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Multimodal Literacy Experiences of Kurdish Migrant Children in Northern Cyprus

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Abstract

In this study, I examine how the features of multimodal literacies might centre Kurdish migrant children's voices, and engage in social interaction with their non-migrant peers in a primary school setting in Northern Cyprus. This study revolves around the affordances that artefacts provide for Kurdish seasonal farm workers' children to enunciate their cultural and social lives through the use of multimodal literacy practices. I conducted this study with four Kurdish migrant students whose parents are seasonal farmworkers. I explored the ways in which the medium of valued objects might centre their voices, Kurdish identity, and culture, which have been neglected for many years. I drew upon multimodal research and capitalised on their spoken, written and drawn narratives of valued objects in order to generate new literacy learning paths to explore how Kurdish students can expand their participation and social inclusion. My research comprised of three major phases. In the first phase I asked my research participants to depict their stories of valued objects in spoken narrative. Then, in the second phase, I asked them to narrate their stories in a written form. Finally, in the last phase I asked them to depict their stories through drawing a picture. The findings of this study foregrounded different themes that emerged from the children's multimodal narratives of their valued objects. The themes identified in this study are: i) their emotional perspectives and sentimental worlds, ii) cultural heritage, iii) heritage language, and iii) emergence of critical consciousness. The findings demonstrated that multimodal literacy practices around Kurdish migrant children's valued artefacts provided a socially just literacy learning environment. This study demonstrated the affordances of using Kurdish migrant students' cultural resources in multimodal literacy practices in creating social inclusion, recognition, and introducing socio-culturally responsive literacy experiences which cultivated their critical consciousness related to issues of power. Finally, this study demonstrates an alternative literacy experience that can inform further research and more importantly policymakers about the benefits of valuing the social and cultural resources of minority groups and opening new pedagogical ways for socially just education that can redress structural inequality, discrimination, oppression, and exclusion.

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Declaration

I, Fatma Altıntuğ, confirm that this thesis is my own work. I am aware of the University's Guidance on the Use of Unfair Means (www.sheffield.ac.uk/ssid/unfair-means). This work has not previously been presented for an award at this, or any other, university.

CHAPTER 1: INTRODUCTION

The first chapter of my thesis presents the framework of my project. In the introduction section of this chapter I explain the rationale for pursuing this research study. Then, I describe the historical background of migration in order to state how the flow of migration to Cyprus began. Following this, I explain the educational policies that have been implemented in the field of literacy. Finally, I present the main aim of this project, as well as the research questions.

Cyprus is a beautiful island, which is located in the Eastern Mediterranean. The island is the third-largest and the third most populated island in the Mediterranean. It has a long history, and has been divided into Turkish (located in the north) and Greek (located in the south) sectors since 1974. I am a Turkish Cypriot and live and work in the region of Lefke, which is located in the northwest part of Cyprus. In the region of Lefke, there are many villages which are famous for their fertile lands. When driving or walking in this part of the country you come across the beauty of citrus and other fruit trees. However, at harvest time, people meet with such dramatic scenes. Most of the farm workers that do harvesting are seasonal migrants who come to the island with their family from different parts of Turkey at particular times. These seasonal farmworkers are usually employed as a whole family, and they work in the fields together. So, wherever they go to work they take their children with them. At the weekends, and particularly on holidays, the children of these seasonal farmworkers can easily be seen running, playing, or working in the fields.

These children are sent to the state primary schools that are in their neighbourhood. Seven Seas Primary School (the school's name is a pseudonym) is mostly populated by the children of seasonal immigrant farmworkers as the school is located in one of the villages where a large number of seasonal workers live and work. The majority of these families have a Kurdish identity and speak Kurdish in their social environment.

Kurds are Turkey's largest minority group, and the Kurdish language is the second-most spoken language in Turkey. The estimated proportion of Kurds living in the Republic of Turkey is 15% to 20% of Turkey's total population (Mutlu, 1996). Although there is a considerable number of Kurds living in Turkey and their language is the second-most spoken, throughout the history of the Turkish Republic neither Kurds nor their language

have been officially recognised. For over three decades, Kurds have been faced with pressures and bans due to the Kurdish conflict (Zeydanlioğlu, 2012; Öpengin, 2010). This conflict started in 1920s with the Kurds' claim to gain their autonomy, cultural, linguistic, and political rights in the Republic of Turkey were denied by successive Turkish governments. As Zeydanlioğlu (2012) points out, "In official Turkish state discourse, the existence of Kurds was denied, or constructed as a threat to the very essence of the state and its identity. This discursive hegemony was achieved without the actual pronunciation of the words "Kurds", "Kurdistan" or the "Kurdish question" (Zeydanlioğlu, 2012, p.105).

At the beginning of 2000, a number of positive steps were taken to ease the restrictions towards the Kurdish community as Turkey had to carry out a number of democratisation reforms for accession to the European Union as a member of state (Zeydanlioglu, 2012, Kurt, 2020). Thus, Turkey's ruling government made some Kurdish language-related reforms. The rights regarding the Kurdish language issue were categorised as: " i) Kurdish broadcasting rights, ii) Kurdish personal names, iii) Kurdish place names, iv) Kurds in politics, and finally v) Kurdish language courses" (Kolçak, 2016, p.34). Since 2006, some of the public universities in Kurd-populated cities started providing several degree programmes in the Kurdish language and also started a number of Kurdish private courses (Zeydanlioğlu, 2012). In addition to the Kurdish courses provided in some universities, since the beginning of 2012 public secondary schools have begun to provide elective Kurdish and other Anatolian language courses for two hours per week (Kolçak, 2016).

Although in recent years some educational reforms have been made and restrictions towards the Kurdish language have been eased, Kurdish children, particularly those who live in the regions populated mostly by Kurdish communities, start school at a disadvantage as education in Turkey is still given only in the Turkish language. Being deprived of their mother tongue in public education has caused Kurdish children's education to lag behind that of their Turkish peers (Zeydanlioğlu, 2012).

Compared to Turkey, North Cyprus is more monocultural. The dominant culture is Cypriot culture. Although the island is divided into two parts and belong to two different nations with different language and religion, Cypriot culture in general is the common and the most dominant culture on the island (Psaltis et al., 2017) The flow of migration from

Turkey to the Northern Cyprus, has not changed the monocultural structure of Northern Cyprus. In addition to that due to the dominant cultural structure on the island, the acknowledgement of diversity is rarely used in order to promote educational settings for integration and social justice. As Modood (2013) asserted “multiculturalism is a form of integration. It is the form of integration that best meets the normative implications of equal citizenship” (p.13). So a multicultural curriculum will give a way to acknowledging and valuing diverse communities and their cultural and social lives. In such an educational setting, minority and migrant students are likely to feel more valued and less neglected (Modood,2013). Therefore, educational policy makers should make a move to develop the existing monocultural curriculum and make it more inclusive and tolerant for the migrant students who tend to get marginalised. Valuing migrant students' cultural and social lives and drawing on their lived life experiences can pave a way for gaining respect for other identities and understanding their lives. As Adam (2021) asserted, valuing, respecting and recognising minority and migrant students’ cultural and social life as well as their language and family life is very important for promoting socially just education.

The language of education in the state primary schools in North Cyprus is solely Turkish. So, when these Kurdish migrant children come to Cyprus, they do not merely encounter the associated cultural and social differences but also speak an entirely different language. Furthermore, seasonal farmworkers’ mobility frequently results in their children dropping out of school. Sadly, this effectively labels them as being disadvantaged, marginalised, or minority students. Research has revealed how school persistence is important for literacy development (Harnandez, 2012). Unfortunately, the current educational curriculum is not socially and culturally relevant and is narrowed by high-stakes testing (Ministry of Education in North Cyprus, 2018). When looking at the objectives of the current literacy curriculum, emphasis is given to linguistic structures, content, and grammatical rules. Thus, it is solely language-focused and very teacher-centred. Although the importance of developing students’ critical thinking skills is emphasised in the objectives, culturally and socially responsive pedagogies are missing (Guneyli, 2010). Under these circumstances, students are not provided with many opportunities to engage in social interaction or peer learning. As the current classrooms are very multicultural, the curriculum should offer avenues for teachers to go beyond language-focused literacy teaching and broader teaching and

learning paths by bridging students' home and school lives. The current literacy curriculum shows deficiencies in drawing on students' funds of knowledge (Gonzalez, 1992) and lived life experiences and providing instructional elements to create more meaningful and inclusive educational processes. In other words, the current literacy curriculum lacks in terms of presenting socio-cultural perspectives in literacy teaching. As Stevenson (2017) states "sociocultural perspectives in literacy education emphasise the importance of incorporating students' linguistic resources, funds of knowledge, and home and community experiences into the classroom" (p.243). In such a literacy class, students engage in the learning process through social interactions and collaborative works. As a consequence of these social interactions, they can develop themselves "socially, emotionally, and politically" (Stevenson, 2017, p. 243).

There is a considerable number of seasonal workers living and working in North Cyprus (UGÖ, 2018). These workers bring their families with them. Therefore, classrooms in North Cyprus have become more multicultural with the presence of seasonal farmworkers' children (Gökmenoglu & Ozturk-Komleksiz, 2019). Although several studies have been undertaken in the field of migration or migrant experiences (Kendir, 2021; Gökmenoglu & Ozturk-Komleksiz, 2019; Mertkan-Ozunlu & Thomson, 2009), no study to date has been conducted that focuses on the children of Kurdish seasonal farmworkers in North Cyprus. For many years, the Kurdish issue has been considered to be a sensitive subject. Therefore, researchers in Northern Cyprus hesitate to pursue research purely with Kurdish people or Kurdish students. To this end, this study is one of the first to focus particularly on the children of Kurdish seasonal farmworkers whose identity, language, and culture have been neglected and rejected for decades. There are two main reasons for why I wanted to work particularly with Kurdish children. The first reason is my position as a university lecturer. I have been teaching at the same university for more than twenty-two years and I have had many students coming from different parts of Turkey with different identities. Unfortunately, many times I witnessed undesirable and upsetting oppression and violence towards Kurdish students both in and outside of the classroom. Although there is no thing called Kurdish conflict in Cyprus, these students bring this issue to the island with them. I have witnessed a Kurdish student bullied and threatened because he said he is a fan of a Kurdish singer. I also witnessed in a concert a group of Turkish and Kurdish students started

fighting violently because of a very simple reason. The second reason for why I wanted to conduct my research with the children of Kurdish seasonal workers is hearing the educational barriers that these children face when they move to the island. I have some friends who are primary and secondary school teachers and in our talks these teachers regularly mention the adaptation problem that the children of Kurdish seasonal workers have due to their mobile life. Besides this problem they also have a language problem as their first language is Kurdish. Kurdish pupils in primary schools are reportedly reserved and silent and it is hard to make them participate in the class. As a consequence of these reasons I wanted to choose the children of Kurdish seasonal families so that my research would have more meaning in terms of attempting to do something with socially neglected and educationally disadvantaged students.

My main aim in this study is to explore multimodal literacy education and how this could encourage children of Kurdish seasonal farmworkers to become more active in the classroom. I particularly wanted to draw on their funds of knowledge (Gonzalez, 1992) and out-of-school life experiences, and further to investigate how the use of their cultural and social resources will contribute to their literacy learning experiences.

1.1 A General Framework on the Situation of the Kurds in the Turkish Education System

The common aspect of the four students participating in this research is that they are all Kurdish students who immigrated from Turkey to Cyprus. Therefore, in the first part of introduction, I considered it necessary to describe the situation of Kurdish students in the Turkish education system. In his book, Kemal İnal (2008) emphasises and criticises the fact that schools in Turkey focus on raising nationalist, religious, conservative, and militaristic individuals. It has been revealed by İnal that Kurdish students are at a disadvantage in such an educational structure. In the 1982 Turkish Constitution, there is an article that "No language other than Turkish can be taught as a mother tongue to Turkish citizens in education and training institutions (Art. 42/9)". For this reason, for many years, most of the Kurds living in Turkey could not learn to read and write in their own language, and those who were able to take Kurdish literacy lessons took these lessons outside school by taking great risks. Beyond the right to education in their mother tongue, it was seen that the majority of Kurdish children could not receive a formal education, and those who did were

anyway pushed out of the system after only a very short time. It has been observed that Kurdish children can benefit very little from an education system that is only given in the Turkish language (Hassanpour, Skutnabb-Kangas & Chyet, 2015). In a report entitled "Bilingualism and Education" prepared by the Education Reform Initiative in Turkey, it has been revealed that a significant number of children who start formal education in Turkey know a language other than Turkish. In this report, it was also revealed that these children have problems with the Turkish language, which could clearly affect their future educational success (Ceyhan & Koçbaşı, 2009). In Uçarlar and Derince's study (2012), the experiences of Kurdish students in the Turkish education system were investigated and certain problems were revealed. Based on this study, the problems experienced by Kurdish students can be expressed as follows:

- I. Lack of communication: It has been revealed that Kurdish children cannot communicate with their friends and teachers when they start school as they do not know Turkish, and can even be excluded. It was seen that they kept silent and waited for the bell to ring in order to leave the class.
- II. 1-0 losing start: Kurdish children see themselves as disadvantaged because they do not speak Turkish and they started with a delay in their knowledge of the language of instruction.
- III. Failing class and dropping out of school: It has been stated that due to language issues, Kurdish students have serious problems in classes which decrease their academic success and cause them to leave school early.
- IV. Stigma/stigmas: Being a Kurd has been described as blasphemy and Kurdish children were seen as terrorists.
- V. Violence: It has been revealed that Kurdish children have to face many types of violence, including linguistic, social, educational, psychological, and even physical.

Darıcı (2009) states that due to the poverty, discrimination, and the exclusion policies that were implemented by the state, migration for the Kurdish community became unavoidable. So, for many years, Kurds had to migrate in order to live in better conditions without being neglected. Since the beginning of 2000 some policy reforms sought to address the Kurdish

issue. An important reason for this development is related to the steps taken by Turkey within the framework of the Kurdish initiative in the process of harmonisation with the European Union.

Koçal (2015) states that Kurds immigrated from the east and southeast of Turkey to cities in the west or to countries outside Turkey in the hope of gaining better living conditions. After the military coup in the 1980s in Turkey, it was seen that the living conditions of the Kurds became quite difficult. In this context, they have tried to hold on to life by immigrating to different places. As a result of the migration and displacement, the Kurds had to face the deep inequalities that arose between them and the city dwellers in terms of the living conditions in the cities into which they have moved. It has been seen that Kurds have to face economic, cultural, and educational difficulties in the regions they settled in. The educational difficulties that migrant Kurdish children face is undoubtedly one of the most serious issues that needs to be taken into serious consideration. For most Kurdish children, whose first language is Kurdish and do not know much Turkish, school life is very difficult. Güneyli (2010), in his study with university students studying in the department of Turkish teaching, revealed that Kurdish university students did not hear a single word in Turkish and could not speak at all until they started primary school. Consequently, when Kurdish students started primary school, they are behind of their peers whose first language is Turkish, and closing this gap is not easy at all (Kurt, 2020).

Unfortunately, oppression towards the Kurdish language and culture still continues and this puts many Kurdish children at a disadvantage and causes them to fall behind at school. This political injustice towards the Kurdish community limits Kurdish students' capacity to engage in different kinds of educational activities (Güneyli, 2010). Power (2011) states that educational injustices are connected to political injustices towards oppressed and silenced communities. She advocates for recognition by claiming that:

“removing the obstacles to justice in the cultural domain can take two forms. One strategy is to try to dissolve the categories which create the group differentiation which leads to misrecognition. Another is to reallocate respect to previously marginalised and stigmatised identities/groups through affirmation – making visible

‘hidden’ populations and challenging negative stereotypes of the ‘despised’” (Power, 2011, p.481).

Consequently, Turkey needs to make serious reforms regarding the recognition of the Kurdish identity, language, and culture. Unless the Kurdish issue is addressed and the Kurdish community is given equal social, political, and educational rights to those that Turkish communities enjoy, Kurdish children will continue to remain educationally disadvantaged.

1.2 History of Migration in Northern Cyprus

Cyprus has been an island of conflict for a century (Charalambous et al., 2016). Greek and Turkish Cypriot communities are the largest ethnolinguistic communities on the island. Turkish and Greek Cypriots lived together until 1950 when the first interethnic violence started on the island. In the 1950s, both communities considered themselves ethnically discordant. This continued even after the establishment of the Republic of Cyprus. As a result of interethnic violence and inter-communal hostility, Greek Cypriots and Turkish Cypriots began to fight (Charalambous, et al., 2016). This continued until 1974, when Turkey intervened by sending its military forces to fight back the Greek Cypriots. Consequently, Cyprus was divided into two sectors after the Turkish intervention in 1974. Since then, Turkish Cypriots have been living in the northern part and Greek Cypriots in the southern part. This division resulted in the long-lasting ‘Cyprus Problem’ that is still, unfortunately, waiting for a solution (Bryant, 2001).

After 1974, there was a remarkable decrease in the number of Turkish Cypriots due to migration. Many Turkish Cypriots left the island and moved to Turkey, England, other European countries, and Australia for a peaceful and better life (Hatay, 2005). This remarkable fall in the number of Turkish Cypriots caused Turkish Cypriot authorities to make provision for the loss inhabitant Turkish Cypriots. Consequently, they concluded an agreement called the ‘co-operation and development project’ with Turkey (Jensehaugen, 2014). The project was intended to encourage immigration from Turkey to North Cyprus. Since the agreement between Turkish authorities and the leaders of the Turkish Cypriot community was concluded, many Turkish emigrants have started to move to North Cyprus from different parts of Turkey. The immigration occurred in three different waves. The first

took place from 1974 to 1980 and approximately 45,000 immigrants moved to North Cyprus.

“The large majority of the migrants who went to north Cyprus in the first wave of immigration were from the following regions: the Trabzon province in the East Black Sea sub-region; the Samsun province of the West Black Sea sub-region; the Konya province of the Central Anatolia region; the Adana, Antalya and Mersin provinces of the Mediterranean region; the Diyarbakır province of the South eastern Anatolian region; and the Muş province of the Eastern Anatolian region” (Jensehaugen, 2014:p.64).

As stated in the above quote, these immigrants came to north Cyprus from different cultural, linguistic, and ethnic backgrounds. A clear majority of these migrant groups were Turkish, Kurdish, and Laz (people from the East Black Sea). The second wave of migration occurred post-1983, the year in which the North declared its independence and named the region the Turkish Republic of North Cyprus. The declaration of Turkish Cypriots' independence led to a severe economic crisis. As the establishment of the Turkish Republic and Northern Cyprus was not politically recognised as legitimate by the world, North Cyprus has always been exposed to embargoes. The Republic of Northern Cyprus was only recognised by Turkey. As a result of the lack of international recognition and the embargoes on North Cyprus, Turkish Cypriots have always been dependent on Turkey (Mertkan-Ozunlu, 2009), who was their only source of funds. Consequently, in order to avoid the economic collapse in the north, Turkish politicians took a number of severe measures “by contributing to funding the budget, giving aid and sending experts and not least immigrants, who could fill the thin workforce” (Jensehaugen, 2014: p. 63). Thus, the second wave of migration did not only increase the population of the north but also helped save the damaged Turkish Cypriot economy. Furthermore, the second wave of migration was more controlled by Turkish and Turkish Cypriot politicians. Many of the Turkish people who moved to North Cyprus in the second wave were also given Turkish Republic of Northern Cyprus citizenship and valid work permits.

Later, the third wave of migration started. Many of the immigrants that moved to the north in this third wave had very low socio-economic backgrounds (Durber, 2004).

Migration is still in progress as for many of these Turkish immigrants Cyprus is a desirable place to work to earn more money than they do in their hometowns. Consequently, the need for a labour force since 1974 on the north part of the island opened new job opportunities for immigrants with very low socio-economic backgrounds in Turkey. They came to North Cyprus to work as building workers and more importantly to work as farmers. Considerable numbers of the immigrants that have moved to North Cyprus from Turkey since the beginning of the third wave migration are Kurdish. Some of these people come to the island to work as seasonal workers. Therefore, they are very mobile (Hatay, 2005). These seasonal workers usually go to the north to be with their families so that they can all work in the fields and contribute to the family income. Seasonal workers' accommodation is usually provided by the landowners or employers. They are especially settled in the villages in which landowners need a labour force to cultivate their agricultural lands and pick fruit and vegetables. Most of the housing of these seasonal workers is provided by landowners (Hatay, 2005) and the children of these families are usually sent to the closest state primary schools. As the seasonal Kurdish farmworkers work on the basis of seasonal agricultural activity, they are very mobile. Thus, the children of these families perpetually have to change schools. The length of their stay can vary from three months to three years. If the family earns good money and is happy with their living conditions, they can stay longer. These seasonal workers do not usually demand Turkish Republic of Northern Cyprus citizenship as they come to the island for a particular length of time. Although some of these immigrants are not citizens of the Turkish Republic of Northern Cyprus, they live, work, and contribute to the development of the economy in North Cyprus. These people's presence on the island does not only generate workforce and economical contributions. More importantly, the immigrants create a culturally, linguistically, and socio-economically diverse society on the island.

