A social semiotic account. In Van Leeuwen, T. and Jewitt, C. (eds.). *Handbook of visual analysis.* London: Sage, pp.183-207.
	- Maier, C.D. (2012). Closer to nature: A case study of the multifunctional selection of moving images in an environmental corporate video. In *Multimodal Communication, vol.* 1, no. 3.
	Fanvids:
	- Moschini, I. (2011). Music & Series: the Verbalizing Role of Soundtrack Lyrics from Contemporary TV Series to User-generated Narrations. *Visual Communication*, 10(2), pp. 193-208.

| | - Moschini, I. (2014). "You should've seen Luke!" or the Multimodal Encoding/Decoding of the Language of Postmodern 'Webridized' TV Series. *Text & Talk*, Special Issue: Multimodality, Meaning Making and the Issue of "Text", 34 (3), pp. 283-305.

Video-Mediated Interactions:

- Sindoni, M. G. (2012). Mode-switching. How oral and written modes alternate in videochats. In M. Cambria, C. Arizzi, F. Coccetta (eds.), *Web Genres and Web Tools. With Contribution from the Living Knowledge Project*, Como – Pavia: Ibis, pp. 141-158.
- Sindoni, M. G. (2014). Through the looking glass. A socio-semiotic and linguistic perspective on the study of videochat. *Text & Talk*, Special issue: *Multimodality, Meaning Making and the Issue of "Text"*, 34/3, pp. 325-347.

Weblogs:
- Adami, E. (2015) Aesthetics and identity in digital texts beyond writing: A social semiotic multimodal framework. In A. Archer and E. Breuer (eds.) *Multimodality in Writing. The state of the art in theory, methodology and pedagogy*. Leiden: Brill, pp. 43-62
- Adami, E. (2015) What's in a click: A social semiotic multimodal framework for the analysis of website interactivity. *Visual Communication* 14/2, pp. 133-153. |

	GUIDELINES FOR 'ABOUT US' PAGES
RESOURCES TO BE SUBMITTED	You will have to submit the following resources (files) on the EU-MADE4LL platform: **By [SUBMISSION DEADLINE]:** 1) Webpage as "add website". Filename: [TITLE OF WEBSITE], e.g., " or "AboutUs" 2) Mock-up of your modified template as pdf. Filename: [TITLE OF WEBSITE] + MOCKUP, e.g., AbouUsMockUp.pdf 3) Analysis as pdf. Filename: [TITLE OF WEBSITE] + ANALYSIS, e.g., AboutUsAnalysis.pdf **By [SUBMISSION DEADLINE]:** 4) Peer-assessment form filled in on the EU-MADE4LL platform
OBJECTIVES	1) To understand how to co-deploy different semiotic resources in combination with the main usability guidelines when creating a webpage, in particular the 'About Us' page, for an international target audience (corporate, business/commercial, educational, no-profit, etc). 2) To learn how to exploit self-branding strategies and techniques that are crucial for a successful 'About Us' page. 3) To have a good command of web writing skills from a multimodal perspective.
TASKS	**A)** **Produce an 'About Us' page** that has a precise communicative purpose and addresses a specific international audience **(40% of your final mark)** **Step 1: Choose a company or institution profile** – Collect information about a company or institution on the web (it can be either public or private, e.g., corporate, academic, non-profit, governmental agencies, etc.). Before creating the page/s change the brand name. You can also create a new company or institution profile. – Highlight its mission. – Identify its target international audience – Collect images, graphs, drawings, and/or audio/video files (i.e., any visual/sound resources useful for your task). **Step 2: Create the 'About Us' page**

			– Create the 'About Us' page by using any software tool/programme you prefer. You can use an online free website template platform, like Wordpress.com, Wordpress.org. (https://wordpress.org/), Weebly.com. (http://www.weebly.com/themes/), or Wix.com (https://www.wix.com/). After signing in, you can choose a template and you can customize it – Insert the visual/audio elements. – Write the appropriate tagline (max. 50 characters), summary (max.100 words), fact sheet area (max.100 words/5 sentences) and further detailed information (max. 10 sentences/links) – Remember to underline/highlight all words and/or sets of words used to identify LINKS. To create interactive links, you can use written- or image-based hyperlinks and buttons (you can also copy images of buttons from the web and insert them in your file). – Remember to shape the 'About Us' page multimodal configuration according to the website specific mission and target audience – **Do not cut-and-paste portions of writing from the Web** – Check copyright permissions for images and videos that are not yours. **Step 3: Submission** Submit your webpage to the EU-MADE4LL platform by clicking on the "add Website". Name the resource with your created brand name.

