

MULTILITERACIES IN MINORITY LANGUAGE CONTEXTS:

A MULTIMODAL LEARNING PATH TO PROMOTE LEARNERS' MEANING- MAKING PROCESS AND AESTHETIC EXPERIENCES

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Abstract

This paper presents *Learning by Design* (Cope & Kalantzis, 2015) as a foundational pedagogical approach for the teaching of Catalan in the Valencian Autonomy Community (Spain), aiming to enhance the quality of the teaching-learning process. By promoting multiple literacies through a multimodal learning path implemented in five key stages, teachers can provide learners with aesthetic experiences that engage them in a process of meaning-making. This research constitutes a qualitative study conducted with two groups of students at different educational levels and one group of teachers. The results show that the implementation of the Pedagogy of Multiliteracies is beneficial not only to achieve a greater predisposition of students to get involved in the minority language class, but also to promote the development of their cognitive, linguistic, aesthetic and sociocultural skills, enabling them to participate actively and become co-constructors of meaning.

Keywords: linguistic attitudes; minority language; multiliteracies; multimodality; aesthetic experience

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1. INTRODUCTION

The Organic Law of Education, enacted in December 2020 and amending Organic Law 2/2006 (LOMLOE), introduces a competency-based curriculum aimed at enhancing learning quality in Spain. Specifically, the Royal Decree for Compulsory Secondary Education and Bacalaureate curricula, along with various regional curriculum decrees enacted in 2022, seek to bridge the gap between theoretical concepts—derived from laws, decrees, and current sociocultural research—and practical teaching methods (Coll-Salvador & Martín-Ortega, 2021; Pérez-Esteve, 2022; Solari-Maccabelli & Borrero-López, 2023). Additionally, the growing prevalence of multimodality presents a recent challenge, emphasizing the need to integrate new visual and media literacies into language education.

Modes of expression such as images, music, sounds, and movements are commonly utilized for communicative, sociocultural, literary, and educational purposes (Kress, 2010; Serafini, 2014). Consequently, promoting multiple literacies grounded in multimodal compounds has become a fundamental goal to be incorporated into 21st century educational systems, recognized as integral components of key competences in language teaching and learning. While being multiliterate plays an important role in any context, it becomes paramount in settings where a minority language is spoken and where language awareness and intercultural communication are needed. This is the case in the autonomous region of Valencia, where both Spanish and Catalan are official languages. However, Catalan is understood by 75.8% of the population and spoken by 50.6% (Flors-Mas, 2017; GVA, 2021). Historical reasons have led to variations in the name of the language (AVL, 2005; Bodoque-Arribas, 2011; Flors-Mas, 2017; Fuster, 1972; Tasa-Fuster, 2022), though the term 'Valencian' is the designation incorporated in the region's Statute of Autonomy to refer to the community's own language. From a scientific or academic perspective, it is considered that Valencian and Catalan are “different manifestations and names for the same linguistic system” (Tasa-Fuster, 2022, p. 302). In this article, both names will be employed: 'Catalan' will refer to the language as a whole linguistic system, and 'Valencian' will be used when referring specifically to the Valencian education sector and the school subject (Castellano-Sanz & Martí-Climent, 2023).

The teaching of Catalan in this region, as a minoritized language, must therefore adapt and incorporate innovative methodologies that enable learners to develop key competences, critical multiliteracies, and the effective use of language in diverse situations and contexts. This approach is essential to prevent younger speakers from abandoning the minoritized language, thereby contributing to linguistic substitution. Drawing upon the Pedagogy of Multiliteracies initially proposed by the New London Group (hereinafter NLG) in 1996, and further developed later by renown scholars such as Cope and Kalantzis (2015), Zapata (2022) and Paesani and Menke (2023), this study aims to enhance students' literacy development in Catalan through a dynamic process of transaction and transformation using a range of multimodal resources

(Cope & Kalantzis, 2015; Kern, 2000). As will be shown, this shift towards multiliteracies pedagogy and the incorporation of multimodality at all levels of Catalan instruction is complemented by an emphasis on both the personal and social development of students and the cultivation of their ability to reflect, interpret and express their ideas orally and in writing (Brisk, 2023; Paesani & Menke, 2023; Serafini & Gee, 2017; Zapata, 2022). As Kern (2000, p. 5) puts it, the ultimate objective is to “reconcile communicative language teaching approaches, with their emphasis on face-to-face verbal interaction, with the development of learners’ ability to read, discuss, think and write critically about texts” empowering students as active co-constructors of meaning.

To this end, we have created a multimodal learning path that is based on the concept of *Learning by Design* (hereinafter LbyD). We have put this concept into practice through five stages that integrate the four pedagogical acts of the Knowledge Processes Framework: experiencing, conceptualizing, analyzing and applying (Cope & Kalantzis, 2015). The thematic focus chosen for this endeavor is “Local monsters and global fears: multimodal texts to promote meaning-making and aesthetic experiences”. Our research constitutes a qualitative study conducted with three distinct groups across varying educational levels: 1st Year students of Compulsory Secondary Education (hereinafter CSE), 1st year post-compulsory scientific Baccalaureate students and a group of language teachers participating in a professional development workshop. The data collected—comprising students’ in-class oral responses and written responses to a pre- and a post-questionnaire—are subjected to analysis from cognitive, conceptual and sociocultural perspectives, aligned with Kucer’s (2014) definition of literacy. The central research question is: How can a multimodal learning path designed through LbyD and rooted in Valencian rondalles contribute to developing students’ literacy and the acquisition of Catalan, while fostering enriching reading experiences? Thus, the study is twofold: firstly, we examine how the LbyD approach nurtures students’ multiliteracies in Catalan enabling them to critically engage with a selection of multimodal texts related to Valencian rondalles, a prevalent literary genre in popular narrative. Secondly, we analyze how involvement in the meaning-making process provides learners with aesthetic experiences.

Our article unfolds across seven sections: ‘The teaching of Catalan in a multimodal society’ delves into the contextual landscape; ‘Literacy and multimodality through popular Valencian narratives’ explores core thematic elements; ‘Learning by Design: the Pedagogy of the Multiliteracies’ expounds upon the theoretical foundations of our pedagogical approach; ‘Research design’ outlines the methodological framework; ‘Analysis’ presents the categories and codes utilized; ‘Results and ‘Discussion’ interprets the implications of these findings within the theoretical and pedagogical framework; and ‘Conclusion’ encapsulates the study’s outcomes and its contributions to the field.

2. THE TEACHING OF CATALAN IN A MULTIMODAL SOCIETY

In the Valencian Autonomy Community (hereinafter VAC), the challenge of plurilingual education is intricate, particularly in navigating multilingual learning that incorporates family languages and language transfer while also prioritizing the minority language. This complexity stems from historical factors, with languages other than Spanish gaining recognition as official languages following the decentralization of the Spanish State in the late 1970s. Catalan, for instance, is recognized as an official language in the VAC, alongside Spanish, necessitating educational approaches that cater to both linguistic dimensions (Flors-Mas & Manterola, 2021). Recent studies, including the 2021 report by the Valencian Directorate-General for Language Policy and Management of Multilingualism (GVA), underscore the imperative of prioritizing the minority language, Catalan, to address the imbalance in asymmetrical social bilingualism. Legislation such as the 1983 Law on the Use and Teaching of Valencian (LUEV) mandated the inclusion of Catalan across all educational levels, aiming for students to attain fluency in both Catalan and Spanish by the end of mandatory schooling. However, despite legislative efforts, disparities persist, particularly in regions historically dominated by Spanish, highlighting the need for a more integrated approach to plurilingual education (Lasagabaster, 2018; Marzà, 2021).

