Constructing national culture in second language learning material

The multimodal construction of the Dutch identity in didactic second language learning-material for civic integration classes

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Abstract

Within the context of civic integration, newcomers are confronted with a large field of language learning material that not only consists of rules and practices for learning the language but also of indirect social practices, behaviors, and ideologies of the target culture. L2 learning material plays an important role in legitimating and establishing a certain view on national identity. The aim of this study is to examine the representation and construction of Dutch national characteristics in two different didactic methods for learning Dutch as a second language in the context of civic integration classes for newcomers.

This study on the construction and representation of national culture in second language learning material distinguishes the multiple and various modes through which identity can be ascribed but also identifies the certain characteristics that are presented in L2 learning material for newcomers. By comparing textual and visual elements of an offline (book-based) L2 learning method from the *Delftse Methode* with the images and visual elements of an online (app-based) L2 learning method from the *Delftse Methode,* through the lens of multimodality and visual grammar, this study examined what Dutch cultural elements are brought to life in these learning materials. Although the analysis of the cultural elements that are being represented in the textbook and the app reveals that the *Delftse Methode* does not make a distinction between the content in the online tool and the content in the offline tool, this study reveals that the main characteristics of the Dutch identity that are being reflected upon in the examined didactic L2 learning material for newcomers are national symbols, icons and holidays, such as the Dutch flag, the Dutch landscape (including canals, dykes, Delta Works), cycling, King's Day, Sinterklaas, the color orange.

Keywords: L2 learning; multimodality; newcomers; national identity; language; integration; online; offline.

Preface

The work that lies before you forms the end of my time as a student at Tilburg University. During my academic years, I discovered how my interests lie much broader than solely the legal field in which I had already immersed myself for years. And so, after getting my MA Law degree, I decided to take another turn and to follow another master in an entirely new field. In a time in which worldwide developments and crises are occurring rapidly, I thought knowledge of the influence of globalization and digitalization could come in quite useful. The direct reason for the subject of this thesis was the course 'Language, Globalization & Superdiversity' given by my supervisor, Dr. Max Spotti. Although I did not know much about this field yet, I got very inspired by the lectures and wanted to know more about the field of globalization and migration. Through writing this thesis, I have become more aware of the relationship between language and culture and of how significant this link is when it comes to foreign language education. The multimodal discourse in this thesis, but also the overall approach of the MA Online Culture helped raise my critical awareness of the multiple dimensions there can be found in contemporary private, public, institutional, educational, offline, and online communication.

Therefore, I sincerely want to thank Dr. Max Spotti, for inspiring me during classes, but also for his knowledge, patience, and extremely personal supervision that came in very helpful in this project. I am very thankful for his ongoing belief in my work, especially when the arrival and consequences of the coronavirus (COVID-19) made me have a small setback. I also want to thank Prof. Dr. Albert Backus for reading my work and fellow student Janneke Veerkamp for her help in increasing my research's reliability. Lastly, I wish to thank my dear friends and family for their support during years and years of studying. I am very grateful for the opportunities I have had, thrilled to close this chapter and enthusiast to enter the working field.

Seye Cadmus

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Table of contents

". . . a language is part of a culture and a culture is part of a language. The two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture" (Brown, 2000, p. 177)

1 Introduction

Over the past decade, the number of refugees moving around the world has been growing exponentially. The present-day society, before the pandemic due to Covid-19, has been witnessing the highest levels of displacement on record: an unprecedented 79.5 million people around the world have been either displaced or forced away from their home, a high number compared with the 43.7 million forcibly displaced people worldwide in 2010 (UNHCR Refugee Statistics, accessed on July 20th, 2020). The process of integration that needs to be followed to lawfully reside in a host country in order not to fall within illegality, brings with itself different borders that newcomers ought to cross. There are tangible borders, such as the physical borders of a nation-state, but there are also intangible borders as, for instance, the obligation of learning another language as part of the integration trajectory that someone has to follow and the consequential testing that comes with it (Spotti, 2011).

One of the key features of integration policies in many nation-states across Europe is learning the language of the host country. In the Netherlands, being proficient in the Dutch language and having knowledge of Dutch society's norms and values is key to admission, integration, and leads to the application being rewarded with either a temporary or a permanent residence permit or naturalization (Spotti, 2011). As being skilled in the target language increases job opportunities and facilitates social and political participation, it is the key driver of the integration of newcomers (Hanemann, 2018). However, language can also be the biggest obstacle for newcomers to achieve their goals. Grocery shopping or making appointments can be complicated when people cannot read the packages of products or cannot communicate fluently in the required language (Irani *et al.,* 2018). Not being literate in the language of the host country can also hinder the use of technology, leading to either digital illiteracy or low levels of digital

literacy. Think about someone who solely knows the Arabic script, but cannot understand the Latin script used for Dutch language on his/her computer screen.

With the integration process holding up both knowledge of the national language and knowledge of the national identity, researchers have started to examine how these national identities are being represented in these language learning environments. For, what is identity? What is the national identity, such as the Dutch identity? How is a national identity created, questioned, maintained, and taught to those who are not (yet) Dutch? Such questions have been central to government-funded and organized research for at least two centuries. Institutes such as CBS, SCP, WRR, and their predecessors, but also KNAW institutes such as Huygens and the Meertens Institute, have produced and curated numerous scientific studies in which Dutch identity has been investigated using various research methods and techniques. Such research usually positions itself as objective and descriptive. Mapping the average Dutch person and his/her identity is not, however, a neutral matter: scientific studies not only offer calibration of the Netherlands and 'Dutchness', but they have also influenced how people think about the Netherlands, as an image for who comes to the Netherlands.

In addition, this type of research generally relates only sparsely to the tradition of which it is a part so that the danger of reproduction of existing images and power relations is great. While national identity has long been seen as an urgent political issue invested by scientific relevance aimed at raising its value for one country's society and its indigenous citizens, calling for the integration of speakers of other languages/dissent/newcomers as an economic and political issue that can endanger the country, it is very striking that little research has been done into this practice of presenting in Dutch and Dutch NT2 books. In the last decade, the interest in the representations of (national) culture in language learning textbooks has increased. Researchers have analyzed the ways in which history and recent past, norms and values, traditions, ideologies of science, gender stereotypes, and family practices are represented in first language textbooks and in second, foreign, and heritage language textbooks (Canale, 2016). Also, the link between language and culture is significant in foreign language education (TOEFL, TESOL, NT2), considering the fact that culture plays an important role for newcomers in becoming proficient and skilled in their target language (Nault, 2006).

A challenge for education in second language learning (hereafter 'L2 learning') is, therefore, to look at design research as a form of an investigation into how individuals and groups make use of digital ways of learning to support educational processes and to create approaches that arrange instructional contexts, which take full account of geographical, social and cultural differences (Bannan, Cook & Pachler, 2015). There are many changes in our modern-day society, educationally, socially, and economically related to mobile and online learning, in particular given the increase and development of mobile technologies (Bannan, Cook & Pachler, 2015). Mobile technologies and the use of applications can be considered transformative cultural resources that seep through our daily lives. This introduces methodological challenges and design challenges (Bannan, Cook & Pachler, 2015). Learning through and with mobile applications requires attention to the sensitivity of context, cultural resources, social-cultural features of learning environments, and a reconceptualization of studies that examine factors for mobile design and research (Bannan, Cook & Pachler, 2015). As Bannan, Cook and Pachler (2015) noticed, learning through the use mobile technologies provides a unique context for both research and evaluation for publishers, authors, designers and others, in the sense that there are decisions and judgments made about the adequacy of the interventions and research is done with the purpose of discovering new knowledge. It is in that sense interesting to examine how these mobile devices and apps for learning are exploited, however, this is not what this study is focusing on. Rather, the study aims to examine how the Dutch identity is brought to life in didactic L2 learning material for newcomers.

Against this background, the present research examines the representation of Dutch cultural elements in two different didactic methods for learning Dutch as a second language in the context of civic integration classes. In particular, I seek to compare images and visual elements of an offline (book-based) L2 learning method with the images and visual elements of an online (app-based) L2 learning method and to see what Dutch cultural elements are brought to life in these learning materials. Therefore, this study answers the following research question: *how is the Dutch identity brought to life in didactic L2 learning material for newcomers?*
This research question is divided in two sub-questions, which are as following:

1. *Which elements of the Dutch identity are salient and thus represented in didactic L2 learning-material in the context of civic integration classes, in particular in an offline (book-based) method?*
2. *Which elements of the Dutch identity are salient and thus represented in didactic L2 learning-material in the context of civic integration classes, in particular in an online method, such as mobile applications (hereafter 'apps')?*

Boom Uitgevers Amsterdam (hereafter 'Boom Publishers') is one of the publishers in the Netherlands that can be considered a specialist, if not the specialist, in the development and publication of teaching materials for Dutch as a second language for the integration of newcomers. Boom Publishers offers a wide variety of study material for students and the *Delftse Methode* [the Delft method] is one example of a method that Boom Publishers offers newcomers to learn the Dutch language. This method is particularly interesting to examine, for it is a popular and highly recommended method in the Netherlands for Dutch L2 learning for newcomers, according to Boom Publishers. Also, it is the most interesting method to examine, for it offers learning opportunities both on paper and online. As confirmed by Boom Publishers, the app and the textbook with the website can be used separately as a method to learn Dutch as a second language. What needs to be mentioned, is that the offline method also entails an online element, which is a website the book offers access to. On this website, students can practice the information from the book at home. However, to avoid confusion, the textbook and the accompanying website are referred to as 'the offline tool', and the app will be referred to as 'the online tool'.

In order to answer the research question set up in the beginning, this study starts by explaining the connection between language and national identity, the Dutch identity and the language policy on integration in the Netherlands (chapter 2) and a few theories on studying L2 learning (chapter 3). The study explains the role of multimodality in textbooks, highlights the concept of visual grammar and offers a critical view on L2 learning through multimodal texts. The use of mobile enhanced technologies and mobile applications in L2 learning is also outlined. Subsequently, the methodology used for the analysis of the two different L2 learning methods is

introduced (chapter 4). The study then provides an analysis of the cultural content in both the textbook '*Nederlands voor buitenlanders. Beginners: NT2-niveau 0 > A2'* and the demo-app '*Basiscursus 1: Nederlands voor buitenlanders*', from *Delftse Methode* through the lens of multimodality and visual grammar. Thereafter, the results of the analyzed data are interpreted and put in relation to the theoretical findings in chapters 2 and 3 (chapter 5). Last, the outcomes of the previous chapters are discussed and summarized and the study ends with a critical statement and with recommendations on the findings for improvement and further research (chapter 6).

2 Language, national identity and Dutch identity

This chapter provides the reader with an introduction on the relationship between language and identity, the phenomena of a national identity, the integration policy in the Netherlands and eventually zooms in on what is considered to be the Dutch identity.

2.1 The relationship between language and a national identity

The fact that language and culture are intertwined in society and that society is how people tick together in a more or less coherent whole is a pure truism (Amara, 2017; Byram & Morgan, 1994; Kramsch, 2005). Rather than operating separately, in fact, language and culture are learned together and support each other's development (Amara, 2017; Mitchel & Myles, 2004). Where language is a system of signs that has a cultural value, embodies and can be viewed as a symbol of speakers' social identity (Amara, 2017; Kramsch, 1998), culture is explained as a set of traditions, values and norms embodied in the political, social and ethnic relationships. Consequently, culture contributes to the construction of a given “world view created and shared by a group of people bound together by a combination of factors that can include a common history, geographic location, language, social class, and or religion” (Nieto, 1996, p. 138).