	B)		**Analyse your 'About Us' page** justifying your choices in relation to the site mission and the intended international audience **(40% of your final mark)**
			
			Step 1: Create a mock-up for your customised choices
			– Create a file reproducing the layout structure of your webpage
			– You can create it through:
			  ➢ A screenshot of the template added to a ppt slide
			  ➢ a table in a word file
			  ➢ using a mock-up app/tool: https://balsamiq.com/ (free trial) https://mockflow.com/ (free)
			– Indicate in each layout section your customised choices vs. the webpage template
			– Save the file as a **pdf** (to make sure it preserves the formatting and graphics). Name it as [TITLE OF WEBSITE] + MOCKUP
			
			Step 2: Multimodal analysis
			– Write a 2,000-word analysis of the multimodal configuration that you chose for your 'About Us' page, giving reasons for your choices. **Do not describe the page contents**.
			– Analyse how:
			  ➢ the main web writing techniques are used effectively;
			  ➢ visual resources are meaningfully and consistently combined with written texts;
			  ➢ the 4 sections – tagline, summary, fact sheet, further details – are clearly identifiable and well-balanced;
			  ➢ the communicative and rhetorical strategies have been effectively developed;

		➢ informativity is fully achieved in terms of salience and information value; ➢ the multimodal meaning production is affected by usability; ➢ the multimodal configuration fulfills the webpage function and addresses the intended audience. . – <u>Support</u> your analysis with references to the literature (readings and beyond). <u>Refer</u> to the mock-up for changes to the template – Save the file as a **pdf.** Name it as [TITLE OF WEBSITE] + ANALYSIS **Step 3: Submission:** Submit both the mock-up pdf file and the analysis pdf file to the EU-MADE4LL platform
	C)	**Peer-assess** the design, analysis and mock-up of a blog produced by one of your international peer students **(20% of the final mark)** **Step 1: Peer-assessment** After submission, you'll receive notification for assessing another student's (1) 'About Us' page, and (2) mock-up and multimodal analysis. You need to carefully evaluate and assess the design, the mock-up and the analysis of the webpage produced by your peer and fill in the peer-assessment form on the EU-MADE4LL platform. **In your peer-assessment,** consider that the other student will have had the same type of teaching contents and learning materials, and will have been assigned the same task you had in A) and B) above. Consider however that the other student may have a different cultural background from yours. When producing your peer-assessment, make sure you keep to the **following criteria:** – **Argumentation:** Support and justify your evaluations – **Consistency:** Grade in alignment with the qualitative feedback throughout the assessment – **Constructive feedback:** Provide recommendations for improvement (along with criticism on weaknesses and praise for points of strengths) When peer-assessing, give reasons for your marks and support your evaluation with appropriate arguments. You will also be asked to provide constructive feedback: **The aim is not to spot your peer student's mistakes, but to help them improve the quality of their work (max. 400 words).** **Step 2: Submission** – After filling in your peer-assessment form in all its parts and sections, click '**Save and Submit**'

GUIDELINES FOR FANVIDS

RESOURCES TO BE SUBMITTED	You will have to submit the following resources (files) on the EU-MADE4LL platform: **By [SUBMISSION DEADLINE]**: 1) FanVid as mp4. Filename: [TITLE OF FANVID], e.g. "MyFanvid.mp4" 2) Screenshot of the Contextualisation of the FanVid on YouTube as pdf. Filename [TITLE OF FANVID] + CONTEXT, e.g. MyfanvidContext.pdf 3) Analysis and Grid as pdf. Filename [TITLE OF FANVID] + ANALYSIS+Grid, e.g. MyFanvidAnalysis+Grid.pdf **By [SUBMISSION DEADLINE]:** 4) Peer-assessment form filled in on the EU-MADE4LL platform
OBJECTIVES	1. To decode the **combination** of **postmodern television language** and **fannish discursive practices** in such **remix artefacts** from a **multimodal point of view**. 2. To understand the **connotation** of **fannish hermeneutic** and **discursive practices** adopting a **critical multimodal perspective**. 3. To learn how to **create**, **contextualize, analyze** and **assess a fanvid**.

TASKS	**A)** **Create a Fanvid and its Contextualisation. (40% of your final mark)**
	
	Step 1: The FanVid
	Create a FanVid using a video editing apps such as Adobe Premiere Clip, FilmoraGo, Magisto, Quik or on line video editors like WeVideo. The video should be **90 seconds long**.
	
	The semiotic resources you need to focus on are:
	   1. Music (the soundtrack);
	   2. Other sounds (ambient sounds/ dialogues);
	   3. Images/ Moving Images;
	   4. Transition Frames and Visual Effects (if any);
	   5. Captions (if any).
	
	Step 2: Save your video as **Mp4**; name the file by giving a title to your FanVid and upload it to the EU-MADE4LL platform.

Step 3: The FanVid Contextualisation on YouTube
Write a short presentation of your UGC when you post it on YouTube. Try to reproduce the same kind of language used in the models you will find in the workshop readings. N.B. Usually these messages are implicitly addressed to highly specialized communities so, it is important that you provide a short *compendium* of the shared knowledge necessary to decode your UGC in your analysis.
The main semiotic resource you need to focus on is verbal language.

Step 4: Post the video on YouTube and take a screenshot of the page.

Step 5: Submission
Save the screenshot as **pdf** .Name the file as [TITLE OF FANVID] + CONTEXT, and upload it to the EU-MADE4LL platform.

B

Analyse your fanvid and **produce a grid** of its resources. **(40% of your final mark)**

Step1: The FanVid Multimodal Analysis
Analyse your fanvid. Your multimodal analysis should be **2000 words** long.
In the short essay, you should:
1. Clarify the **communicative purposes** of your video and provide a **short compendium** of the shared knowledge necessary to decode your UGC in your analysis (see above).
2. Illustrate what are the **different modes selected** to create your UGC and the reasons why you opted for them.
3. Point out **how the semiotic resources** (chosen to produce the video and highlighted in the grid - see below) **create meaning** using the scientific categories from the list of core and secondary readings.
4. Analyze the **micro and/or macro resemiotization processes** that occur in our text.
5. Explain how the combination of the different modes respects the **discursive practices of the most relevant community**.
6. Explain the **discursive strategies** you have used for the contextualization of your video on YouTube.