In response to these challenges, the Valencian education system has undergone various bilingual programs, evolving towards a comprehensive approach to plurilingualism. The Valencian Law 4/2018, a landmark legislation, aimed at fostering and regulating plurilingualism, consolidated these efforts into a unified framework—the 'Programa d'Educació Plurilingüe i Intercultural' (PEPLI). This program aims to ensure students attain a proficient level in both Catalan and Spanish, along with functional fluency in at least one foreign language, while embracing linguistic and cultural diversity. Guided by scholarly research from academic units like the Unitat d'Estudis Multilingües (UEM) and influential authors such as Cummins, Lasagabaster, and Pascual, among others, the PEPLI program underscores the importance of equitable language instruction and allocates a minimum percentage of teaching hours to each official language (Cummins, 1979; 1986; 1996; 2000; Lasagabaster, 2010; 2018; Pascual, 2006).

In parallel, the State Education Law, LOMLOE, delineates key competencies students must develop across various disciplines, including language instruction. Within this framework, specific competencies such as autonomous reading and literary competence aim to cultivate students' reading habits and promote meaning-making through engagement with diverse texts, both literary and non-literary. Notably, the concept of 'text' has expanded to encompass a wide array of media products and modes of meaning-making, reflecting an evolving literacy landscape where readers engage with multimodal content beyond traditional textual resources (Cope & Kalantzis, 2000; Stafford, 2011). This shift necessitates pedagogical adaptation to address multimodal interactions and equip students with critical skills

to navigate diverse text types in a digital age (Fazio et al., 2022). As literacy evolves into multiliteracies, integrating a multimodal approach into Catalan language instruction becomes imperative to enhance students' literacy and reading competencies (Kress, 2010; Serafini, 2014). By fostering a broader skill set encompassing reading, writing, speaking, listening, and viewing, the LbyD approach seeks to empower students as adept meaning-makers in a multimodal society (Cope & Kalantzis, 2015; Kern, 2000; New London Group, 1996). This paradigm shift underscores the need for a comprehensive approach to language instruction that embraces the complexities of multiliteracies in contemporary education (Kress, 2010; Reyes-Torres & Castellano-Sanz, 2023; Serafini, 2014).

3. LITERACY AND MULTIMODALITY THROUGH POPULAR VALENCIAN NARRATIVES

Developing *literacy* is indispensable for a comprehensive and fulfilling education in the 21st century. According to Kucer (2014), literacy extends beyond basic language skills encompassing critical awareness across various dimensions, shaped by social context. Hence, it must be considered both a cognitive and a social practice (Paesani et al., 2016). Kern points out that literacy “is about the creation and interpretation of meaning through texts, not just the ability to inscribe and decode written language” (Kern, 2000, p. 23). In this respect, both Kucer (2014) and Kern (2000) understand literacy as a process of using reading and writing as tools for thinking and learning. It is a concept therefore that “cannot be adequately described by measuring a single trait or attribute” (Kucer, 2015, p. 22). In essence, it can be defined as a process that encompasses a range of skills, beyond reading and writing, including organizing ideas, critical reflection and collaborative meaning-making. This multifaceted concept can be categorized into three dimensions: cognitive, linguistic and sociocultural/aesthetic, each contributing to its diverse and adaptable nature (Reyes-Torres & Portalés-Raga, 2020).

- The cognitive or personal dimension takes into consideration the learners' identity, values, attitudes, pre-knowledge and natural ability to approach a text and generate new ideas (Kucer, 2014). It is affected therefore by students' experiences and personal backgrounds, which must be considered when selecting a particular reading, so that they can create a connection with the text in a subjective way. Through this dimension, reading becomes a personal action through which each reader creates and personalizes the meaning according to the factors that shape their identity. Kucer (2014) sees students as *meaning makers*.
- The linguistic or conceptual dimension deals with the knowledge of how various sign systems are employed to construct meaning through multimodal texts (Kucer, 2015). Therefore, this dimension plays with the ability to analyze and relate the different features available in a text to construct new understanding. Therefore, teachers must carefully select the type of multimodal reading, its

contents, the concepts and the elements that will be studied and introduce them gradually through scaffolding.

- The sociocultural and aesthetic dimension focuses on the idea of literacy as an act of social construction (Kern, 2000). In Kucer's (2015, p. 4) words, it pays attention to "the social identities and how various groups use literacy to negotiate and critique their transactions with the world". Therefore, this dimension puts emphasis on the relevance of the interaction between the reader and the text, and between readers. Thus, in order to develop it, teachers need to create different tasks that trigger discussion and the exchange of perspectives among students. Plurality in their way of understanding and reflect on a multimodal text is key to accept that there is not just one and exclusive meaning.

Similarly, teachers play a pivotal role in enhancing students' interest and engagement by incorporating tasks and activities that are not only captivating and challenging but also stimulate learners' cognition and imagination. The primary objective is to cultivate curiosity and aesthetic experiences that deepen commitment to language learning. Hutchinson and Waters (1987, p. 48) advocate for deriving satisfaction from the learning experience itself, rather than "solely from the anticipation of applying acquired knowledge". Therefore, aesthetic learning requires the integration of literary texts with cultural knowledge and other multimodal resources to facilitate a holistic meaning-making process. This interdisciplinary approach fosters the joy of learning, expands knowledge, and provides insights into other cultures or perspectives, resulting in aesthetic experiences that boost students' motivation, attitudes, and literacy development (Reyes-Torres, 2014; Rosenblatt, 1986). Within this framework, 'aesthetic learning' goes beyond mere familiarity with texts; it entails engaging with texts in a manner that prompts deeper connection and reflection, even with familiar content. For Generation Z students, who are accustomed to multimodal texts like short-animated films, the pedagogical challenge lies in guiding them to critically engage with these texts, encouraging exploration beyond the surface to uncover complex layers of meaning, narrative structure, and cultural context. This approach aligns with aesthetic theories that emphasize de-automatization and encountering texts that challenge and provoke, fostering a learning experience characterized by discovery, interpretation, and personal connection. Furthermore, short-animated films, along with other multimodal texts, convey contextualized language situations and offer extra-linguistic elements that can greatly aid in language learning (Vivas, 2009).

Valencian rondalles, a focal point of our study, exemplify this potential for aesthetic learning (Borja et al., 2022). Rooted in oral tradition and narrative folklore, these tales embody colloquial literature characterized by three distinct elements (Beltran, 2007, p. 20):

- 1) Connection to popular culture. Rondalles bridge traditional folklore with contemporary relevance, conveying generational wisdom within popular culture.

- 2) Artistic depiction. As literary artworks, rondalles offer an 'ARTificial' depiction of reality, presenting elaborate narratives that feature surprising scenes and allegorical stories, thereby encouraging critical engagement.
- 3) Aesthetic storytelling. Rondalles, emphasize interactive communication, drawing from ancient rhetorical principles to captivate audiences and enrich aesthetic depth.