Alptekin (2002) notes that the close relationship between language and culture gives rise to the perception of foreign language learning as a form of enculturation, in which new cultural frames of references and new world views are acquired. As a result, learning a new language also entails learning a new culture (Amara, 2017). Also, foreign language education encourages language students to reflect on their own language and culture by looking at a foreign language and culture (Byram, 1988).

The central importance of language in its formation has been a consistent subject in studies of national identities in the last few decades (Joseph, 2004). At a certain level, cultures and the symbolic representations of their meanings through signs form a tightly interwoven whole. According to Kress (2010), this implies that the differences between different societies and cultures mean differences in their representation and meaning. We learn that languages differ and that those differences are entirely linked to differences in culture and history. However, as Pujolar and González explain: "modern ideologies of language have traditionally posited that languages are a fundamental component of personal and group identities and that they are clearly bounded objects separate from one another" (Pujolar & González, 2013, p. 138). For example, in the discussion about 'us versus them' and about who is and who is not considered as 'Dutch' (Blackledge & Pavlenko, 2004).

2.2 National identity

'Nation' is a word that is mostly used in the sense of the expanse of a territory, its inhabitants, and the government that rules the territory from a single, unified center. It is also used in its etymological sense in which people are linked by nativity, their birth, as when we speak of people who belong to a certain nation or tribe, such as the Roma's or the Cherokee nation (Joseph, 2004). For Joseph (2004), these two basic senses of 'nation' could constitute the 'ideal' of the nation-state: only members of the nation by birth inhabit the national territory, and no members of the nation by birth would live outside the territory. Especially in the modern world, the confirmation of the belief in this nation by birth can be strong whenever a certain political nation has perceived itself to be under the threat of 'outsiders', either for the fact that immigration has made our population visibly diverse or because of imperial or colonial dominance. In the USA, for example, the immediate proliferation of the national flag after the attack on the World Trade Center and the Pentagon on September 11th in 2001 showed how people instinctively took symbols of national identity as a response to an attack (Joseph, 2004).

Identity is a dynamic and social concept used in very different contexts and it is a core theme of various fields of science, such as psychology, anthropology, sociology, and political science. The quest for who we are, according to national identity, is dictated by several

developments such as increasing differences in lifestyles, norms, values, and behaviors and by the feeling that a common framework - that would bring our differences together - is missing (Van de Donk, 2007). National identity, nationalism, nationality, these terms all have in common that they define a nation as an imagined limited political community, as Anderson suggests (2006). The sense of community within a nation is 'imagined' because "the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear them, yet in the minds of each lives the image of their communion (Anderson, 2006, p. 6). Also, Anderson explains that a nation is a limited community considering that even the greatest nations, encompassing a billion living human beings, have finite borders beyond which are other nations. Furthermore, a nation is a political community because no nation imagines itself attached to mankind as a whole and, as Anderson (2006) notes:

> "the most messianic nationalists do not dream of a day when all the members of the human race will join their nation . . . Regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep horizontal comradeship." (Anderson, 2006, p. 7)

As Anderson (2006) illustrates, it is this fraternity that ultimately makes it possible for millions of people to kill or to willingly die for such limited imaginings. Communities are therefore to be distinguished by the way in which they are imagined.

The ways in which communities are imagined rely on a vast semiotic repertoire that feeds this communal but yet imagined identity. For example with a national anthem, a national faith, or a national football team. Language is no exception for two reasons. Not only does it bring people to the nation by giving them a common official national language, but it also brings the nation to the people because they are fellow nationals, or else, on the basis of the language that they use. It, therefore, does not only have an instrumental value, i. e., to guarantee the possibility for fellow nationals to communicate (Spotti, 2007; Blackledge & Pavlenko, 2004). The official language of a nation also holds a cultural and a political load: it contributes to gathering all the people living within a nation under the umbrella term of fellow nationals and excludes those who

do not speak the national language from this equation (Spotti, 2007; Blackledge & Pavlenko, 2004).

Thus, a nation is often imagined as a homogeneous entity, with an official national language, and with a few varieties, presented as a neutral form of communication between and among citizens (Blommaert & Rampton, 2011; Spotti, 2011; Anderson, 1991). As Spotti (2011) explains, ideologies embedded in language testing are a very powerful force, as they represent the acquisition of the national language by newcomers as commonsensical and as the main tangible proof that the newcomers progress from being a foreigner to become an integrated citizen. Nevertheless, an identity is created in a social space: in interaction and in contrast with others. Therefore, identity is depending on the circumstances, which are constantly interpreted and adjusted (Van de Donk, 2007). Subsequently, besides the idea that language tests results can determine who is included and who is excluded from being given the opportunity to become a citizen, the results of language tests also add to shaping the terms of which the newcomers' contribution (or lack thereof) is understood in the 'mainstream Dutch society' (Spotti, 2011).

2.3 The Dutch language testing regime

In general, it is believed that the inclusion of culture is beneficial to the acquisition of language proficiency (Amara, 2017). Therefore, one of the key features of the integration policy of many nation-states across Europe is the official national language. In the Netherlands, knowledge of Dutch language and Dutch society forms the key to admission, integration, and leads to the applicant being awarded with a permanent residence permit or naturalization (Spotti, 2011). To understand the Dutch language testing regime for civic integration, we need to understand the migration patterns and the organizational context of L2 education in the Netherlands.

Until the 1980s, there was no integration policy in the Netherlands. Nevertheless, there were a lot of migrants due to decolonization after World War II and industrialization. The young intellectuals and the 'guest workers' that were welcomed were expected to return to their homes again. However, due to the collapse of the Dutch economy in 1973, unemployment increased. The lowly educated workers became unemployed and had to rely on the social welfare of the

Dutch government. Immigration from the recruitment countries continued because of family reunification, despite the fact that the Dutch government tightened its immigration policy from 1973 on (Driessen et al., 2019).

The flow of political refugees and asylum seekers to the Netherlands increased, from the 1980s onwards. A debate arose about integration issues, because it had become clear that the guest workers would not go back to their home countries, but it also became evident that non-western newcomers were struggling with their stay in the Netherlands. In comparison with the Dutch, the newcomers were more often lower educated, unemployed, were living on social welfare, and ended up in crime (Driessen et al., 2019). This resulted in the arrival of the Civic Integration Newcomers Act, which came into force in 1998. The Dutch local governments became responsible for the implementation of educational programs for newcomers over eighteen with non-western backgrounds. In 2007, the Civic Integration Newcomers Act was replaced by the Civic Integration Act, which tightened the immigration policy: the newcomers' obligations to follow a language program increased and their rights were restricted. Newcomers need basic knowledge of the Dutch language and Dutch society *before* they arrive in the Netherlands (Driessen et al., 2019). The newcomers' primary knowledge of the language is tested in the country of origin with the Civic Integration Examination Abroad. An exam is taken at level A1 minus (the absolute beginner's level below the full A1 level) of the Common European Framework of Reference for Languages (CEFR). The civic integration test is taken at level A2 of the CEFR and consists of a test in speaking Dutch, a digital language exam, and a digital exam on knowledge of the Dutch identity and society. The Civic Integration Act does not apply to EU citizens. An application for naturalization can be submitted if an immigrant passes the Civic Integration Exam (Driessen et al., 2019).

Learning the Dutch language forms a big part of the integration process. Over the last few decades, the L2 education supply in the Netherlands has become a complex construction that is in need of a group of expertized professionals as educators. However, to become a L2 teacher does not require a certified training program. The government provides information for immigrants and supervises local authorities actively, who implement the integration policy. The

government is also responsible for the civic integration examination abroad, which is taken at the embassies and consulates (Driessen et al., 2019).

Recently, on the proposal of Minister Koolmees of the Dutch Ministry of Social Affairs and Employment, the House of Representatives passed the law for a new integration system on 2 July 2020. From 1 July 2021, newcomers will be learning the Dutch language on a higher and faster level than previously and asylum migrants will be combining language lessons with (volunteer) work or internships. Young immigrants, in particular, can take a different route: they will receive extensive language lessons and at the same time they will be taking on extra courses such as mathematics, English, learning skills, and study career counseling. Within the average of one and a half years, they will be finishing their integration course and thereafter will enter secondary education. Finally, there is a small group of newcomers for whom both these routes are not feasible. In the new system, more attention will be paid on learning the language, on becoming self-reliant and on participating in society. In the new system, newcomers will receive a certificate. In addition to the language courses, all immigrants will be introduced to the local labor market more actively. They will also be brought in contact with Dutch core values such as equality and freedom of expression (www.rijksoverheid.nl/nieuwe-wet-inburgering. Accessed on July 19th, 2020).

2.4 The Dutch identity

As said before, following the language testing regime denounced above, newcomers must have a basic knowledge of the Dutch language and familiarity with Dutch society to successfully take the integration test. But what exactly characterizes the Dutch society? Many social sciences have already discussed the concept of ‘culture’ and ‘national identity’, but it still seems to be a very broad concept. Also, the debate about a national identity often leads to suggestions of a polarized country (Beugelsdijk, De Hart, Van Houwelingen & Versantvoort, 2019). Various processes and initiatives in the Netherlands are being initiated in particular to re-mark the national identity. National laws and government regulations leave an important mark on the concept of being member of a nation. The discussion about the Canon of Dutch History and the

National Historical Museum refers to the desire to maintain a national identity through the bond of national history, but what the exact national identity means remains unclear (Van de Donk, 2007).

However, the Dutch Institute for Social Research (SCP) conducted a large-scale study to explore in-depth and describe what the Dutch themselves consider important in their attachment to the Netherlands and what they consider typical of The Netherlands (and what they do not). In their report, the researchers analyzed and described what characteristics the Dutch people think of that belong to the Dutch identity and what they think binds and divides the Dutch country. Their questionnaire consisted mainly of the following questions: When we talk about national consciousness and Dutch identity, what picture does this actually conjure up in people's minds? What do they think of when they think about the Netherlands? What do they see as 'typically Dutch'? Do they feel a sense of attachment? And if so, is that feeling the same for everyone? What makes up that sense of attachment? (Beugelsdijk et al., 2019).

Although in essence, there might exist a consensus of what makes the Netherlands the Netherlands, there are also a lot of differences of view. Every Dutch citizen is able to describe and to discern some of the key elements that are part of the Dutch identity. As Beugelsdijk et al. (2019) show in their research on the Dutch identity, Dutch people regard their language as the main token of their identity (see paragraph 2.4). Also, freedom is addressed as a major common denominator for a lot of people, though it is a concept that can be interpreted in various ways and can be paradoxical (Beugelsdijk et al., 2019).

There are several divergent visions of national identity in circulation. It is not about holding a passport or endorsing the Constitution, but about a collection of ideas and perceptions about what characterizes a country, which can be associated with particular emotions such as pride, fervor, irritation or concern. And it is precisely here that differences emerge. There often seems to be a tension between people who feel attached to the Netherlands on the basis of symbols and traditions, and people who feel attached to the Netherlands because of their civic rights and freedoms (Beugelsdijk et al., 2019). People who identify the Netherlands to a greater or lesser degree would like to see some things disappear and retain others; they feel a greater or

lesser degree of attachment or responsibility. What one person would like to see eradicated represents a core value for someone else (Beugelsdijk et al., 2019).