Consequently, rapidly increasing migration resulted in diversity on the island. Aside from the workplaces, state schools have also become highly diverse (Charalambous et al., 2016). Since the flow of migration started, the children of seasonal Kurdish workers have been attending the state schools in their neighbourhoods, which have become less homogenous and increasingly diverse. Most, but particularly state, primary schools are now populated by many linguistically, ethnically, culturally, and economically diverse children.

“There are mostly children of the working class here. They come from a very low socio-economic background. They are very different from us. They are trying to survive. When we look at their cultural and educational background, they fall into what we call illiterate. Mothers have often not attended any school; fathers have mostly graduated from primary schools and only some have been to the secondary school.....They do not have much contact with Turkish Cypriots. They live in this neighbourhood with other migrants from Turkey, with people like them” (Mertkan-Ozunlu & Thomson, 2009, p.104).

Although the official language is Turkish in state primary schools, a considerable number of migrant children’s first language is Kurdish. Some attend the schools having gained a little Turkish and have difficulties understanding the lessons, experiencing language conflict. Moreover, the immigrant children with their Kurdish identity have different lifestyles than Turkish Cypriots. Most of these families are very conservative and, as stated above, are typically economically disadvantaged.

In the given circumstances, many of these migrant children fail to show good academic performance, especially in the field of literacy. For this very reason, educational policies play a vital role. In order to help migrant children to improve the level of their academic achievement, policymakers need to rethink their present educational policies (Mertkan-Ozunlu & Thomson, 2009; Charalambous et al., 2016). A multiplicity of cultural and linguistic diversity needs to be taken into serious consideration and policymakers need to develop curricula that can address the needs of ethnic minorities, especially migrant children (Charalambous, et al., 2016). The vast body of literature on migrant students’ educational needs (Ichou, 2014; Meyerhoefer et al., 2011; Miller & Elman, 2013; Piotrowski & Paat, 2012; Amuedo-Dorantes et al., 2010; de Vreyer et al., 2010) show that nations need to implement educational policies that acknowledge the relationship between education, diversity, and conflict. Policies that take diversity seriously can design curriculum which address the students of all backgrounds and their individual needs and learning styles. Schools and curricula that embrace diversity can create a safe and supportive learning atmosphere which enables students to develop both academically and socially. Additionally, schools can become places in which students can develop social awareness and can respect different values and perspectives. Moreover, minority groups would not feel marginalised

but would rather be represented and included (Purcell-Gates, 2013; Stevenson & Beck, 2017).

Although the diversity and educational needs of migrant children has gained attention in different parts of the world (Charalambous, et al., 2016), in North Cyprus this matter has not been given enough consideration in an educational policy context (Gökmenoğlu & Öztürk-Kömlüksiz, 2019). As the common education system does not really address migrant children's educational and social needs, teachers cannot establish a dynamic teacher-student relationship in classrooms. As a result, teachers do not have any real opportunity to deal with the difficulties that the low socio-economic and sociocultural background of migrant children mean they will encounter. In this context, in the next section of this chapter I pay considerable attention to the education system in North Cyprus.

1.3 Literacy Teaching in Northern Cyprus

Since establishing the TRNC (Turkish Republic of Cyprus), Northern Cyprus has been dependent on Turkey and has followed and adopted numerous policies implemented in Turkey. Turkey's education policy is among the most widely followed. At this point, I would like to focus on literacy policies and literacy education of TRNC, which parallels the policies and curricula integrated into Turkish primary schools. As I mentioned, the war between Turkish and Greek Cypriots has produced a chaotic political scene. Consequently, Turkish Cypriots adapted and applied the Turkish education system to preserve their Turkish language affiliation and Turkish identity, and work skills (Ozbay, 2011).

Literacy education was very traditional and the TRNC did not have its own educational policy as the system of education has always been directed and channelled by the Turkish educational system. The Turkish Republic of Northern Cyprus Ministry of Education followed and applied all literacy teaching materials and textbooks developed in Turkey (Ozbay, 2011). During these years, only minor changes were made to the goals of the state elementary school curriculum. The curricula were created in a very traditional way and primarily focused on emphasising the linguistic structures, content and grammatical rules of the Turkish language. The program was based on a top-down ideology and was heavily teacher-centred. As Cober and Nichols (2004) note, in this top-down ideology the curriculum regulates the teachers and the teachers control the students (p. 45). Therefore, the language teaching and learning

process was stereotypically mechanical and there was no opportunity for the students' voices. The program also did not give teachers flexibility and freedom to conduct extracurricular activities to create a communicative environment in their classes. In such circumstances, the students had no chance to communicate with each other and be involved in discussions. Students are prevented from raising their voices when there is a lack of discussion and interaction. However, scaffolding discussions in the classroom provide an opportunity for students to expose their voices. Silver et al. (2010) demonstrated how scaffolding discussions by a group of young learners enabled them to ask critical questions and present alternative perspectives (p. 381). For example, for numerous years, primary school students lacked the ability to think critically because the curricula did not offer them with communicative language teaching methods.

In 2004, when Southern Cyprus (Greek Cypriots) was given the membership of the European Union, the incumbent pro-European TRNC government of that period started a large-scale educational reform program. This education reform program was affected by the education systems in the European Union. It aimed to accommodate the TRNC education system within the basic principles and policies of the European Union (Mertkan-Ozunlu & Thomson, 2009). The main goal was capacity building for competitiveness and public development (Mertkan-Ozunlu & Thomson, 2009, p. 102) if Northern Cyprus becomes a member of the EU in the forthcoming years. So, the TRNC reform program has paved the way for significant changes in the primary education policy. Through these changes, policy makers have taken the first steps towards student- and task-centred learning away from teacher-centred education.

Although the educational reform of 2004 led literacy policymakers to make significant changes and emphasise the Turkish Cypriot nation, culture and identity in their new primary literacy curricula, it did not really address the needs of all students, particularly minority students (Gökmenoğlu & Öztürk-Kömleksiz, 2019). The new curriculum still gives the power to teachers and is designed in such a way as to prepare students for high-stakes standardised testing (the pedagogies that only aim to prepare students for certain types of tests do not give them much opportunity to talk and engage in discussion). In a class, where students are dependent on the ideas given by their teachers and positioned as passive thinkers, there is no place for student voice. By the term 'student voice' I refer to students' beliefs, cultural backgrounds, values, opinions, and life experiences that are valued in

classrooms, so that students come to play more active roles in their own learning processes (Ranson, 2000). Consequently, overlooking student voice and focusing on high-stakes testing creates a learning space in which students are like robots and have no space to reveal their out-of-school experiences, choices, and interests.

Moreover, lack of student voice caused serious pedagogical problems, especially for migrant students whose first language is not Turkish and have been exposed to extensive political restrictions in their own countries. Kurdish migrant students are among those who are highly considered to be disadvantaged due to restrictions on the Kurdish language. As stated earlier, there is a migration flow from Turkey to North Cyprus and the resultant population growth result in increased class sizes (Mertkan-Ozunlu & Thomson, 2009; Gökmenoğlu & Öztürk-Kömlüksiz, 2019). According to primary teachers and school principals most of these migrant children who come to the island have low socio-economic and sociocultural backgrounds which in turn impacts on the quality of education in classes and marginalises these students. Besides being disadvantaged as a result of their parents' continuous migration, some of these students are very disadvantaged as their mother tongue is Kurdish. As mentioned earlier, due to the Kurdish conflict the Kurdish language has been subject to serious restrictions for many years. As Kurdish children are deprived of their mother tongue in classrooms, they struggle when they start primary school. Education in North Cyprus is only delivered in Turkish, so the Kurdish children, who only know the Kurdish language or at best a little Turkish, are faced with various difficulties in their first year of primary school (Güneyli, 2010). Güneyli's (2010) study reveals that the children who start school with very little Turkish choose to remain silent and count the hours until they can leave school and go home.

As these children's parents know little Turkish and have not generally received a formal education, they cannot supply academic help to their children when they are in need. This portrays how different realities the working-class Kurdish migrant students have in their out-of-school, home lives. Regrettably, these problems that migrant students come across with have never been tackled by policymakers by design. The curricula have not shown much consideration for the cultural, home lives of minority communities. In other words, the curriculum is so focused on high-stakes testing and the development of dominant cultural and social forms that no space and importance is given to minority

students' linguistic, cultural, and social forms. This creates inequalities and injustices in education and makes the educational life of minority students very difficult.

1.4 Main Aim and Research Questions

My main aim in conducting this study is to bridge home and school literacy practices and evaluate their efficacy as a way to draw upon the children of Kurdish seasonal migrant farmworkers' cultural and social out-of-school experiences. The purpose of this study can be best articulated via the following research questions.

- 1- How do Kurdish migrant primary students express their lived experiences of home culture through the use of multimodal literacies and valued artefacts?
- 2- In what ways can multimodal stories be useful in facilitating voice and social interaction for Kurdish migrant students in primary schools?

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

There are three major parts to this chapter. The first is the concept of funds of knowledge. I start this chapter with this concept as it portrays the importance of using migrant children's out-of-school knowledge as an important means to go beyond traditional literacy pedagogies and meet with children's cultural resources. The second part is devoted to the need for curricular change. The literature helped me to portray how devaluing students' cultural lives, language, and funds of knowledge in classes can lead to migrant students' academic failure. I then move to use various examples in the literature to demonstrate the affordances and benefits of bridging migrant students' cultural resources and school literacy practices. In the final part of this chapter, I give wide coverage to studies to investigate the ways to connect disadvantaged, migrant children's out-of-school, cultural knowledge with formal literacy practices. I make particular use of Ladson-Billings' (1995,2009) research to display the affordances of culturally relevant education. I found Ladson-Billings' studies highly beneficial in this regard as they offer an alternative, new way of pedagogy that values and includes students' cultural and out-of-school knowledge in order to help them overcome the difficulties they face at school and succeed academically. So, this final part briefly touches on the benefits of culturally relevant pedagogies for migrant children's academic success.

2.2 The Concept of Funds of Knowledge

The concept of funds of knowledge was first popularised by the collaborative work of Moll, Amanti, Nef and Gonzalez (1992) which primarily revolved around Mexican working-class communities in Tuscon, Arizona, and explored household and classroom practices within this working-class community. In their work, the researchers claimed that drawing on household and other community resources can help teachers to go beyond the rote-like teaching and implement activities that will help them to appreciate working class children's life experiences and cultural resources. They coined the term "funds of knowledge to refer to these historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being" (Moll et al., 1992, p.133). So, funds of knowledge are accumulations of knowledge that are built in the cultural practices of families and mirror the inner culture and daily, home life of such people. The findings of their study showed that "the

teacher in these home-based contexts of learning will know the child as a whole person, not merely as a student, taking into account or having knowledge about the multiple spheres of activity within which the child is enmeshed” (Moll et al., 1992, p.133, 134). In 1993 Gonzalez et al. proposed that research within a funds of knowledge approach can end up with “pivotal and transformative shifts in teachers and in relations between households and schools and between parents and teachers” (p.4). Later Moll and Gonzalez (1994) employed the term “funds of knowledge” in the field of literacy. They scrutinised the literacy practices of working-class Latina children by drawing upon their funds of knowledge. As a result of their study, they defined funds of knowledge as follows:

“Those historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being. As households interact within circles of kinship and friendship, children are ‘participant-observers’ of the exchange of goods, services, and symbolic capital which are part of each household’s functioning”. (Moll and Gozalez, 1994: 443).

Since then, the term has been adapted and used in various educational settings. The approach is particularly used to oppose the dominant deficient model of education and is intended to increase educational attainment of disadvantaged learners around the world (Andrews & Yee, 2006; Thomson & Hall, 2008; Hogg, 2013). The funds of knowledge concept has become popular in the field of educational research, particularly for those who want to promote learning for all and social justice. The primary purpose of promoting social justice is to create “equal opportunities to all families, social groups and classes without any favour or discrimination to any social group” (Yao, Wu, Su, & Wang, 2010, p: 843) So, funds of knowledge discourses have gained its popularity by educators and scholars who want to combat inequality and injustice in classrooms and leverage social justice and equality for disadvantaged minority students (Poole, 2016). In their work, Purcell-Gates et al. (2004) assert that children first begin to practice their literacy skills in their own cultural and social environment before starting school, where they meet with formal literacy instruction. Drawing upon Vygostky’s (1978) theoretical view that introduces literacy as human practice, Purcell-Gates et al. (2004) argue that children’s home literacy practices are imbued with their social and cultural worlds and valuing these socioculturally constructed bodies of knowledge in classes can help children better develop their literacy skills. So, one of the

primary aims of their emergent literacy research (2004) is to report various ways through which children's socially and culturally constructed early literacy practices can be used to leverage their literacy accomplishments. Consequently, Purcell-Gates et al.'s research (2004) emphasises how important it is to value and use children's previously learnt home literacy practices in formal literacy instruction in order to help them develop their literacy skills and gain better success.

Later in her ethnographic case study, Purcell-Gates (2013) draws upon their emergent literacy lens to investigate the literacy worlds of children of migrant farmworkers. She asserts that "children of migrant farmworkers are among the most educationally disadvantaged children in the United States. Discontinuity in education and the physical risks of farm work, with frequent exposure to pesticides and long hours working alongside their families in the fields, render their lives difficult" (p.70). She also argues that devaluing these migrant children's language, funds of knowledge, and culture results in an ineffective learning environment and therefore underachievement. Thus, Purcell-Gates's (2013) primary objective in this study is to explore the ways literacy mediates the children of migrant farmworkers' lives by identifying their linguistic and cultural funds of knowledge. By doing so, she aims to contribute to the expansion of the literacy curriculum and design a new curriculum that would address the needs of migrant farmworker children.

2.3 The Need for Curricular Change

In their study, Mertkan-Ozunlu and Thomson (2009) claim that primary teachers in North Cyprus are aware of the needs of migrant students so they need a curriculum that values students' social and cultural lives and gives opportunities for students to bring their home funds of knowledge to classes. "Curriculum must build on the 'funds of knowledge that are held within families to bridge the children's life worlds with those of the mandated curriculum" (p. 105). So, when students, especially migrant students, are given a space to talk in class, they use their "funds of knowledge" to engage in literacy practices and also make the others see who they really are. This, then, not only helps the students to develop their literacy skills but also recognises the differences and inequalities among themselves.

Due to the reasons stated above, the current education system in North Cyprus needs crucial changes so that teaching does not only focus on rote-learning and memorising

for exams. As Mertkan-Ozunlu and Thomson (2009) assert in their paper, students do not have any real opportunities to talk about their lives and home experiences when teaching is based on rote-learning. In such circumstances, students do not have much freedom to speak of themselves and more importantly do not have the opportunity to engage in critical arguments and discussions. During the first three years of primary education teachers' main aim is to try to develop students' reading and writing skills. In the fourth and fifth grades the primary aim of the teachers is to provide students with instructions and tests that can prepare them for the college entrance examination. So, continuing to implement the same policies and follow rote-like teaching in literacy classes cannot help teachers to gain fruitful information about their students' (especially those from migrant families who face various difficulties in class) cultural resources. Considerable research has recently been conducted to mirror the casual effects of repeat migration on students' educational performance and attainment (Sarma & Parinduri, 2016; Lemmermann & Riphahn, 2018; Chae & Glick, 2018; Aradhya et al., 2019). Each of these studies documents evidence of the negative impact of repeat migration on children's educational performances from different part of the world. I particularly want to focus on the study conducted very recently by Aradhya et al. (2019) in Sweden. Their research examines the consequences of repeat father migration on children's grades. The results of their study show that children's educational performances are badly affected by their fathers' repeated migration. They report the primary reasons of these children's educational failure as follows:

“...within those families where repeat migration takes place, they may be less motivated to begin developing host country-specific skills, in which case time and generation may be more weakly linked to the immigrants' integration and the intergenerational transfer of incorporation (Dustmann 2008). The combined effect of the anticipated move and the actual time spent away from the country is likely to adversely impact the integration efforts on the immigrant part, which may have negative long-term ramifications on the education of their children” (p.159).

Although there has been considerable research to demonstrate the struggle and difficulties that children of migrant families face at school, there are not many studies that illustrate the causal effects of migrant farmworkers' repeat migration on their children's educational attainment in the world (Purcell-Gates, 2013). The result of investigations

shows that there is no research conducted in the field of literacy to explore the causes and consequences of farmworkers' repeat migration on their children's educational attainment in North Cyprus primary schools. As mentioned earlier, there is a considerable number of farmworkers immigrating to North Cyprus to work as seasonal farmworkers. The children of these families face with social and cultural conflict as soon as they immigrate to a new country that has a different linguistic, cultural, and social structure than their own. Consequently, seasonal workers' children gain the status of children of a linguistic and cultural minority when they come to the island. This is a serious situation to be taken into consideration by the literacy policymakers in North Cyprus as the repeat migration causes many of these children to be educationally disadvantaged, minority students. Devaluing these children's linguistic, cultural and social knowledge and resources leads to them being deficient in formal language and literacy experiences.

Consequently, Northern Cyprus literacy policy makers need to stop focusing on an education system based on rote learning and be more concerned about lack of critical thinking skills. There is a requirement to design a curriculum based on inquiry-based learning that enables students to express their voices in the classroom. More importantly, policy makers must view literacy as a form of societal agency (Freire, 1987) and design a curriculum that brings extracurricular life and knowledge into the classroom for students. It also offers them joint activities to share their linguistic and cultural knowledge (Comber, 2015). As students begin to reveal their voices, they become aware of their different identities, values, and beliefs, and also engage in socially meaningful learning processes by being able to collaborate and bring their home life into the classroom.

“We also believe that literacy is about social practise and how one lives one's life. These behaviours develop within various communities of practice when participants take on shared endeavours to accomplish goals and construct identities in relation to those communities. Participants bring their own lifeworlds to these communities. By collaboratively pursuing socially meaningful work, the community of practice provides an opportunity to learn together while developing an identity of participation” (Silvers et al., 2010, p.383).

If policy makers in North Cyprus are to show proper concern for student diversity, they would introduce common literacy practices into their programmes. Also, putting students in an active role can enable them to interact with texts and express and construct meaning in specific social contexts by utilising their own experiences and bodies of knowledge. In this way, as Silvers et al. (2010) claimed, students can bring their life worlds into the classroom and they begin to perceive the differences between themselves and the differences would become visible. In the case of Cyprus, community recognition and acceptance of cultural, ethnic and socio-economic diversity is important as the island is owned by two different nations and inhabited by immigrants from different countries (Charalambous et al., 2016). Therefore, policy makers in North Cyprus desiring to embrace real education reform, should design a curriculum that offers teachers pedagogical techniques and methods that build on the extra-curricular life and cultural experiences of minority groups.

2.4 Valuing Kurdish Migrant Students' Cultural Resources and Aspiring to an Inclusive Environment

In the previous section I mentioned the importance of using migrant students' cultural resources in the curriculum. One of the ways of achieving this could be through involving migrant students' cultural resources in teaching. Therefore, in this section I emphasise valuing migrant students' cultural resources.