By exploring rondalles through this lens, our study aims to illustrate how familiar texts can facilitate aesthetic education, prompting critical thinking, emotional engagement, and creative expression. This approach harmonizes the familiarity of rondalles with the transformative potential of aesthetic learning, offering a multimodal pathway to a deeper understanding of language, culture, and the art of storytelling.

4. LEARNING BY DESIGN: THE PEDAGOGY OF MULTILITERACIES

In the mid-1990s, the NLG challenged the traditional notion of literacy, recognizing that students were engaging with learning in diverse ways beyond traditional printed texts (Cope & Kalantzis, 2015, p. 1). Led by Mary Kalantzis and Bill Cope, they published a manifesto in the journal *Harvard Educational Review* titled "A Pedagogy of Multiliteracies: Designing Social Futures" (1996), in which they advocated for a dynamic approach to literacy that acknowledged the cultural and historical context in which texts were created and interpreted (Kern 2000, p. 6). This pedagogy comprises not only printed language, but also other modes of communication that are present in the everyday digital society in which the new generations grow up, outlining thus the concept of multiliteracies.

Broadly speaking, multiliteracies refers to a much broader and inclusive approach to literacy that encompasses a wide variety of modalities, such as visual, digital or auditory through which the different ways of constructing meaning is promoted. It emphasizes the importance of understanding and participating in diverse forms of communication and meaning construction including skills such as critical interpretation of visual images, comprehension of multimedia texts, and other competencies relevant in today's world. As Cope and Kalantzis (2015) point out, this pedagogy facilitates students' active engagement with new and unfamiliar types of multimodal texts without arousing a sense of alienation and exclusion. It therefore focuses on the increasing complexity and interrelatedness of different modes of meaning. Likewise, and as already mentioned, it considers the socio-cultural reality in which learners are immersed.

In order to guide students in the process of developing their multiliteracies, this pedagogy integrates the concept of 'Learning by Design' that unfolds in three stages: 'Available Designs,' which provide the foundational texts and signs for interpretation; 'Designing,' the active process of decoding and interpreting these elements; and 'The Redesigned,' where learners create new meanings or products from their engagement with the text (Cope & Kalantzis, 2015).

- *Available designs* are conceived from the idea that any type of text incorporates signs and characteristics that are subject to interpretation. The NLG (1996) refers to this as the metalanguage that learners need to acquire in order to start the process of meaning making.
- *Designing* is the process itself that involves guiding students to decode and make semiotic, grammatical and lexical sense of the different modes of a particular text. It is essential, therefore, that the teacher knows about these modes in order to plan tasks that enable students to construct meaning.
- The *Redesigned* is the transformed meaning, that is, the new product—text, discourse, image or video—constructed from the two previous steps.

Accordingly, in order to integrate and implement the Pedagogy of Multiliteracies Pedagogy, the NLG (1996) established the Knowledge Processes Framework (KPF) which is composed of four stages: experiencing, conceptualizing, analyzing, and applying. Below, in Figure 1, we present a template that synthesizes and illustrates the connection between the three key dimensions of literacy, the KPF and the 5 step-model proposed for working with multimodal texts, adapted from Paesani et al.'s (2016) reading model.

Figure 1. Template to design a multimodal learning path. Authors' own creation.

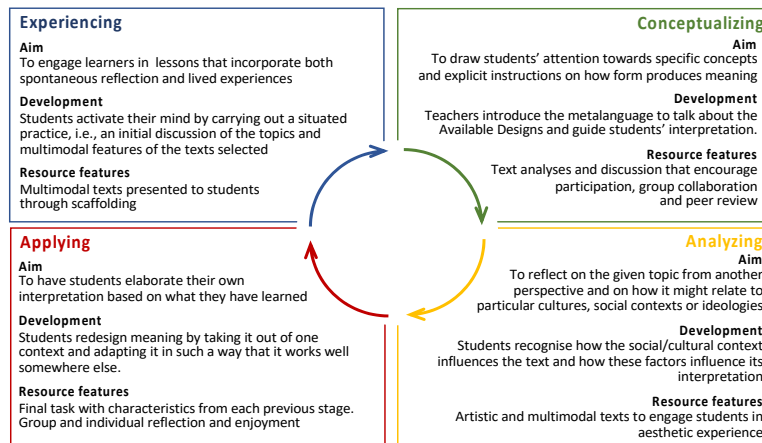
Learning by Design Learning Path

📍 **Context** Multiliteracies in Minority L1 👤 **Participants** 60 students & teachers
 🗺️ **Topic** Local monsters and global fears ⌚ **Timing** 5 sessions

3 DIMENSIONS

<p>Cognitive or personal</p> <ul style="list-style-type: none"> - Positive attitude towards the subject - Use of previous knowledge and experiences - Personal engagement with the topic 	<p>Linguistic or conceptual</p> <ul style="list-style-type: none"> - Use of new vocabulary - Multimodal analysis: literary and visual decodification - Output: relating topic to other contents and creating new meanings 	<p>Sociocultural & aesthetic</p> <ul style="list-style-type: none"> - Individual interaction with the text - Cooperation and team work - Respect to other perspectives - Enjoyment while learning
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4 PEDAGOGICAL STAGES - KPF



5 STEP-MODEL TO WORK WITH MULTIMODAL TEXTS

<p>Trigger</p> <ul style="list-style-type: none"> - Oral question: <i>How many Valencian legendary monsters do we know?</i> - Listening to a song & completing information. 	<p>Facilitate</p> <ul style="list-style-type: none"> - Students are given an object belonging to a monster. They have to guess the owner and the object superpowers. - Creating a descriptive text. 	<p>Deepen</p> <ul style="list-style-type: none"> - Characteristics of the literary genre. - Creating a <i>rondalla</i> by paying attention to typical characters, linguistic, literary & aesthetic features. - Sharing groups' creations. 	<p>Discuss</p> <ul style="list-style-type: none"> - Decoding a multimodal text: watching an audiovisual adaptation of a <i>rondalla</i> & analysing its contents: music, colours, storytelling, etc. 	<p>Transfer</p> <ul style="list-style-type: none"> - Creating a final task to share points of view & reflect acquired knowledge. Transforming the <i>rondalla</i> into a billboard (booktrailer or visual storytelling are also suggested)
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Since the four components of the KPF may serve as a guide for teachers to develop learner's literacy without any linear hierarchy or sequence, as "elements of each of these pedagogical acts may occur at any time during the learning process" (NLG, 1996, p. 85), their combination with the five-step model may lead to effective

meaning-making process and enhancing aesthetic experiences while using an additional language.

- Experiencing engages learners in meaningful lessons that incorporate both spontaneous reflection and lived experiences. The initial purpose of the teacher is to activate students' mind by carrying out a situated practice, for example, through an initial discussion of the topics and multimodal features of the texts selected. Learning activities should initially be grounded in questions and tasks that are meaningful to students.
- Conceptualizing draws students' attention towards specific concepts and explicit instructions on how form produces meaning. Therefore, teachers should present students the necessary metalanguage to talk about the Available Designs and guide their interpretation. The goal is to enable learners to gain conscious or metacognitive awareness and control over what they are learning and prepare learners for competent participation.
- Analyzing aims to reflect on the author's writing, discuss any given message from another perspective and how it might relate to particular cultures, social contexts and/or ideologies (Reyes-Torres & Portalés-Raga, 2020). In other words, it involves helping learners to become aware of the necessity of stepping out from the text and relate it to the context where it was created. Students must recognize how the social/cultural context influences the selection of particular text and how these factors influence comprehension in designing.
- Applying allows learners to elaborate their own interpretations based on what they have learned. According to Cope and Kalantzis (2015, p. 32), "knowledge is not (just) the stuff that ends up in our minds. It is what we do and make. Learning is a consequence of a series of knowledge actions." In essence, it is the transfer of new knowledge to other situations and the production of new designs. Thus, students are redesigning by taking a meaning out of one context and adapting it in such a way that it works well somewhere else.