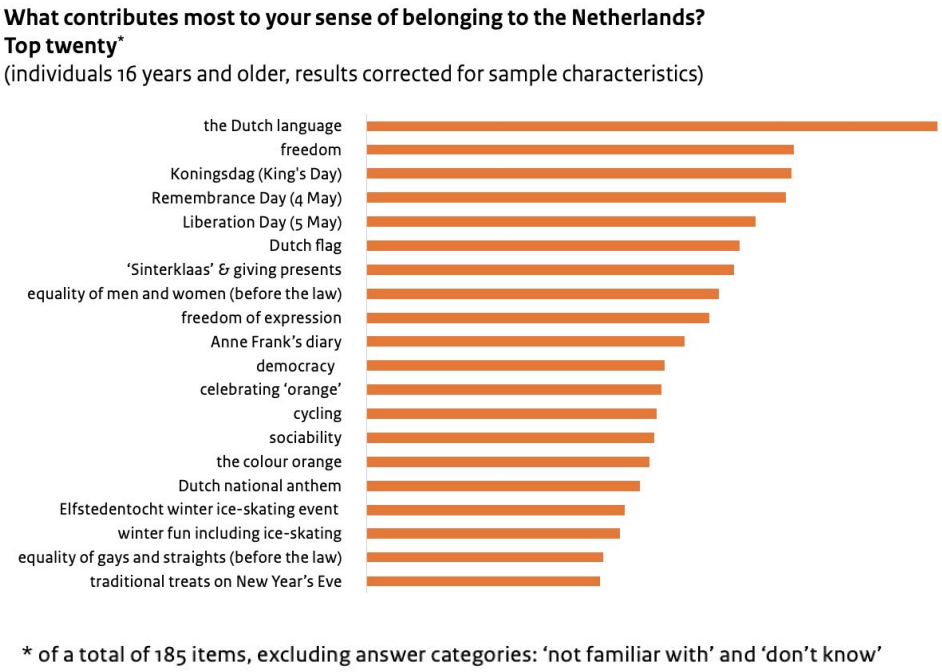
Figure 1 shows the top 20 characteristics which the Dutch consider being characteristic of the Netherlands from the report of the SCP (2019). They are primarily cultural characteristics: first and foremost the Dutch *language*, but also *national holidays*, *traditions and customs*, *symbols*, and *icons*. As well as these elements, Dutch people also consider the *landscape and physical environment* (the presence of water, such as canals, dykes, and the Delta Works) to be typical of the Netherlands and also regard them as important binding elements. As the report shows, the elements that people regard as the least typically Dutch are dominated by references to religions (Buddhism, Islam, Judaism). Aspects relating to the Dutch political system, civic freedoms, and the legal system do not appear in the top 20. Democracy and civic freedoms are not specifically characteristic of the Netherlands (because they are also found in other countries), but are of great importance for the sense of attachment to the Netherlands (Beugelsdijk et al., 2019), see figure 1. Social provisions, norms and values, and a high level of prosperity are aspects which people hope will still be recognizably Dutch characteristics in 50 years from now. Intolerance and discriminations are things that people would prefer to disappear from Dutch society right now.

Furthermore, a list of fifty topics that aims to provide a chronological overview of important events in the history of the Netherlands, is the Canon of Dutch History. This list can be used to help newcomers get familiar with the main characteristics of the Dutch historical identity. The Canon consists of fifty subjects from Dutch culture and history and is designed for students and teachers in primary and secondary education. The Canon of the Dutch History is often recalibrated because the Canon is not a statistical fact, but an image of history, which changes due to new insights, perspectives or sources of information (What is the Canon of Dutch History? Ministry of Education, Culture and Science of the Netherlands. Accessed on July 14th, 2020). For example, on the first of July 2020, Keti Koti has joined the national Canon network, making the commemoration celebration of the abolition of slavery part of the Canon of Dutch History. In chronological order, the canon encompasses the following themes: *Trijntje: the hunter-gatherers, the Megalithic tombs: the first farmers, the Roman Limes, Willibrord: the*

spread of Christianity, Charlemagne: the emperor of the west, Hebban olla vogala: the development of Dutch language, the Hanseatic League, Hieronymus Bosch, Mary of Burgundy, Erasmus, the Revolt, William of Orange, Johan van Oldebarnevelt, the trading companies VOC & WIC, the Beemster Polder, Hugo Grotius, the States Bible, Rembrandt, Blaeu's Atlas Maior, Michiel de Ruyter, Christiaan Huygens, Spinoza, Slavery, Eise Eisinga, Sara Burgerhart, the patriots, Napoleon Bonaparte, King William I, the first railway, the Constitution, Max Havelaar, the Child Protection Act of Van Houten, Vincent van Gogh, Aletta Jacobs, World War I, Anton de Kom, World War II, Anne Frank, Indonesia, the great flood, television, the port of Rotterdam, Marga Klompe, the immigrant workers, Annie M.G. Schmidt, coal and gas, the Caribbean, Srebrenica, Europe and eventually *That Orange Feeling.*

Figure 1: Report of SCP

Source: Beugelsdijk et al. (2019), SCP Thinking of the Netherlands.



3 L2 learning through a multimodal lens

This chapter provides a general view on L2 learning, multimodality, the structure of visual design in multimodal texts, and the advantages and barriers of the use of mobile apps in L2 learning.

3.1 L2 learning

Newcomers who want to learn the language of their host country can make use of various language learning methods. Some interact with native speakers, others follow classes, either online or offline or both (Irani *et al.,* 2018). New technologies play a role in the process and ways of how people become and relate while they respond to social, political, economic, and historical realities and move towards new forms of behaving in the world (Witteborn 2015). Ways in which people access new information and knowledge are tied to new technologies in which information on asylum law, border crossing, policies, work, education, health, and collective action are shared (Witteborn, 2015; Papadopoulos *et al.,* 2008). Many people who seek asylum can use new technologies and online applications to learn new languages, create new friendships and networks, but also for entertainment (Witteborn 2012). The online possibilities enable sources of information for forced migrants that face challenges that come with the borders through learning, sharing information, and creating transnational groups (Witteborn, 2015).

Although ICT already used to be a means in support of the L2 language learning environment in classrooms, at a time like the present one where networked societies have gone almost fully online when it comes down to learning activities, ICT has become a key factor for newcomers to manage their individual learning and integration process (Spotti & Kurvers, 2014) in their own time, becoming therefore responsible for their progress and its monitoring. Smartphones are becoming increasingly affordable, the internet is becoming more accessible,

and learners mostly have their mobile phones at their disposal at any time. “Services and functions converge in a single device that is ubiquitously linked to online repositories, services, databases, and networks” (Ranieri & Pachler, 2014).

There are multiple approaches and techniques to examine L2 learning material. Given the large amount of literature on the representation of culture in L2 learning in relation to the relatively small size of this study, the qualitative analysis in this chapter is based on studies that addressed this subject. In this study, two types of theoretical frameworks are employed, namely multimodality (Kress, 2010) and visual grammar (Serafini, 2011). In finding and selecting these studies, I searched on the databases *Google Scholar*, *Academia,* and *ResearchGate*. In using these databases, my searches included several keywords: ‘L2 learning’, ‘culture’, ‘NT2’, ‘textbook’, ‘multimodality’, ‘visual grammar’, and ‘cultural representation in L2 textbooks’. The theories that are outlined in this chapter are initially meant to study and examine pictures and visual images in textbooks. However, they might also be suitable to analyze pictures and visual images in mobile applications, as online L2 material also makes use of visual images in the learning tools. Therefore, the two theoretical frameworks that I found together form a strong basis for the analysis of L2 learning material because the framework as a whole allows me to address both the representation of cultural elements in online and offline learning material and the visual elements of cultural representation in language learning more in-depth.

3.2 Multimodality

Multimodality is an interdisciplinary approach to the study of representation and communication. It does not just look at how individual modes communicate through language, but at how multiple modes of communication, such as text, color, sound, movement, and visual images, interact with one another to create semiotic meaning (Kress, 2010). The theory of social semiotics is about the meanings of things, in all modes. It is about the sign, a fusion of form and meaning. The meaning arises in the social environment and in social interactions, and therefore all different modes need to be considered for their contribution to the meaning of a sign complex. “In a social-semiotic account of meaning, individuals, with their social histories socially shaped,

located in social environments, using socially made, culturally available resources, are agentive and generative in sign-making and communication" (Kress, 2010, p. 54).

Throughout the years, the semiotic landscape has changed and is still changing. The reasons for these changes lie in a web of intertwined social, economic, cultural, educational and technological changes and globalization. The effects of these changes, for example, are visible in the shift from relative permanence and stability, to provisionality and instability in mobility, the use of ICT, 'mobile technologies', and 'mobile learning' (Kress, 2010). Through multimodality we are able to engage in the complications in contemporary communication and address much-debated questions regarding changes in society, related to education, new media, digital technologies, public discourse, social networks, and art (Kress, 2010).

Using different modes in one sign - *writing*, *image* and *color* - can have real benefits. Each mode does a specific job to reach the maximum effect and benefit of a message and each mode has a distinct potential for meaning. Image *shows* what takes too long to read, and writing *names* what would be different to show. Color is used to *highlight* specific aspects of the overall message.

3.2.1 A critical view on L2 learning through multimodal texts

Textbooks can play an important role in identifying and legitimating social practices and opinions that appear in the process of learning, as well as in passing on ideologies, as textbooks contain social, economical, political, and cultural conflicts and settlements (Canale, 2016; Apple & Beyer, 1983). Textbook readers, however, usually do not experience those complications as a struggle and they do not witness the process of the creation of the textbook. Therefore, they might be not so critical to the implicit viewpoints these textbooks entail, for example by assuming that the textbooks represent facts rather than that they represent institutionalized theories and opinions (Canale, 2016; Meyer & Rosenblatt, 1987).

Multimodality tells us which different modes are used, but does not tell us what all the different styles and meanings of the modes are (Kress, 2010). Within the language education context, the role of the teacher has become two-fold. As the primary agents in the education process, they have to transmit not only their linguistic skills and knowledge to their students, but

also demonstrate the way culture contextualizes practices and behaviors of the target culture (Andonov, 2019; Tareva, Schepilova & Tarev, 2017). Therefore, more often, power is really the crucial point.

To understand the discursive complications behind a learning method and its design, but once transliterated online also behind the given L2 app and its discourse affordances and potential, we need to regard it as the collaboration of designers, publishers, authors, illustrators, editors, and others. As Canale (2016) explains:

> "The result is a highly polyphonic text that condenses various types of verbal, graphic, and visual sub-texts and which aims at crystallising an authorized cosmogony or 'legitimised' version of the social world. . . . it should not be concluded that textbook readers are mere passive receptors. Indeed, representations require the negotiation of those who produce and those who interpret them. Readers do not just decode pre-established meanings, they may become agents in the process of reinforcing, appropriating, or contesting the representations textbooks (re)produce." (Canale, 2016, p. 226)

The analysis of the construction of a national identity in the language learning material discourse refers to explicit and implicit conceptualizations of culture, such as perspectives, products, places, historical facts, identities, and other. The textbook discourse presents the social behavior and norms language learners are expected to insist upon, and at the same time, it becomes a reality to make sense of for learners (Canale, 2016). Representations can be difficult, because they relate to the social mechanisms through which we make sense of the complex social world around us, in a summarized and highly organized manner, such as previous discourses and stereotypes (Canale, 2016). An analysis of the representation of culture in language learning material, such as a textbook, requires a consideration of what the material includes and how that is represented, but also of what is (intentionally) excluded. Both what is included and what is excluded is equally significant regarding the ways in which resources are used and choices are made (Canale, 2016; Van Leeuwen & Wodak, 1999).

Kress and Bezemer (2008) found in their research that image has become a central means of representing the natural and cultural worlds that students are inducted into and of positioning the student-readers in those worlds. The communicative functions served by images in secondary school textbooks have expanded dramatically. Images are no longer used to embellish a written text, they frequently carry the main message (Blommaert, 2020). We need ethnography to check if the multimodal categories resonate with the meaning maker's experiences, understandings, and practices and to look at the choices that were made in the process of production, editing, and dissemination, and what was decided in the settings, represented texts, platforms, and so on (Blommaert, 2020).