Step 2: The Grid
At the bottom of your analysis, create a grid on the model of Table 1 in the secondary reading *Music and Series* (pp. 196-197. Use the following categories:
1. Images;
2. Phase;
3. Length;
4. Lyrics;
5. Speech;
6. Music;
7. Ambient sounds/ other sounds;
8. Sound perspective;
9. Transition Frames (if any);

		10. Superimposed Text (if any). **Step 3:** Save the analysis and grid as a **pdf** file; name the file as [TITLE OF FANVID] + ANALYSIS+GRID, and upload it to the EU-MADE4LL platform.
	C	**Peer-assess** the design and analysis of a FanVid produced by one of your international peer students **(20% of the final mark)** **Step 1: The Peer-Assessment** After submission, you'll receive notification for assessing the work of one of your international peer students. You need to carefully evaluate and assess the design, the YouTube contextualization, the analysis and the related grid of the FanVid produced by your peer, and fill in the peer-assessment form on the EU-MADE4LL platform. **In your peer-assessment**, consider that the other student will have had the same type of teaching contents and learning materials, and will have been assigned the same task you had in A) and B) above. Consider however that the other student may have a different cultural background from yours. When producing your peer-assessment, make sure you keep to the following criteria: - **Argumentation:** Support and justify your evaluations - **Consistency:** Grade in alignment with the qualitative feedback throughout the assessment - **Constructive feedback:** Provide recommendations for improvement (along with criticism on weaknesses and praise for points of strengths) When peer-assessing, give reasons for your marks and support your evaluation with appropriate arguments. You will also be asked to provide constructive feedback: **The aim is not to spot your peer student's mistakes, but to help them improve the quality of their work (max. 400 words).** **Step 2 – Submission** ▸ After filling in your peer-assessment form in all its parts and sections, click '**Save and Submit**'

	GUIDELINES FOR PROMOTIONAL VIDEOS	
RESOURCES TO BE SUBMITTED	You will have to submit the following resources (files) on the EU-MADE4LL platform: **By [SUBMISSION DEADLINE]**: 1) University promotional Video as mp4 – filename [TITLE OF THE VIDEO], e.g., "UniversityPromotional.mp4" 2) Analysis as pdf – filename [TITLE OF THE VIDEO] + ANALYSIS, e.g., "UniversityPromotional.mp4" **By [SUBMISSION DEADLINE]:** 3) Peer-assessment form filled in on the EU-MADE4LL platform	
OBJECTIVES	1) To acquire a clear understanding of and practical knowledge about how to exploit the affordances of several semiotic resources and of their interplay when creating a specific type of promotional video: a promotional video related to the presentation of your university to prospective students. 2) To gain expertise in applying Iedema's model of analysis (2001) in order to explore discourse practices in corporate videos. 3) To master the interpretation of the multimodal discourse strategies' roles for the strategic communication of specific perspectives upon the represented aspects of reality.	
TASKS	**A**	Create **a promotional video** in which you present any aspect of your university that you might find relevant for prospective students (the university's character, culture or history, the lives of current students, the students' diversity, a campus tour, the career centre, the library, etc.). The video should be **90 seconds long**. **(40% of your final mark)** When creating the video, you are supposed to: **Step 1 The preproduction phase:** • Determine the communicative purposes and the story outline • Determine the participants, props, locations (e.g. campus, streets, university buildings, library, career centre, etc.) that can clearly put forward your communicative purposes

		• Make a detailed list (the shooting script) containing all the shots that you intend to include in your video and specify:
		    - the content of each shot (image, written text and/or speech, sounds and/or music)
		    - the type of the shots (with static and/or moving camera)
		    - their size (close up, medium shot, long shot, etc.)
		    - their duration
		The preproduction work ends with a production plan indicating how many and which shots have to be filmed each day, where and for how long shooting will take place each day (if more shooting days are planned)
		
		Step 2 The production phase:
		• The production plan is put into practice (the more detailed the planning is done, the easier the production work)
		• In parallel with shooting the shots listed in your script with your smartphone, make a list of all the filmed shots that you intend to keep in your video using an identification system (some shots may have good quality image but bad sound or vice versa)
		
		Step 3 Postproduction:
		• Download a smartphone free app for editing your video, *Adobe Premiere Clip*
		(info at: http://www.consumerreports.org/mobile-apps/free-video-editing-apps-for-smartphone/).
		• Edit your video keeping in mind your communicative purposes.
		
		Step 4: Submission
		Save your video as an **mp4** (name it giving your video a title) and submit it to the EU-MADE4LL platform.