The implementation of the KPF places students at the center of learning and contributes to creating a supportive learning environment in which they become capable of producing meaning and thinking critically in Valencian lessons. The goal is to combine them by designing tasks that actively engage students in communication, allow them to elaborate on their ideas and develop their multiliteracies. Promoting this type of learner-centered teaching aims to enable students to acquire skills and knowledge that they can apply to real-life circumstances, thereby contributing to a more valuable and competency-based language education. On the other hand, the five-step model follows a linear teaching method focused on guiding students in the acquisition of a multimodal literacy. This model is based on:

- 1) Trigger: The objective is to capture the students' attention, surprise them in a positive way to engage them and, thus, have them begin to make use of their previous knowledge and experiences. We want them to connect with the topic to be discussed.

- 2) Facilitate: It consists of providing students with some of the ideas or basic points of the topic to be addressed. We formulate questions so that they start the process of reading and begin to develop their thoughts about it. This second phase allows teachers and students to initiate together the act of co-designing meaning.
- 3) Deepen: It aims to guide students to develop an interpretation of the topic by attending to the different modes of expression (linguistic, visual, auditory, etc.) that we can observe in a particular multimodal resource. Whenever possible, it is recommended to establish a relationship with another text to discuss their similarities.
- 4) Discuss: Learning to elaborate ideas requires frequent practice both individually and collectively. The aim of this phase is to give students the opportunity to exchange their ideas and to approach the topic from other perspectives (social, cultural, historical or ideological).
- 5) Transfer: Students make use of their interpretations and the conclusions reached to carry out a new task. They transform the ideas they have been elaborating and apply them in some way. Ideally, we can ask them to express themselves by creating a multimodal text.

5. RESEARCH DESIGN

This research employed a qualitative case study approach to investigate students' responses and activities before, during and after the implementation of our Catalan language lessons. The study involved three participant groups: 2 students' groups and a multilevel teachers' group, facilitating a comprehensive comparison across cases. Data collection was thorough, consisting of observations and recordings of participants' comments, attitudes, and ideas during the sessions with a focus on the theme 'Local monsters and global fears' (Creswell, 2009; Hernández-Sampieri et al., 2010; Mercer, 1997). Subsequent analysis involved transcribing and examining students' interventions and reflections to gain deeper insights into their learning experiences.

The research unfolded in three main phases: an initial phase assessing students' baseline knowledge and attitudes towards Catalan, its literature and cultural significance; a second, an intervention phase involving five on-site classroom sessions designed to actively engage students in the learning process; and a final phase focused on evaluating students' satisfaction levels, knowledge acquisition and creative outputs resulting from the intervention.

5.1 *Participants and context*

As already mentioned, this study, conducted in May and June 2023, involved sixty participants ($n = 60$) from three educational settings within the rural VAC, chosen through purposive sampling to represent diverse sociolinguistic environments and

educational backgrounds. These settings included two high schools in Alberic and Alcàsser, located 45 km and 15 km south of València respectively, offering insights into rural education dynamics within predominantly Catalan-speaking communities. Additionally, a teacher education center specific to Plurilingualism in Alzira was included, known for housing the CEFIRE (Center for Teacher Education, Innovation, and Pedagogical Resources), which leads regional initiatives in multilingualism and educational technology. This selection aimed to explore the impact of multiliteracy education across different educational stages and professional settings.

5.1.1 *Group 1: Alberic's IES Consuelo Aranda*

At IES Consuelo Aranda in Alberic, our study focused on a diverse group of 16 first-year Compulsory Secondary Education students, aged 12 to 14, representing the demographic diversity of the surrounding area. Most students reside in Alberic (69%), with others from neighboring towns like Tous (12%), Massalavés (12%), and Benimuslem (7%). Despite Tous's relocation in the 1970s, its linguistic identity remains predominantly Spanish, contrasting with the Alberic's Catalan-speaking milieu. The students' origins are equally varied, with significant representation from VAC (75%), Morocco (12%), Mali (7%), and the Canary Islands (7%). At home, they navigate a linguistic tapestry of Spanish and Catalan, reflecting the region's bilingual essence. The group includes students with curricular adaptations and newcomers, showcasing educational inclusivity. The gender distribution is balanced (48% female and 48% male). Notably, the group comprises 4 students with curricular adaptations and 2 newcomers exempt from Valencian assessment, as per LUEV regulations¹. In terms of multilingualism, 37% of students speak both Spanish and Catalan, 25% Spanish, 19% Catalan, 7% Ukrainian & Catalan, 7% Bulgarian & Spanish and 7% Arabic & Spanish.

5.1.2 *Group 2: Alcàsser's IES Alcàsser*

The second group, from IES Alcàsser, comprised 28 first-year Baccalaureate students in the science track, aged 16 to 18. Predominantly residing in Alcàsser (93%), they share a cohesive sociolinguistic context, primarily Catalan-speaking, with a vast majority of Valencian origin (96.5%) and a singular representation from Armenia (3.5%). The linguistic dynamics at home reflect the region's bilingualism, with a mix of Spanish, Catalan, and a blend of both. Gender diversity shapes the group's educational experiences (30% female and 70% male). In line with current education law, there are no cognitive pedagogical adaptations in baccalaureate. Regarding

¹According to the current sociolinguistic education law (LUEV, 1983 and PEPLI 4/2018), newcomer students have the right to be exempt of being assessed in the Valencian courses during the first year. In CSE, students are attending the lessons but, in many cases, they choose not to take active part of them, even if they are on-site.

multilingualism and multiculturalism, there's a noticeable decrease in diversity compared to CSE. Notably, language substitution due to unequal contact between languages is evident, with 40% of families speaking only Spanish, 35% speaking both Spanish and Catalan interchangeably, and only 25% speaking predominantly Catalan.

5.1.3 Group 3: Alzira's CEFIRE Specific for Plurilingualism

The third group consisted of 16 language teachers from different educational levels, working as consultants for teacher-training courses related to multilingualism at the Centre for Formation, Innovation and Education Resources (CEFIRE). Their ages range from 35 to 48, and they bring a wealth of pedagogical experience spanning from kindergarten to baccaureate, including specialized areas like vocational training (VT) and adult education, reflecting a broad spectrum of expertise. All teachers are native to the VAC region and demonstrate unanimous proficiency in Catalan², although 40% prefer Spanish for initiating conversations. This group's varied teaching levels highlight the multifaceted nature of language education, covering early teaching to advanced stages. The gender composition of this group is diverse, with female teachers being predominantly found in early education stages (81%), while male teachers are only present in CSE and VT (19%). The notable heterogeneity in the teaching levels among the CEFIRE educators underscores the multifaceted challenges and opportunities in multilingual education across different educational stages. Regarding linguistic diversity, all members affirm Catalan as their preferred familiar language, in line with the research by Flors-Mas et al. (2021).