3.2.2 Multimodality in education

As images have come to play a much greater role in the way that people nowadays communicate and make sense of their world (for example through internet, video games, apps, but also in textbooks, DVD's, and magazines), Serafini (2011) initiates a new set of strategies and processes for readers to interpret multimodal resources. According to Serafini (2011), an important part of this is to expand the perspectives of students in order to make sense of the multimodal texts. He means that for comprehending written texts we should move beyond the traditional strategies which are often incorporated in instructional frameworks, such as summarizing, predicting, and asking questions. An important facet of contemporary reading instruction is calling the students' attention to the multiple components of multimodal texts (Jewitt & Kress, 2003). Texts with multimodal elements can be more complex than texts that only use written language as their primary semiotic source (Serafini, 2011; Kress, 2003; Kress & Van Leeuwen, 2001). Serafini (2011) suggests other additional perspectives for comprehending multimodal texts, among which the grammar of visual design, which will be discussed in paragraph 3.3. Through this perspective on visual design, the teacher is provided with a different lens through which can be focused on when it comes to visual aspects in multimodal texts that their students are confronted with.

3.3 The structure of visual design in multimodal texts

Meaning can derive from the space or grammar of visual image and from the position in the temporal sequence of the written text (Kress & Van Leeuwen, 1996). According to Serafini (2011), helping students to comprehend the multiple modes of representation incorporated in multimodal texts with only the strategies that focus on comprehending written texts, will not be sufficient. An extensive taxonomy of the structures and grammar of visual design was constructed by Kress and Van Leeuwen (1996). Drawing from their work, three components of visual grammar were designed by Serafini (2011) that he considers essential for understanding multimodal texts and visual images: composition, perspective, and visual symbols.

The composition is about the way objects are organized and positioned in a visual image. The placement of objects determines their relative relevance and how they interact with other components in the same image. Artists and graphic designers use three compositional techniques to call attention to certain components of an image: 1) the relative size of an object, 2) the color and contrast and 3) the foregrounding and focus (Serafini, 2011).

The perspective is about how a visual image has effect on the viewer's connection with the images, depending on how far away or how close the viewer is relatively positioned to the elements, objects or participants in the image. Readers tend to feel a stronger bond with the characters whenever the characters or actors in an image are positioned more close to the viewer, and tend to feel less related to the characters when the elements, objects or participants are positioned further away from them (Serafini, 2011). Furthermore, an artist can choose to place a particular object or character from above, below or straight on to the reader's view. When the reader is positioned to look up or look down at a character, readers tend to view the character as powerful. In contrast, when readers are positioned to look down on a character, or a character is positioned to look down, readers tend to view the character as less powerful than a character who is looking up. Serafini (2011) emphasizes how important it is to raise the reader's awareness of how artists intentionally use positioning in books to interpret visual images in a certain way.

The visual symbols are about conventionalized ideas that are represented in sociocultural contexts. These symbols and icons are constructed in social, political and cultural settings and

are frequently used by artists and designers to create certain meanings beyond the literal level: for example, a rose signifies love or caring, the color red signifies danger and a cross signifies Christian values. To identify and interpret these symbols and motifs, readers have to move beyond denotative and literal interpretations, in order to consider connections to the connotative levels of the symbols and motifs' meaning (Serafini, 2011). The reader's attention is focused on these connotative meanings that are associated with the various symbols and motifs, constructed during the reading of contemporary textbooks (Serafini, 2011).

Serafini (2011) provides a guide for examining visual and design elements and visual structures in contemporary picture books. The guide can help draw the readers' attention to overlooked elements:

- What can be determined about how the book's size, format, and materials used in its construction are related to the book's content?
- What do you know about the author's and artist's previous work?
- What expectations does the cover, including the title and illustration, set up for you as you approach the book? What does the cover suggest?
- What media is used in the cover illustrations?
- What fonts are used? Where is the text located on the page? How do the text and illustration(s) connect?
- What do you think of the format of the images and their placement in the book? Where is the text located? Within the image? Separated by borders or white space?
- What is foregrounded, and that is included in the background?
- What catches your eye first?
- Is the image symmetrical or does one section (tom-bottom, left-right) dominate the image? How does this add to the meaning of the image?
- Are the illustrations spreads, single-page images, collages, overlapping images, or portraits?
- How are the size and scale used? What is large? Why are certain elements larger than others? How does this add to the meaning of the message?

- Do the series of images in the book change over the course of the book? Do they get bigger or smaller?
- Is there a relationship between form and content? How does the design of the book enhance the content's presentation?

He further goes into developing a method, where he invites the reader to select a particular illustration to consider inviting him/her to ask the following questions:

- What are the dominant colors? What effect do they have on you as a reader?
- Are there any recurring patterns?
- Are there any anomalous elements? Are they important to consider?
- Are the style and the artistic choices appropriate? How do they add to the book's meaning?
- How are the illustrations framed? Are there thick borders or faded edges?
- How is the story's setting realized in the images? Realistically? metaphorically?

3.4 The affordances of ICT, apps and mobile learning

Following Giddens' structuration theory on social development (1984) in which social structures and individual agency are interrelated, Pachler, Cook and Bachmair (2010) see how cultural practices such as pedagogical scripts in schools of media use in everyday life are seen as important for the ongoing transformation of culture. Agency manifests itself as the student is capable of creating relationships with others (mediated by technology) and of creating representations of the world, using a variety of sign systems such as image and language (Pachler, Cook & Bachmair, 2010). Mobile learning can be viewed as "the process of coming to know through conversations across multiple contexts among people and personal interactive technologies" (Sharples, Taylor and Vavoula, 2007, p. 224).

Drawing on a comparative study on ICT for L2 acquisition in the Netherlands and Sweden by Spotti, Kluzer, and Ferrari (2011), ICT is used to address the challenge of a growing

demand in L2 learning and testing of newcomers. There are a few important benefits that were associated with ICT applications in this study. First, ICT could be useful in managing the large numbers of learners at play, but could also be useful in managing the individualization of learning, which seemed particularly essential for newcomers. For example, it was possible to engage in language learning from home. Second, there was the possibility to be exposed to real-life examples and situations in a protected environment through simulation and access to online content (which ensued empowering and emancipation effects, in particular with female students). Third, the use of ICT allowed differentiation and individualization of classroom activities, for these could be planned and practiced according to the students' individual skills and needs with the support of a computer as a substitute to the help and support from the teacher. And finally, according to the research, as students could work more independently, with use of a wide range of materials and resources, ICT also provided more flexibility. The possibility to have some extra learning time on certain tasks, supported by ICT, was also highly valued by students (Spotti et al., 2011).

There also seemed to be quite some shortcomings concerning ICT learning in the comparative study by Spotti, Kluzer, and Ferrari (2011). First, the development of proficiency in speaking seemed to develop poorly, since exercises with speech were limited to pronunciation and did not include real communication. Especially when it comes to intonation and pronunciation students needed to evaluate with their teacher. Second, for unschooled or low-educated newcomers, the measure of being able to speak Dutch, know the Dutch society, and being able to read in Dutch depends on their literacy skills. The emphasis laid on ICT can become a difficulty for lower educated newcomers when being literate is the precondition upon if a person becomes more easily integrated and by that, is allowed to stay (Spotti & Kurvers, 2014). Third, through ideologies of homogeneity and uniformity based on monoglot interlanguage ideologies which overlay the societal diversity present on the ground, the concept of 'the nation' is being presented to its citizens in discourses on concepts of nation, national identity, national loyalty and national language (Spotti, 2011; Blackledge, 2009; McNamara & Shohamy, 2008).

4 Methodology

In order to answer the two sub-questions of which elements of the Dutch identity are salient and thus represented in didactic L2 learning-material and how in the context of civic integration classes, in particular in an offline method and respectively in an online method, a qualitative study is conducted by examining two different L2 learning methods, through the lens of the theoretical frameworks of both multimodality and visual grammar. This chapter provides a description of the way in which the data was selected and analyzed.

4.1 Data collection and selection

Given the large amount and variety of L2 learning methods and tools in the Netherlands and given the relatively small size of this study, the qualitative analysis in this chapter is based on a relatively small sample of l2 learning material. In finding and selecting these different L2 methods, a Google search on the following keywords was carried out: 'NT2' (Dutch as a second language), 'Nederlands voor migranten' (Dutch for migrants), and 'Nederlands voor buitenlanders' (Dutch for foreigners). The search yielded a few thousand results (accessed on June, 2 2020), among which the homepage of Boom Publishers and a few other companies who provide NT2 learning. I called Boom Publishers to ask them what their most frequently used and taught L2 method was. They advised me to take a look at the *Delftse Methode* [Delft Method], as this method is the most popular for L2 learning for newcomers. The *Delftse Methode* is a learning track with a communicative approach that fits in with the objectives of speakers of other languages: being able to understand, speak, write, and read Dutch. It consists of different L2 language courses, on different levels: for beginning, intermediate and advanced learners. The *Delftse Methode* comes with different learning packages, such as 'Basiscursus 1' [Basic course 1], 'Basiscursus 2' [Basic course 2], 'Nederlands voor buitenlanders' [Dutch for foreigners],

'Tweede ronde' [Second round], 'Derde ronde' [Third round], 'De Delftse grammatica' [Delft grammar], 'Taal van de verpleging' [Language of nursing] and 'Mobiel leren' [Mobile learning]. In this study, the cultural contents of one textbook and one app are analyzed, focusing on the representation of the Dutch cultural elements. For this research, the following L2 learning material was to conduct a multimodal research, both published by Boom Publishers:

- a qualitative analysis of the textbook 'Nederlands Voor Buitenlanders. Beginners, NT2-niveau 0 - A2', which will hereafter be referred to as '*the offline tool*'.
- a qualitative analysis on one of the 'Mobiel leren' demo-apps, namely 'Basiscursus 1: Nederlands voor Buitenlanders', which will hereafter be referred to as '*the online tool*'.

4.2 The analysis of the cultural content

The analysis of cultural content refers to "a research technique for making replicable and valid inferences from texts or other meaningful matter to the contexts of their use. . . . provides new insights, increases a researcher's understanding of particular phenomena, or informs practical actions" (Krippendorff 2012, p. 24). One of the most important procedures in content analysis is the selection, categorization, and identification of data. In other words, the data, that in this case are texts, are transformed into numerical data according to defined categories and subcategories. The categories are analyzed in order to classify the content data into groups (Amara, 2017). The analysis started with the surface reading of both *the offline tool* and *the online tool* and by identifying recurrent themes of Dutch cultural elements in connection to the characteristics of the Dutch identity (paragraph 2.4). The visual images on a certain page (both in *the online tool* and in *the offline tool*) were connected to the textual elements that were on the same page as the image. Images that did not concern the 'typical' Dutch elements that were mentioned in chapter 2 and only focused on Dutch characteristics were excluded. *The online tool* had audio samples accompanied in the lectures, but due to the scope of this research and due to the fact that these audio samples did not deviate from the text in *the offline tool*, these were excluded. In that sense, the multimodal approach of the study is limited to images and text.