Cultural resources reflect students' lived experiences. They reflect their identities, values, beliefs, and traditions. Moreover, cultural resources bring students' everyday home discourses to the classroom. So, bringing cultural resources to the class enables both teachers and students to go beyond the wall of the school, meet with various cultural and social resources and, more importantly, build cultural bridges. Dyson (2003) asserts that educational and literacy researchers need to change their scope and "look outward at children's lives from inside the world of official school practices" (p.5). Dyson's study emphasises the importance of bringing children's cultural worlds' popular culture into the classroom. He argues that children's cultural worlds are socially valued, and they are textual tools that can be explored by them in within the classroom. Dyson also argues that accessing cultural resources in classrooms enables students to define who they really are. Through using these resources, they refer to their race, gender, and identity. So, cultural

resources do not only help students share their life experiences with each other but also help them to reveal their identities. According to Bernardo:

“Becoming literate means developing mastery not only over processes, but also over the symbolic media of the culture – the ways in which cultural values, beliefs, and norms are represented. Being literate implies actively maintaining contact with collective symbols and the processes by which they are represented”. (Ferdman, 1990, p. 188)

Accordingly, educators need to develop a curriculum that values students’ out-of-school lives and cultural resources. Offering students opportunities to bring their home lives to the class can enable them to develop their literacy skills in a variety of social and cultural contexts (Eisner, 1995).

Building a cultural bridge in classrooms can challenge the deficit models of literacy practices and open spaces for migrant students whose cultural and linguistic backgrounds are ignored (Taylor et al., 2008). A considerable amount of research shows that valuing and incorporating minority students’ cultural capital and funds of knowledge into literacy practices can contribute to their academic learning (Ada, 1988; Berk & Winsler, 1995; Bernhard et al., 2006; Delpit, 2002; Dyson, 2003; Gee, 2004; Gonzalez et al., 2005; Hull and Schluz, 2002; Taylor et al., 2008, Purcell-Gates, 2013; Varga-Dobai, 2015; Stevenson and Beck, 2017; Alvarez, 2018). These people argue that bringing the funds of knowledge of minority groups to the classroom gives students opportunities to benefit from their life experiences. In other words, cultural and social resources assist immigrant students to go beyond the curriculum and find their own social spaces in which various discourses are embedded.

“Discourses are “ways of representing aspects of the world”-linguistic, sociocultural, and ideological constructions of the material and social world that shape our “thoughts, feelings, beliefs and so forth” (Fairclough, 2003, p. 124). Discourses transform the world around us by adding dimensions of social and cultural significance.” (Honeyford, 2014, p.197)

In the same vein, discourses assist our understanding of the perception of the world from different perspectives “associated with the different relations people have to the world, which in turn depends on their positions in the world, their social and personal identities, and the social relationships in which they stand to other people” (Fairclough, 2003, p. 124). Accordingly, bringing cultural and social resources into the class can open up spaces for immigrant students’ discourses and social interactions. Through revealing their stories, immigrant students begin to draw upon their linguistic, academic, social, and cultural capital. These capitals are rich resources for immigrant students as they enable them to use their own immigrant discourses in class. Comber (2013), in her study, considers schools “as a place that brings together a diverse community of people with distinctive histories, roles, and resources” (369). She asserts this provides students with inclusive learning opportunities in which students find paths to engage in communication and interactions and broaden their participation.

As students’ home knowledge is rich with their social practices and interactions, using their cultural resources in the class can help them communicate and express themselves more easily and comfortably. Furthermore, the use of out-of-school experiences can create a classroom environment in which students engage “in the educational process in a dialogical and dialectical manner” (Stevenson, 2017, p.243) and show an effort to participate. In such a dialogic and inclusive learning environment, both students and teachers are provided with diverse and rich cultural, linguistic, and historical resources.

Finally, as Alvarez’s (2018) research also demonstrates, valuing cultural resources provides migrant students with learning spaces that can help them use their home practices and foster their literacy skills in an inclusive, dialogic, and communicative learning environment. So, bringing home and cultural resources to the class does not merely help explore migrant students’ voices and identities, but also help foster their literacy development in a more meaningful, culturally and socially responsive learning environment.

2.5 A Demand for a Reconceptualised, Sociocultural Literacy Curriculum

As the classes are less homogenous and more multicultural due to rapidly increased migration, policymakers cannot overlook the relationship between education, diversity, different discourses, and conflict anymore. There is an urgent need for a reconceptualised

and developed curriculum and approaches that can respond to diversity. A curriculum that respects diversity gives teachers the important role of implementing culturally responsive instruction in classrooms and addressing all students of different race, ethnicity, language backgrounds, and economic status in order to help every student, regardless of background, the opportunity to succeed. In such a classroom, teachers can provide a learning atmosphere in which students are able to come together, interact, and reveal something about their lives (Stevenson and Beck, 2017). This interaction process can help students to become aware of other cultures and identities and can help them connect with diverse groups.

Teachers that succeed in creating this connection can enable students to realise, adopt, and accept the differences between themselves. This can provide a learning environment in which minority students, particularly those who have been exposed to oppression and rejection, can feel accepted and valued and therefore can become more confident in the learning process (Stevenson & Beck, 2017). Such an intercultural and multicultural curriculum does not merely arouse students' interest in differences but also helps them gain the necessary skills to become diverse and cosmopolitan citizens.

“the need for curriculum that does not prioritize the preservation and reproduction of dominant cultural forms and preferences but that seeks to incorporate interculturalist perspectives into a curriculum aimed at preparing diverse but cohabiting students for life in a diverse but increasingly connected world... At the heart of such curriculum work is the need for young people to address and discuss matters of culture in ways in which different cultural perspectives can be freely and sensibly considered without fear of rancour: not to accept that any one culture is wholly good or wholly bad, but that there are many different cultures to be respected, understood and indeed questioned in relation to those elements that we may personally find unacceptable. Not surprisingly, skills and attitudes-centrally, social, collaborative skills and pluralistic attitudes- are at the heart of this curriculum endeavour, alongside socially relevant knowledge.....Curriculum, Osler indicates in her closing paragraph, can contribute to social stability-but only through encouraging young people to accept and adopt dynamism and difference and specifically to embrace and to work for change”. (Moore, 2006, p.100)

As mentioned in the above quote, the curriculum that embraces diversity and interculturalist perspectives can pave the way for educating active, democratic, and critical citizens. The perception of literacy has changed as the world changes. Literacy has become an active and very broad-based learning process. So, being literate today requires not only the attainment of the fundamental skills to read and write efficiently; to be literate in today's ever-changing world necessitates acquiring the essential skills that can help students to read and understand not just the words but 'read and understand the world'. The instructional materials that are culturally relevant can promote students' critical thinking skills and also can contribute to the development of an emergent critical consciousness (Stevenson & Beck, 2017). When students' critical consciousness emerges, they become aware of the power issues that affect them.

Paulo Freire is one of the most important literacy educators who developed the notions of active learning and who always stresses the significance of considering the students' sociocultural conditions and taking these conditions to the class and into the learning process. Freire (1987) argues that by doing so, learners do not only develop their reading and writing skills but more importantly learn to become familiar with differences. Thus, bringing different sociocultural realities to the classes and making them become part of the literacy learning process can develop students' critical skills, which can later help them to challenge different social processes and, more importantly, help them contribute to social changes. So, making change requires a change in education systems. There can be no change if policy makers still continue to develop curricula and adopt teaching materials that only address one particular group and that underestimate diversity. So, there is a need for a literacy curriculum that does not only help students develop their reading and writing skills but encourages them to develop the skills that can help them notice and accept differences. These skills can help them gain sociocultural perspective so that they can learn to go beyond the knowledge of various cultures, make comparisons, and understand their social/cultural activities.

“Schools in this new global context need to adapt their curricula to support the development of multiple perspectives: when distinct cultural models and social practices are deployed to address a common set of problems, youth gain the cognitive and metacognitive advantages inherent in examining and working on a

problem from many angles. To support the process of examining issues from a range of perspectives students need to develop skills of intercultural communication, enabling them to engage in dialogue and understand that belief systems are socially constructed. These skills will support their understand of the bigger picture, whether the issue under consideration is a local or an international learning need to venture beyond knowledge of other cultures and a simple comparison of other cultures with their own". (Moore, 2006: p.103)

Such a curriculum could educate students to become global and cosmopolitan citizens and can be developed if policymakers begin to bring sociocultural theoretical perspectives to literacy education. As Street (1984) contends, literacy is a social practice. Therefore, languages can never be independent from their environment. Languages are formed and shaped by cultural and social context. Language "always comes fully attached to 'other stuff': to social relations, cultural models, power and politics, perspectives on experience, values and attitudes, as well as things and places in the world" (p. vii). So, placing an emphasis on identity, culture, power and the other sociocultural contexts can create a change from traditional literacy teaching to a new literacy education in which students' cultures, linguistic resources, and home experiences are incorporated. As a result of this incorporation, students' out-of-school lives, funds of knowledge, and lived experiences are valued. In such a learning environment, students are offered the opportunity to become the reconstructors of knowledge by exploring new perspectives and revealing their own voices. Thus, a curriculum that implements sociocultural theories and values different ethnic identities, cultures, and languages does not merely help teachers educate students to develop their language and linguistic skills but also assists students to become active, cosmopolitan, and democratic citizens.

Consequently, there is a need for the development of a socioculturally responsive curriculum and teaching materials that can create a bridge between students' home lives and school lives. Such a curriculum could help migrant students bring the realities of their lives to the class (Stevenson & Beck, 2017). Providing migrant students with opportunities to bring their funds of knowledge to the class can facilitate discussion of their daily, home lives. These sociocultural responsive activities and interactive practices do not only enable migrant students to bring their home lives to the class but also allow them to "use their own

linguistic and academic abilities to express their experiences” (Stevenson & Beck, 2017: p. 242). As migrant students begin to talk about their home and social lives, they draw on their individual linguistic and social backgrounds. Moreover, when migrant students’ funds of knowledge and home experiences are valued and brought into the class, their linguistic resources reveal. “Linguistic resources are understood as the students’ linguistic skills (Bilingual/multilingual) and their personal or everyday ways of expressions that reflect their home and community culture” (Stevenson, 2013, p. 976). In short, drawing on sociocultural perspectives in literacy lessons can help teachers open new spaces for their students through which various linguistic, cultural backgrounds, lived experiences and socio-economic statuses emerge. In the same vein, sharing their lived experiences with each other enable students to shed light on their values, beliefs, feelings, and attitudes.

Accordingly, teaching methods and materials that are socioculturally responsive can enable dynamism, cooperation and more importantly facilitate social action in the class. Through drawing on their funds of knowledge and lived experiences, even silenced and inhibited students can begin to talk about their lives (Stevenson & Beck, 2017). So, by integrating students’ home and cultural lives into the curriculum the social interaction and collaboration among learners becomes a social action in which they experience new cultural and social lives. Moreover, they become aware of different socio-economic, cultural, social and family lives. These socio-culturally relevant activities can also enhance students’ critical thinking skills so that they can become aware of power relationship and other matters that affect their lives.

Ladson-Billings is one of the best-known educational researchers who has undertaken various studies with African-American students to illustrate the affordances of culturally relevant education. She widened the notion of pedagogy by valuing and embracing African-American, Native American, and Latino students’ cultural and social contexts, largely in order to determine the source of their continued educational failure. In her work, Ladson-Billings (1995) defines this pedagogy “as a pedagogy of opposition not unlike critical pedagogy but specifically committed to collective, not merely individual, empowerment” (p.160). To this end, Ladson-Billings (1995) contends that the culturally relevant pedagogy is based on three important criteria: “1) Students must experience academic success; 2) students must develop and/or maintain cultural competence; and 3)

students must develop a critical consciousness through which they challenge the status quo of the current social order” (p. 160). Moreover, she asserts the important role of teachers in implementing this pedagogy. In her book *Dreamkeepers: Successful teachers of African-American Children* (2009), she portrays the benefits of implementing culturally relevant practices in classes. Through observations and interviews with vignettes, in this work Ladson-Billings emphasises the importance of the teacher’s role to the affordances of employing culturally relevant pedagogy in classes. She claims that culturally relevant teaching does not only enable children to bring their home and cultural lives to the class but more importantly it creates inclusive and dialogic learning. In other words, culturally relevant teaching creates “a community of learners as priority” (Ladson-Billings, 1995, p.163) and in this community children have freedom to draw upon their out-of-school home lives, and learn in cooperation and collaboration. So, “rather than an idiosyncratic, individualistic connection that might foster an unhealthy competitiveness” (Ladson-Billings, 1995, p.163) by employing culturally relevant pedagogy teachers can help children to create a strong bond.

Consequently, Ladson-Billings’ studies (1995, 2009) light the way for the importance of valuing and including student culture in classes. She illustrates culturally relevant pedagogy as a conceptual framework that identifies the significance of bringing students’ cultural worlds, backgrounds, lived experiences and interests to the class as a critical way in order to create a bond among students and improve their educational achievement and success. Her research represents an initial look at the ways that teachers can include student culture in classroom and build on this cultural knowledge to create a collaborative learning space through which disadvantaged children like African-American, Native American and Latinos can leverage their learning outcomes and achieve greater academic success. However, Ladson-Billings (1995) argues that in order to provide students with such learning space teachers first need to recognise the potential and capacity of every student. Then they need to value students’ cultural knowledge in class. Thirdly, teachers need to learn and teach what critical consciousness is in order to enable children to actively challenge, question and reason injustices.

In short, the literature shows that through employing socio-culturally responsive pedagogies, students can gain a deeper understanding of human relationships, poverty,

inequality, and injustice. Further to this, they can affirm economic, social, and cultural consciousness that can help them not just read the words but 'read the world'. Such consciousness can later assist them to become active, critical, and responsive citizens who can question the status quo and more importantly contribute to social change s. Although there is some research conducted on minority rights in North Cyprus, no direct study has been performed to date that explores the literacy learning and development of Kurdish students in Northern Cyprus.

CHAPTER 3: THEORETICAL FRAMEWORK

3.1 Introduction

Although in the previous chapter I drew upon various parts of the literature to explain the importance of socioculturally responsive literacy pedagogy, I did not focus on the primary theories that might help me connect my research with the existing knowledge. Therefore, my main aim in structuring this chapter separately is to broadly describe and highlight the main theories that are relevant to my research questions and that might support my research. This chapter gives a wide coverage of the theory of multimodality, which provides the theoretical context that my research with migrant children is grounded in. I first define the theory of multimodality and then draw upon the literature to emphasise the use of artefacts or home objects in various modes to assist migrant children to depict the experiences of their migrant lives. Finally, I draw upon various studies to demonstrate how artefactual multimodal stories can be used to facilitate the development of critical literacy skills in primary classes.

3.2 The Theory of Multimodality

In recent years, literacy educators and researchers have turned their lenses on the changing communicative landscape of 'new times' (Luke, 1995) and, rather than focusing on "formalised, monolingual, monocultural, and rule-governed forms of language" (New London Group, 1996, p. 61), they have begun to address a wide range of texts that include textual, special, visual, semiotic, and aural resources. In response to the changing communicative landscape and contemporary communication, educators have made changes to literacy pedagogy and developed new literacy repertoires. The New London Group's (1996) manifesto on multiliteracies clearly portrays what this new literacy repertoire might contain. "The languages needed to make meaning are radically changing in three realms of our existence: our working lives, our public lives (citizenship), and our private lives (lifeworld)" (New London Group, 1996, p. 65). They claim that in response to these "changing realities", schools need to rearrange their roles and responsibilities and create literacy pedagogies that "mesh with different subjectivities, and with their attendant languages, discourses, and registers, and use these as a resource for learning" (New London Group, 1996, p. 72). For the New London Group, schools are the spaces where diverse communities and discourses come together; they bring out "the notion of pedagogy as design" (p. 73), which focuses on a variety of

communicative forms. According to the New London Group (1996), when implementing multiliteracies in literacy classes, learners are provided with a vast array of opportunities to contribute to the meaning-making process in different communicative forms. As the New London Group (1997) claim, “all meaning-making is multimodal” (79). Thus, when students are offered a different range of modes (visual, gestural, audio, spatial), they become very fruitful designers of meaning for their “social futures”. In this context, multiliteracies pedagogy helps learners to design and construct meaning in their own communities. So, the meaning-making process becomes a sort of social and cultural design. As learners create meaning through various semiotic activities and discourses, they reveal their social and cultural identities. Therefore, providing students with multiple modes in their literacy practices enables them to multiply meanings that are imbued with their varied social lives.

In the 1970s, semiotics and structuralism were announced as all-embracing theories used to analyse and “interpret a whole range of social and cultural phenomena in terms of language” (Bazalgette & Buckingham, 2013, p. 97). Everything could be considered as a ‘text’ and could be interpreted and analysed in linguistic terms. In other words, a simple cloth, a piece of music, a dish of food, a drawing or a simple object imply different meanings in different modes and could be used as a sort of ‘text’ and could be analysed. This means that so-called ‘linguistic turn’ is not a new theory, but dates back to historic times.

As today’s children use many different ways to communicate, their engagement with literacy practices is very varied. They have very diverse out-of-school literacy practices that are highly multimodal. By orchestrating varied modalities (such as images in their drawings or digital games, narration, music, dance, artefacts) they engage in text construction and meaning-making processes (Hull & Nelson, 2005; Kress, 2003; Kress, 2010). These varied communication opportunities and ways trigger the process of change of literacy education and have caused educators to turn their lenses on these multimodal landscapes and implement ‘new literacy practices’ at schools. Thus, students’ out-of-school engagement with multiple modes has gained popularity and an importance alongside traditional paper-and-pencil literacy practices. It is quite obvious that multimodality theory has brought a new perspective to communication as it investigates how people interact and communicate with each other using various modes. Gunther Kress is the founding father of the theory of multimodality, which he defines as a theory of social semiotics and communication (Kress, 2003). He argues that every

way that people choose to communicate with each other is a different mode. So, each image, colour, gaze and even gesture is a mode. Kress and Leeuwen (2001) routed the definition of mode in the social, and in Kress's work (2010) a mode is defined as:

“Mode is a socially shaped and culturally given semiotic resource for making meaning. *Image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects* are examples of modes used in representation and communication.”
(Kress, 2010, p. 79)

Thus, a mode is described as a communication channel that societies and cultures recognise. There are many different types of modes. For example, an image on a book or magazine page is a mode; sound that comes from music or a film is a mode; even a gesture or a gaze is a mode, and they all have different potentials to make meaning and convey a message. Kress (2010) claims that each mode has a value in its own cultural and social environment and offers “different potentials for meaning making” (p. 79). He also argues that these potentials that are offered by different modes “have a fundamental effect on the choice(s) of mode in specific instances of communication” (p. 79). He gives writing (a mode) as an example to demonstrate how each mode has its own resources. He claims that, as in any language, we use grammar and syntax to organise our clauses and words, and then we use colours, size, framing, and font as graphical resources. However, there are specific forms that are used by different cultures in these resources. So, his argument is that although the mode (writing in this context) is universal, cultures may use different forms for making meaning and communicating.

Kress (2010) claims that “modes are the product jointly of the potentials inherent in the material and of a culture's selection from the bundle of aspects of these potentials and the shaping over time by (members of) a society of the features selected” (p. 81). His argument here is that the resources of modes can show both resemblances and differences within a society. Societies are different from each other as they have their own values, cultures, customs and traditions. People's needs, interests, demands, and characteristics vary across societies, and these individual differences affect their choices of modes. So, modes are shaped differently in each society and may imply different meanings from one culture to another.

“Modes differ in what they offer from culture to culture for exactly these reasons: the different requirements of different societies and their members and the

consequent different shaping. As a semiotic resource, image in one culture is therefore not identical to image in another. Even across closely related cultures and 'languages' (such as English, French, German) differences in the cultural use of, say, vocal intensity (appearing as accent in words and as rhythm in extended speech) or of pitch variation (appearing as intonation); differences of pace, of vocalic quality, and so on, lead to characteristic variation in meanings made, in signs." (Kress, 2010, p. 81)

Consequently, modes are full of meanings that are constructed and shaped by the members of each culture and society. They are used as vehicles to communicate and convey messages. As individuals are different from each other, they use different modes to communicate and express themselves. So, modes are the carriers of the messages that are socially and culturally constructed, and engaging with a variety of modes helps people convey different messages. These messages are imbued with cultural and social resources. Who the people really are (identity), what they value, and what they believe are just some of these resources. So, when engaging in different and multiple modes, people reveal their identities and share their real lives with the others. Every meaning is interpreted and explained differently.

Many children today communicate through various images and semiotic resources. Therefore, it is vital to observe and investigate the modes that students use to communicate if literacy educators and researchers want to gain fruitful information about students' out-of-school lives. For many years, lots of these modes had not been recognised as a form of communication in the field of literacy. However, many literacy scholars and researchers have changed their views and have started to consider each mode as a form of communication as they realised the considerable importance of multimedia and technology in students' lives.