5.2 Research instruments

To address the research question regarding the impact of a multimodal learning path crafted via LbyD and based on Valencian rondalles on students' literacy development and Catalan learning, as well as its impact on fostering positive reading experiences and aesthetic engagement, we employed various data collection techniques. Rigorously conducted observation and audio recording of classroom interactions aimed to capture the dynamic process of teaching and learning (Lacorte & Reyes-Torres, 2021). These recordings were meticulously transcribed using naturalized transcription techniques (Bucholtz, 2000), to ensure an accurate representation of the spoken language. Semi-structured interviews with both students and teachers (Kvale, 2011; Mercer, 1997) provided in-depth insights into their experiences and perceptions of the lessons, enabling a nuanced analysis of the teaching and learning processes.

²In the VAC, a C1 level CEFR of Catalan is required in order to pass the competitive exams and become a civil servant teacher.

- Teaching sequence. A five-session learning path, aligned with the stages of trigger, facilitate, deepen, discuss, and transfer, was implemented. Table 1 shows the content of each session. These sessions were preceded by an introductory meeting with the correspondent instructor to outline the planned teaching sequence.
- Researcher diary: A research diary was maintained throughout the investigation, documenting daily observations and comments on student behavior, progress, and potential areas for emphasis or modification. This diary, supplemented by input from the participating teachers, facilitated detailed observations and real-time reflections on how the Learning by Design (LbyD) approach fostered multiliteracies in Catalan, allowing for continuous evaluation of pedagogical effectiveness.
- Questionnaires: Pre-training and post-training questionnaires were administered to students to gauge their prior beliefs, attitudes towards Catalan language and culture and reactions to the lessons. The initial questionnaire included personal questions on residence, birthplace and languages spoken at home, as well as Likert scale questions on Catalan language proficiency and open-answer questions on sociocultural knowledge. The post-training questionnaire focused on students' opinions about the sessions, their engagement with activities, perceptions of teaching methods and highlighted content. These questionnaires provided quantitative and qualitative data on students' responses before and after the implementation of the multimodal learning path. All questionnaires are available in an Open Science Folder (OSF) titled *Multiliteracies in Minority Language Contexts*, for further reference and analysis.
- Interviews: Individual and group interviews were conducted with students and teachers during the sessions to gather additional insights. These interviews allowed for a deeper exploration of participants' perceptions and experiences, providing valuable insights into how engagement with the learning path influenced their aesthetic experiences. All raw audios are available in the OSF folder mentioned above.

Table 1. Outline of the sessions

	Activity	5-step-model	KPF	Literacy dimension
Session 0	Previous meeting			
Session 1	<ul style="list-style-type: none"> - Brainstorming: "Valencian legendary monsters". - Listening to a song to complete information (Dani Miquel's La Maria no té por). - Monsters' related objects. 	Trigger & Facilitate	Experiencing & Conceptualizing	Personal Dimension
Session 2	<ul style="list-style-type: none"> - Observation of a monsters' card game (Andana Editorial) - Characteristics of Valencian rondalla - Writing a rondalla. 	Facilitate	Conceptualizing	Linguistic or Conceptual Dimension
Session 3	<ul style="list-style-type: none"> - Observation of different books and picturebooks about Valencian legends & fantastic creatures - Working by groups on a glossary. 	Deepen or expand	Conceptualizing & Analyzing	Sociocultural & aesthetic dimension
Session 4	<ul style="list-style-type: none"> - Decoding a multimodal text: audiovisual adaptation of a rondalla. - Analysing its features: music, colors storytelling, etc. 	Discuss	Analyzing	Sociocultural & aesthetic dimension
Session 5	<ul style="list-style-type: none"> - Creating & presenting the final task: transforming the rondalla into a billboard. 	Transfer	Applying	3 dimensions

6. ANALYSIS

In examining the development of students' multiliteracies in the context of minority languages, we employed inductive categorical analysis to identify patterns and unique elements within each group of students analyzed. This analytical approach draws from the "grounded theory" methodology developed by Glaser and Strauss (1967), utilizing the "constant comparative method" to uncover commonalities and distinctions in the data. Selected for its capacity to generate knowledge by discerning recurring themes within collected data, this method involved coding the content of recorded class discussions across various categories. The inductive analysis yielded ten distinct codes organized into three overarching categories, aligned with Kern (2000) and Kucer's (2014) framework of the three dimensions of literacy: personal,

conceptual, and sociocultural/aesthetic. Table 2 below delineate these categories, codes, subcodes, and the corresponding data gathered for each.

Table 2. Categories & codes based on Kern and Kucer's three dimensions of literacy. Authors' own creation

Categories	Definition	Codes	Definition	Data from
Personal dimension	It considers the learners' identity, values, attitudes, previous knowledge, previous experiences and their natural ability to approach a text	ATT	Positive attitude: Students show positive attitude towards the class	Initial questionnaire
		PRE	Use of previous learning: students use previous knowledge and experiences	Class activities: - Naming the monsters students previously knew - Listening comprehension by completing the list through a song - Relating monsters to objects - Main characteristics of the rondalles
		ENG	Engagement: students' interest in the tasks	Recorded sessions, researcher diary and questionnaires
Conceptual dimension	It deals with the knowledge of how multimodality is employed to construct meaning	VOC	Use of new vocabulary	Class activity
		TAN	Text analysis: meaning construction based on the elements in the multimodal resource	Audiovisual elements AVE Use of audio or visual signs to construct meaning. Group interview: analyzes of a multimodal text. Individual interviews: relation between written classical rondalla and the audiovisual version.
		LIT		Refers to concepts worked in the sessions: main characteristics of rondalles, active listening of a song and its interpretation in the recorded session. Widening previous knowledge on

			Valencian monsters.
		OUT	Output: application of multimodal elements to produce a new text Group recorded interview: creation of a rondalla with classical monsters and contemporary situations.
		IND	Individual interaction with the text Recorded group and individual interviews regarding children fears transferred into global fears.
Socio-cultural & aesthetic dimension	It refers to the interaction between reader and text, and between readers.	TEW	Teamwork Elaboration of a cooperative final task to sum up all the acquired knowledge.
		PER	Understand and shows respect to other perspectives Common views to children fears. Respect to learning Valencian and getting to know about linguistic prejudices and attitudes.
		ENJ	Enjoyment: students show signs of enjoyment while learning Common views to children fears. Respect to learning Catalan and getting to know about linguistic prejudices and attitudes.

7. RESULTS AND DISCUSSION

Our analysis and discussion of findings are structured into three sections, corresponding to the participant groups in the study. This framework allows for a focused exploration of how the multimodal learning journey, centered on Valencian rondalles, influences literacy development, Catalan language acquisition, and enhances reading experiences. Addressing our core research question—How does a multimodal learning path designed through LbyD and rooted in Valencian rondalles contribute to developing students’ literacy and the acquisition of Catalan, while fostering enriching reading experiences? —we meticulously examined student responses. The analyses, organized through specific codes and subcodes, are outlined in Tables 3, 4, and 5, providing comprehensive insights into our research themes.