Subsequently, the analysis of the data of both *the offline tool* and *the online tool* was divided into four columns: the coding category, the theme that was covered in the lecture in

which the image/illustration was included, the elements of multimodality and visual grammar and eventually the text that accompanied the image in the relevant chapter. The Dutch cultural elements were identified and distinguished into four main coding categories which are not mutually exclusive: *beliefs and norms*, *social interaction and behavior*, *national symbols and icons,* and *national holidays and traditions* (see figure 2). The data could thus occur in multiple categories at once. These coding categories were inspired by the categories in the study of Amara (2017) and the study from the SCP on the main characteristics of the Dutch national identity (see paragraph 2.3). The first coding category, *beliefs and norms,* refers to the routines and actions within a social group, including moral and religious beliefs as well as routines from daily life. For example freedom; equality of men and women (before the law); freedom of expression; democracy; sociability; equality of gays and straights (before the law). The second coding category, *social interaction and behavior,* refers to conventions of behavior in social interaction at various levels of formality, as outsiders and insiders within social groups. For example cycling; going camping; engaging in outdoor activities; drinking beer; personal interaction; giving presents during the holidays; traditional treats on New Year's Eve (eating 'oliebollen', 'appelbeignets' and drinking champagne); helping family members; working together. The third coding category, *national symbols and icons,* refers to typical elements in the target culture, both historical and contemporary, and symbols of national identities such as famous monuments and people. For example Anne Frank's diary; Rembrandt's Night Watch; windmills; dykes; Delta Works; tulips; color orange; Dutch flag; Dutch national anthem; Dutch national football team; Amsterdam Airport Schiphol. The fourth and final coding category, *national holidays and traditions,* refers to annual official and unofficial holidays and to the traditions that are celebrated in the Dutch culture. For example Koningsdag (King's Day); 'Sinterklaas'; Remembrance Day (4th of May); Liberation Day (5th of May); celebrating 'orange'; Elfstedentocht winter ice-skating event. Due to the fact that the data from both *the offline tool* and *the online tool* was in Dutch, the data was freely translated from Dutch to English for the sake of the research.

The model in which the data is put consists of four different columns, which are *the coding category*, *the theme of the lecture*, *the elements of multimodality and visual grammar* and

the text accompanying the image. The latter is inspired by Serafini's "Noticings-Meanings-Implications Chart" (2011), which calls attention to the elements in a multimodal text. For this study, the data collected in *the offline tool* and in *the online tool* were analyzed manually, not computationally, and by one researcher alone (see figure 2). The use of a computer model and the involvement of more researchers was preferred with the purpose of guaranteeing the validity of this research. However, due to the scope of this study and due to the use of one single method (the *Delftse Methode*) and therefore the examination of very little data, there has been chosen to not include a computer model. A second rater coded a subset of the sample, to reassure the reliability of the coding categories (see Appendix 1). There was a 100% agreement between the first and the second rater for the categories *beliefs and norms* (BN), *national symbols and icons* (SI), *national holidays and traditions* (HT). For the category *social interaction and behavior* (IB) both raters agreed upon 64% of the cases.

Also, the research initially aimed at interviewing parties that are involved in L2 learning, such as students, teachers and the designers of the language learning tools, to ensure the relevance of the research. However, due to the presence of the coronavirus (Covid-19) at the time of writing and due to the measures that were taken by the Dutch government, the possibility to conduct interviews was made unattainable.

Figure 2: The data analysis of *the offline tool* and *the online tool*

Coding category	**Theme of the lecture**	**Elements of multimodality and visual grammar**	**Text accompanying the image**
Beliefs and norms	Lecture 24: Marriage, living together or prefer to stay alone?	On the bottom of the page we see different kinds of family formations in varying colors with various statistics and numbers in green. A family (lady with two children), a man with groceries, a couple (man and a smiling woman), a couple (man and woman) with two intertwined rings, a family (man, woman and baby), a family (man, woman and two children with a football in their hand) (page 119). A bride and groom holding each other (page 120). The bride is wearing white and the groom is wearing a black suit, a white blouse and a black tie.	"Do I have the same rights?" "Yes you have the same rights" "A good friend of mine was going to marry and I was his witness [...] My friend and his husband promised to stay together forever and to take care of each other" "Did your friend marry a man? You don't hear that often." [..] "I would never marry. My goal is to finish my study first. After that, I want a relationship. Marriage isn't necessary. When you live together you can arrange important businesses. If you register officially, you have the same rights as when in a marriage! Or you can have a relationship, but live apart. That seems wonderfully quiet!"
	Lecture 37: The municipality	The image shows someone holding his personal voting card in the left hand and a red pencil in the right hand. On the background (p. 176)	"Once a year, the citizens choose the members of the local council, the parliament of the municipality. The council controls the board of the municipality. For the elections,

			the municipality sends us a card with our name on it. With that, we vote. Have you done it already?"
	Lecture 39: Politics	The image shows a voting booth on the right and a ballot box on the left (in green). We see the legs of a person who is standing in the voting booth (p. 187)	"Every year the Dutch citizens choose the 150 members of the Tweede Kamer [House of Representatives], the parliament. De voters vote for a person on the list of a political party. There are plenty of choices."
Social interaction and behavior	Lecture 26: The police: (not) my best friend!	An image on the right below with a lady on a red bike, having one child in the front seat and two children in the backseat. The lady is calling while cycling (p. 128).	"De police explains: you are prohibited to steal, but buying a stolen bike is also not allowed. My conclusion is: the police are your best friend!" "The police my best friend? Don't make me laugh. I have bad experiences with the police. A few months ago my bike was stolen. A friend of mine told me to file a report. It seems that every year thousands of stolen bikes are left at the police office because no one comes to pick them up. I filed a report and haven't heard anything from it. A friend would not do such a thing?!"
	Lecture 27: Celebration	There are four people in the image. Two of them (on the left) are sitting down (on orange seats) at a coffee table. They are holding a cup of hot drink and one of them is holding a piece of cake. The birthday cake is on the coffee table, alongside two glasses with drinks and two presents. On the right, there are two people shaking hands. One of them is holding a present. We see balloons and a garland in varying blue colors (p. 133)	"Happy birthday! Many more years!" "Thanks. Great that you are here" "Here you go, I brought you a present." "Oh, how nice. I will check it out right away… O, I'm really happy with that. Thanks! Food and drinks are on the table over there. You need to take everything yourself. We'll talk extensively to each other later ."
	Lecture 29: Leisure	A person is wearing a biking helmet, a yellow shirt and it looks like he's cycling fast (p. 140)	"If you do sport, where do you do it?" "I like to play football. During the winter indoors and during the summer outside on the field. My children also play football together with their friends. I also like to take a walk. I prefer walking alone. A nice moment to think quietly".
National symbols and icons	Lecture 1: What's your name?	A hand holding a card. The card contains the name, occupation, address, phone number, and email address of someone named Inge van Dijk. The card is orange and on the left, a house with the Dutch flag is displayed (p. 12).	"Hi I'm Inge. My name is Inge van Dijk. I'm the teacher. Who are you?"
	Lecture 5: My day	A person standing on the train platform, waiting on the train to Rotterdam Central Station, reading a newspaper (p. 35).	"How do you travel?" "I take the bus from 6:45 to the train station. [...]" "What did you do in that time at the train station?" "I read the newspaper for example, or I practice my Dutch classes".
	Lecture 8: Enjoy your meal!	A plate and fork with vegetables and potatoes, a glass of water, a bowl with rice and chopsticks, a plate with spaghetti in red sauce with a fork and spoon and a glass of red wine, (p. 45). A green table with a cup of brown drink (coffee or tea?), a plate with brown bread and cheese and a fork and knife. A blue table with a plate with rice, chicken and carrots, a salad in a bowl, meat in a cooking pan, a glass of water and a glass of wine. A red table with a mug with a hot drink, a white cup with white liquid in it (milk?) and a plate with a sandwich (p. 9).	"... But what is a Dutch meal?" "We used to eat mostly vegetables and potatoes with meat, fish or chicken. But now we also eat pasta, rice, and a lot of other products" "So you only have one warm meal? That amazes me. And so early! We eat much later" "Yes, maybe that is typically Dutch. But tell me, what do you eat?"

	Lecture 10: Four seasons	Three different bills of money. All have a 'Euro' sign on it. Varying from €50 to €100 to €200 (p. 54).	"A lot - More - (the) Most"
	Lecture 21: A day out	A full page which resembles a map of Rotterdam (in green) and shows multiple highlights and sightseeings of Rotterdam, such as Blijdorp, the Central Station, Markthal, the Erasmus Bridge, Euromast, Museumpark, Wilhelminapier, Historic Delfshaven, Katendrecht. We also see the water which flows throughout the city and at the harbor (in blue). On the bottom of the image there is a ribbon banner in white and yellow with the text 'ROTTERDAM' on it in red (p. 104).	"I was thinking, maybe we could go out soon. In Rotterdam for example. We can go to the Markthal. That seems to be a beautiful building. After that we can go eat somewhere. [...]' "Let's visit the Euromast after dinner. That is the highest tower of the Netherlands. From the top of that tower, you can look all over Rotterdam including the harbor. [...]." "That's fine. I suggest we meet each other at the Rotterdam train station around 4 'o'clock."
	Lecture 25: The map of the Netherlands	On the bottom of the right page there is a map of the Netherlands, drawn in dark blue, blue and yellow. The caption says that the dark blue symbolizes for the land below sea level, the blue symbolizes for the land between 0 and 7 meters above sea level and the yellow symbolizes the land 7 meter above sea level (p. 122).	"How does the Netherlands look like?" [...] "Second: it is a flat country. You won't find mountains over here. Except for the south, in the province Limburg. There is one small mountain. Of which we are proud" "Third: it is a low country. The lowest areas are in the west. A big part of our country is below sea level: almost half of it. With dikes and dams we keep the country dry. Some parts of it are in the sea. Those are the islands in the north and in the southwest." "Fourth: it is a country with a lot of water. Everywhere rivers flow, everywhere you see ships. We do not only have a lot of roads on land in the Netherlands, we also have a lot of roads over water. We are proud of this too. But all this water also forms great danger. If the dykes or dams break, a great disaster will occur. The last time that happened was in 1953."
	Lecture 28: The Randstad	On the bottom of the right page there is a map of the Netherlands, zoomed in on the Randstad. We see the North Sea (in blue on the left) and the IJsselmeer (in blue on the top in the image). Different cities are highlighted in yellow, such as Amsterdam, Utrecht, Leiden, The Hague, Delft, and Rotterdam. Different places are highlighted in greed, such as Schiphol, Keukenhof, Europort (p.135).	"In the west of the Netherlands is an area which is called the Randstad. It consists of South-Holland, parts of North-Holland, and Utrecht. The four big cities are in it: Amsterdam, Rotterdam, The Hague and Utrecht. In fact, you can see the Randstad as a whole. It is in the right spot, just near the sea. The port of Rotterdam isn't coincidentally the biggest of the whole of Europe. Amsterdam has an airport - Schiphol- which belongs to the biggest in the whole world. [...] Vegetables and fruit are very important for the trade. And flowers. Go to Keukenhof. There you will see all those flowers together."
	Lecture 31: Stay healthy!	A hand holding a cone of fries with mayonnaise (p. 149).	"The Dutch are the tallest people in Europe. [...] What can you do to accomplish this? First of all, you need to eat healthily. [...] On train stations, in cafes, in restaurants, on the bus, on the train and on a lot more places smoking is prohibited."
	Lecture 32: Beautiful Netherlands	A row of varying canal houses, in a variety of colors, mainly orange, brown, green, grey and yellow (p. 152)	"I went to Amsterdam with a couple of friends. We took the train, which goes directly from Almere to Amsterdam within half an hour. Ideally! We went through the canals by boat. [...] Beautiful, all those old buildings from the seventeenth century alongside the canals." "We learned a famous song about tulips, Amsterdam, and love." "[...] Next time I will hear if you visited the Deltapark. There you see how Zealand is being protected against the