	B	**Analyse** your promotional university video. Your multimodal discourse analysis should be **2000 words** long. **(40% of your final mark)** **Step 1:** Clarify the communicative purposes of your video specifying the balance between informing, advertising and entertaining. **Step 2:** Make a multimodal discourse analysis of your video by employing Iedema's analytical tools. Explain how the three kinds of meaning (*representational, orientational* and *organizational*) work together to promote a particular "version of reality" in your video. Justify your metafunctional choices. **Step 3:** Explain how the interplay of the semiotic resources creates relevant meanings for your intended audience. **Step 4: Submission** Save your analysis as a **pdf**; name the file as [TITLE OF VIDEO] + ANALYSIS, and submit it to the EU-MADE4LL platform.
	C)	**Peer-assess** the design and analysis of a University promotional video produced by one of your international peer students **(20% of the final mark)**

Step 1: Peer-assessment
After submission, you'll receive notification for assessing another student's (1) video, and (2) multimodal analysis. Fill in the peer-assessment form upon careful evaluation of your peer student's production and analysis, and fill in the peer-assessment form on the EU-MADE4LL platform.

In your peer-assessment, consider that the other student will have had the same type of teaching contents and learning materials, and will have been assigned the same task you had in A) and B) above. Consider however that the other student may have a different cultural background from yours.

When producing your peer-assessment, make sure you keep to the **following criteria:**
- **Argumentation:** Support and justify your evaluations
- **Consistency:** Grade in alignment with the qualitative feedback throughout the assessment
- **Constructive feedback:** Provide recommendations for improvement (along with criticism on weaknesses and praise for points of strengths)

When peer-assessing, give reasons for your marks and support your evaluation with appropriate arguments. You will also be asked to provide constructive feedback: **The aim is not to spot your peer student's mistakes, but to help them improve the quality of their work (max. 400 words).**

Step 2: Submission
▶ After filling in your peer-assessment form in all its parts and sections, click '**Save and Submit**'

	GUIDELINES FOR VIDEO-MEDIATED INTERACTIONS
RESOURCES TO BE SUBMITTED	You will have to submit the following resources (files) on the EU-MADE4LL platform: **By [SUBMISSION DEADLINE]** : 1) Video-mediated Interaction as mp4 – filename: [TITLE OF THE INTERACTION], e.g., "JobInterview.mp4" 2) Transcription grid as pdf – filename: [TITLE OF THE INTERACTION] + TRANSCRIPTION, e.g. "JobInterviewTranscription.pdf" 3) Analysis as pdf – filename: [TITLE OF THE INTERACTION] + ANALYSIS, e.g. "JobInterviewAnalysis.pdf **By [SUBMISSION DEADLINE] :** 4) Peer-assessment form filled in on the EU-MADE4LL platform
OBJECTIVES	1. To have full awareness of the multiple modes/resources that come into play in video-mediated interaction (VMI). 2. To understand how all resources, including, but not limited to, language, contribute to successful communication in VMI. 3. To be fully equipped with theoretical notions and practical suggestions for successful communication in VMIs in intercultural, educational and professional contexts.
TASKS	**A)** **Produce a video-mediated interaction** with the peer international student that you'll have been paired with. (40% of your final mark). Select one out of the two types of interactions: 1) A private video interaction (e.g. casual conversation over Skype) **or** 2) A public video interaction (e.g. job interview or business meeting over Skype). Record the video interaction **Step 1: The pre-production phase: interaction** • Decide whether you prefer a private or public context • If you opt for a private context, select casual topics for conversation • If you opt for a public context, plan in advance the kind of questions you'd like to ask if you are the executive/employer • The student who will act as the job seeker can plan her/his answers, but **no reading is allowed** • In both private and public interactions, conversation should be as natural as possible.

Step 2: The production phase:
- Download Skype (http://www.skype.com/it/) or similar programme;
- Download a free software programme to record video conversations, such as http://camstudio.org/ for Windows, QuickTime for Mac (integrated in Mac); http://www.screencast-o-matic.com/ (no installation required, max.15 mins); or free trial version of Camtasia http://www.techsmith.com/download/camtasia/
- Record a videocall with a partner/student
- Save your file as **mp4**. Name the file by giving it a title (on the main topic of the interaction), e.g. BarillaJobInterview.mp4

Both students involved in interaction need to record it.

Step 3: Submission
Save your file as mp4 and submit it on the EU-MADE4LL Platform.

B)

Select an excerpt of the interaction, **transcribe** and **analyse** it. **(40% of your final mark)**

Step 1: Selection of the clip
- After your record a video, view it several times to select the most interesting part for your research purposes (30 to 180 seconds)
- Slow down to attend to all details
- As soon as you have selected the clip, take note of the timeframe (starting and ending time of the clip)

Step 2: Transcription of the selected clip
Transcribe the selected clip following the transcription system used in the readings. Transcription should report on 30 to 180 seconds of the recorded interaction.

Step 3: Save the transcription as a **pdf** file. Name the file as [TITLE OF THE INTERACTION] + TRANSCRIPTION

Step 4: Analysis of the selected clip and transcription.

- Write a 2000-word long multimodal analysis of the selected clip and transcription.
- Describe all the resources and how they develop in time and have been used by participants to communicate.
- Explain how the interplay of semiotic resources produces meanings and explain why communication was successful or not by providing examples from your video data.
- Provide interpretations also by drawing on the studied theoretical notions.

Step 5: Save your analysis as a **pdf** file. Name the file as [TITLE OF THE INTERACTION] + ANALYSIS

Step 6: Submission

		Submit your transcription pdf file and your analysis pdf file on the EU-MADE4LL platform

	C)	**Peer-assess** the selected clip, transcription and analysis of the video-mediated interaction produced by one of your international peer students **(20% of the final mark)**
		
		Step 1: Peer-assessment
		After submission, you'll receive notification for assessing the work of one of your international peer-students. You need to carefully evaluate and assess the selected clip and related transcription grid and the analysis, and fill in the peer-assessment form on the EU-MADE4LL platform.
		