"Technologies for communication in the world outside of schools have ended an era dominated by the pen and paper. This is an age of multimedia authoring where competency with written words is still vital, but is no longer all that is needed to participate meaningfully in the many spheres of life. Adolescents need facility with an array of multimodal and digital literacies for different social purposes: critical inquiry, creativity, and communication." (Mills, 2010, p. 36)

So, when multiple modes are used to communicate, messages and information are reshaped. In other words, as new modes are used and incorporated, the shape of the communication changes. Each mode brings a new meaning. Hence, the communication process becomes a sort of meaning construction process in order to receive messages.

Accordingly, when students' multimodal communication practices are valued and brought to the classroom, they are provided with opportunities to contribute to the meaning construction process. Their semiotic resources are full of social and cultural messages, and when these resources are used in their literacy practices, they are enabled to reveal their social and cultural histories. Kress (2010) coined the term 'multimodal social-semiotic approach' and claims that modes are expressions of "socially made and culturally shared meanings" (p. 104). Each message embodies the values, entities, and materiality of one society. So, the names and the materials that are used in discourses represent 'social and cultural histories'. According to Kress (2010):

"A social-semiotic theory of multimodality is a fork with two prongs, so to speak – the semiotic and the multimodal prong. The former attends to signs, meaning, to sign-and meaning-making; it needs names apt for those. The latter attends to the material resources which are involved in making meaning, the modes; it needs names/labels adequate for those. Names are needed which aptly describe the functions and purposes of multimodality overall, which name processes and features common to all modes. Because modes are distinct in their materiality and in their social/cultural histories." (p. 105)

Therefore, the choices of modes that children make are highly varied because they belong to different societies and cultures. They use different materials, names and other semiotic resources that are imbued with their social and cultural resources. So, each name, material, and object that children draw on represents their 'out-of-school', cultural lives. When they gather modes together in ensembles, they shape and communicate meaning out of their valued, cultural and social resources. These meanings are made and shaped in a very descriptive way (Pahl, 2014). In other words, they use such an illustrative, depictive, expressive, and pictorial language to communicate messages. This descriptive language is usually seen in their narrated stories. Thus, drawing on multiple modes enables children to create narrated stories (Pahl and Rowsell, 2010). That is to say, modes are not kept in one place, they shift and change and then are placed within a new mode

(narrated stories). From this viewpoint, it could be contended that a narrated story might be considered a design when it is orchestrated in a materialised way.

“Design projects and organizes the arrangement of an entire ensemble: of the worker; the object to be worked on or with; of a tool for action with or on the object; integrated in specific ways into the capacities and affordances of the human body; a body with a history of experience of other, prior physical/social needs and regulation of the process. The design configures relations of body and tool; of tool and object, it also configures and projects affect..... A design is the imagined projection of a complex, closely interrelated social array in which the designed entity, object, process is used, has social effects, meanings; and produces affect. Identity is shaped in such complex arrays by aspects of design, even if in small and seemingly insignificant ways.” (Kress, 2010, p. 137)

In light of Kress’s above-stated description of ‘design’, it could be argued that students’ narrated stories can become their unique designs as a result of using large numbers of modes. In other words, when a story is orchestrated by drawing upon various modes (a drawing, a video, a poster, a set of photographs, a song, an object, or an artifact), it becomes a kind of production or a ‘design’. Stories are cultural aspects (Bell, 2002). Narrating a story does not only help someone communicate a message but, more importantly, it reveals values, myths, and histories about a particular culture. So, stories are very fruitful resources through which to learn about different cultural and historical backgrounds, values, and languages (Varga-Dobai, 2015). Through sharing stories, learners (especially children) become more aware of their cultural identities. As a consequence, narrating stories does not only help learners develop their literacy skills and enhance their interaction and communication with the others in a class but also makes them be aware of the cultural diversities (Ghiso & Low, 2013).

In the last decade, the use of multimodal pedagogies to learn about migrant students’ out-of-school lives and stories have gained popularity among some scholars (Orellana, 2001; Pahl, 2004; Pahl and Rowsell, 2010; Soto & Garza, 2011; Licona, 2013; Stevenson & Beck, 2017; Alvarez, 2018). These scholars’ research reveal how using various modes can provide migrant children with opportunities to create their stories so that their identities, and cultural and social lives can come to light. In view of this information, the next part of this chapter sheds light on migrant students’ emerging identities and cultural and social lives in their stories.

3.2.1 Migrant Children's Narratives in Multimodal Literacy Practices

As literacy study educators extended the definition of literacy and argued that literacy is multiple (Gee, 2001; Pahl & Rowsell, 2005), they have started to investigate the multiple ways of literacy practices that go beyond traditional paper-and-pencil literacy. As a result of this shift, literacy researchers, particularly the ones (Orellana, 2001; Pahl, 2004; Pahl and Rowsell, 2010; Soto & Garza, 2011; Licona, 2013; Stevenson & Beck, 2017; Alvarez, 2018) that are interested in migrant children's educational attainment, have started to explore migrant students' narrated stories in multimodal literacy practices. Narrated stories are multimodal since they are shaped and constructed through various modes (telling, writing, drawing, pictures, photos, music, artefacts, etc.). In Cobley's words, narrative is described as "the showing or the telling of..... events and the mode selected for that to take place" (Cobley, 2001, p. 5-6). Cobley (2001) also claims that when multiple modes are used in the process of storytelling, students' storytelling process becomes a sort of narrative creation process. When students contribute to constructing their own narratives, their stories begin to travel within time and space. So, when migrant students' narratives are related to specific objects, visuals, or artefacts, the situated nature of narrative changes and becomes an iterative communicative practice. Through these 'iterative communicative practices' (Hymes, 1996), students' narratives change their shapes and therefore they are reconstructed.

"Narratives are handed round and crafted across time and space and between people. They are woven and co-constructed, between people, in a process of layering and weaving individual and shared experience. By exploring story-making as a process it becomes possible to perceive the layered threads that make up a story, representing collective identities in time and space. Multimodal semiotic resources are drawn upon to create stories. Telling a story involves gesture and intonation." (Pahl, 2014, p. 105)

Accordingly, by drawing on various modes and semiotic resources in the process of storytelling, migrant students are enabled to share their life experiences and home lives with the others. As students begin to share their lived experiences with the others in their stories, they open their worlds to the others. Therefore, multimodal narratives allow students to view their experiences of migrant life.

There have been many studies (Kendrick, 2005; Pahl, 2007; Vasudevan et al., 2010; Kuby et al., 2015; Varga-Dobai, 2015) to investigate students' stories in their multimodal literacy practices.

Narratives or stories are reported events; they can be either imaginary or real. Narratives can be delivered through written or spoken words or through moving and still images. Whichever way is used to narrate stories, they help students to develop their literacy skills. Stories are rich with different linguistic forms. Within a structured context and content, stories present vocabulary and grammar. So, when migrant students' narrated stories in particular are valued and used in classrooms, they can help them to enhance their literacy skills and increase their levels of language fluency. As stated earlier, students' narratives are infused with cultural and historical backgrounds and values; they reveal the real and lived lives of students. When migrant students share their narrated stories, they are aware of what they are talking about and why they are telling it because they are the owners of the knowledge about the story (Pahl, 2014). Their stories are woven with their individual identities, experiences, and funds of knowledge (Pahl, 2014). In this respect, when migrant children in particular are given the opportunity to share their stories in the class, they make their voices heard by the others. Hearing different voices means hearing about different lives, cultures, and identities. Narratives of migrant children intersect 'collective histories', 'funds of knowledge' and life stories. In his study, Gutiérrez (2018) discussed how important it is to create 'social design-based experiments' in literacy classrooms in order to address diversity and reduce inequality among students. Gutiérrez (2018) argues that when such socially inclusive literacy practices are created, literacy teaching becomes an experience in which the thought, action and feelings of non-dominant communities can be captured and this process can result in "learning to see" (p.88). Gutiérrez (2018) claims that stories of artefacts, every day and home lives reveal much about the tellers' social and cultural lives. From the stories of people's daily routines and artefacts teachers begin to see things differently. According to Gutiérrez (2018) seeing "can help education researchers see ingenuity instead of incompetence and inability, to see resilience instead of deficit, and to imagine futures with youth from nondominant communities" (p.88). In other words, stories of daily and home life create visible from invisible. So, prioritising the stories of everyday life provides migrant students with a new learning environment in which they can participate and become the actors of their own learning process, and more importantly, can address social issues. Gutiérrez's (2018) study portrays the effectiveness of social based-design literacy practices in "understanding the historical and socio-political circumstances of how migrants and immigrants had unexpected outcomes. Students shifted how they viewed their parents and the difficult work they did as migrant farmworkers, as well as the root causes of their social, educational, and economic circumstances" (p.102). Consequently, the stories of artefacts and lived life experiences of the

students enabled the researcher to see the actual world and the realities of these students. Moreover, the stories turned literacy teaching into a social practice in which social issues like inequality, poverty, injustice came to the light and realisation happened. Thus, when narratives and stories of everyday life are used in literacy classes, migrant children are encouraged to communicate their migrant life stories, feelings, ideas, and 'funds of knowledge' (Gonzales et al., 2005). Narrating and sharing stories creates a sort of interaction and communication amongst learners in the classroom. By reading and listening to each other's stories, students start reacting. In other words, they begin to contribute to a meaning-making process. This meaning-making process enables them to practice their literacy skills and, more importantly, empowers them to express their own ideas. So, students' narratives can be considered effective resources to learn about students' out-of-school lives, identities, and can also be used to create an interactive, communicative atmosphere through which they can draw on their funds of knowledge and contribute to the meaning construction process.

In her study, Pahl (2004) draws on Hymes' (1996) account of narrative as an 'iterative' communicative practice, and demonstrates that when stories are told using multiple modes (oral, written, drawn texts), their narratives become iterative practices. In her work, Pahl (2004) visited three different immigrant families and observed their 'long-running narratives' sustained within various communicative modes. Her research demonstrates how migrant families' multimodal narratives (inscribed in artefacts, three-dimensional objects, and visual data) could be used as 'funds of knowledge' and cultural resources in the meaning-making process in literacy classrooms. She argues that narratives connected to modes enable the storytellers to make a connection between their current and past lives.

"In the case of Fatih and Elif, a repeated interest in birds had been shaped by Fatih's experience of going back to his grandparent's farm, and through his identification with a bird, *Kus* in his play and text making. The idea that narratives are continually shaped and re-shaped through iteration became a useful analytic tool when shifting through the oral, written and drawn texts from this household and the other households in my study."

(Pahl, 2004, p. 355)

As the above-mentioned boy (Fatih) was interested in birds, he used the birds as a semiotic resource in his drawings. In his pictures he drew different types of birds (chicken,

ducks, etc.) and later described them in detail. He was able to give a detailed explanation and description of a number of images of birds in his narratives because of his lived experiences with the birds. Through his description or narration, Fatih travelled in time and space. In other words, using the bird theme in his narration made the boy run across different spaces and across timescales. Thus, Fatih's elaborated description of the images (birds) created a picture of the family life experiences he had when he was in Turkey and, in addition, the images of the different sizes of the birds represented different family members and their relationship with the boy. In this case "a bird was, at one and the same time, a symbol for a person and an expression of identity for Fatih" (Pahl, 2004, p. 354). Therefore, the narratives the boy created in an ensemble of different modes joined his identity in London and his identity in the village in Turkey. Likewise, Diaz Soto and Garza's (2011) conducted research to examine drawings and written narratives of Latino immigrant children. Through using writing and drawing modalities children expressed their border-crossing experiences and their views on immigrating from Mexico to the U.S. So, Diaz Soto and Garza's (2011) study demonstrates the importance of multimodal practices as they enabled migrant children to share their migrant experiences and feelings with the others. Alvarez's very recent study (2018) examines Mexican-American bilingual children's depiction of their home lives in two different modes (written narratives and drawings). Alvarez used these modes as vehicles to examine the linguistically and culturally diverse students' perceptions of their social and cultural life experiences. His research results reveal that going beyond the school walls and bringing children's life stories to the class using different modes created "equitable and quality learning experiences for linguistically and culturally diverse students" (p.123). Furthermore, recent literature (Taylor & Leung, 2020; Marsh,2021) indicates that the use of multimodal literacy practices triggers social interaction and opens pathways for participation. A variety of modes provides students with a different range of life experiences for meaning-making processes. Taylor and Leung (2020) state that when children are provided with multiple modes they find different ways of communication, and this variety enables them to reflect more about themselves and, particularly, bring social patterns to the class.

Consequently, multimodal literacy practices offer both teachers and students new model of meaningful and culturally responsive learning. This new learning process enables students to engage in meaning-making process. In this meaning creation process students do

not only activate their literacy skills, but they also engage in literacy development from a socio-cultural perspective. Social interactions among students reveal more information about different lives and experiences, and this arouses interest and enthusiasm for students to learn more about other lives (Taylor & Leung, 2020). So, they begin to widen their participation and more importantly engage in discussion in which social issues like injustice, inequality, and racism also come to light.

Consequently, stories which are narrated by using multiple modes can be fruitful resources to learn about migrant students' real identities, cultures, and social lives. Moreover, as these multimodal stories are considered to be 'iterative' communicative practices, they can be used to promote students' meaning-making and knowledge construction process. The telling and retelling process changes the shape of the narratives as everyone is different from each other. Each story is described and narrated in a different way as the children come from different places and have different identities, cultural background, and lived experiences. So, when these stories are shared and revealed using different modes, they are recreated and reconstructed. "Through multiple and contextualised experiences with oral, written, multimodal and multimedia stories, individuals construct schemata or cognitive representations of story structures, elements and genres" (Pantaleo, 2016, p. 85). Therefore, it can be claimed that through telling their life stories in an ensemble of various modes, migrant students are given a chance to become the designers of their own narratives. Further to this, the various story construction processes help migrant students to use different semiotic resources that contribute to the development of their literacy skills.

3.2.2 Artefacts as important instruments to evoke migrant stories

This section considers the relationship between narrative and artefacts, and focuses on the role of artefacts or home objects as they help migrant students bring their home lives to classrooms. As mentioned earlier, artefacts are part of students' lives. They can be used as "a link to the outside world" (Pahl and Rowsell, 2010, p.51) and they provide educators with opportunities to open new and creative spaces in literacy practices, especially for minority, migrant students who suffer from educational disadvantages. Artefacts or home objects are used by educational and literacy researcher as a tool to arouse migrant students' experiences of the places that they come from (Pahl & Rowsell, 2010). Home objects or artefacts hold emotional resonance (Pahl & Rowsell, 2010). So, when home artefacts are valued and used in classes, migrant students are given a chance to uncover their

identities, and cultural and social lives. Further to that, as the objects carry emotional resonance, in the process of sharing their stories based on home objects, children uncover their feelings about specific places or people that are related to those objects. Consequently, the inclusion of migrant students' artefacts in literacy practices pave the way for teachers and researchers to attain fruitful information about these students', migrant lives as well as their embodied experiences and feeling.

Valuing and bringing artefacts to the class also creates a teaching and learning environment that stimulates higher student motivation (Pahl & Rowsell, 2010). Whilst migrant students are given a chance in class to tell stories about their lives, they become more motivated and enthusiastic about opening themselves to the world. As stated earlier, being a migrant in a new country leads to many educational disadvantages for migrant students. As they start their new schools, they come across a different culture, society, identities, and language. Most of the time, these differences result in low levels of educational attainment. However, as Pahl and Rowsell (2010) assert, valuing migrant students' home objects and using them in literacy practices can provide them with such a learning space that they have something to talk about. When students are offered such literacy practices, they become more enthusiastic and motivated to engage in tasks because they are given a chance to draw upon their own lives and funds of knowledge, which they are naturally very familiar with. So, bringing their out of school lives to the class could offer them learning spaces in which they could be more eager to engage in activities and empower their literacy skills.

“Students’ texts are liminal spaces where their worlds can be deciphered and validated. Gathering children’s texts and finding out where the ideas came from in the text is a good way of developing a lens that connects home and school artefacts.....When artefacts that students value, such as a lacrosse stick or a skateboard, were privileged, students entered a liminal, almost border space. Border spaces sat between what they valued in their own time and space outside of ninth-grade English and the English classroom. Mark, for example, wrestles for hours after school, and in bringing his wrestling shoes into class, reflecting on them, and writing about them, a space opened up for him where he did not have a place before.” (Pahl and Rowsell, 2010, p. 27).

Consequently, valuing artefacts and using them in classes can help disadvantaged migrant children to develop and enhance their literacy skills as they are more motivated when offered

opportunities to share their lived lives. Artefacts and home objects take another important place in literacy education as they contribute to the connection of communities (Pahl & Rowsell, 2010). When home artefacts are valued and acknowledged in classes, educators can create social inclusion and open up new spaces for communal literacy practices.

“We argue that cultural artefacts-that is, objects, symbols, narratives, or images inscribed by the collective attribution of meaning- can help transform communities if they are brought together in social space and collectively experiences. Public story sharing is a way in which changes can be witnessed. Narratives are sites where people can transform and experience social space.” (Pahl and Rowsell, 2010, p.62)

Pahl and Rowsell (2010) drew on a case study (the Giant’s Footprint) to illustrate how literacy practices from the artefactual experience of the giant stimulated a migrant child’s imagination and create a communal and social space that provided students with opportunities to share their opinions and views. The case study also pointed out that creating literacy practices from artefactual experiences helped vignettes develop self-esteem and gain confidence because, through these practices, they discovered how their ideas are equivalent to other students’ ideas. Moreover, the literacy practices enabled them to activate their literacy skills in various ways. The students learned new vocabulary (massive, gigantic, big) and they used it in the playground, wrote it on a flip chart, used it in conversations, and more importantly used it to create stories. Consequently, inclusion of the artefact (Giant’s footprint) made inroads into variegated literacy practices and empowered students’ literacy skills in a very different and entertaining way. In sum, as Pahl and Rowsell (2010) noted:

“The experience of the huge artefacts created opportunities for new kinds of language. From this came experiences, which became stories.....Artefacts entered the classroom as if by magic and left traces of a mystery presence. The power of artefacts to evoke a world, to create other, ‘figured worlds’ (Holland et al., 1998), or spaces where children can enter and emerge more richly engaged with literacy, can be used in many settings. The giant provided an imaginative space that the children could enter into. It was a ‘space that imagination seeks to change’ (Leander & Sheehy, 2004, p.4). The giant lived among the children, and they responded to his

presence. These ways of using artefacts in schools can provoke more imaginative forms of expressive writing and have a powerful role to play in opening up imaginative spaces.” (p.122)

In light of the findings above it could be stated that students’ shared stories about their lived experiences help them create their own literacy texts based on the everyday objects and artefacts. As Pahl and Rowsell (2010) noted, “these experiences are translated into texts, into writing, talk, and pictures.” (p.25) Thereby, home objects pave the way for multiple literacy practices that enable the students to tell their stories and narratives in different modes and also help them “improve their literacy skills in a community context.” (p.67) Vignettes use artefacts in these modes (texts, writing, listening, pictures, etc.) as tools to create stories. So, the artefactual nature of stories ultimately becomes their own production of narratives. Within the process of storytelling, students discover their abilities (narrating) and consequently become aware of their self and pride in communal literacy practices (Pahl & Rowsell, 2010).

Artefacts connect communities as they “cross borders and forge new connections across those borders” (Pahl & Rowsell, 2010: p.16). When children take a valued object to the class and start talking about it, they cross a border. Pahl and Rowsell (2010) name this process “domain crossing”. Pahl and Rowsell contend that each child lives in his/her own community, which can be culturally, ethnically, and socially different from other children’s communities. Artefacts or valued objects accumulate life histories. So, when teachers hear children’s artefactual stories, children begin to reveal their life histories, and social and cultural worlds. This provides children with opportunities to share their community experiences that are situated within particular places and spaces. In other words, hearing stories based on valued home objects or artefacts aid children in representing their social and community worlds. Pahl and Rowsell (2010) argue that the literacy practices that draw upon migrant children’s valued objects and artefacts open up stories that connect migrant life, community and school together. In other words, artefacts enable migrant children to narrate their stories through which they travel back in time and space, and represent their identities, lived life experiences, and emotions about those memories. Moreover, valued artefacts that travel with immigrant students carry various semiotic resources with them. As artefacts travel repeatedly with the owner, they have deeper and richer meaning and timescales than course books (Lemke, 2000). So, as Pahl and Rowsell (2010) contend, “artefacts give power to meaning makers. They can

leverage power for learners, particularly learners who feel at the margins of formal schooling” (p.56). Consequently, literacy lessons can become suitable for marginalised students like migrant children when provided with opportunities to employ various semiotic resources of their valued artefacts.