			water from the sea. People regard that system as one of the seven modern world wonders."
	Lecture 34: From republic to kingdom	On the left page below there are six squares in which different images are presented. In chronological order of the eras: In the first image, there is a Spanish flag turning into a Dutch flag, with the timestamp '1568~1648' on it and an image of a canon below it. In the second mage there is a blue sky, white clouds and the silhouette of a ship on the water. There is a timestamp with '1602~1798' on it and the logo of the 'VOC' under it. In the third image, there is a French flag and a hat in the middle, under it is a timestamp saying '1795~1813'. In the fourth image, there is an orange lion wearing a crown and a map of the Netherlands in blue. The bottom of the square says 'since 1830'. In the fifth image, we see a map of the Netherlands in green, with in the middle a red square with a white dot in the middle and the swastika-sign in black. The image has a timestamp on it with '1940~1945'. In the sixth image, we see blue and green in a square and 14 small yellow stars in a bow. The image says 'since 1952' (p. 150).	"Where the Netherlands is now, there were formerly a few separate states. They were part of the Spanish empire. Led by William of Orange the states were at war with Spain. They eventually won this war. That's how the Republic of the United Netherlands came to be." "There was a lot of trade with other countries during this period. Dutch ships went to distant countries. Sometimes the Dutch took other countries to their own property. That is how New York was Dutch property for a short period. Some names in the city remind us of that. Indonesia and Suriname were Dutch property for a longer period. Six islands above South-America too. Three of them are now special municipalities of the Netherlands.[...]" "At the beginning of the nineteenth century, the Netherlands became part of the French empire of Napoleon. After this ended, the Netherlands became a kingdom, with a king. He was part of the family Of Orange. After that time the national flag was being used: red, white, blue. [...]" "Let's look at modern history. In 1940 the Netherlands was taken by the German empire. Hitler wanted to own all of Europe. This led to the Second World War, in which tens of millions of people died. Among them were six million Jews. Germany lost the war, through which the Dutch people could live in freedom from 1945". "Now the Netherlands belongs to a bigger part again: the EU".
	Lecture 38: A better climate starts with yourself	An image with a man and a woman wearing an orange jumper with the word 'eco' on it. She's holding knitting needles and points at the letters on her jumper. On her right stands a man with a brown cap and a blue overall. He stands behind a table with a box of tomatoes in it. There is a sign saying 'Holland tomatoes'. Behind them, we see a landscape in varying colors of green, dikes/hills, a viaduct, a train, a building with 'BANK [green leaf]' on it, and five windmills surrounding the building (p. 182).	"We need to use natural and sustainable energy sources. For example energy from the sun or energy from water. Are there new ways of using less energy? Are there smart solutions? We need to think about it." "You know what affects the climate the most? What we buy! Buy mainly products from your own area, or nothing! Do you really need all those new things?" [...] "Take a bank account with a bank who spends your money responsibly" "Travel consciously: don't travel by plane, but by bike."
	Lecture 39: Politics	A portrait of the Dutch King, wearing an orange crown and various insignia (p, 185).	"The Netherlands is a kingdom. The king is the head of state. He's not elected. Due to his symbolic role, he receives important visits from abroad. Also, he visits a lot in the Netherlands and abroad. As representative of all Dutch people he has a connecting function.
National holidays and traditions	Lecture 27: Celebration	A man with a long white beard, long white hair and a long white mustache, wearing headgear in the color red with yellow details (yellow cross), wearing a long white dress and a long red cape and holding a yellow scepter (p. 131).	"27th of April we celebrate King's Day. Everyone has a day off and a lot happens on the street. The king and queen visit a certain city every year. On the 5th of May, we celebrate the end of the Second World War. On the 4th of May at eight 'o'clock we have a minute of silence to remember the victims of the war. On the 5th of December we celebrate Sinterklaas. Sinterklaas brings presents from Spain to all kids and to a lot of grown-ups. Sometimes he brings them personally. And he writes a poem with every gift in Dutch. Clever, huh? Christmas, on the 25th of December, is an important Christian holiday. A lot of

			people go on vacation between Christmas and New Year's Eve because of all those days off. An important holiday for Muslims is Eid Al-Fitr ('Suikerfeest'). The date for that holiday differs from year to year."
	Lecture 36: The twelve provinces	A person with a red cap, a blue vest and ice skates hanging around his neck. The person is smiling and in a text cloud next to him, we see the flag of the province Friesland. There is also a cow in the image (p. 169).	"Friesland delivers a lot of milk for the Dutch dairy products. De Frisian lakes are the ideal spot to spend your free time. This also counts for the islands in the North Sea."

5 Results

This chapter focuses on the results that were accumulated in the data analysis. The data analysis specifically aims at answering the two sub-questions that were presented in the first chapter, namely which elements of the Dutch identity are salient and thus represented in didactic L2 learning-material in the context of civic integration classes, in particular in an offline method and respectively in an online method.

First of all, although the research was initially about the comparative approach of the online tool versus offline tool, the analysis of both tools strikingly shows that there is the content of the online and offline learning tools of the Delftse Methode do not differentiate. Both learning tools entail the same content and include the same visual elements. This means that the online tool can be used separately from the offline tool, and the other way around. Also, there is no difference made in the use of the multimodal and visual means in the tools. Both do not include any photographs, diagrams, graphs, typography, cartoons, lists or infographics and have the same visual images. No elements mentioned in the book are left out in the app, or the other way around. But what multimodal and visual elements *does* the *Delftse Methode* include?

The analysis reveals that the tools exclusively contain images and text: the images in the method are merely drawings, all drawn in the same style with text. In only a few lectures, there is playfully made use of statics in a graphic. This, for example, can be seen on page 108, in which a graphic is shown with the growth of the population of the Netherlands. Also, the colors that are used are predominantly colors such as orange, green, light green, blue, light blue and yellow. There is no use made of colors such as pink and purple and only sparsely of bright red. Furthermore, the images are predominantly situated at the bottom of the page, under the text and

in the middle and at the end of each lecture or theme. No lecture or theme starts with an image at the beginning of it.

In chapter 2 of this study the elements and characteristics that are considered to be 'typically' Dutch are set out. For this research, these characteristics are subsequently divided into several categories. Throughout the *Delftse Methode*, these themes recur, but they vary and differ in different chapters and in a specific topic that is treated within this theme. Therefore, the themes of the lectures are categorized manually in the table with the categorized characteristics.

The beliefs and norms of the Netherlands are represented in three different lectures. The first lecture entails various family formations and the text accompanying the image was mainly focused on marriage, living together, and living separately (lecture 24). The second lecture entails the fundamental right to vote for the local elections of the members of the council in the municipality (lecture 37), and the third lecture covers the right to vote for the members of the national parliament (lecture 39). The right to vote that Dutch citizens have in their democracy is visibly distinguished and emphasized in these lectures.

'Typical' social interaction and behavior between the Dutch is represented in three different lectures of the learning tools of the *Delftse Methode*. These lectures sketch different situations and examples. The first lecture entails the image of a lady on a bike with three children, while she is on the phone. The text accompanying the image is about the police and about the thousands of stolen bikes that are left at the police station every year (lecture 26). The second lecture is about the way the Dutch celebrate a birthday party. The image holds up multiple people in a living room. The guests shake hands to congratulate the person who is having his or her birthday and hand over their presents. The presents are opened immediately. According to the text accompanying the image, the guests can help themselves at the birthday party when it comes to food and drinks and enjoying themselves at the coffee table (lecture 27). The third lecture is about leisure and involved the image of someone on a bike. The text is not about cycling, but about other hobbies and things the Dutch people do in their free time (lecture 29).

When it comes to the national symbols and icons, the Delft Method entails various examples and sketches different situations. In more than ten different lectures, 'typical' symbols

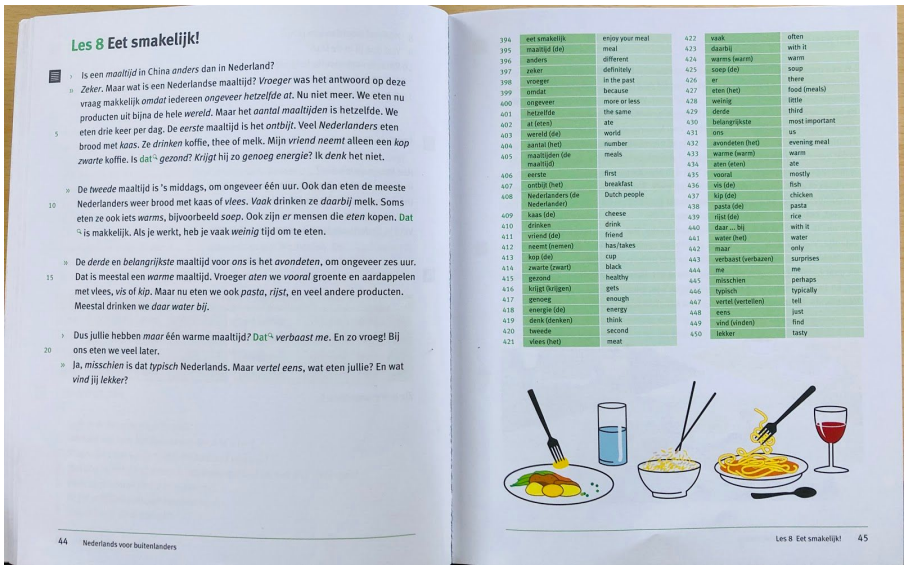
and icons are distinguished, among which some historical symbols. For instance, in lecture 34, different eras are set out in the image and explained in the accompanying text. The images show the history of the Netherlands and how the country went from being part of the Spanish empire, to turning into a republic and to eventually becoming a kingdom. Also, the Dutch relationship with other countries is involved. This is realized through the examples that are made about the trade of flowers and greens with other countries, but also through the connection with the European Union (lecture 34). The fact that the Netherlands is part of the EU, is also emphasized in lecture 10, in which we see three different bills of money with a euro sign on them.

Furthermore, the category national symbols and icons focuses on the Dutch highlights and sightseeings. For example in lecture 28, in which various highlights of the Netherlands are mentioned, such as Schiphol, Keukenhof and Europort, but also in lecture 21 in which the map of Rotterdam is highlighted and where sightseeings in this city are pointed out. Dutch typicalities are furthermore shown in the variety of food, as in lecture 8 and in lecture 21, but also by showing the canal houses (lecture 32) and the use of public transport (lecture 5 and lecture 38). Especially in this category, characteristics such as the color orange, the Dutch national flag and the orange lion (which is the weapon of the Kingdom of the Netherlands) can be recognized (lecture 1, lecture 34, lecture 39). Not only does the analysis show historical elements and typical characteristics of the Netherlands, but also other recurring elements. Throughout the method, there are multiple references to the water in the Netherlands and to the way the Dutch cope with a large amount of water (see lecture 21, lecture 25, lecture 28, lecture 32 and lecture 38). For example in lecture 25, the image shows the map of the Netherlands in colors of blue, accentuating the water level in different areas throughout the country and the image contains rivers, ships and roads that cross water. The text accompanying the image refers to the amount of water in the Netherlands. The text also points out the danger of the water that can emerge when the dykes and dams break and refers briefly to the event in 1953 in which this danger occurred.

The category of national holidays and traditions is mainly recognized in lecture 27, where we see an image of a man with a long white beard, long grey hair, wearing headgear in red and yellow and holding a yellow scepter. The text accompanying this image emphasized the celebration of various national holidays and traditions and what activities and traditions the

Dutch people do during these holidays. For example on King's Day, in which many Dutch people have a day off from school and work and in which they go out on the street and the King and Queen visit a different city every year, according to the text. Also, the Dutch celebrate Remembrance Day on the fourth of May, in which they keep two minutes of silence to remember the victims of the Second World War and celebrate Liberation Day, on the fifth of May. Furthermore, an important holiday for Muslims is the Eid Al Fitr meal and in December, the Dutch celebrate Sinterklaas (who is shown in the image accompanying the text).