		In your peer-assessment, consider that the other student will have had the same type of teaching contents and learning materials, and will have been assigned the same task you had in A) and B) above. Consider however that the other student may have a different cultural background from yours.
		
		When producing your peer-assessment, make sure you keep to the **following criteria:**
		    - **Argumentation:** Support and justify your evaluations
		    - **Consistency:** Grade in alignment with the qualitative feedback throughout the assessment
		    - **Constructive feedback:** Provide recommendations for improvement (along with criticism on weaknesses and praise for points of strengths)
		
		When peer-assessing, give reasons for your marks and support your evaluation with appropriate arguments. You will also be asked to provide constructive feedback: **The aim is not to spot your peer student's mistakes, but to help them improve the quality of their work (max. 400 words).**
		
		Step 2: Submission
		    ► After filling in your peer-assessment form in all its parts and sections, click '**Save and Submit**'

GUIDELINES FOR WEBLOGS	
RESOURCES TO BE SUBMITTED	You will have to submit the following resources (files) on the EU-MADE4LL platform: **By [SUBMISSION DEADLINE]** : 1) Blog as "add website". Filename: [TITLE OF BLOG], e.g., "MyBlog" 2) Mock-up of your modified template as pdf. Filename: [TITLE OF BLOG] + MOCKUP, e.g.,MyBlogMockUp.pdf 3) Analysis as pdf. Fiflename: [TITLE OF BLOG] + ANALYSIS, e.g., MyBlogAnalysis.pdf **By [SUBMISSION DEADLINE]:** 4) Peer-assessment form filled in on the EU-MADE4LL platform
OBJECTIVES	1) To develop awareness and abilities in the design and production of a weblog, by choosing the multimodal resources that are best apt to the specific purposes of the blog, in terms of (1) the desired identity of the blogger projected by the blog, (2) the subject matter of the blog, and (3) the intended international audience. This includes also your ability in customising the multimodal resources of templates made available by blog providers according to the specific communicative needs of your blog. 2) To gain expertise in applying a social semiotic framework for the multimodal analysis of the aesthetics and interactivity of a blog, in relation to its communicative purposes, its implied international audience and the designed identity of its author as projected by the multimodal composition of the blog. 3) To be able to justify and evidence your choices in multimodal design and composition, and to assess and evaluate the aptness of the multimodal design of blogs produced by others.
TASKS	**A)** **Produce a blog** that has a precise communicative purpose and addresses a specific international audience **(40% of your final mark)** **Step 1: Choose your blog type and blogging identity** ▸ You can choose to create any kind of blog; it can be either personal or corporate, either collective or individual; it can be focused on any topic, provided it has a communicative purpose; think of an intended (international) audience (that is, who may be interested in engaging with your blog and for which reasons), and think how to design it accordingly. **Step 2: Create the Blog** ▸ Create the blog using any software tool you wish (google for 'how to' info and tips)

- ▸ Create all sections of the blog homepage, including a header, the menu section, etc.
- ▸ Shape the blog's multimodal configuration according to the blog's specific purpose, addressed audience, and the desired identity features of the blogger that the blog needs to express
- ▸ Create one or more blog posts;
- ▸ Do not cut-and-paste portions of writing from the Web (and when you cite content taken elsewhere, always make sure you acknowledge the source)
- ▸ Check copyright permissions for images and videos that are not yours

Step 3: Submission
Submit your blog to the EU-MADE4LL platform by clicking on the "add Website". Name the resources with the name of your blog.

| | B) | **Analyse** the aesthetics and interactivity of the multimodal resources used in the design of your blog, justifying your choices in relation to the blog's communicative purposes, the intended international audience, and the identity that these resources project onto the blog's author **(40% of your final mark)** |

Step 1: Create a mock-up for your customised choices
- ▸ Create a file reproducing the layout structure of your blog page (see also Sandra Petroni's workshop on About Us page)
- ▸ You can create it through:
  - ▸ A screenshot of the template added to a ppt slide
  - ▸ a table in a word file
  - ▸ using a mock-up app/tool: https://balsamiq.com/ (free trial) https://mockflow.com/ (free)
- ▸ Indicate in each layout section your customised choices vs. the blog template
- ▸ Save the file as a **pdf** (to make sure it preserves the formatting and graphics). Name it as [TITLE OF BLOG] + MOCKUP

Step 2: Multimodal analysis (40% of your final mark)
- ▸ Write a 2,000-word analysis of the multimodal configuration that you chose for your blog, giving reasons for your choices. Do not describe the page contents.
- ▸ Analyse **(a)** aesthetic meaning potential and **(b)** identity features projected onto the blogger and the viewers/readers for:
  (1) Layout; **(2)** Font; **(3)** Colour; **(4)** Image; **(5)** Writing; **(6)** Interactivity; and **(7)** their combination
- ▸ Support your analysis with references to the literature (readings and beyond). Refer to the mock-up for changes to the template
- ▸ Explain how that range of meanings fulfills the blog's function and expresses the desired social relation with the intended/addressed international audience
- ▸ Save the file as a **pdf.** Name it as [TITLE OF BLOG] + ANALYSIS