Another important issue that Pahl and Rowsell (2010) raise in their book is the power that artefactual stories hold in terms of creating social practices in which critical literacy skills can be fostered. Using artefacts to look at migrant children’s cultural and social experiences that they had in different places at different times help to connect to their migrant life experiences. As migrant children’s stories begin to emerge, their ethnically, culturally, and socio-economically diverse lives come to light (Alvarez, 2018). In other words, through sharing their stories with the others, immigrant children uncover their real identities, linguistic background, and cultural and social lives. Valuing and bringing these diverse lives to literacy classes creates a learning environment in which literacy activities turn into social practices and learning spaces that can address the issues of power, inequality and social justice (Janks, 2010). Pahl and Rowsell (2010) state that the connection to migrant children’s valued artefacts does not merely create socio-culturally responsive literacy lessons but also leads to the development of children’s critical literacy skills. In this respect, the next section of this chapter is devoted to critical literacy pedagogy.

3.3 Critical Literacy: Definition, Background and Artefactual Critical Literacies

3.3.1 Introduction

In this section, I first define what critical literacy is and then draw on the literature to demonstrate the ways in which artefactual multimodal stories can be used to facilitate the development of critical literacy skills in primary classes.

3.3.2 Critical literacies

Critical literacy is “an evolving repertoire of practices of analysis and interrogation which move between the micro features of texts and the macro conditions of institutions,

focusing upon how relations of power work through these practices” (Comber, 2013, p. 589). This approach has a long history. It is inspired by Freirian’s critical pedagogy (Freire, 1972; Freire & Macedo, 1987; Luke, 2013). According to Brazilian theorist Paulo Freire, critical pedagogy aims to put an end to the unjust and unfair oppression of human beings. So, Freirian critical pedagogy is established to equalise social inequalities, injustices, and address the social, economic, and political problems that are generated by abuse of power (Freire, 1972; Freire & Macedo, 1987; Luke & Freebody, 1997; Luke, 2013; Comber, 2013; Comber 2016). It is developed out of this philosophical foundation to analyse, interpret, examine, and deconstruct many kinds of texts. Afterwards, in their published volume on literacy and critical pedagogy, Freire and Macedo (1987) argue that developing learners’ critical literacy skills cannot merely help them comprehend how meanings are socially constructed, but also enables them to understand the political and economic contexts that are hidden in the texts. They claim that each text is embedded with hidden ideologies and critical literacy practices help learners to reveal and identify these ideologies. So, through facilitating the development of critical literacy, students master the abilities to read, question, critique, and analyse these hidden messages within any type of text.

These texts are used as effective tools to communicate meaning. A text is defined as a “vehicle through which individuals communicate with one another using the codes and conventions of society” (Robinson & Robinson, 2003, p.3). According to this definition, a piece of music, a novel, a picture, a film, a drawing that can be used to communicate messages are all considered texts. None of the texts are neutral (Comber, 2016). They are infused with different perspectives and are the carriers of varied social and cultural ideologies. So, Freire and Macedo (1987) claim that developing students’ critical literacy skills can help them learn how to look at the texts from a critical perspective so that they can learn to question the power relations within the messages.

Lankshear and McLaren later (1993) wrote a book to emphasise the importance of critical literacy. They argue that literacy is not just a set of basic reading and writing skills. It is far more complex than its conventional definition. They claim that literacy teaching should not merely focus on developing students’ reading and writing skills. They state that literacy classes should be places where students are offered critical pedagogies so that they can engage in social action. They contend that none of the texts are neutral. They reflect certain, specific

socio-political ideologies as they are created by different people belonging to different countries, nationalities, races, and religions. Lankshear and McLaren (1993) argue that a critical literacy approach provides learners with opportunities to work with texts so that students can “understand the nature and implications of the ideologies on parade; and in doing so engage students in reflection upon their own ideological investments” (Lankshear & McLaren, 1993, p. 8). As learners start working with the texts, they engage in meaning construction and meaning-making process. Consequently, they learn how to read a text with critical lenses. In other words, they learn how to read through a critical consciousness. So, Lankshear and McLaren’s (1993) book is a call for critically reflective literacy teaching through which learners can gain the essential skills to engage in social practices. The authors want to emphasise that “rather than promoting any particular reading of any particular group, critical literacy seeks to interrogate the historical and contemporaneous privileging of and exclusion of groups of people and ideas from mainstream narratives” (Bishop, 2014: p.53). So, a critical literacy approach enables students to develop their literacy skills through considering social issues. In other words, critical literacy practices open students the doors of out-of-school life and help them go beyond the walls of the school. Thereby, they can be aware of societal issues and, more importantly, they can challenge power relations.

Lankshear and McLaren’s (1993) views on critical literacy clearly demonstrate the connection between literacy and power. In addressing critical literacy, they are concerned with how reading and writing activities can be turned into social practices so that students can gain an understanding of politics and power relations in their lives. This understanding enables them to realise what is really happening in their out-of-school, real world. In other words, through engaging in critical literacy practices they go beyond the personal and try to become familiar with social issues like injustice, inequality, and racism.

So, critical literacy enables students to perceive the ‘everyday’ through critical lenses. As they engage in critical literacy practices, they learn how to go beyond the texts, and examine and critique the politics of their daily lives. In the process of reconstructing and communicating meaning, students become aware of their voices and other viewpoints. They learn to put themselves in the shoes of others. Accordingly, students who are provided with critical literacy practices not only consider the texts from their own views but also try to experience the texts from various perspectives. As students begin to engage in practices of

critical literacy and consider multiple viewpoints, they first reflect on various and conflicting perspectives (Lewison et al., 2000). Secondly, they use these various perspectives and voices to interrogate the texts.

In 1993, scholars like Hull and Comber started to study critical literacy learning and its implications in schools. Comber (2001) claims that one of the ways to approach critical literacy is to draw upon multiple texts. According to Comber (2001), using various literacy sources can offer more spaces for different and opposing views. She states that multiple literacy sources can enable learners to experience various voices and the messages embedded in them. So, as learners begin to interrogate and analyse these texts, they uncover different individuals' diverse voices and opinions. As learners explore different perspectives through critical literacy practices they begin to discover and comprehend new identities.

Although it has been claimed that a critical literacy approach is more appropriate for older and advanced learners, across the last decade scholars' (Luke & Freebody 1997; Comber, 2001) research has demonstrated that critical literacy can work with children as well.

According to Luke and Freebody (1997), critical literacy marks out:

[A] coalition of educational interests committed to engaging with the possibilities that the technologies of writing and other modes of inscription offer for social change, cultural diversity, economic equity and political enfranchisement. (Luke and Freebody, 1997: p.1)

Luke and Freebody (1990, 1997) developed such a model of reading that offers children four different kinds of role: code-breaker (How do I crack this?), text-participant (What does this mean?), text-user (What do I do with this, here and now?), and text-analyst (What does this do to me?). Later they renamed these roles in order to mirror their sociological approach to literacy. They assert that critical literacy practices comprise:

- Asking in whose interests particular texts work
- Examining multiple and conflicting texts
- Examining the historical and cultural contexts of discourses in texts
- Reading texts against one another
- Comparing the vocabularies and grammars of related texts
- Investigating how readers are positioned by the ideologies in texts

- Making multiple passes through texts

So, according to Luke and Freebody, children who are provided with critical literacy practices learn to read the texts through critical lenses. In this way, they do not only develop their reading and writing skills but also learn to analyse and interrogate the texts. As they read the texts through critical lenses, they reconstruct the messages.

Anne Haas Dyson is another literacy scholar whose research demonstrates that children can engage in critical literacy practices and deal with power relations. Dyson (1993) argues that if children's out-of-school experiences and funds of knowledge are valued in the classroom, they will be offered the space to reveal their unheard voices. She claims that young children are more willing to engage in discussions and reveal their voices when their out-of-school lives and popular culture is brought to the classroom. She contends that offering children activities through which they can draw on their 'funds of knowledge' can enable them to reveal their voices and engage in discursive and critical discussions. So, valuing children's out-of-school lives and funds of knowledge is essential if teachers want young learners to engage in discursive practices and critical discussions. As children bring their out-of-school lives to class, their literacy learning becomes a social action.

"Each of the artefacts became a way for us to make visible the incidents that caused us to want to learn, the issues we had critical conversations about, and the action we took to resist being dominated and to reposition ourselves within our community. They became our demonstration of and our site for constructing critical curriculum for ourselves" (Vasquez, 2001: p. 57-58)

Later, many literacy scholars like Vasquez (2004), Larson and Marsh (2005), Comber and Nixon (2008), Silvers et al. (2010), Jones (2012), Pahl and Rowsell (2010), and Rowsell and Walsh (2011) conducted research to emphasise the importance of valuing, in particular, disadvantaged or marginalised children's out-of-school family lives in order to generate critical literacy pedagogies in primary classes. These scholars all argue that children's identities and cultural values are embedded in their social worlds, and when their social worlds are valued and brought to the class children are offered the space to reveal who they really are. Young children's social worlds are varied. They do not only communicate verbally, they use multiple modes to communicate (Kress &

Leeuwen, 2001). Their drawings, created images, plays, narrated stories, etc., are all examples of various modes that they draw upon to communicate. So, children's worlds are rich with various semiotic resources, and they use these resources to communicate meaning. "Children are grappling with multiple layers of semiotic work as they represent their meanings" (Comber, 2016: p. 66). In other words, using various semiotic resources offer children many different spaces to create meaning and express themselves. For the New London Group, schools are the spaces where diverse communities and discourses come together; they bring out "the notion of pedagogy as design" (p. 73), which focuses on a variety of communicative forms. According to the New London Group (1996), when implementing multiliteracies in literacy classes, learners are provided with a vast array of opportunities to contribute to the meaning-making process in different communicative forms. Wells and Claxton (2008) claim each mode has particular creative affordances. So, children, who are provided with various modes in their literacy classes, not only empower their language skills but also experience how meaning is created in different cultures.

"Since action is mediated by semiotic as well as material tools, participation in the modes of discourse that organize and interpret action not only provides the context for the learning of language and other semiotic systems, but it also inducts learners into the culture's ways of making sense of experience-its modes of classification, its understanding of man's end relationships, and its aesthetic and moral values" (Wells and Claxton, 2008: p. 4).

In their book, Pahl and Rowsell (2010) represent artefactual literacies as a critical literacy approach. They present research that demonstrates how artefacts can aid both teachers and children to explore inequities and deficits. They claim that when stories based on particular home artefacts are valued and used in different multimodal literacy practices, children's cultural, linguistic, and socio-economic diversity come to life. As a result of this story-narrating process, children begin to explore diverse communities, multiple cultures, identities, and perspectives. In their study, Arizpe et Al. (2014) consider the ways in which visual methods can be used to address the migrant students' experience of migration and develop critical perspectives among learners. They assert that visuals assist migrant students' ability to reflect on their own migrant experiences. Migrant students' shared experiences of their migrant lives generated dialogue and discussion with the other students in the class. They state that through dialogue and discussion, students begin to question social issues such as migration, inequalities, and poverty. In other words, shared

migrant stories enabled children to engage in social issues of migration and diversity critically. I found Stevenson and Beck's (2017) study to be particularly effective as it reflects the benefits of using socio-culturally responsive pedagogy that provided an interactive, collaborative learning space for migrant students. Stevenson and Beck (2017) contend that drawing on the children of migrant farmworkers' cultural resources created illustrated narratives about their migrant life experiences and perspectives. Through sharing their narratives of migrant life experiences, migrant students found a safe place to represent the struggles, challenges, deficits, and educational injustices that they face. Moreover, their research also demonstrates that when migrant children's culture, identities, language, and other social background is valued and used in classes, they showed better success. So, connecting to the social worlds of migrant children forges new, safe, critical literacy spaces in which disadvantaged migrant children can "explore and discuss controversial emotional and political questions that are too often silenced in a traditional classroom setting" (Stevenson & Beck, 2017, p. 268).

Accordingly, above stated studies demonstrate that connecting to disadvantaged, marginal, or migrant students' life experiences, in various modes can open up new doors and new pedagogies that assist children to empower their literacy skills and more importantly engage in critical discussions. Through sharing their life stories, they gain an understanding of social issues such as inequality, power relations, and injustice. So, bringing various and diverse lives to the class can trigger dialogues and discussions in which children find a space to critically question, analyse, and interrogate the socially constructed concepts. To conclude, as Pahl and Rowsell (2011) assert, engaging in artefactual or multimodal critical literacy practices provides children with opportunities to gain a deeper perspective of cultural diversity, economic, and social inequality.

CHAPTER 4: METHODOLOGY

4.1 Introduction

This chapter aims to present and discuss the methodological choices that guided my research project. I begin the chapter by briefly summarising the context of my research project, where I outline the project's aim and research questions as well as giving information about the setting and timing of my research, research participants, and ethical considerations. Finally, I use relevant literature to give a detailed examination of the preferred research methods. First, I explain what multimodal research is, and then carefully scrutinise multimodal narratives. As a final step, I provide detailed information about data resources and collection methods that I used while conducting my research.

4.2 The Context of my Research Project

Since I started the EdD programme, I have been interested in studies that explored the new approaches to literacy teaching by drawing on students' cultural and social resources. While reading all these studies, I have come to understand the importance of providing children with multiple modes through which they can go beyond school-based literacies and use their cultural, out-of-school literacy practices and knowledge to communicate, better express themselves and develop their literacy skills. As minority students have always been my area of interest and no research has been undertaken on seasonal farmworkers' children, I particularly wanted to conduct my research with the children of Kurdish seasonal farmworkers. As an educator, I felt a very strong need to conduct research that would explore the ways in which children with linguistic and cultural minority statuses can draw upon their cultural knowledge and home literacy practices in order to leverage their literacy achievement. As I stated earlier, although there has been considerable research conducted to investigate the ways in which educationally disadvantaged children's funds of knowledge and cultural knowledge can be combined with formal literacy practices in order to assess its efficacy, no such similar studies have been completed in North Cyprus. As there are many migrant children particularly the children of

seasonal farmworkers at schools in North Cyprus, there is a great need for educators and researchers to undertake studies that will give the opportunity to these children to reveal their migrant voices.

4.2.1 The main aim and the research questions

Giving them the chance to speak of their out-of-school lives offers migrant children an opportunity to be more active and participatory in classes (Soto & Garza, 2011; Purcell-Gates, 2013; Stevenson & Beck, 2017; Alvarez, 2018). Therefore, I have come to understand that it is very important to value these children's culture, language, and knowledge and provide them with the learning spaces to allow them to be more enthusiastic and motivated to engage in activities. In light of the information above, the aim of this research is to connect home and school literacy practices of seasonal Kurdish migrant farmworkers' children and evaluate its effectiveness as a strategy for creating literacy practices that align with these children's cultural and social ways of learning. In order to achieve this aim, the following research questions will be answered:

- 1- How did Kurdish migrant primary students express their lived experiences of home culture through the use of multimodal literacies and valued artefacts?
- 2- In what ways can multimodal stories be useful for facilitating the voice and social interaction of Kurdish migrant students in primary schools?

I believe that this research project will motivate other researchers and educators in North Cyprus to conduct new studies with migrant children and explore new ways to help them to be more successful in the field of literacy.

4.2.2 Context in which the research was set

As mentioned in the introduction to this thesis, many seasonal immigrants with Kurdish identity come to the island with their families and settle in neighbourhoods that are

close to their workplaces. Moreover, seasonal workers tend to live in the neighbourhoods in which other immigrants live. They particularly prefer to be close to immigrants that share the same identity, cultural background, and socio-economic position. So, in a village where there are many farms and a need for a workplace, whole neighbourhoods can be constituted of Kurdish seasonal workers. Similarly, children of seasonal immigrant workers attend the same primary schools as they share the same ethnic identity, culture and socio-economic background. Like many state schools in North Cyprus, the Seven Seas Primary School hosts many seasonal Kurdish workers' children. The Seven Seas Primary School is in a farm village called Yedidalga, which is located at the west of Northern Cyprus. Yedidalga and Yeşilirmak are two of the most popular villages at the west of North Cyprus, which are famous for their fertile farmlands. Therefore, there is always the need for workforce in these villages. In the given circumstances, there are many seasonal farmworkers working and living in these villages. There is a bus, which takes the children residing in Yeşilirmak to the school in Yedidalga. The headteacher of the Seven Seas Primary School reported that there are more than 35 students coming to study in the school from Yeşilirmak. He also said the school hosts more than 25 children of seasonal farmworkers who live in Yedidalga. In short, one-third of the Seven Seas Primary School consists of either the children of immigrants or seasonal farmworkers.

I particularly wanted to conduct my research in the Seven Seas Primary School because my children have been studying in that school and, more importantly, as stated above, there are many children of seasonal workers studying there. As my children go to that school, I have built up a good relationship with the headteacher and the class teachers in the school. I had an excellent opportunity to receive all the needed information about seasonal workers' children and their families from their teachers and I also had a chance to observe them in and out of class.

4.2.3 Timing of my research

In 2018, I went to the Seven Seas Primary School and asked the headteacher to help me find the children of seasonal farmworker families. I wanted to conduct my study in one particular class with the same age group of Kurdish students. I particularly wanted to work

with Kurdish students because they are among the most disadvantaged students due to the political, cultural, and linguistic restrictions they have been exposed to for many years. Therefore, I was in search of a class in which the number of the children of seasonal Kurdish migrant farmworkers was high. I went through each class's student file and received all the necessary information related to their ages and identities. As the headteacher kept all the records of each student, he was easily able to suggest a class in which I found four Kurdish seasonal farmworkers' children. This is how I ended up choosing my research participants. After choosing the class and the students, I started observing these children in and outside of their classroom. The observations started in mid-October 2018 and finished at the end of December. As I am a full time academic in a university, I could only observe the students once every two weeks, giving a total observation time for my research participants of eight teaching hours in total.

In March 2019, I started the data collection process. It took me three months to gather all the data from my research participants. My teaching timetable was arranged in a more flexible way so that I had more free time in the mornings during school days to go and conduct my research. As I used different data collection methods, I tried hard to use one or two class hours to conduct my research with my research participants. By the end of May 2019, I had managed to implement all the practices and collect appropriate data.

Consequently, throughout my research project, I spent different time periods on different phases of my research. I specifically chose the spring semester for the data collection process as there was a longer span of time to enable me to gather more data and give my participant students more time to share their stories, feelings, emotions, and speak out about their mobile lives in course of this research.

4.2.4 The research participants

There were four children of seasonal Kurdish workers at the heart of my research project. They were three girls and a boy aged between 10 and 11, in the final year of primary education. The headteacher provided me with students' profiles. I went through each student's file and checked their nationality. I finally found four children of Kurdish seasonal workers whose cultural and linguistic background and socio-economic situations are very similar. Moreover, all of these children were in the same class. My female research

participants' were given the pseudonyms of Ayşe, Emine, and Suzan and the single male research participant was given the pseudonym of Ali. At the time of my research, all of my research participants were eleven years old.

Ayşe's family came to the island from the city called Kahramanmaraş. Kahramanmaraş is a city in the Mediterranean Region of Turkey with an estimated population of 136,000 Kurdish people (Mutlu, 1996). Her family first came to the island to work as farmworkers in 2006. Ayşe was born on the island. Then when she was five years old, they went back to their hometown. Ayşe started school in Kahramanmaraş and finished first and second grades there until the age of eight. Later, in the same year, the family came back to North Cyprus and started working as farmers in a village in the region of Gazimagusa, which is located at the east of North Cyprus. Consequently, Ayşe started third grade in a primary school in the neighbourhood. In the same year, the family found a job in Yeşilirmak, which is an agricultural village located on the very west of North Cyprus, and moved there. Then Ayşe had to start school in the Seven Seas Primary School after they moved to that village.

My second research participant, Emine's, hometown is also Kahramanmaraş. Emine is Ayşe's cousin. Their mothers are sisters. Emine completed first two grades of primary education in Istanbul. Then, as her family moved back to Kahramanmaraş, she went to a primary school there to continue her education. Consequently, she completed the third grade of primary education in Kahramanmaraş. Later, in 2016, her parents decided to move to North Cyprus. They stayed at Ayşe's family's home until Emine's parents found a job on a farm. The farmer provided them with a house, and they started to work for the farmer in the village of Yeşilirmak. Since then, Emine has been studying at the Seven Seas primary school.