Figure 3: Example of lecture in the *Delft Method*



Les 8 Eet smakelijk!

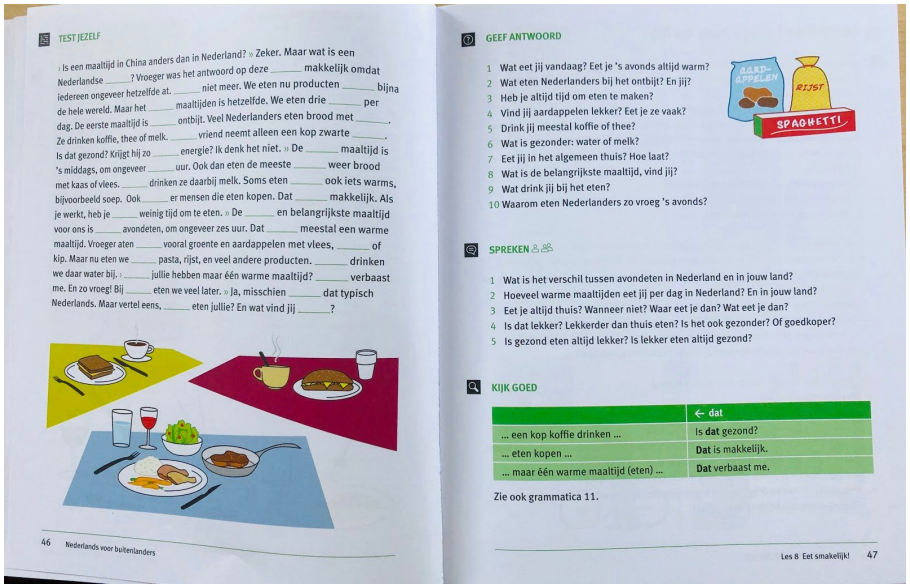
› Is een *maaltijd* in China *anders* dan in Nederland?
» *Zeker*. Maar wat is een Nederlandse maaltijd? *Vroeger* was het antwoord op deze vraag makkelijk *omdat* iedereen *ongeveer hetzelfde* at. Nu niet meer. We eten nu producten uit bijna de hele *wereld*. Maar het *aantal maaltijden* is hetzelfde. We eten drie keer per dag. De *eerste* maaltijd is het *ontbijt*. Veel *Nederlanders* eten brood met *kaas*. Ze *drinken* koffie, thee of melk. Mijn *vriend neemt* alleen een *kop zwarte* koffie. Is dat↷ *gezond*? *Krijgt* hij zo *genoeg energie*? Ik *denk* het niet.

» De *tweede* maaltijd is 's middags, om ongeveer één uur. Ook dan eten de meeste Nederlanders weer brood met kaas of *vlees*. *Vaak* drinken ze *daarbij* melk. Soms eten ze ook iets *warms*, bijvoorbeeld *soep*. Ook zijn *er* mensen die *eten* kopen. Dat↷ is makkelijk. Als je werkt, heb je vaak *weinig* tijd om te eten.

» De *derde* en *belangrijkste* maaltijd voor *ons* is het *avondeten*, om ongeveer zes uur. Dat is meestal een *warme* maaltijd. Vroeger *aten* we *vooral* groente en aardappelen met vlees, *vis* of *kip*. Maar nu eten we ook *pasta*, *rijst*, en veel andere producten. Meestal drinken we *daar water bij*.

› Dus jullie hebben *maar* één warme maaltijd? Dat↷ *verbaast me*. En zo vroeg! Bij ons eten we veel later.
» Ja, *misschien* is dat *typisch* Nederlands. Maar *vertel eens*, wat eten jullie? En wat *vind* jij *lekker*?

394	eet smakelijk	enjoy your meal
395	maaltijd (de)	meal
396	anders	different
397	zeker	definitely
398	vroeger	in the past
399	omdat	because
400	ongeveer	more or less
401	hetzelfde	the same
402	at (eten)	ate
403	wereld (de)	world
404	aantal (het)	number
405	maaltijden (de maaltijd)	meals
406	eerste	first
407	ontbijt (het)	breakfast
408	Nederlanders (de Nederlander)	Dutch people
409	kaas (de)	cheese
410	drinken	drink
411	vriend (de)	friend
412	neemt (nemen)	has/takes
413	kop (de)	cup
414	zwarte (zwart)	black
415	gezond	healthy
416	krijgt (krijgen)	gets
417	genoeg	enough
418	energie (de)	energy
419	denk (denken)	think
420	tweede	second
421	vlees (het)	meat
422	vaak	often
423	daarbij	with it
424	warms (warm)	warm
425	soep (de)	soup
426	er	there
427	eten (het)	food (meals)
428	weinig	little
429	derde	third
430	belangrijkste	most important
431	ons	us
432	avondeten (het)	evening meal
433	warme (warm)	warm
434	aten (eten)	ate
435	vooral	mostly
436	vis (de)	fish
437	kip (de)	chicken
438	pasta (de)	pasta
439	rijst (de)	rice
440	daar ... bij	with it
441	water (het)	water
442	maar	only
443	verbaast (verbazen)	surprises
444	me	me
445	misschien	perhaps
446	typisch	typically
447	vertel (vertellen)	tell
448	eens	just
449	vind (vinden)	find
450	lekker	tasty



TEST JEZELF

› Is een maaltijd in China anders dan in Nederland? » Zeker. Maar wat is een Nederlandse _____? Vroeger was het antwoord op deze _____ makkelijk omdat iedereen ongeveer hetzelfde at. _____ niet meer. We eten nu producten _____ bijna de hele wereld. Maar het _____ maaltijden is hetzelfde. We eten drie _____ per dag. De eerste maaltijd is _____ ontbijt. Veel Nederlanders eten brood met _____. Ze drinken koffie, thee of melk. _____ vriend neemt alleen een kop zwarte _____. Is dat gezond? Krijgt hij zo _____ energie? Ik denk het niet. » De _____ maaltijd is 's middags, om ongeveer _____ uur. Ook dan eten de meeste _____ weer brood met kaas of vlees. _____ drinken ze daarbij melk. Soms eten _____ ook iets warms, bijvoorbeeld soep. Ook _____ er mensen die eten kopen. Dat _____ makkelijk. Als je werkt, heb je _____ weinig tijd om te eten. » De _____ en belangrijkste maaltijd voor ons is _____ avondeten, om ongeveer zes uur. Dat _____ meestal een warme maaltijd. Vroeger aten _____ vooral groente en aardappelen met vlees, _____ of kip. Maar nu eten we _____ pasta, rijst, en veel andere producten. _____ drinken we daar water bij. › _____ jullie hebben maar één warme maaltijd? _____ verbaast me. En zo vroeg! Bij _____ eten we veel later. » Ja, misschien _____ dat typisch Nederlands. Maar vertel eens, _____ eten jullie? En wat vind jij _____?

GEEF ANTWOORD

1 Wat eet jij vandaag? Eet je 's avonds altijd warm?
2 Wat eten Nederlanders bij het ontbijt? En jij?
3 Heb je altijd tijd om eten te maken?
4 Vind jij aardappelen lekker? Eet je ze vaak?
5 Drink jij meestal koffie of thee?
6 Wat is gezonder: water of melk?
7 Eet jij in het algemeen thuis? Hoe laat?
8 Wat is de belangrijkste maaltijd, vind jij?
9 Wat drink jij bij het eten?
10 Waarom eten Nederlanders zo vroeg 's avonds?

SPREKEN

1 Wat is het verschil tussen avondeten in Nederland en in jouw land?
2 Hoeveel warme maaltijden eet jij per dag in Nederland? En in jouw land?
3 Eet je altijd thuis? Wanneer niet? Waar eet je dan? Wat eet je dan?
4 Is dat lekker? Lekkerder dan thuis eten? Is het ook gezonder? Of goedkoper?
5 Is gezond eten altijd lekker? Is lekker eten altijd gezond?

KIJK GOED

	← dat
... een kop koffie drinken ...	Is **dat** gezond?
... eten kopen ...	**Dat** is makkelijk.
... maar één warme maaltijd (eten) ...	**Dat** verbaast me.

Zie ook grammatica 11.

5.1 Interpreting the results

In analyzing the data in both the offline tool and the online tool, there seems to be a big discrepancy in the attention paid to certain characteristics of the Dutch identity. As seen in the analysis of the data extracted from the online and offline tool, the national icons and symbols are particularly dominant recurrent themes in the *Delftse Methode*. In comparison with the national holidays and traditions, social interaction and behavior and the beliefs and norms, the national icons and symbols recur the most throughout the lectures. For instance, in the part in which the history of the Netherlands is set out (lecture 34). Because of the extensive description in the text that is accompanying the images and because of the half-page large image section, the student can almost feel the pride of the Dutch in their turbulent history. The method emphasizes where Dutch history began, what metamorphosis the Dutch kingdom underwent and what the Dutch eventually have achieved. Furthermore, by highlighting the fact that the Netherlands belongs to the EU and by showing the valuta of the Netherlands as the euro, the method seems to point out that an important factor of the Dutch identity is that the Netherlands is a part of the European Union.

Furthermore, what strikes is the amount of use of the color orange. Apart from the fact that this color is used in a lot of images throughout the lectures in the method, the color is mainly used in different lectures and themes within the category of *national symbols and icons*. For instance in lecture 1, lecture 32, lecture 34, lecture 38 and lecture 39. To the reader, this might indicate that the color orange is an important part of the typical Dutch symbols and icons, as it is used in themes that regard typical Dutch 'things'.

In the category *beliefs and norms,* the *Delftse Methode* occasionally points out different constitutional rights, such as the right to vote, both for the local municipality and for the national parliament. In the Netherlands, politics take place in a decentralized unitary state, a parliamentary democracy and a constitutional monarchy. By pointing out the right to vote (lecture 37 and 39), the method seems to emphasize the importance of this right more than other fundamental rights for Dutch citizens, which are not mentioned in the *Delftse Methode*. Also, the right to freedom for the individual can be recognized in the different kinds of family formations

(lecture 24, lecture 26). Although equality between men and women and the legalization of same-sex marriage belongs to the core values for the Netherlands, same-sex marriage does not appear in the image of the family formations of the *Delftse Methode*.

Another important matter is that in both lectures that focus on themes regarding *social interaction and behavior*, the text does not directly relate to the image that is connected to it. On the contrary, the image supports the message. For example in lecture 29 about leisure, there is no mention of cycling, but yet there is an image of someone on a bike. This example of the bike in the method could indicate the fact that Dutch people cycle often and that using public transport is an important value for the Dutch people. Another example of the differences of messages in the text and the images could be found in lecture 27, about celebration, however this time it is the other way around. Where in the previous example of the bike, the image supports the text, in this example the text seems to support the image. According to the text accompanying the image, it is customary for Dutch people to help themselves at a birthday party when it comes to food and drinks and to sit at the coffee table. However, the image does not show this, the image just shows people in the same room, doing different things. Therefore, the use of text was necessary to embellish the message and the customs of Dutch people when they are at a birthday party.