Step 3: Submission:
Submit both the mock-up pdf file and the analysis pdf file to the EU-MADE4LL platform

	C	**Peer-assess** the design, analysis and mock-up of a blog produced by one of your international peer students **(20% of the final mark)**
		Step 1: Peer-assessment After submission, you'll receive notification for assessing another student's (1) blog, and (2) mock-up and multimodal analysis. You need to carefully evaluate and assess the design, the mock-up and the analysis of the blog produced by your peer and fill in the peer-assessment form on the EU-MADE4LL platform.
		In your peer-assessment, consider that the other student will have had the same type of teaching contents and learning materials, and will have been assigned the same task you had in A) and B) above. Consider however that the other student may have a different cultural background from yours.
		When producing your peer-assessment, make sure you keep to the **following criteria:** - **Argumentation:** Support and justify your evaluations - **Consistency:** Grade in alignment with the qualitative feedback throughout the assessment - **Constructive feedback:** Provide recommendations for improvement (along with criticism on weaknesses and praise for points of strengths)
		When peer-assessing, give reasons for your marks and support your evaluation with appropriate arguments. You will also be asked to provide constructive feedback: **The aim is not to spot your peer student's mistakes, but to help them improve the quality of their work (max. 400 words).**
		Step 2: Submission ▶ After filling in your peer-assessment form in all its parts and sections, click '**Save and Submit**'

Appendix I: Sample of qualitative data

Section 1: Sample of students' marks and comments

<table>
<tr><td>Multimodal Orchestration</td></tr>
</table>

PROFICIENCY LEVEL

ID 0233029 EU-ROME: "In this project the student makes a perfect multimodal orchestration because he combines semiotic resources to make sure that the communicative purpose of the message he wants to send us is immediately understood." (A)

INTERMEDIATE LEVEL

ID 482449 EU-MESSINA: "The purpose of the video is clear and the semiotic resources used in relation to this, support its purpose nicely." (B)

WAYSTAGE LEVEL

ID 023312 EU-ROME: "The use of semiotic resources is suitable for an informing purpose. The video shares the essential informations about Tor Vergata." (C)

<table>
<tr><td>Digital Technologies</td></tr>
</table>

PROFICIENCY LEVEL

ID 201044073 EU-LEEDS "Absolutely yes: the soundtrack has been used to create a sense of aspiration and inspiration as well as anticipation. Close-up has been used to create a sense of intimacy between the subject and the viewer, mid shots have been used to show the greatness of the library and long shots have been used to emphasize the size of the buildings. The superimposed text has been used to inform the viewer about the history of the place and its services, and also to persuade the viewer to visit the University." (A)

INTERMEDIATE LEVEL

ID 6096180 EU-FLORENCE "There is a good use of the technological affordances available for the student, making the digital text even more entertaining. This is done through the means of editing in the video where the student is making use of the a well quality camera and the editing options for the video, such as fast-forward images, slow motion etc." (B)

WAYSTAGE LEVEL

ID 23312 EU-ROME: "There's an overabundance of pictures instead of filming." (D)

Intercultural Communication

PROFICIENCY LEVEL

ID 201704755 EU-AARHUS: "The written and spoken language is English which should be understood to be at the school as an international student, why this works perfectly well. It is also short and precise and relatable for all who understand English. The music is very epic and sound like something from a big movie, why all in the western world watching American movies will be able to understand the meaning of it. It can be argued that foreigners from Asia for instance may understand the music differently." (A)

INTERMEDIATE LEVEL

ID 201406440 EU-AARHUS: "It is simple and easy to understand, so I believe it would be suitable for an international audience." (B)

WAYSTAGE LEVEL

ID 200989929 EU-LEEDS: Some of the students interwied were difficult to understand even for an English speaking person. There were no English subtitles." (E)

Table 1. Sample of students' marks and comments on Promotional video submissions.

Section 2: Sample of teachers' qualitative feedback on assignments 1, 2 and 3:

TEXT TYPE SUBMISSION	STUDENT'S ID	CLASS	MARK FOR ASSIGNMENTS 1 AND 2
Promotional Video	**ID200989929**	**EU-LEEDS**	**B**
The video is a convincing multimodal (re)presentation of LGBTQ+ students and their opportunities at Leeds university. Its main strengths are related to the clear thematic focus and to the personal testimonials of the well-chosen students filmed in the same space (suggesting also in this way a sense of community). However, the choice of music weakens the multimodal interplay of moving images and speech. The superimposed text is sometimes hard to read against the images; you could have paid more attention to colour contrasts. To make the video more accessible to prospective international students you could have subtitled the participants' speech (given the many, also local, English accents that they speak). The closing frame could have provided the link to the university website, given that it intends to promote coming to Leeds Uni. To make the video more informative to an international audience, you could have said/shown where Leeds is. As far as the analysis is concerned, although you claim that you apply "Ledema's Six Level of Analysis model", your analysis should have had a better structure in order to convince the reader about your analytical skills. You have very good analytical details that could have gained more argumentative strength if the analysis had been more structured. Taking into consideration that you have only 2000 words for your analysis, it might not be a good choice to go all the way back to Saussure especially when your understanding of certain concepts might be superficial. Pay more attention to spelling (for example, "Ledema" instead of "Iedema") and some grammar issues (for example the lack of the main verb in "Forming a complex non-verbal language that develops mass communication through only imagery."). Make sure you proof-read before submission in the future.			
About us page	**ID0203102**	**EU-ROME**	**B**
Your page is good in terms of visual resources co-deployed. The summary section is confusing since users do not understand if it refers to a sports centre or to a sportswoman. The 4 sections are ok but writing is basic.			
Video-mediated interaction	**ID482747**	**EU-MESSINA**	**D**
The problem with the two assignments is that you really use a very small amount of data, so basically there's no choice of segment, as the segment has been transcribed almost fully (but it seems a bit meaningless to me: I do not understand why you started talking about long fingers, the meaning of your comment, and Tess and Matt did not understand either. It was too short and basically not really understandable. The analysis			