My third research participant, Suzan, was born in the province of Diyarbakır, where three-quarters of the population are Kurdish, and their first language is Kurdish. Suzan is a daughter of one of these families belonging to this Kurdish-speaking group. She stayed and studied in Diyarbakır for seven years. She told me that when she first started school at the age of six, she could not speak the Turkish language properly as the main spoken language in her family is Kurdish. She said it took her nearly a year to adapt to the Turkish language.

Two years later, Suzan's parents moved to North Cyprus to work as seasonal farmworkers in orange groves. They first moved to a city called Güzelyurt, which is famous for its citrus trees. The owner of the orange groves gave them a house to live in, and Suzan was sent to the nearest primary school to their house. Thereby, Suzan started her second school in Güzelyurt Freedom Primary School, and she studied there for three years. When Suzan came to her fifth and last grade in primary school, she had to change school for the third time because another employer in a village called Yedidalga had hired her parents to produce and harvest seasonal crops. After they had been hired by their new employer, they were provided with a house close to the fields that they were going to work on, and they moved to live in that village. Thereby, Suzan's father had to enrol Suzan and her two siblings at the Seven Seas Primary School.

After I was given information about Suzan's cultural identity and educational life by the headteacher, I decided to choose her as one of my main research subjects. Although I will be discussing Suzan and her research process in more detail in the findings and analysis chapter, I want at this point to indicate that, due to her parents' sudden decision, Suzan had to leave school before I was able to complete my research. As a result of her parents' sudden decision to leave the island and go back to Turkey to work in a different city, she could not complete the last few weeks in her final year, and she did not graduate from primary school. Suzan's sudden disappearance is a clear example of the challenges and the disruption that many children of seasonal workers in Cyprus unfortunately face while studying. Although I could not collect all the data from her, I did not want to exclude her from my study as her case made a large contribution to my study.

My final research participant, Ali, was the one who had to change primary school four times due to his father's repeat migration. Ali was born in Kahramanmaras and went to a primary school in there for the first three years of his education. When he came to the fourth grade, his parents immigrated to North Cyprus so he continued his education in a primary school in their new neighbourhood in Güzelyurt (a city in North Cyprus famous for its citrus trees). Ali studied in the same primary school for one and a half years. In the second half of his fifth grade (the final and most important grade at primary school) he had to change school again as his father found a new job in a new farm in Yedidalga. Yedidalga is a

small village famous for agriculture and located at the west of North Cyprus. Consequently, Ali had to complete the second half of his final year in a new school.

During my observations, Ali and Suzan were the ones who particularly caught my attention. These two students were the quietest and the most non-participant students in the class. Moreover, I noticed that their literacy grades were very low compared with their friends' grades. They both had very poor handwriting and low reading skills. Throughout my observations, I also noticed that instead of following what the teacher was teaching Suzan was reading a book on the quiet. Later when I asked the teacher if he noticed what she was doing while he was teaching, he said yes, he was aware of her situation, but although he tried hard, he could not really make her focus on his lessons, or indeed participate in them.

4.2.4.1 Research with children

Historically, children's lives were only investigated through the views of adults that spoke for them (Christensen & James, 2017). As Christensen and James contend, this traditional process excluded children from the research process and caused them to be objects rather than subjects. For many years, children were not considered to be reflexive participants because their participation in the research process was conditional upon their ages and cognitive development. Later, researchers began to challenge this view by seeing children as active informants and by using more child-focused approaches in their studies. Over many years, Christensen argues the importance of not seeing children as different from adults in a research process. Christensen (1994, 1999, 2004) has always contended that children, as fellow human beings, should have the rights and freedom of adults to represent their own voices in the research process. She highlights that just because they are children, researchers should not treat them differently to adults. Moreover, she states that when researching with children, researchers should not just focus on particular methods. Any method is applicable when conducting research with children. She argues that when the researchers' research questions are in compliance with the chosen methods, any method can work when researching with children.

Since the establishment of the UN Convention on the Rights of a Child (UNCRC), children's voices have gained particular consideration by policymakers and have been used as representative images of democracy and freedom (James, 2007). In the last decade, many attempts have been made to reconceptualise citizenship from children's perspectives (Toots et al., 2014). So, researchers have begun to stop overlooking youth participation in political and social contexts and began to notice of children and youth participation as being as important as adult participation "children, teenagers, and adults alike are all represented as full citizens who throughout their life learn, develop, and exert different forms of citizenship in different spaces" (Weller, 2007, p.3). Providing children with opportunities to articulate their views and perspectives in socio-political agenda leads to "the innocence and authenticity of the human condition" (James, 2007, p.261). Thus, seeing and treating children as knowing subjects provides opportunities to explore their everyday life experiences and learn about what is going on in reality. James (2002) argues that childhood is not just a period in our lifespan. It is a social space where children learn to play particular social and cultural roles as social actors. Consequently, conducting research with children is an important way to elicit children's voices and treat them as social actors.

Accordingly, the interest in seeing children as political actors has caused many researchers to conduct child-based research, particularly in the field of social sciences. Flekkøy and Kaufman (1997) state that in order to learn about children's socio-political views, the school environment plays a vital role. Cornell's research (1971) demonstrates that children's political consciousness can start as young as the age of five. Following this, a growing body of the literature regarding methodological issues with children has emerged (Christensen & James, 2000; Lewis & Lindsay, 2000; Thomas & O'Kane, 1998; Morrow & Richards, 1996). In this project, I particularly focus on Christensen and James' book (2017) as it demonstrates methodological issues in conducting research with children. I found the book highly beneficial as it sheds light on the importance of doing research with children and, more importantly, enlightened me about what procedures and steps I needed to follow to conduct my research in accordance with ethical rules and regulations.

Scholars like Corsaro (2003), Rizzo, Corsaro and Bates (1992) claim that field entry is one of the most important issues that needed to be taken into consideration when doing ethnographic research. When ethnographic research is conducted with children in

educational settings, field entry is even more crucial and, as Christensen and James state (2017), there are some fundamental steps that researchers need to follow before beginning their research. As reported in their book (2017), there is a need for the development of trust between researchers and gatekeepers before starting the research process, especially when the research process requires entering their children's social and cultural world. When trust is developed, and gatekeepers are convinced that children will not be psychologically and physically affected in the course of the research process, researchers gain acceptance from teachers, parents, and children. Before I started doing my research in the Seven Seas Primary School, I went through similar processes. My research questions required entering children's out-of-school, cultural worlds. So, as Christensen and James contend (2017), field entry and development of trust was crucial. I negotiated field entry with the headteacher of the school. First of all, I talked to the headteacher about my project and explained the purpose of my research to him. Then, I gave a detailed description of my research process as well as research subjects, research questions, and objectives. I clearly explained why I particularly wanted to choose seasonal Kurdish workers' children as my research subjects. The headteacher was very pleased that I decided to conduct my research with those children because the school hosts many seasonal workers' children, most of who are educationally disadvantaged due to their mobile lives. As a result of my detailed explanation of the research process the headteacher trusted me and was very enthusiastic to host me as a researcher in his school.

Another important step to follow before starting to conduct research with children is to gain the children's trust and gain acceptance to enter their cultural, out-of-school lives (Christensen & James, 2017). As I indicated earlier, I observed the research subjects in and out of class in mid-October 2018 and finished observations at the end of December. There were two main reasons why I performed those observations. Firstly, I wanted to observe how they were behaving and what they were doing during the lessons. Secondly, I wanted them to get used to my presence and familiarise them with my face. Researchers are foreign adults to children. They are neither their family nor their teachers. So, as Christensen and James (2017) indicate, the researcher being able to gain acceptance in the children's world is not easy. In order not to be considered a threatening adult, researchers need to endeavour to gain children's trust and be accepted into their world (Eder & Corsaro 1999;

Corsaro, 2003). Accordingly, from time to time, I attended their lessons and acclimatised them to my presence. Although in the first weeks of my observations the students looked timid as only a few of them recognised me, they eventually became used to my presence and were happy to host me as an observer in their classes. They even began to communicate with me during break times. When I told them that I would come and do some activities with them next term, they were happy, and even excited at the prospect.

After I completed my observations and ensured that both the students and I were ready for the research process, I visited them in their classroom to explain what sort of activities I was going to do with them. As my research required delving into the life of my research participants, I had to ensure that trust and confidence was strongly built. Valentine (1999) argues that when searching children's lives, it is vital that researchers ensure they have gained the trust of children research participants and that they feel secure to open themselves to the researcher. When sharing their lives with the researcher, children can reveal secrets of their family lives as well. Whilst researchers can ensure that they will not disclose anything that children say about their family lives, the children may have doubts and worries about such disclosure. So, as Valentine (1999) contends, children need to be provided with a safe and secure space in order to freely and independently share their lives with the researcher and classmates. I took notice of what Valentine (1999) argued and in order to offer them that safe place to freely open themselves, I gained their trust. I went to the class with a ring that had been given to me by one of my close friends and I told them to ask me as many questions as they wanted regarding the story of the ring. Unbelievably, many of them asked me many private questions in order to delve into my life. As I answered all of their questions and showed them that I trusted them, they were eager to take part in the research process. My little demonstration of the research process aroused their interest, and they were enthusiastic to come with an object, stand in front of the class, and answer questions. Consequently, offering them a chance to learn about my life built trust among us. They had a chance to picture what processes they would go through during my research process. From the study presented in Christensen and James' (2017) book, I have learned that providing children with multiple methods can enable them to discuss more about their family lives. "It was also apparent, however, that offering children a range of research methods enabled them to discuss different aspects of their family lives and that some

methods permitted greater opportunity for children to share challenging or emotional experiences, or experiences which they would not share if parents were present” (Christensen & James, 2017, p. 96). I decided to use different data collection methods. When I explained each step to the children, they were happy and enthusiastic. They were particularly interested in the visual depiction of their artefactual stories as they have never depicted any of their lived experiences. As my research participants’ feelings and remarks will be broadly discussed in the data analysis and interpretation section, I will only loosely touch on what my research participants felt about the research process at this point.

Children are next generation, and the future of mankind. Each child is valuable and unique. They are the minds of the future. Thus, valuing children and educating them to be more successful and productive citizens in the future is very important. Unfortunately, there are many disadvantaged or minority children that suffer from low academic attainment due to certain socio-economic and socio-political factors such as migration, discrimination, poverty, etc. (Barbarin et al., 2014).

Kurdish children are among those who have suffered considerably due to Turkey’s Kurdish policies. Unfortunately, many Kurdish children become disadvantaged in their educational lives due to the discriminatory and divisive Kurdish policies implemented by Turkey. As these factors affect disadvantaged children’s education, they need to be taken into serious consideration by researchers and the policymakers. Conducting research with educationally disadvantaged children can help both researchers and teachers to explore these children’s lives and obtain information about their needs, struggles, values, and interests so that they can produce possible solutions to address the educational needs of disadvantaged and minority children. Consequently, researching children can pave the way for the development of educational policies that do not overlook persistent underachievement and educational needs of minority or disadvantaged children. Insights and findings about the nature of their everyday life experiences can help the implementation of new educational policies that value the educational difficulties that minority children face with and develop pedagogies that could offer solutions to certain educational problems.

4.2.4.2 Ethical considerations

Respecting research participants is one of the most important issues that needs to be taken into consideration throughout research processes. Research ethics aim to protect research participants and institutions (O'Leary, 2017). Ethical issues are very important and arise at every phase of the research process (Cohen et al., 2011). Consequently, there are many ethical standards designed and established to inform researchers about the ethical issues that are prerequisite to conducting research. When working with children in a research project, these ethical issues are more salient. Researchers who intend to use children as their research subjects need to be more careful with ethical issues at all stages of the research process (Greig and Taylor, 1999). So, as a novice researcher, I had to read a lot to ensure I was sufficiently knowledgeable about the ethics of research involving children. As I mainly worked with fifth grade primary school students (ages ranging from 10 to 11) I needed to take ethical issues into particular consideration and paid the utmost attention to them before starting to conduct my research. The literature shows that there are certain key principles that researchers need to bear in mind. These key principles consist of respecting research participants, treating research subjects equally, showing non-discrimination, protecting research subjects, and avoiding harm (Seiber 1992; Graue & Walsh, 1998; Butler, 2000). Throughout the years, these principles have been developed and demonstrated as particular rights. Alderson (1995) incorporated and grouped these ethical principles for more detailed consideration. The group of principles consist of involvement of children in the research; consent and choice; possible harm or distress; privacy and confidentiality.

Initially, I was worried about choosing children as my research participants for my thesis project because I knew that involving children in the research process requires challenging ethical processes to be addressed. However, after reading about ethical issues regarding research with children I felt I was better equipped in terms of the knowledge and sensitivity required to approach my study participants. In order to meet the requirements of ethical issues I followed each step of the relevant ethical processes rigorously. McMara (2013) contends that some of the important challenges that researchers face with are gaining the consent of the gatekeepers. Individual and institutional gatekeepers can vary. They could be school administrators, parents, teachers, other institutions. So, researchers

may need to obtain consent from different people or institutions. The main aim of all the gatekeepers is to protect the children. So, they may ask researchers to meet various legal/official requirements. These requirements may vary from country to country. In my country, conducting research with school children requires gaining consent from school officials first. If school officials are satisfied with the aims, purposes, and the procedure of a research project, they can gain consent and commence research without needing to apply to the Ministry of Education.

In my research the gatekeepers were school officials, parents, and teachers. In the circumstances I first spoke to the head of the primary school where I ultimately conducted my research. I explained to him the aim and the phases of my research in detail and broadly. Then I told him why I wanted to conduct my research in his school. After our meeting, he was very pleased and satisfied that I wanted to do my research in that school. So, first of all, I gained verbal consent to conduct my research from him. He then invited the class teacher to his room and introduced him to me. I explained my research aim and purposes to him. Then, together, we went through each student file and chose my research participants. As a next step, I introduced myself to the students and spoke to them about my research process in plain language. My presence made the whole class happy, and they were all very enthusiastic and willing to take part in my research. In order not to make any of the students feel discriminated against I decided to conduct my research with all the students who were willing to be involved. So I conducted my research with 12 of them but I only took account of the four migrant Kurdish students in my thesis.

After I gained the students' verbal consent, I gave them the consent forms and assent letters to sign in order to take part in my research process. As the third step, I introduced myself to the parents of my research participants in a parent-teacher meeting and also gave them consent forms. I was very careful to adhere to the ethical guidelines of the University of Sheffield. I read everything in detail and I assured the children and their parents of their anonymity and right that they have to withdraw at any time from the research without consequences.

My research process required children to open up their private lives to the public. Denzin (1989) claims that when the lives of research participants are studied, researchers

need to be very careful with the associated privacy. Denzin (1989) suggests that “the lives and stories that we hear and study are given to us under a promise, that promise being that we protect those who have shared them with us” (p.83). So, I needed to ensure the parents that none of the information gained about the lives and stories of their children would be shared or used anywhere else. Besides giving the utmost consideration to privacy and confidentiality, I also assured them that their children would be protected from possible harm or distress at each stage of my research process.

In the beginning my plan was to conduct the research with only four Kurdish migrant students in that class. However, as the whole class was so enthusiastic and willing to take part in my work, I did not want them to feel disappointed or excluded from the process so I decided to conduct my research with everyone that was interested in taking part. There were thirteen students in the class and twelve of them wanted to be involved in my research process. So, I did my research with 12 of them but I only took account of the four migrant Kurdish students in my actual thesis. I am a Cypriot and my native language is Turkish. So, I have a completely different linguistic, cultural and social background from the Kurdish children that I conducted my research with. This linguistic, cultural and social difference between me and my research participants made me be more curious and interested in knowing their lives in the research process. The linguistic, cultural and social difference between me and my research participants did not cause any problems throughout the research process as they could speak Turkish. Quite the contrary, there was a very strong bond between me and my research participants. From the very first day that I explained the research process to them they were all very enthusiastic and happy to work with me. This bond was created with the respect and the value that I gave them. I accepted each child as they are and always was very careful with respecting everything they said and done. I was always all ears for receiving information about their lives and this enthusiasm that I gave to each research participant’s response made them feel valued and respected. That resulted in gaining confidence to share their artefactual stories with me and the class. In other words, I created such a natural, warm, relaxed, friendly and supportive research atmosphere that they felt confident, secure and more importantly valued. In each phase of my study I very explicitly made them feel that everything they shared with us was very important and meaningful.

4.3 Methodological Issues

This part aims to describe the tools and activities that I used to collect my data in order to answer my research questions. After identifying my research topic and the research group, I designed my research questions and started to think about the best approach to use in my research. In her book 'Doing Your Research Project' (2017), O'Leary underlines the importance of choosing the right methods in order to receive the best answers to the research questions. She asserts that methods are the paths and the routes for researchers. Thus, they need to be chosen very thoughtfully and carefully to get appropriate answers. As my goal in this research project is to explore and understand the lived experiences and the social and cultural lives of the children of seasonal workers, I chose the qualitative approach. Many scholars have defined qualitative research in various ways. According to Berg and Lune (2011) "qualitative research properly seeks answers to questions by examining various social settings and the individuals who inhabit these settings". Likewise, Denzin and Lincoln (2011) define qualitative research as "a situated activity that locates the observer in the world" (p.3). By this definition, Denzin and Lincoln (2011) locate researchers in a position in which they can study the things in their natural settings and make sense of the meanings that their research participants bring to them. Thus, qualitative research covers analysis and interpretation of research participants' experiences. It is, as O'Leary (2017) defines, "an approach to research highly reliant on qualitative data (words, images, experiences and observations that are not quantified) often tied to a set of assumptions related to relativism, social constructionism and subjectivism." (p.142). As my aim in this study is to trace the children of seasonal workers' migrant lived experiences by using and mixing different modes, the chosen research method is multimodal research. So, my study is a narrative account of my interpretation of research participants' engagement with multimodal practices. The research paradigm that is used in this project is interpretivist research. According to Schwandt (1998) the main aim of interpretivist research is to "understand the complex world of lived experience from the point of view of those who live it" (Schwandt, 1998, p. 221). Interpretivist research is also "a socially constructed activity, and the 'reality' it tells us about therefore is also socially constructed" (Willis, 2007, p.96). The general focus of interpretivist research is to gain in-depth insight into the lives of research participants as well as gaining an empathic understanding which will enable the researchers to look at the world from the research participants' own perspectives and

comprehend why they behave in the way they do (Denizin & Lincoln, 2011). Consequently, I drew on the interpretivist research paradigm to interpret the multimodal events and the social interaction that multimodal practices evoked and understand my research participants' lived life experiences from their perspectives.

In the theory chapter I use the related literature to offer a wide coverage to the theory of multimodality, and in this chapter, I draw on literature to emphasise multimodality as a field of enquiry to trace migrant students' literacy practices rather than just a theory. So, methodological issues regarding my research comprises two important parts. First of all, I introduce multimodal research by drawing upon various studies from literacy research and then introduce artefacts as my main research tool to trace multimodal narratives.

4.3.1 Multimodal research

Multimodal research is a relatively recent research method in the field of education. Multimodality refers to the area of application and implementation rather than just a theory. Multimodal landscapes can be explored using different theoretical approaches and disciplines (Kress, 2010). As my study aims to explore migrant students' identities in multimodal practices, the theoretical frame that I draw on is the social-semiotic theory of multimodality. So, in this study I examine multimodal research merely by focusing on multimodality as a social semiotic approach.

Social semiotic theory of multimodality is concerned with meanings in different forms (Kress, 2010). This approach pays regard to how meaning is created by using different kinds of modes. It is interested in the socially and culturally situated meaning-making process that can be used to investigate social issues like inequality and power in peoples' interactions with different modes. According to Kress (2010), the primary aims of social-semiotic theory of communication are as follows:

. that members of communities have access to the semiotic and other cultural resources essential to act in their social world on their own behalf and for their benefit.

. that as members of a cohesive community they are able to contribute to common purposes by dealing productively with constantly new cultural, semiotic and social problems and by designing, representing and communicating their suggested solutions to them.