7.1 Alberic students’ outcomes discussion

Student responses reveal that while over one-third of the group (ATT) does not regularly use Catalan, there is a prevalent positive attitude toward the language, particularly regarding its future professional utility. Although initial exposure and experiences (PRE) with an aesthetic and multimodal approach to rondalles were limited, feedback on engagement activities (ENG) indicates that the crafted learning journey significantly enhanced students’ reading experiences.

Table 3. Results based on the three types of dimensions. Students' responses. Group Alberic.

Personal dimension	
<u>Codes & subcodes</u>	
	<u>Initial questionnaire</u>
ATT (attitude)	Despite all students reporting proficiency in Catalan, with 62% considering themselves proficient and 38% intermediate, a significant portion (31% to 38%) acknowledges never using it in their daily routines. This disuse extends to leisure and social activities, with over 80% of respondents indicating no engagement with Valencian music, audio-visual content, or theatrical performances. However, a small fraction (12% or 2 out of 16 students) consistently incorporates Catalan into their leisure and social pursuits. When asked about learning Catalan, students predominantly cited the benefits of acquiring a new language, emphasizing expanded professional opportunities and facilitating the learning of other Romance languages like French or Italian. This instrumental view of Valencian academic subject suggests a perception of the language not only as a cultural asset, but also as a practical tool for linguistic and career advancement.
	<u>Recorded sessions</u>
PRE (previous knowledge and experiences)	Children's fears revolved around darkness, being alone, and checking under the bed. When asked about specific monsters, students mentioned ghosts, witches, or the traditional Spanish monster, Coco. During an active listening exercise involving Dani Miquel's song La Maria no té por, students successfully identified 7 out of 14 Valencian monsters. A discussion ensued, drawing on personal knowledge to enrich the activity. For example, one student corrected the song's reference to a snake with three heads, identifying it as a hydra. Student 1: Una hidra. A la cançó diuen una serp de tres caps, però jo sé que és una hidra. (Translation: "a hydra. Lyrics say it's a snake with 3 heads, but I know this is a hydra").
	<u>Final questionnaire</u>
ENG (engagement)	Student feedback highlights that one of the most engaging activities involved describing monsters by associating them with related objects, ranking as the second most interesting task in a cooperative learning setting. Additionally, the exploration of Valencian monsters emerged as the most frequently mentioned aspect when students reflected on the new knowledge gained through the learning path.
Conceptual dimension	
	<u>Initial questionnaire</u>
TAN (Text analysis)	In terms of prior knowledge about legendary monsters, only the rondalla El dragó del Patriarca and its fantastic creature was mentioned, as it was a compulsory reading during the 2nd term.
	<u>Recorded sessions</u>
LIT (Literary elements)	During the collaborative activity, groups of 3–4 students created 5 rondalles. Analysis of these works reveals several consistent patterns: <ul style="list-style-type: none"> - All groups utilized traditional narrative structures for their stories. - Protagonists were consistently depicted, often as children whose actions led to various consequences.

	<ul style="list-style-type: none"> - Contemporary themes such as excessive screen time, inappropriate mobile phone usage, and late-night video gaming were prevalent. - Three groups rooted their stories in local, tangible settings, while two opted for fantastical environments. - Mythical creatures were integrated into all rondalles, with their legendary abilities cleverly juxtaposed with modern challenges.
OUT (Output: application of multimodal elements to produce a new meanings)	<p><u>Final questionnaire</u></p> <p>In the final questionnaire, students were asked to assess whether the primary objective of the sessions—collaborative engagement between teachers and students to foster interaction and utilize multimodal resources for idea generation—was achieved. The majority responded positively: 81% (13 out of 16 students) rated their agreement as 'VERY MUCH' (5 on a 5-point Likert scale), 13% (2 out of 16) chose 'A LOT' (4 out of 5), and 6% (1 student) selected 'QUITE A LOT' (3 out of 5). Notably, there were no responses in the lower categories of 1 and 2.</p>
OUT (Output: application of multimodal elements to produce a new meanings)	<p><u>Final Task's elements</u></p> <p>Regarding vocabulary usage, new linguistic structures, and particularly, oral presentation skills, students highly valued these aspects. In response to the question "write 3 things you have learned", the most common answers included:</p> <ul style="list-style-type: none"> - Treballar en equip - Working in groups (8 out of 16 students) - Parlar en veu alta amb fluïdesa sobre un tema que m'interessa - speaking fluently on a topic of interest in (6 out of 16 students) - Ús de vocabulari nou i ús de llegendes valencianes antigues i usar-les per entendre l'actualitat - Use of new vocabulary and integration of classic rondalles to understand contemporary situations (6 out of 16 students)
<u>Sociocultural & aesthetic dimension</u>	
IND (Individual interaction with the text)	<p><u>Initial questionnaire</u></p> <p>94% of students reported not knowing any audiovisual products in Catalan. Additionally, only 3 Valencian writers were named, specifically those who had visited the high school during the current academic year.</p>
TEW (team work)	<p><u>Recorded sessions</u></p> <p>The recorded sessions demonstrated active participation from all students, with special recognition given to the engagement of 2 students who were exempt from the subject as newcomers. The oral explanations of the final product highlighted the co-construction of meaning and the acquisition of new knowledge.</p>
ENJ (Enjoyment)	<p><u>Final questionnaire</u></p> <p>100% of respondents answered "YES" to the question "Do you think this methodology helps in the process of learning and using the language?" 88% responded "YES" to the question "Would you like to deal with other topics following this methodology?" while 12% answered "NO". The 2 students who answered no, when asked about the reasons, answered: Resulta massa creatiu per a mi or cal pensar i reflexionar massa i no se'm dona bé (Trans.: "It is too creative for me" and "it requires too much thinking and reflect, which I am not good at").</p>
PER (Understand and shows respect to other perspectives)	<p><u>Final Task's elements</u></p> <p>Students were given 45 minutes to complete the final task. They were asked to transform the audiovisual rondalla previously analyzed into a movie poster. Working in groups, they had to consider various aspects including images, text and slogan, content hierarchy, style, element distribution, and ensuring aesthetic coherence, referred to as "artfinishing". The students' creations</p>

demonstrate how working with the three dimensions (personal, cognitive, and sociocultural) and organizing sessions into a clear scaffold not only aids in vocabulary and cultural acquisition but also helps dispel negative linguistic attitudes towards the language and its culture.



7.2 Alcàsser students' outcome discussion

The purpose of engaging with students from two different high schools, Alberic and Alcàsser, situated in varied sociolinguistic contexts and educational levels, was to assess the significance and influence of learning a minority language like Catalan on their perspectives. Feedback from Alcàsser's students unveiled that despite their high proficiency in understanding and using Catalan, only a minority (14%) perceive it as a gateway to broader linguistic and cultural opportunities (ATT). A comparative examination of their responses with those from the more diverse Alberic cohort revealed a distinct contrast: while students from Alberic recognized the professional and linguistic advantages of learning a new language, a segment of Alcàsser students displayed signs of what sociolinguists term 'self-hatred' (Flors-Mas, 2021)—a reluctance to embrace their minority identity, preferring instead to align with the dominant culture.