was problematic as well because you wasted all sections talking about theories that are not relevant to the interaction (for example why did you talk about critical linguistics that is not relevant to your assignments?) and used only a few lines talking about the real topic, that is how resources were used in interaction and how all participants used them to communicate. You also failed to comment on your transcription task and spent too many lines reporting on the technical issues that is ok, but less relevant than what was expected from you.

Fanvid	ID476518	EU-MESSINA	B

Your fanvid is really interesting because it presents an important social issue that is highly relevant for young people's lives, even though, unfortunately, it is not immediately clear. It comes out that homosexuality is involved in the main storyline, but it is not clear how this is affecting the young man/men portrayed in the video. Maybe a different selection of clips would have shown more vividly the important implications that are made clearer only in the analysis. The fanvid is good in terms of design and use of music and superimposed text, that you also explain in your analysis.

Your analysis is good, interesting and it reads well, even though it is sometimes not very linear and seems to lack cohesion here and there. A more thorough use of references would have helped to expand your analysis. The contextualisation is likewise good.

Weblog	ID201030886	EU-LEEDS	A

Your blog design is extremely good; it is apt for its purpose and communicates very effectively. The written content of the posts could be more detailed to be really informative and interesting (giving useful details and examples for the tips, rather than budget, plan and balance activities; with an international audience in mind, you could have possibly introduced the country you live in too) and better formatted for the web, as by using bold for sub-headers and giving links to or addresses to places visited, but overall the blog shapes the intended blogger's identity quite effectively.

You frame your analysis extremely well, both in introducing the concepts of multimodal analysis and in presenting the purpose and social positioning of the blog. Layout is discussed well, although you do not label positioning (as modular, which contributes particularly to the 'modern' and 'hip' aesthetics). You analyse font very well, although you do not discuss the font you use in the title of the blog posts (as appears overlaid on the pics in the blog homepage), which instead looks quite professional and minimal – and helps counterbalancing the hand-made of the About me and the header. Your analysis and discussion of colour is excellent, nothing to add here (except – possibly – the pink for the about me section?) – and so are the ones of writing and of image. Also the analysis of interactivity is good (however you seem to contradict yourself when you say that readers can contact the blogger but the blogger can't reply – yet then you mention the comment functionality in the posts,

which usually enables conversations to start – which again is a good thing, because personal blogs, although shaped as diaries, tend to call for conversations and interactions with others).

Your conclusions are excellent.

You make an excellent use of the readings and show you have expanded from them to support your analysis.

Table 2. Sample of teachers' feedback on assignments 1 and 2.

TEXT TYPE SUBMISSION	STUDENT'S ID	CLASS	MARK FOR ASSIGNMENTS 1 AND 2
About us page	**200990396**	**EU-LEEDS**	C

Your feedback is good, particularly in the qualitative section. Your evaluations in the comments are consistent with your grading throughout. However, you could pay attention to a few issues to improve the way you provide feedback in the future.

Make sure you always provide examples and specific details in your feedback, as well as constructive criticism (e.g., "However it can be improved as the semiotic sources used in the text did not create a clear communicative purpose", which resources? How could they be improved?). As in this example, many of your comments sound generic; you could instead support your argument with clear examples, and reference to the terminology (that you could find in the readings) – this would make your feedback more useful – and convincing.

Indicating what could be improved, rather than stating that something did not work, could also be more useful and motivating for the student who receives your assessment.

Going back to the readings and materials of the module before assessing could also strengthen your assessment; for Intercultural communication, for example, English is not the only necessary condition (there are also issues of cultural specificity, of inclusiveness of cultural diversity etc.).

Besides, make sure your grading is justified through consistent evaluation in your comment (your "C" for Intercultural communication is matched by an entirely positive comment, so no indications are provided on how this "C" could be turned into an "A" in the future). Particularly when you assess an aspect at a low grade (e.g., "D" or "E"), you should pay particular attention to provide details, examples and indications for improvement – otherwise the criticism does not result as constructive, while you want it to be useful to advance the student's

learning. Even more crucially, when assessing something as an "F" (particularly with reference to Command of English for a non-native English speaker), you should provide more justification than "Starting a sentence with 'Thanks to...' is inappropriate when developing a piece of academic writing." This sounds harsh and unfair, otherwise. You could be more useful by exemplifying the specific language issues and give suggestions on how to improve their academic writing.

Promotional video	**ID 233029**	**EU-ROME**	**B**

Some inconsistencies between grades and comments but the overall PA is well done.

Fanvid	**ID 481768**	**EU-MESSINA**	**B**

Your peer-assessment is very good, with specific explanations and well-spotted comments. The qualitative feedback in particular is very good and very well-informed. You reflected carefully and your suggestions are wise.