. that in their social-semiotic actions, members of social groups have a clear sense of the effects of their (semiotic) actions on others and act so as not to impair the potentials for actions of others. (Kress, 2010, p.18)

Different meanings are generated in different social interactions and social environments. As a result, the social becomes the origin, the social in the meaning-making process (Kress, 2010). In this meaning-creation process, individuals draw upon their historical, cultural, and social resources. Thus, meaning creation is socially and culturally shaped.

The multimodality research method then requires analytical practices in order to grasp how different communicative tools in different social settings work together to construct meaning in an ensemble of multiple modes (Larson & Marsh, 2013). A social semiotic approach to multimodality evolved out of Halliday's theory of social semiotics (1973, 1978). Through his work, Halliday drew attention to the relationship between language and social context and how linguistic and social processes shape communicative events. He asserts "language is as it is because of its function in the social structure" (1973: 65). According to Halliday's theory, each utterance depends on an understanding of varied utterances that are given in a particular social context. So, researchers who employ social semiotic theory to analyse texts begin to ask such questions as "Out of the range of possible utterances, why did the speaker/writer choose that grammatical structure and those particular words in that particular social context?" (Larson & Marsh, 2013, p. 3). This standpoint is also similar to multimodality. However, rather than only focusing on linguistic mode, multimodality seeks the answers to questions such as "Why did the participant choose words to express meaning X, gestures to express Y and gaze to express Z, and what does that tell us about the inter-relationships between modes, the social relationships between participants and the social setting in which the exchange took place" (Larson & Marsh, 2013, p. 3).

In short, there are three important assumptions that Kress (2009) and van Leeuwen (2005) highlighted as central to a social-semiotic approach to multimodality. First of all, in a social semiotic approach, communication occurs by drawing upon different modes and each

mode contributes to the meaning-making process. So, this approach requires elaborative analysis and full description of resources that people draw on in various contexts such as spoken, visual, or written. Secondly, multimodality presumes that, like language, modes or different forms of communication are culturally, socially, and historically shaped. Every form of communication is created in its social environment and different modes can contribute to different meanings. So, meanings are created differently in different modes. Finally, the meaning that is created in one particular mode is not independent from another meaning that is created in another mode. There is always interweaving with the meaning that was created in another mode. So, communication and the meaning-making process occur in an ensemble of different modes.

The world has not only changed technologically, it has also changed a lot in terms of its diversity. Today's world is getting increasingly diverse each day. One of the reasons for diverse classrooms is the flow of migration. Due to migration, we currently live in a more mobilised world. Classes have become socially, racially, linguistically, and culturally more diverse. So, there is a flow of different languages, cultures, and social lives to classes. As classes have become less homogeneous, there has been a demand for new approaches and more accessible ways of language and literacy development to support communication among the diversity of students within them. Thus, this demand has given rise to the investigation of how today's diverse students create meaning and use language by engaging with different modes or other resources around their social spaces. In this regard, in the 1980s there was a significant shift in literacy research by viewing literacy as social practice (Taylor, 1983; Street, 1984; Dyson, 2001). As researchers began to conduct studies in order to address diverse literacy classroom, they began to show more interest and concern for students' out-of-school lives and home literacy practices. As they began to value students' social and cultural values and home literacy experiences, the view of seeing language as central to the meaning-making process was challenged. In today's world, children's lives are surrounded by many communicative tools. According to Stein (2008):

“From a social semiotic perspective, meaning-making is always a process of transformation, in which cultural groupings use and transform the semiotic resources available to them to express; their interests ...What people make can be viewed as ‘points of fixing’ within semiosis. The points of fixing contain the past, the

present, the future “(Stein, 2008, p. 39).

From Stein’s point of view, we come to understand that through engagement with various modes, individuals do not only activate their literacy practices but also represent their lived experiences in their socio-cultural contexts. So, from a social semiotic perspective, students’ engagement with different multimodal signs and resources makes literacy learning a social process of constructing meaning (Kress & van Leeuwen, 2006). When students are given a chance to activate their language through the use of multimodal signs, they begin to reveal and interpret the world around them. So, the engagement with multimodal signs enables them to go beyond the school walls and reveal their home and community lives. This process of communication across multiple modes provides literacy teachers and researchers with insights into understanding of students’ out-of-school home lives. Moreover, as students come from different social and cultural communities, their home literacy events are varied. So, when students are offered multimodal literacy practices, they do not merely find freedom to talk about their out-of-school lives but are also given a chance to engage in social interaction with their peers in which they can hear about different lives (Ladson-Billings, 1995; Gay, 2002).

Consequently, using students’ different semiotic systems, and communication tools, which are central in their lives, changes the traditional literacy teaching. Whilst sharing and exchanging their lived experiences in different modes, both teachers and students begin to engage in social interaction. They begin to share and exchange meanings constructed in different social settings. Throughout this social interaction they begin to reveal their interpretations of experiences. As each life experience sheds light on different social lives, at the end of social interactions, and sharing and interpretation processes, both teachers and students gain a better understanding of different lives, values, cultures, and traditions. So, bringing socio-semiotic multimodal literacy practices to the class gives students the power to go beyond the school walls and reveal their out-of-school literacy experiences. This process makes literacy learning a social practice (Taylor, 1983; Street, 1984; Dyson, 2001).

4.3.2 Multimodal narratives

After the publication of the New London Group’s manifesto of literacy pedagogy and new approaches, multimodal pedagogies and multimodal research have been given consideration

among the scholars exploring discourses of diverse, marginalised, minority students as well as immigrants and immigrations (Orellana, 2001; Pahl, 2004; Pahl & Rowsell, 2010; Soto & Garza, 2011; Ghiso & Low, 2013; Ghiso & Campano, 2013; Licona, 2013; Stevenson & Beck, 2017; Alvarez, 2018). These scholars' studies show how multimodal literacy practices can open new ways for minority, marginalised, and migrant students to reflect their own stories and experiences. These scholars' studies went beyond traditional paper-and-pencil literacy and extended the definition of literacy teaching by drawing on students' funds of knowledge to explore the multiple ways of literacy practices. Some of these literacy scholars (Ghiso & Campano, 2013; Ghiso & Low, 2013, Pahl & Rowsell, 2004, 2010) have particularly been interested in using different semiotic resources to assist students in authoring their stories.

“The telling is not just a record but a filling out or a correcting of the record –a record that will supplement or supplant other accounts. This possibility suggests a definition of narrative as it functions in the historical and cultural imagination: not just a story but a further story, a missing story” (Wood, 2012, p.131)

As Wood (2012) indicates in the above quote, stories hold what is not seen. So, students' narratives are fruitful resources for teachers and researchers to gain an understanding of students' out-of-school lives, where their identities, cultures, and values exist. As mentioned in the theory chapter, many studies have been conducted to investigate students' narrated stories in multimodal literacy practices (Kendrick, 2005; Pahl, 2007; Vasudevan et al., 2010; Kuby et al., 2015; Varga-Dobai, 2015). These scholars demonstrate that children's narratives can be elicited in different ways, such as written, spoken, drawn, or through moving and still images. Stories are not only rich with different linguistic forms, they also hold a lived, unknown part of a student's life. Narratives are infused with lived lives and experiences. When students are given the chance to share their stories they are more enthusiastic and willing to engage in this story-sharing process because they are the owners of the knowledge about the story and what they share with the others represents their lived experiences (Pahl, 2014). Stories hold the unknown part of students. They hold students' real identities, lived experiences, and funds of knowledge (Pahl, 2014). In the circumstances, many researchers began to conduct studies by using different modes to open new ways for students' representation and expression of their lives. Multimodal narratives have been popular data collection resources, particularly for researchers (Orellana, 2001; Pahl, 2004; Pahl & Rowsell, 2010; Diaz Soto & Garza, 2011; Licona, 2013; Stevenson &

Beck, 2017; Alvarez, 2018) who are interested in investigating marginal, diverse, or immigrant children's depictions of their lives. These researchers used different modes as data collection resources to open up various ways for students to author their life stories and narratives of their life experiences. In their study, Ghiso and Campano (2013) use multimodal research to explore immigrant children's discourses of immigration. They used handouts with illustrated panels to elicit migrant children's written and oral narratives of what they saw in images. Their research reveals how multimodal practices can assist children to produce their immigration narratives and represent their immigrant identities. In the same year, Ghiso and Low (2013) conducted a study to investigate "the potential of multimodal literacies for fostering curricular spaces that value immigrant students' experiences and stories in schools" (p.27). Their study portrays that when immigrant children are provided with different meaning-making sources they can surface micronarratives of United States immigration and consequently engage in sophisticated literacy practices. Alvarez's (2018) very recent study examines how Mexican-American bilingual children picture their social lives in the form of drawings and written narrative. By engaging in multimodal literacy practices, Alvarez uncovers bilingual children's interpretations of their life experiences and values. Likewise, in their study, Diaz Soto and Garza (2011) used multimodal research to examine Latino immigrant children's perspectives of immigration. The researchers asked Latino immigrant children to share their border-crossing experiences from Mexico to the U.S. through drawing and writing. Diaz Soto and Garza's analysis of written and drawn stories showed how children narrated their perspectives and understandings of immigration. The images and objects that children drew in their pictorial narratives indicate how power dynamics also involved in their story sharing process. They represented power dynamics by drawing borders, police officers, fences that indicated the division between Mexico and the U.S. As a consequence, Diaz Soto and Garza's study demonstrates how, through modalities, children were provided with an opportunity to clearly express their border crossing experiences and their understandings of immigration in the socio-political context.

As a consequence of the above studies we come to understand that multimodality in literacy does not merely aim to widen the ways for the development of migrant students' literacy skills but also provide them with different modes of expression to narrate their migrant lives and knowledge. The studies with migrant children that I provided above also show that narrated stories are multimodal since they are shaped and constructed through various modes (telling,

writing, drawing, pictures, photos, music, artefacts, etc.). In Cobley's words, narrative is described as "the showing or the telling of..... events and the mode selected for that to take place" (Cobley, 2001, p. 5-6). Cobley (2001) also claims that when multiple modes are used in the process of storytelling, students' storytelling process becomes a sort of narrative creation process. When students contribute to constructing their own narratives, their stories begin to travel within time and space. So, when migrant students' narratives are related to specific objects, visuals or artefacts, the situated nature of narrative changes and becomes an iterative communicative practice. Through these 'iterative communicative practices' (Hymes, 1996), students' narratives change their shapes and therefore they are reconstructed.

"Narratives are handed round and crafted across time and space and between people. They are woven and co-constructed, between people, in a process of layering and weaving individual and shared experience. By exploring story-making as a process it becomes possible to perceive the layered threads that make up a story, representing collective identities in time and space. Multimodal semiotic resources are drawn upon to create stories. Telling a story involves gesture and intonation." (Pahl, 2014, p. 105)

Accordingly, by drawing on various modes and semiotic resources in the process of storytelling, students are provided with opportunities to share their life experiences with others. As students, particularly marginalised or migrant students, begin to share their lived experiences with the others in their stories, they open their worlds to the others. Therefore, multimodal narratives allow students to view their experiences of their out-of-school lives.

4.3.3 Data resources and collection methods

In my doctoral journey above mentioned scholars' studies have guided and enlightened me a lot in deciding which research tools to use in the data collection process. Data sources for my study research mainly consisted of my research participants' valued artefacts, audio-recorded and transcribed multimodal narratives (spoken, written and drawn), and classroom conversations. I was particularly influenced by Pahl's (2004, 2007, 2009, 2014) and Pahl and Rowsell's (2005, 2007, 2010), Rowsell's (2011) and Ghiso and Low's (2013) studies in which artefacts and home objects were used to elicit untold stories about research subjects' lives and as traces of identities and social practices. For Pahl and Rowsell, materiality is a key notion for their use of multimodal theory (2007). They argue that children draw on various materials to

contribute to the meaning-making process. For example, when a child puts a pen to paper or begins to colour on their paper, they use different modes to create meaning, and a multimodal text is comprised as a result of an ensemble of meaning making (Rowse & Pahl, 2007). They claim that objects or artefacts tie the things children love with the places where they inhabit these objects. These objects are imbued with lots of emotions and past experiences, and they hold considerable potential to evoke and mirror children's sensory experiences (Rowse, 2011). So, children's material world, particularly the objects, play a crucial role in the meaning-making process and these objects as modes can be used to explore identities, past and present lives of children (Rowse & Pahl, 2007). Artefacts as research tools give researchers access to elicit stories about students' lives and gain fruitful information about the lives of the research participants that cannot easily be attained through observations or interviews (Rowse, 2011). Artefacts open-up worlds. (Rowse, 2011). This view is what makes artefacts as a distinct research tool for the data collection process. When using artefacts or objects, researchers do not only collect their data in one particular space or time. Artefacts help researchers to travel to different times and places and meet with research participants' reflections of their real lives in real-world settings (Rowse, 2011). Turkle expressed this view well when she said "there is the power of boundary objects and the general principle that objects are active life presences" (Turkle, 2007: 9). As 'active life presences', artefacts hold histories and life experiences that cannot easily be seen in dialogues or observations. Artefacts are usually found in houses and when families move house these artefacts travel with them. So, when research subjects start talking about artefacts they begin to travel in time and place and reveal all of their lived realities that they experienced at different times in different places. Consequently, talking about artefacts open new doors into narratives of lived lives that not usually can be accessed in other approaches (Hurdley, 2006). Moreover, when using artefacts, researchers have access to learn about how identity is mediated. "Artefacts unearthed stories that gave me, as the researcher, a broader aperture for analyzing how family, community, and life events mediate identity". (Rowse, 2011, p. 334).

Artefact-based inquiry combines multimodal research (Flewitt, 2008; Jewitt & Kress, 2003; Pahl, 2006; Rowse, 2006). Barton and Hamilton (1998), for example, conducted a study to investigate how the people living in a community in the north of England documented their life realities through the use of home objects and photography. Likewise, Pahl (2004) explored how

visual and linguistic household properties can be used to trace identities and help children to contribute to the meaning-making process. In the same vein, Rowsell and Pahl in their collection, *Travel Notes from the New Literacy Studies* (2006), combined multimodal analyses of meaning making with artefacts. In this study, they looked at research artefacts via thick description. They used online chat and other textual practices to explore how multimodal approaches can increase the meaning-making process. Rowsell's (2011) study is another notable example that demonstrates how artefact-based inquiry combines multimodal research. In her research, Rowsell uses artefacts as a key tool of methodology to investigate the relationship between research subjects' valued objects, their artefactual stories, and written narratives. Rowsell conducted her study in Princeton, New Jersey, where different and diverse communities live. Their research participants included 13 students with African-American and Caribbean-American backgrounds. Many of their participants were from Trenton, New Jersey, which was considered to be a low-income area and have a minority achievement gap in its schools.

In order to conduct her study, Rowsell worked with the Community House which is developed as an afternoon programme to help students improve their science and literacy skills and, more importantly, 'closing the minority achievement gap'. So, with the permission of the Coordinator of Community House, Rowsell developed an afternoon literacy programme to advance their writing skills and prepare them for high school. In this afternoon class, she worked with 13 middle-school students and named her project "The Community House Inherited Artefacts: Stories in Objects Projects" (Rowsell, 2011, p.338). Her research took two weeks. Through focusing on her subjects' valued objects, Rowsell traced students' stories and their capability to express and reflect their stories in various modes. She asked research subjects to write about artefactual stories in the forms of PowerPoint and scrap books. Rowsell's research reveals that the use of material objects can open up new doors to capture research subjects' lived lives, experiences, as well as their feelings. As she states:

"The study confirms some of my past research using artefacts to investigate meaning making and particularly the notion of fractal habitus. The bracelet, the ribbon, the jersey, the necklace provided fractures of each learner that open up worlds that we can use as educators to make greater meaning and relevance to our teaching and learning of English (particularly for students who feel marginalized).

Getting to know students and see how they crossed from a classroom space into a more personal space by talking about objects that they love gave me more of an aperture to analyze their pathway into writing". (Rowsell, 2011, p: 344).

Consequently, the use of valued objects or artefacts helped Rowsell to elicit and capture information about research participants' community lives, lived experiences, and their feelings.

Finally, I want to draw upon Pahl's (2004) ethnographic research project which contributes to an apprehension of the relationship between artefacts and narratives. Pahl's research demonstrates the use of narratives, artefacts and other visual resources to convey migrant families' identities. It took Pahl two years to complete her project. Throughout these two years Pahl visited three immigrant families every fortnight and observed their 'long-running narratives' sustained within various communicative modes. She examined the interplay between artefacts and narratives within those three immigrant families. Her project also demonstrates how immigrant families' multimodal narratives enable the family members to draw a connection between their present and past lives. She gives two cases (Fatih and Edward) as examples to show how artefacts and other visual modes helped these two children to travel back and forth in time and reveal their migrant experiences.

In the first case, while observing the family members, Pahl finds out that Fatih, the youngest member of the family loves drawing birds. Fatih's mother immigrated to the United Kingdom from Turkey at the age of 14. Fatih was born in the United Kingdom but repeatedly visits his family in Turkey. This portrays how much he is interested in birds. Fatih used the birds as a semiotic resource in his drawings. In his pictures, he drew different types of birds (chicken, ducks, etc.) and later described them in detail. He was able to give a detailed explanation and description of a number of images of birds in his narratives because of his lived experiences with them. Through his description or narration, Fatih travelled in time and space. In other words, using the bird theme in his narration made the boy run across different spaces and across timescales. Thus, Fatih's elaborated description of the images (birds) created a picture of the family life experiences he had when he was in Turkey and, in addition to that, the images of the different sizes of the birds represented different family members and their relationship with the

boy. In this case “a bird was, at one and the same time, a symbol for a person and an expression of identity for Fatih” (Pahl, 2004, p. 354).

In the second selection of data, Pahl displays Mary and her five-year-old son, Edward’s, narratives of migration from India to London and the stories of their visits to nanny’s farm in Wales. By drawing on visual and other verbal resources, Pahl elicits a richly patterned narrative of migrant experiences and stories of a farm in Wales. In his drawings, Edward uses images like hens, eggs, lambs, etc., and displays his attraction to nanny’s farm life in Wales. In his drawings, Edward portrays the key concepts of farm life. After visual descriptions and narratives are captured, Edward composes his narration of farm life in the form of writing in relation to his drawings. Edward displays what he observed and what he experienced in his nanny’s farm in various modes. Consequently, the long chain of narratives in different forms and modes provided Edward with opportunities to represent his experiences of farm life across time and space (Pahl, 2004).

In light of the cases in Pahl’s study (2004), we come to understand how the interplay between artefacts, narration, and the other visual modes help the families uncover their stories and experiences of migration. As the families were offered different modes to narrate their stories and past experiences, their narratives were very detailed and long. So, Pahl’s study (2004) is a good example to portray how the use of artefacts, drawings, and other modes enriches the narratives and enables researchers to bring immigrants’ social and cultural experiences and identities to light.

As I indicated earlier, Ghiso and Low’s study (2013) clearly demonstrates how multimodal literacies can help surfacing narratives of immigration. Ghiso and Low (2013) provided various immigrant students (Latin American, Caribbean, West African, Middle Eastern, and Asian) with opportunities to author their experiences of migration through various modes. They asked the children to compose their own narratives through drawings, writings, and speaking. Then they looked at children’s discourses of immigration in detail to understand how these children depict their migrant experiences in various modes. Likewise, Alvarez (2018) recently conducted a study to investigate Mexican-American immigrant and bilingual children’s depiction of their lives using their written and drawn narratives. Alvarez’s study demonstrates that multimodal semiotic

systems can provide children with opportunities to reflect and express their own social and cultural understandings as well as their identities and community roles.

Consequently, all of these views on research participants' material worlds canalised me to draw upon migrant children's valued objects as a primary research tool in my research project. I used migrant children's valued artefacts as a key resource tool to make different ways of eliciting their migrant stories in which their identities, migrant lives, and discourses are embedded. Accordingly, I used their valued objects as a key data collection mode to evoke their experiences and to trace their multimodal narratives. To accomplish this goal, I draw on three different modes, one after another. Multimodal data collection included migrant children's spoken, written, and drawn narratives.