Sociolinguistic studies suggest that the use of Catalan among peers is heavily influenced by the presence of native Catalan speakers within social circles (Querol, 2000). The experiences of Alberic and Alcàsser underscore the significant role of minority language education in shaping linguistic identities. Education can either nurture the emergence of new Catalan speakers, as observed in Alberic, or foster linguistic passivity, as evident in Alcàsser (Pujolar & González, 2012). Regarding multiliteracies and aesthetic experiences, it is worth noting the universal engagement fostered by the teaching sequence across all groups. This pedagogical approach effectively transformed the classroom dynamics, resulting in a positive learning environment where students immersed themselves in the world of literary rondalles and Valencian monsters. Moreover, it facilitated a meaningful connection between personal childhood memories and broader societal issues, allowing discussions on contemporary fears and challenges through the lens of classic narratives.

Table 4. Results based on the three types of dimensions. Students' responses. Group Alcàsser

Personal dimension	
<u>Codes & subcodes</u>	
ATT (Positive attitude)	<p><u>Initial questionnaire</u> Despite 97% of students reporting a proficient (90%) or intermediate (7%) mastery of Catalan, a notable portion, ranging from 35% to 43%, admit to never using it in their daily lives. This trend is even more pronounced in leisure and social contexts, with over 82% of respondents indicating they never engage with Catalan music, audiovisual content, or theatrical performances. Conversely, a small minority, between 7% and 18%, do participate in these cultural activities in Catalan. In response to the open-ended question "Learning Valencian is...", 35% of students perceived it as an opportunity to deepen their understanding of their family language, while 18% associated it with a sense of cultural and territorial identity. However, a notable 14% viewed learning Catalan as completely unnecessary, and 7% believed it could be disadvantageous for university entrance exams. Another 14% recognized Catalan as a gateway to learning additional languages.</p>
	<p><u>Recorded sessions</u> Group interview. The initial inquiry, "What were your childhood fears?", yielded over 25 diverse responses. Common themes emerged, encompassing situations like solitude, separation anxiety from parents, fear of complete darkness, and car accidents; objects such as fireworks and meteors; animals including large dogs, spiders, and mantises; and characters or monsters like clowns and "El Camuñas". When probed about the identity of El Camuñas, one student recounted, Ai, no sé. Mon pare em deia que si em quedava a soles en la foscor, de segur que venia El Camuñas i jo corria i em ficava dins del llit i em tapava (Translation: "I don't know. My father used to say that if I stayed alone in the darkness, Camuñas would surely come, and I would run to bed and cover myself immediately").</p>
ENG (Engagement)	<p><u>Final questionnaire</u> The task of describing a monster by associating it with a related object, an exercise in cooperative learning, emerged as the second most engaging activity for the students. Topping the list, as indicated by the Likert scale responses in the post-training questionnaire, was the creative endeavor of designing a movie poster to promote their own crafted rondalla, which students found to be the most captivating activity.</p>
<u>Conceptual dimension</u>	
PRE (use of previous learning)	<p><u>Initial questionnaire</u> When asked specifically about monsters they were familiar with, students mentioned a range of entities including Spanish Coco, global phantoms, Valencian home del sac, Latin-American chupacabras, Japanese Momo, global Vampires or the media Litx.</p>
VOC (Use of vocabulary)	
TAN (Text analysis)	<p><u>Recorded sessions</u> During the collaborative endeavor to craft six rondalles, involving teams of 4–5 students each, our analysis revealed several key insights: Not every group consistently employed traditional narrative openings and conclusions; the</p>
LIT (Literary elements)	

	<p>portrayal of monsters was often ambiguous; and only two of the rondalles presented a setting that was clearly identifiable.</p>
<p>OUT (output: application of multimodal elements to produce a new text)</p>	<p><u>Final questionnaire</u></p> <p>The final questionnaire included a Likert scale question assessing whether the sessions' primary objective—to foster collaborative environments where teachers and students can interact and utilize multimodal resources to generate new ideas—was met. Feedback revealed that 72% of participants rated their agreement as high (scores of 5 and 4), 14% chose the neutral option (score of 3), and the remaining 14% expressed lower levels of agreement (scores of 2 and 1). This distribution suggests notably lower engagement among students aged 16–18, despite a substantial 72% overall engagement rate.</p>
<p>OUT (output: application of multimodal elements to produce a new text)</p>	<p><u>Final Task's elements</u></p> <p>The enhancement of vocabulary, introduction of novel linguistic structures and particularly the utilization of oral language for presenting group projects received high acclaim. When asked to “write down three things you have learned” in the final questionnaire, the most frequently cited learnings were:</p> <ul style="list-style-type: none"> - Discovering Valencian monsters, including their names and key attributes. - Understanding the rondalles genre and its defining elements. - Crafting a new rondalla inspired by a classic tale. - Acquiring new vocabulary. <p>It was observed that students placed less emphasis on the collaborative knowledge-building process and teamwork, focusing more on the direct learning outcomes and content mastery.</p>
<u>Sociocultural & aesthetic dimension</u>	
<p>IND (Individual interaction with the topic)</p>	<p><u>Initial questionnaire</u></p> <p>32% of students declared not to know any audiovisual product in Catalan, though when being asked if they watch Valencian audiovisual products, 97% wrote NO. Nevertheless, analysing a short-animated film was highly valued, according to post-training questionnaire.</p>
<p>PER (understand and show respect to other perspectives)</p>	<p><u>Recorded sessions</u></p> <p>The recorded sessions and the active involvement of the group vividly illustrate the students' commitment throughout the course. Particularly noteworthy was the transformation of one student who initially harbored a negative attitude, openly declaring “I hate Valencian”. However, by the conclusion of the course, this student delivered a heartfelt oral presentation to the class, commending the personalized approach of the sessions. They emphasized the value of “a more personalized methodology, as it encourages one to speak from personal experiences and learn from peers”, marking a significant shift in attitude towards learning Catalan.</p>
<p>IND (Individual interaction with the text)</p>	<p><u>Final questionnaire</u></p> <p>In response to the final questionnaire, 71% of students affirmed that the employed methodology facilitated the learning and usage of the language, while 29% disagreed. Additionally, when asked if they would prefer to explore other subjects using the same methodology, 79% responded positively, indicating a strong preference for this approach, with only 21% expressing disinterest.</p>
<p>TEW (Team Work)</p>	<p><u>Final Task's elements</u></p> <p>The final task required completion within 45 minutes. Students were tasked with transforming their individual rondalla into a movie poster. Working in groups, they were instructed to consider various elements such as imagery,</p>

text and tagline, hierarchy of content, stylistic choices, arrangement of elements, and ensuring overall aesthetic coherence, referred to as “artfinishing”.



7.3 Discussion of CEFIRE teachers’ outcome

The involvement of instructors in this study highlighted their strong commitment to mastering the teaching methodology and their enthusiasm to apply it in their future educational endeavors. The teacher cohort expressed a collective appreciation for the efficacy of integrating the Pedagogy of Multiliteracies with the structured five-stage framework. Analysis of the recorded sessions illuminated the sociolinguistic strategies employed by instructors, specifically tailored to foster contemporary student engagement. Overall, there was a unanimous agreement among teachers regarding the positive impact of collaborative meaning construction, the cultivation of aesthetic experiences, and the utilization of multimodal texts in enhancing student involvement and learning outcomes.

Table 5. Results based on the three types of dimensions. Teachers' responses. Group CEFIRE+. Authors' own creation.