Furthermore, in the lecture that focuses on the *national holidays and traditions*, different holidays and events of different religions are appointed. Sinterklaas can be considered relevant for the Dutch identity, looking at the fact that the lecture only has one image in it, which is an image of a man with a long white beard, long white hair and a long white mustache, wearing headgear with yellow details (i.e. a yellow cross), wearing a long white dress and a long red cape and holding a yellow scepter. In other words, this is an image of Sinterklaas, as it fits the description in the lecture perfectly. Black Pete [‘Zwarte Piet’], however, is not mentioned or referred to, though nowadays the discussion rages about whether Black Pete should still be part of the tradition and of the Dutch culture. The Dutch say they often feel disconnected with people with other religions (see the Report of SCP, 2019), but nevertheless, in the *Delftse Methode*, various religions are distinguished. For example, the method not only speaks of Sinterklaas, which is originally a Christian saint, but also of Eid Al Fitr, which is an event from the Islam, a religion that people regard as the least typically Dutch according to the report (see paragraph

2.4). Thus, the *Delftse Methode* also involves characteristics of the Dutch culture that are based on different religions.

As Canale (2016) noted, it is not only important to distinguish what is mentioned, but also what might be intentionally left out. What is underrepresented in this L2 learning material, is the mentioning of famous people of famous names or brands of Dutch products, the freedom of expression, Anne Frank and her diary, the equality between men and women (before the law), the equality between gays and straights (before the law), the Dutch national anthem and the traditional treats on New Year's Eve (see Figure 1). Also, all the historical elements of the Canon of Dutch History are not mentioned in the method (see paragraph 2.4), except for the trading company VOC, Napoleon Bonaparte, King William I, World War II, the great flood, the port of Rotterdam, Europe and That Orange Feeling, which are mentioned.

Furthermore, what is interesting to see is that the text that comes with each lecture in the *Delftse Methode* consists of fictional conversations, in which fictional characters talk to each other about the subject of the lecture. Here and there some facts are being mentioned, but the structure of the text is not in an informative context, but in a fictive conversational context. The fact that this information, given in the 'conversational' text part, is written down in a context-related, brief, exemplary, and approachable way, can help the language learning student in improving their own speaking skill. For the text is not purely informative or purely factual, but is formulated as a fictional conversation. Thereupon, the students can not only pick up information more easily, as it is written down in a playful and accessible way, but they can also practice their language learning through going through everyday-life conversations.

Moreover, the method does not give an in-depth view of the Dutch characteristics that it does include, but only a brief introduction to them. Also, the *Delftse Methode* seems to mainly focus on preparing the language students for their stay in the Netherlands, by covering only the main highlights and sightseeings and the most recurring themes, such as the color orange, democracy, and the amount of water in the country.

To sum up, the data analyzed through the lens of multimodality and visual grammar reveal that the top twenty characteristics, which the Dutch consider to be characteristic of the

Netherlands (Report SCP, 2019), match with the recurring elements of Dutch identity and culture which were set out in the Delft Method to a certain point. The Dutch language, King's Day, Remembrance Day, Liberation Day, the Dutch flag, Sinterklaas, democracy, cycling, sociability, freedom, celebrating 'orange', the color orange, Elfstedentocht winter ice-skating event and winter fun are all (either extensively, rather brief or in between) reflected upon in the lectures and are therefore the elements that bring the Dutch identity to life in didactic L2 learning material for newcomers. Especially the Dutch landscape, the presence of water (canals, dykes, Delta Works) recur extensively in the method. Therefore, these characteristics might be considered as of great importance when it comes to learning the Dutch language and learning about Dutch identity through the *Delftse Methode*.

6 Conclusion and discussion

As we have come to see, unfamiliarity with the official national language of a country can be a great intangible barrier for newcomers in their process of integration, to in the end reside lawfully in a host country. To get a temporary or permanent residence permit or naturalization in the Netherlands, newcomers must pass multiple tests and exams, written in the Dutch language. Not being literate in Dutch or not being able to read, write, and understand the language, can hinder the achievement of people's goals. Thus, being skilled in the language is essential. Learning a second language can become more feasible when newcomers are offered more context about the national identity of the country they are residing in, as in general, it is believed that inclusion of the national identity and culture is beneficial to becoming proficient in the language people are learning. Therefore, the integration process in many countries holds up knowledge of the official national language, but also of the national identity.

Consequently, the question arises what a national identity - such as the Dutch identity - is, how it is created, questioned, maintained, and taught to those who are not Dutch (yet). Although the policy has set out that newcomers must have a primary knowledge of both Dutch language and Dutch norms and values before they can be considered 'fully integrated' into the Netherlands, it can be hard to come to terms on what the Dutch culture, norms, and values entail. This is because of the idea that the feeling of belonging to a country is mainly based on the imagination of a limited community (Anderson 2006). The answer to what the Dutch language looks like is clear, for it can be found in a clear form with strict rules and boundaries. However, the answer to what Dutch culture, norms, and values look like is not so straightforward and can be discussed. Especially, considering the influences of globalization, as Kress (2010) emphasized.

Anderson (2006) demonstrated that regardless of differences and inequalities in a society, the nation is always presented as a homogeneous, equal entity when we look at its national

characteristics. This image of the national community with its national characteristics has a certain semiotic repertoire, which consists of popular national, historical, cultural, political, and geographical features and values. Various studies tried to answer the question: what can be identified as 'Dutch'? We have seen that we need to examine the discursive complications of L2 learning material as a collaboration of publishers, illustrators, authors, designers, editors, and others (Canale, 2016). As Canale (2016) explained, this influence of the thoughts and considerations of these actors can become problematic when the language learning material discourse poses social behavior and attitudes that students are expected to agree with. Therefore, according to Serafini (2011), an important aspect is calling the students' attention to the various components of multimodal texts (Serafini, 2011; Jewitt & Kress, 2003), as each visual element has its structure that needs to be understood.

After analyzing both the online tool and offline tool through the lens of multimodality set out by Kress (2010) and visual grammar set out by Serafini (2011) drawn from the work on visual grammar that was set out by Kress and Van Leeuwen (1996), the following conclusions can be drawn in answering the main research question of this study: *how is the Dutch identity brought to life in didactic L2 learning material for newcomers?*

First, the content analysis of the cultural elements that are represented in the textbook and in the app reveals that the *Delftse Methode* does not make a distinction between the content in the online tool and the content in the offline tool. The discrepancy between the tools is that the content stays the same, but only switches in its form: where the online method is carried out in an online format, through an app, the offline method is paper-based. Furthermore, the *Delftse Methode* (both online and offline) does not make use of other visual elements than text and images, such as photographs, diagrams, graphs, typography, cartoons, lists, or infographics.

Second, in answering the main research question, this study reveals that the *Delftse Methode* has indirect references to the Dutch identity, but also direct, more significant ones. The national symbols and icons are very prominent in the *Delftse Methode*, for example by the constantly recurring color orange, which, as we have come to see, is one of the key characteristics of the Netherlands. Sightseeings and themes regarding the water are popular in the

Delftse Methode. The sightseeings are shown in the visual image but in the text, the method only briefly names and explains what to do or see. Also, in the method, only big cities, and related sites were pointed out. Only a number of large cities have emerged and smaller places, cities, or names do not show up in the *Delftse Methode* at all. The main characteristics of the Dutch identity that are reflected upon in the examined didactic L2 learning material for newcomers, the *Delftse Methode,* are the Dutch language, the Dutch flag, the Dutch landscape (including water), democracy, cycling, King's Day, Remembrance Day, Liberation Day, Sinterklaas, sociability, freedom, celebrating 'orange' and That Orange Feeling, the color orange, winter ice-skating events, and winter fun. Especially the Dutch landscape, the presence of water (canals, dykes, Delta Works) are recurring extensively in the learning material. However, a certain group of characteristics that is pointed out in the studies of the SCP and the Canon of Dutch History (see paragraph 2.4) is not reflected upon in the *Delftse Methode*. Further research could examine the thoughts and considerations of the designers of the method behind their choices to what they want to involve in the learning process and whatnot.

Furthermore, an important matter of multimodality that needs to be pointed out, is that the images and text in the *Delftse Methode* are mostly there to support each other in context, but they are not always substantively directly related to each other. The use of both images and text in a lecture leads to the student not only learning the language but also reading and seeing examples of the theme of the lecture in a certain context. The images in the method are often of a general nature but are offered a more specific, in-depth view through the accompanying text. They function more as support and as a supplement. Because of the image supporting the text and the text supporting the image, but both existing of significant new information to the other, multimodality clearly benefits the *Delftse Methode*.

As noted in the chapter on multimodality and visual grammar, different modes do a specific job to reach the maximum effect and benefit of the message and each mode has a distinct potential for meaning. As Blommaert (2020) explained, we need ethnography to check if the multimodal categories resonate with the meaning maker's experiences, understandings, and practices. Therefore, it is interesting to take a look at the choices that were made in the process of

production, editing, and dissemination, and what was decided in the settings, represented texts, platforms, and so on. This study, however, does not entail these ethnographic inquiries, something that might be interesting to discover in further research.

The strength of this study is the in-depth view and detailed approach applied to the used method, which made sure the analysis was as complete as possible to come to the earlier mentioned conclusions. Moreover, the close reading of the lectures and themes in the *Delftse Methode* and the use of multimodality and visual grammar provided a valuable base for further research as well as further development of L2 learning methods.

However, this strength also comes with some weaknesses, such as the scope of the research. This study only examined one single L2 learning method, which is the *Delftse Methode*, through the lens of two widely examined theoretical frameworks (multimodality and visual grammar). The *Delftse Methode* is the most used, up to date and popular method in the Netherlands for newcomers. However, this research does not include the investigation and examination of other methods, and it also does not include other means of multimodality, such as audio materials and audiovisual material. In that sense, it is rather problematic to say the results that emerged the most in the *Delftse Methode* all count for similar Dutch L2 learning methods. Therefore, the exact answer to what characteristics are represented in the Dutch L2 learning methods could be still examined in further research. This further research involving other second language learning methods and material could strengthen this research, as this study forms a steady base to continue.

Also, the data that was collected in the textbook and in the app was analyzed by one researcher alone. Although a second rater was involved who coded a subset of the sample, the analysis of images and visuals following a multimodal approach was only interpreted by the researcher. The interpretation was necessary in order to come to conclusions on the relevant cultural elements, but can still be considered a risk in the validity of the research.

Furthermore, this research was conducted without the cooperation of second language learning students or teachers who work with these apps and textbooks during their lectures.

Therefore, if the post corona situation permits, it could be interesting for further research to compare the findings from this study with qualitative research that examines the experiences of students and teachers with the representation of national identity in L2 learning methods.

Finally, despite the limitations of the research, this study can be considered a step further in raising more awareness on the influence of the cultural characteristics in the development and evaluation of material in the field of L2 teaching. Overall, this study reveals how elements of beliefs, norms, behavior, traditions, national symbols and icons contribute to the learning of the Dutch language, considering the fact that learning the language of a country can not be entirely separated from learning more about the national identity of the country.

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Appendix I

Results

A second rater coded a subset of the sample, to reassure the reliability of the coding categories. There is a 100% agreement between the first and the second rater for the categories beliefs and norms (BN), 29 national symbols and icons (SI), national holidays and traditions (HT). For the category social interaction and behavior (IB) both raters agreed upon 64% of the cases.

Categories

BN	Beliefs and norms
IB	Social interaction and behavior
SI	National symbols and icons
HT	National holidays and traditions

Ratings

Lecture of the *Delftse Methode*	First rater (Seye Cadmus)	Second rater (Janneke Veerkamp)
27, p.1	IB, HT	IB, HT
27, p.2	IB, HT	IB, HT
29, p. 1	IB	IB
29, p. 2	IB	IB
32, p. 1	SI	SI, IB
32, p. 2	SI	SI, IB
34, p, 1	SI	SI
34, p. 2	SI	SI
34, p. 3	SI	SI
39, p. 1	SI, BN	BN, SI, IB
39, p.2	SI, BN	BN, SI, IB