Video-mediated interaction	**ID 0230961**	**EU-ROME**	**A**

Very accurate. Sometimes your grades are too high. Some grammar mistakes (29).

Weblog	**ID 201059612**	**EU-LEEDS**	**A**

You provide excellently detailed, evidenced and consistent feedback. You are specific in your comments and provide examples. I've also appreciated that you refer to the student's analysis when commenting on the resources of the blog, as well as to the readings, which help ground your assessment and criticisms. You have also been careful in stating criticism in a constructive way (providing indications on what could have been done better, rather than stating what does not work). All in all, this is precisely how a useful and well-grounded assessment should be. Excellent work.
I only have two minor remarks which could help you provide even more effective feedback in the future:
Please note that Intercultural communication does not depend only on the use of language (English) but also on the extend of culture-specific knowledge that is present and whether that is made explicit and explained to readers of other cultures. So you could have paid attention on these aspects too (for example, when an author and their work are introduced, is it said where they come from and when they lived? Is some cultural background on the setting of the novel provided? Are the works reviewed culturally diverse, or do they only refer to one hegemonic –

AngloSaxon – culture and literature?). Besides, one of the images for a book reviewed (Nicholas Sparks') shows the Spanish version of the novel; this could have been explained in the opening of the post, for those who cannot understand Spanish.
Your qualitative feedback at the end is extremely thorough, and provides more detailed information and suggestions for improvement rather than merely summarizing what you had pointed out in the comments of each section. The only thing is that you could have commented also on the mock-up, which is an integral part of the assignment.

Table 3. Sample of teachers' feedback on assignment 3.

1. Kress, G., van Leeuwen, T. Reading Images. *The Grammar of Visual Design*. Routledge, London and New York, 2006 (Second Edition), pp. 16–78.

2. Jewitt, Carey. 2014 [2011]. An Introduction to Multimodality. In Jewitt, Carey (ed.), *The Routledge Handbook of Multimodal Analysis*. London/New York: Routledge, pp. 22–29/31–43.

3. Roderick, Ian. 2016. *Critical Discourse Studies and Technology. A Multimodal Approach to Analysing Technoculture*. London/New York: Bloomsbury, pp. 9–13.

4. Jewitt, Carey, Bezemer, Jeff, O'Halloran, Kay L. 2016. *Introducing Multimodality*. London/New York: Routledge, pp. 14–39.

5. Jones, Hafner. 2012. *Understanding Digital Literacies: A Practical Introduction*, London & New York: Routledge, pp. 1–15; 124–128.

6. Mode Glossary (**https://multimodalityglossary.wordpress.com**)

"About us" webpages

1. Petroni, S. (2011). *Entropy in web communication*, in S. Petroni, Language in the Multimodal Web Domain, Aracne-Legas, Rome-Toronto, pp. 57-72.

2. Djonov E., Knox J.S.(2014). *How to analyze web pages*. In S. Norris, C. D. Maier (eds) Interactions, Images and Texts: A Reader in Multimodality, Boston, Berlin: Mouton De Gruyter, 2014, pp 174-193.

Fanvids

1. Moschini, I. (2011). *Music and series: the verbalizing role of soundtrack lyrics from contemporary TV series to user-generated narrations*. Visual Communication, 10(2), pp. 193-208.

2. Moschini, I. (2014). *"You should've seen Luke!" or the multimodal encoding/decoding of the language of postmodern 'webridized' TV series*. Text & Talk, Special issue: Multimodality, Meaning Making and the Issue of "Text", 34 (3), pp. 283-305.

Promotional videos

1. Maier, C.D. (2012). *Closer to nature: A case study of the multifunctional selection of moving images in an environmental corporate video*. In Multimodal Communication, vol. 1, no. 3.

2. Iedema, R. (2001). *Analyzing film and television: A social semiotic account*. In Van Leeuwen, T. and Jewitt, C. (eds.). Handbook of visual analysis. London: Sage, pp.183-207.

Video-mediated interaction

1. Sindoni, M. G. (2012). *Mode-switching. How oral and written modes alternate in videochats*. In M. Cambria, C. Arizzi, F. Coccetta (eds.), Web Genres and Web Tools. With Contribution from the Living Knowledge Project, Como – Pavia: Ibis, pp. 141-158.

2. Sindoni, M. G. (2014). *Through the looking glass. A socio-semiotic and linguistic perspective on the study of videochat*. In E. Adami, R. Facchinetti and G. Kress (eds), Text & Talk, Special issue: Multimodality, Meaning Making and the Issue of "Text", 34(3), pp. 325-347.

Weblogs

1. Adami, E. (2015) *Aesthetics and identity in digital texts beyond writing: A social semiotic multimodal framework*. In A. Archer and E. Breuer (eds.) Multimodality in Writing. The state of the art in theory, methodology and pedagogy. Leiden: Brill, pp. 43-62

2. Adami, E. (2015) *What's in a click: A social semiotic multimodal framework for the analysis of website interactivity*. Visual Communication 14/2, pp. 133-153.

THE COMMON FRAMEWORK OF REFERENCE FOR INTERCULTURAL DIGITAL LITERACIES

A comprehensive set of guidelines of proficiency and intercultural awareness in multimodal digital literacies

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