Personal dimension	
Codes & subcodes	
	<u>Initial questionnaire</u>
PRE (use of previous learning)	Achieving a C1 proficiency level in Catalan is a prerequisite for civil servant teachers in the VAC. Despite being native Catalan speakers, a significant portion (37%) of the teachers in our study admitted to never initiating conversations in Catalan. Moreover, they expressed limited engagement with various activities in the language, such as role-playing games, reading graphic novels, watching films or series, and following influencers who communicate in Catalan.
	<u>Recorded sessions</u>
ATT (Positive attitude)	During the recorded sessions and group interviews, the teachers displayed notable enthusiasm, particularly evident in their responses to the initial question about childhood fears. The discussions ranged from common fears like darkness and solitude to more culturally specific references, including iconic figures from cinema and folklore like Freddy Krueger and the Valencian 'Home del sac'.

ENJ (Enjoyment)	<u>Final questionnaire</u> In the final questionnaire, participants identified the activity of describing monsters through associated objects, using cooperative learning methods, as the most engaging task. Following closely, the task of adapting their rondalla into a screenplay and performing it ranked as the second most interesting activity, according to responses on the Likert scale.
Conceptual dimensió	
VOC (Use of vocabulary to express ideas)	<u>Initial questionnaire</u> When asked specifically about Valencian monsters they were familiar with, more than 12 were named, sparking interest in learning about their different variations: geographic origins, appearances, superpowers, storytelling styles, etc.
TAN (Text analysis) LIT (Literary elements)	<u>Recorded sessions</u> Three rondalles were collaboratively created in groups of 3–4 participants. There was a sense of urgency to dramatize these stories, leading to the formulation of additional methodological proposals, such as digital storytelling.
OUT (Output: application of multimodal elements to produce a new text)	<u>Final questionnaire</u> Results from the final questionnaire, which utilized a Likert scale to assess the achievement of the main session goal—collaborative interaction between teachers and students, utilizing multimodal resources to generate new ideas—were overwhelmingly positive: 5–86% 4–14%
OUT (Output: application of multimodal elements to produce a new text)	<u>Final Task Elements</u> Regarding methodology, the emphasis on co-creation among students and learning by doing was highlighted. In response to the question “write three things you have learned”, common answers included: <ul style="list-style-type: none"> - Learning about Valencian monsters and legendary creatures from peers - Understanding rondalles' characteristics by creating one (learning by doing) - Learning how to incorporate multimodal texts in the classroom (methodological approach) - Practicing oral communication strategies - Sharing opinions about the sociolinguistic status of Catalan in Valencia, particularly in education.
Sociocultural & aesthetic dimension	
IND (Individual interaction with the topic)	<u>Initial questionnaire</u> In the initial questionnaire, only 19% of participants were able to name 5 Valencian audiovisual products, while 40% struggled to recall 5 different Valencian monsters. However, engaging in conversation quickly sparked their memories, as many recalled stories from their childhood. This lack of familiarity with contemporary audiovisual products indicates a potential inadequacy in approaching classical texts, as the initial stage of triggering aims to expose students to current language products to enhance engagement.
PER (Understand and show respect to other perspectives)	<u>Recorded sessions</u> During the recorded sessions, all teachers demonstrated active engagement, with discussions often delving into professional concerns. Notably, discussions frequently touched on the shortage of professionals in the field, highlighting the importance of educators who respect the language and its cultural significance.

ENJ (Enjoyment)	<p><u>Final questionnaire</u></p> <p>According to the final questionnaire, all participants unanimously agreed that the methodology significantly aids in the learning and use of the language, showcasing the effectiveness of the approach. Both tutor teachers echoed this sentiment, expressing their willingness to replicate the same learning path with other groups or to organize different topics using this methodology.</p>
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8. CONCLUSION

The learning of Catalan as a minority language within the Valencian education system holds significant potential in the 21st century, not only for enhancing communicative competence but also for fostering multiliteracies and critical reflection on arts, life, and the world. Through the implementation of a multimodal learning path aligned with the Pedagogy of Multiliteracies, this study has illuminated the profound impact such an approach can have on students' attitudes and meaning-making processes in the Valencian classroom. By placing multimodal resources at the center of learning, this pedagogy creates a supportive environment conducive to meaningful engagement and critical thinking. Tasks designed to actively involve students in communication and meaning construction promote the development of multiliteracies, empowering students to elaborate and convey meaning effectively in Catalan. This centered approach, grounded in the Learning by Design methodology, not only enhances language proficiency but also equips students with skills and knowledge applicable to real-world contexts, enriching their language education with practical competency. Moreover, this departure from conventional methods contributes to engaging learners, positioning teachers as 'designers' and students as 'co-designers' in a dynamic process of transformation that facilitates the co-construction of meaning and fosters students' proactive engagement, thereby enhancing their multiliteracies.

Through our study, we have gained valuable insights into students' learning experiences, satisfaction levels, and creative outputs resulting from the intervention. By evaluating these aspects across different educational stages and professional settings, we have been able to explore the nuanced dynamics of multiliteracy education, across three dimensions: cognitive, linguistic and sociocultural/aesthetic, contributing to a deeper understanding of effective teaching methodologies and their implications for language acquisition and development. Furthermore, this pedagogical approach aids in the inclusion of new speakers of the language, providing opportunities to navigate linguistic and cultural identities with increased participation and motivation. It fosters a sense of confidence among students, encouraging them in many cases to embrace their linguistic heritage and engage meaningfully with their cultural identity.

In examining the three groups—Alberic students, Alcàsser students, and CEFIRE teachers, it becomes evident that each presented unique and varied responses towards learning Catalan and using multimodal texts. The students from Alberic demonstrated a positive attitude towards using the minority language, highlighting

its professional utility and showing a high level of engagement with the proposed activities. They actively participated, showed interest in vocabulary and literary elements, and responded positively to collaborative tasks. This engagement is certainly favored by the environment in which they live, where the minority language is, actually, highly valued and serves as the primary means of communication in their high school. In contrast, the Alcàsser students, although proficient in the language, displayed a lower predisposition to using Catalan in their daily lives. A significant portion did not see the necessity of learning the minority language, and engagement levels varied, with some students expressing reluctance or finding the methodology too demanding. However, they still valued the creative tasks and showed interest in learning new vocabulary and understanding rondalles. On the other hand, the CEFIRE teachers displayed a strong commitment to mastering and applying the multiliteracies pedagogy. They demonstrated enthusiasm and enjoyment in describing monsters and creating rondalles, valuing the collaborative, multimodal approach for its ability to generate new ideas and foster student interest.

In conclusion, our findings underscore the importance of adopting multimodal learning paths to promote multiliteracies and critical reflection in language education. The study's limitations include the small sample size and the specific sociolinguistic context, which may not be generalizable to other regions or languages. The study also focuses on short-term engagement and immediate outcomes, lacking longitudinal data to assess the lasting impact of the multimodal learning path on literacy development and language acquisition. Future research could expand the sample size and include diverse sociolinguistic contexts to enhance generalizability. Longitudinal studies could provide insights into the long-term effects of such pedagogical approaches on students' linguistic proficiency and attitudes towards minority languages. Moreover, incorporating quantitative measures alongside qualitative data could offer a more comprehensive evaluation of the methodology's effectiveness. By embracing these strategies, educators can empower students to navigate linguistic and cultural landscapes with self-assurance and competence, ultimately fostering a more inclusive and proficient language learning environment.

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