4.3.4 Data analysis

As the data collected from children's spoken, written and drawn artefactual multimodal narratives, I drew on different approaches to analyse the data. First data analysis approach that I used is thematic analysis. I identified the main themes of this study by drawing on this approach. Thematic analysis is "a method for identifying themes and patterns of meanings across a dataset in relation to a research question, possibly the most widely used qualitative method of data analysis" (Braun & Clarke, 2013, p.175). I had a look at how their valued objects enabled them to construct the chain of events related to their lived life experiences and tried to understand the reality of their life. I generated the analysis by focusing on children's standpoint and by trying to understand how they experience and make sense of their migrant life experiences as emerged in their multimodal discourses. So, I identified the themes by interpreting my research participants' discursive features of language in detail and tried to understand how they created their social reality in their multimodal narratives. The analysis process portrayed the different functions of discourses in their spoken, written and pictorial narratives. For example, the result of the analysis process showed that discursive features in pictorial narratives function as the representation of their strong emotions related to their migrant life experiences. Ali's two drawings were embedded with such powerful discursive features related to a migrant child's sentimental world. In addition to that their spoken narratives enabled my research

participants to reveal more detail about their hometowns and family life. Therefore, Multimodal narratives of their valued objects provided me with detailed discursive resources and repertoires that I could easily analyse my research participants' reflection of life experiences across the dataset and identify the themes.

The interpretation process did not only rely on one particular mode. I had a look at their production of each multimodal narrative in order to come to a conclusion in the analysis process. Every artefactual narrative represented in different mode reflected something different about the children's lives and feelings and gave me an opportunity to capture some of the important details that were not reflected before. Selection of the colours, images and the way they illustrated their feelings made me understand their emotions in a more explicit and touching way. So their visual narratives enabled me to grasp deeper understanding of their lived life experiences and the feelings related to these experiences. As Kress and Leeuwen (2001) asserted, different modes offer various semiotic possibilities and contribute to the articulation of discourses of social life. My research participants' drawn narratives of their valued objects provided me with lots of semiotic resources that make their realities come to the light. For example Emine's picture provided me with semiotic resources that allude to their use of Kurdish language and women and female girls' roles and responsibilities. In their book, Kress and Leeuwen (2001) discussed the powerful effect of colours in articulating discourses. They claimed that colour as mode has more distinctive features than language and is a powerful source for sensory appeal. According to Kress and Leeuwen (2001) "colour offers semiotic possibilities of a specific kind, for instance the possibility of 'association' with other colours.... with other materials and with other culturally salient aspects and their meanings in a culture" (p.27). In my analysis process, the affordances of colours enabled me to better understand particularly the sentimental worlds of my research participants. For example in his first picture, Ali used brighter colours to illustrate his happy days in the park. However in the second picture he chose darker colours to emphasise his unhappiness. Children's drawn narratives of their artefacts had powerful illustrations. So, in my data analysis process I had a look at each picture in detail and used the affordances of signs, images and colours in making my assumptions and understanding their migrant life experiences better. In each phase of the data analysis process, the research participants' sentimental worlds related to their migrant

life experiences was very apparent. However, using the affordances of colours, signs and images provided me with the strongest feelings and emotions reflected in the research participant's pictorial narratives. The choice of the colour, shape, facial expressions and the other illustrations enabled me to grasp a better understanding of the strongest feelings such as pain and happiness in their pictorial narratives.

Consequently, in order to analyse the data, I carefully scrutinise the semiotic resources represented in their spoken, drawn and written narratives one by one and as Kress and Leeuwen (2001) asserted tried to understand "what difference in kinds of meaning produced in the use of different modes" (p.28). Then I had a look at the interrelation among the different modes and made my general analysis.

CHAPTER 5: FINDINGS AND ANALYSIS

5.1 Introduction to Findings

As widely explained in the previous chapter, I used children's valued objects as research tools to elicit my research participants' stories and migrant identities and to mediate the voice of the children of Kurdish seasonal farm workers. As Pahl and Rowsell (2010) claim, physical artefacts can assist children to connect their lived experiences and they also help them incorporate details about their lives and reveal more explicit pictures of their personal and cultural perspectives. Moreover, these details offer an insight into understanding how children's lives are experienced and interpreted (Rowsell, 2011). On the basis of Pahl and Rowsell's views, I drew upon migrant children's physical artefacts as my main research tool to mediate voice and link to their everyday lives, cultures, and social spaces.

I used the physical artefacts to assist the research subjects to connect to their lived experiences and depict their stories about these objects in three different ways. So, my data collection process consists of three phases. Four fifth grade primary school children of Kurdish seasonal families participated in this research. The other non-migrant students were also in the class during the research process. However, they were only involved this process as listeners and responders. I asked these four children to bring an object to the class that travels with them wherever they go. I drew on three main data sources in three different phases to assist children in the narration of their stories. These three main components of data sources are research participants' spoken, written, and drawn narratives of the valued objects, respectively. I did my research with twelve fifth grade primary school students.

In order to help students to understand the research process I went to the class with a valuable object of mine (a ring). First of all, I showed the ring to each student one by one and then told them to ask me some questions about the object. Initially, they were hesitant and did not know what to ask. So, I wrote some key words such as 'valuable', 'my favourite', 'precious' on the board. By considering these key words, students began to ask me questions. As I began to answer their questions and started talking about the object, they

became more enthusiastic and began to ask me more questions about the object. After finishing the question-and-answer process, I began to tell them my story about the ring. They all listened to me very carefully from the beginning to end. They were so enthusiastic that they even interrupted my story various times to ask me more questions. At the end of my story, I asked them to tell me what they had learned about the story of the ring. Nearly all the students raised their hands and shared their views. At the end of the lesson, they all said they really enjoyed this activity. I told them I was so glad because this is what they were expected to do in the research process. They said they could not wait to be involved in this process. Step by step, I explained them the three research phases and informed them about what they are expected to do. First of all, they had to decide which object to bring to the class. I particularly wanted them to bring an object that was very valuable to them and carried everywhere wherever they went. They struggled to find one particular object as they had many. They asked me which one to bring. I asked them to choose an object that has a story and is very valuable for them. After discussing which object to bring to the class they made their minds up and I allocated time for each student to share their stories about the object to the class.

The data collection process took nearly three months and in each phase the research participants' narratives were guided and supported by my questions. Of the three phases of data collection, my research subjects' spoken narratives were depicted through following four main steps. In the first step, the research participant was invited to introduce the object to the class. Each student in the class was told to hold, touch, and examine the object in detail. After this process, the class was asked to address some questions to the research participant that were related the object. As the questions came, the research participant responded to each question one by one. Then, in the third step, the research participant started telling the story about the object. During the story-telling process, I needed to help and guide the research participants by asking some questions because there were times when they (the four Kurdish children) became stuck and struggled to continue their stories. In light of the questions that I asked, they were able to continue and finish their stories successfully. Then I finalised the spoken narrative phase by asking the class to briefly summarise their friends' stories. This final step helped me understand how much non-migrant children have perceived about the four Kurdish children's stories and, more

importantly, helped me grasp which particular parts of the story had been taken cognisance of. I need to note that class involvement in the process of storytelling really helped me to garner more in-depth pictures of the children of Kurdish seasonal farmer workers' out-of-school lives. As the class had a chance to touch and feel the object before the storytelling process, they were curious to ask some questions about the objects to the children of the seasonal farmworkers. Non-migrant students' interests with the object resulted in asking some questions that helped the migrant students to talk about a story that has never been told before. So, migrant students' spoken narratives of valued objects helped the non-migrant children to connect to their private, mobile lives and revealed the unknown about their migrant life experiences and Kurdish identities.

In the second phase of the data collection process, I drew upon my research subjects' written narratives to see how an artefactual story is depicted in a written form. I asked them to remember the story of the object that they shared orally in the class and told them to write this story. First, they were instructed in how to compose their written stories. They asked me some questions before starting to write their stories. I responded to each of the questions, and I also empowered them to illustrate their written story in their own way. By giving them the opportunity to write their stories about the object in their own way they felt unconstrained and therefore were more motivated and eager to write. The children were under my monitoring and guidance throughout this writing process. One by one, I observed each student whilst they were composing their written narratives about the object and helped him or her when needed. During my observations, I had the chance to notice the significance differences in children's writing skills. In their written narratives, I also observed how differently their stories were illustrated.

In the final phase, the students were asked to depict their spoken and written narratives of their valued objects in a pictorial way. So, I spent two lesson hours on guiding students to reflect their stories of valued objects through drawing. On that day, I went to the class with a big drawing book and sets of crayons and colourful drawing pencils. I gave every student one set of crayons, colourful drawing pencils, and a big piece of drawing paper to use. They were very happy and excited about this process. I told them that I would be with them to help and guide them whenever they needed me. The drawing phase went

very well. The students really enjoyed the process and some of them used some images and figures in their pictures that were very meaningful.

The collection of spoken narratives and students' oral reflections of classroom discussions were audio recorded and transcribed. The first step in my analytic procedure was to develop a coding scheme that was aligned with my research questions, and that enabled me to inquire into my research subjects' migrant life experiences and identities. This coding scheme aimed to address five main areas about my research subjects' experiences with their valued object: (1) what is the valued object used to depict their stories? (2) Why is this object important? (3) Where are the experiences with this object taking place? (4) Who are the people present in their stories related to the valued object? (5) What are the actions involved in the depicted stories related to their valued objects?

Consequently, in my analysis process the coding scheme helped me to find the answers to my research questions. By focusing on my research participants' responses to the above questions in each phase of the data collection process (spoken, written, and drawn narratives), I gained a deeper understanding of migrant Kurdish children's feelings and interpretations of their lived experiences. So, privileging artefacts migrant children value and enabling them to narrate their stories about these artefacts in different modes created spaces in which the children found the space to author their migrant life experiences, feelings, and reveal their Kurdish identities. In the following section, I present the findings of four of the migrant children's multimodal stories in detail and show how their multimodal stories about their valued objects revealed the unknown about these children.

5.1.1 Ayşe's multimodal narratives

Ayşe was my first research participant to depict her stories of the object. She has been studying in this primary school since she came to the island with her family from Turkey. When I asked Ayşe which object she was going to talk about, she didn't hesitate for a second. She immediately responded to my question by saying "I will bring my beloved pillow!" When I asked "Why?" she said, "because it is the most precious and valuable object

in my life and I take it everywhere with me". Ayşe was so excited and enthusiastic about the storytelling process. She said "Fatma teacher I can't wait to share my story with my friends". When I told her to be ready for the next class, she was very happy.

In the next lesson I invited Ayşe to the front of the class and asked her to introduce her object to her friends. She took her precious pillow and came to the front of the class. As she was the first to share her story of the object with the class, she was very excited. I helped her calm down by reminding her of how I shared my object's story with them. I also stood next to her in order to make her feel that I would be there whenever she needs me. Ayşe was also motivated by her friends. They all told her how excited they are to know what her valuable object is and its story. They wanted to see the pillow closer, so I asked Ayşe if it was alright with her to let the other students hold the pillow and have a look at it better. Ayşe immediately said yes and gave the pillow to the first student sitting in the first row. One by one students held, touched, and felt the object and were even more curious about listening to Ayşe' story. A few minutes later, Ayşe's excitement gave way to confidence and she was ready for the first phase of the research, which was her spoken story.



Figure 1 Ayşe's artefact

Ayşe's spoken narrative of her beloved pillow

Ayşe's spoken narrative of her pillow started with her receiving questions. As the students' interest was aroused after seeing and touching Ayşe's pillow, they were all very eager and willing to ask questions about it. I told the students to raise their hands and ask Ayşe any questions that came to mind about the object. Nearly all the students raised their hands to ask Ayşe questions. The students' excitement was truly amazing. They were frenetically raising their hands and competing with each other to ask questions. When Ayşe saw how enthusiastic her friends were she felt very happy and less anxious. I told Ayşe to give a voice to her friends for questions one by one. Nearly all the hands were raised to address the first question and one by one Ayşe gave each of her friends a chance to ask her questions related to her precious pillow. So, the following section consists of the transcript of the conversations that took place between Ayşe and the students who asked her questions during the course of the research.

Transcript of the conversation Ayşe had with her friends

Student A: What is the importance of this pillow for you?

Ayşe: It is very important and valuable to me because my mum made it.

Student B: How old were you when your mother made this pillow?

Ayşe: She made it when I was born. I was only one week old!

Student C: Is this pillow the only thing that you love? Are there any other objects that you love too?

Ayşe: This is the most valuable object I have.

Student D: Do you sleep with this pillow at night?

Ayşe: I usually sleep with a normal pillow because this is too small for me now, but this pillow is always on my bed.

Student E: If you had two of these pillows and one was made by your mum and the other one made by someone else, which one would love more?

Ayşe: I would love the one that my mum gave me because I value my mum too much.

Student F: Where do you keep this pillow?

Ayşe: I always keep it on my bed.

Student G: If your mum made you two pillows which one would be more valuable for you?

Ayşe: Both would be valuable for me.

Student H: What do you use this pillow for?

Ayşe: I like holding and sleeping with it. I also use this pillow when I play with my dolls.

Student I: How would you feel if anything happened to this pillow?

Ayşe: I would be very upset because my mum made this for me when I was a little baby.

Student J: If your mother made you two of these pillows would you choose this one or the first one?

Ayşe: I would choose the first one.

Student K: Would you ask your mum to make you another one if you lost this pillow?

Ayşe: Yes, I would.

Student J: Did your mother sew your name on this pillow before or after you were born?

Ayşe: She sewed my name on it when I was a week old.

After this question-and-answer process I told Ayşe to share her story of the pillow with us.

Ayşe's story was guided by my questions as she had not depicted the story of an object before. The following is Ayşe's transcription of her spoken narrative of the pillow during the course of the research.

Transcript of Ayşe's spoken narrative, the guiding questions, and students' responses.

Researcher: Okay Ayşe now it is time to share your story with us.

Ayşe: This pillow is made for me by my mother when I was a week old.

Researcher: Where did she make it?

Ayşe: Tepebaşı (a village in Cyprus)

Researcher: So, here in Cyprus then.

Ayşe: Yes. She made this pillow to put in my cradle. She also used the pillow to protect me from falling when I was put on a sofa.

Researcher: Did your mother also use this pillow to get you to sleep?

Ayşe: Yes. Once a visitor came to our house and accidentally broke my cradle. So, my mum had to get me to sleep on the pillow.

Researcher: How did she get you to sleep on the pillow?

Ayşe: She put the pillow on her lap, laid me on the pillow, and rocked me to sleep on it.

Researcher: I see. What do you use this pillow for now?

Ayşe: I like using this pillow to play with my dolls. My dolls sleep on this pillow. I also cuddle and sleep with it every night.

Researcher: What else?

Ayşe: I sometimes play with this pillow with my mum. I love listening to my mum talking about the story of this pillow.

Researcher: What did your mum tell you about this pillow?

Ayşe: She told me how she made it and who helped her to make it.

Researcher: What is the story? Can you tell us please?

Ayşe: Soon after my parents moved to North Cyprus to work as farmworkers, my mum learned that she was pregnant with me. They were living and working as farmworkers in a village called Tebebaşı. She was very nervous and worried because it was her first pregnancy, and she was very young.

Researcher: How old was she?

Ayşe: I think she was 16 years old.

Researcher: Did your mum have any relatives or friends to help her?

Ayşe: No, miss. My mum told me that when they first moved to Cyprus, they knew no one. However, she was very lucky because the landowner's wife was very kind and helpful. She was the only person who helped and supported my mum during pregnancy and after labour. Because of their economic situation my parents couldn't afford to buy many of the baby essentials so with the help of the landowner's wife some people in the neighbourhood provided my parents with hand-me-down baby clothes and baby essentials.

Researcher: What makes this pillow very special in this story dear Ayşe.

Ayşe: First of all, this pillow was made just for me, and it was one the rare objects that wasn't used before me and has always belonged only to me. Secondly, my mum made this pillow with a lot of effort and handcraft. She took months to finish it. As you can see, there are some handmade laces, patterns, and my name was hand embroidered on the pillow. Finally, this pillow is so special for me because when I look at it, I see how much love and value my mum was given by the landowner's wife.

Researcher: What do you mean?

Ayşe: As my mum was so young, she didn't know any handcraft. She didn't even know how to use a needle. The landowner's wife was really good at handcraft, so she offered her help to my mum. She taught my mum how to make this pillow and how to embroider it. My mum always tells me how grateful she is to the landowner's wife. She had always supported her so much and taught her many things. She never treated my mum as their worker. So, when I look at this pillow, I don't only see an object, but I see solidarity, value, respect, and love.

Researcher: I can see that your mum chose red, blue, and brown to embroider the pillow. Is there a specific reason for this?

Ayşe: I don't really know why she chose these colours, but I know that red is a popular colour in my family.

Researcher: Why?

Ayşe: Once my mum told me that red symbolizes something.

Researcher: Do you remember what she told you?

Ayşe: I think she told me red symbolizes blood relations. I will ask her again, Miss, and tell you next lesson.

Researcher: What else can you tell us about this pillow?

Ayşe: My mum told me that I first learned the colour of red on this pillow.

Researcher: Ok Ayşe. Thank you very much for the story of this pillow. Class now can you please tell me what you learned from Ayşe's story?

Student A: Ayşe's mum made it for her when she was a week old.

Student B: Their landowner's wife helped Ayşe's mother to make this pillow. She showed her how to embroider it how to write Ayşe's name on it.

Student C: We also learned how she uses this pillow.

Researcher: Ok thanks. Anyone else?

Student D: The importance of the red colour on the pillow.

Researcher: What is it?

Student D: Red is an important colour in their family, and it symbolizes blood relations.

Researcher: Do you know what a blood relation is, children?

Student D: I think I know miss. Isn't it something related to family?

Researcher: Yes, well done.

Student B: Miss, I think it indicates family bond and tie. Belonging to same family.

Researcher: Ok, thank you very much, children. Now what else have you learned from Ayşe's story?

Student E: Where they first lived when they moved to Cyprus from Turkey.

Student F: Teacher there is one important thing that I learned.

Researcher: Yes, please tell us.

Student F: I learned why this pillow is so special and valuable for Ayşe.

Researcher: Why is it so special for Ayşe?

Student F: Because this pillow is one of the rare objects that only belonged to Ayşe and wasn't used by anyone else before. She even has her name embroidered on the pillow. So, it makes it unique and special for her.

Student G: Miss, miss can I say? Can I say?

Researcher: Yes.

Student G: This pillow is so valuable for Ayşe because it means more than just a pillow for Ayşe.

Researcher: What do you mean? Can you open it please?

Student G: Yes Miss. I think this pillow bears many meanings for Ayşe because in her story she said when she looks at this pillow, she doesn't only see an object, but she sees solidarity, value, respect, and love.

Researcher: Ok thank you. Anyone else?

Student H: Miss, I learned where Ayşe's is originally from. I didn't know that Ayşe's parents are from Kahramanmaraş.

Student C: Neither did I, Miss! I have always been in the same class as Ayşe, but this is the first time I've learnt that Ayşe's family is from Kahramanmaraş.

Student A: Teacher?

Researcher: Yes!

Student A: From her story I have just learned that Ayşe's parents lived in three different villages since they came to Cyprus.

Researcher: Do you remember the name of these villages?

Student A: Yes, Miss. If I am not mistaken, they first lived in Güzelyurt, then they moved to Tepebaşı, and now they live in Yeşilirmak.

Ayşe: Yes, this is true.

Student G: Teacher? Can I ask Ayşe a question?

Researcher: Yes, please.

Student G: Ayşe? Why did your parents come to Cyprus?

Ayşe: One of my father's friends was in Cyprus and found a job with a good salary for my dad and mum. So, my parents decided to move to Cyprus to work and earn more money.

Student B: What do your parents do?

Ayşe: They both work as farm workers.

Student G: Ayşe? Why did your parents move to live in different places in Cyprus?

Ayşe: My parents were employed for a temporary period by the landlords. So, after they completed that period, they were hired by another landlord and had to move to that village to work there.

Student C: Ayşe? Wasn't it difficult for your parents to find a house to live in each time they had to move to another village?

Ayşe: Hımm, I think it wasn't difficult for them because the landlords usually give us a house to live in, so my parents do not have to worry about finding or hiring a house.

Student C: Oh! I see!

Researcher: Okay children, thank you very much for your questions. Now let's say thank you to Ayşe for this lovely story of her precious pillow. Ayşe thank you very much, dear. You can sit now.

Ayşe's written narrative entries.

As the next phase of my research consisted of reporting the spoken narrative of the valued object in written form, I asked Ayşe to write her story of the pillow. I explained to her how to compose her story and guided her by making her remember her spoken story. I also reminded her of the key points that she mentioned in her story. The following written entries are Ayşe's written narrative of her precious pillow that she composed during the course of this research.

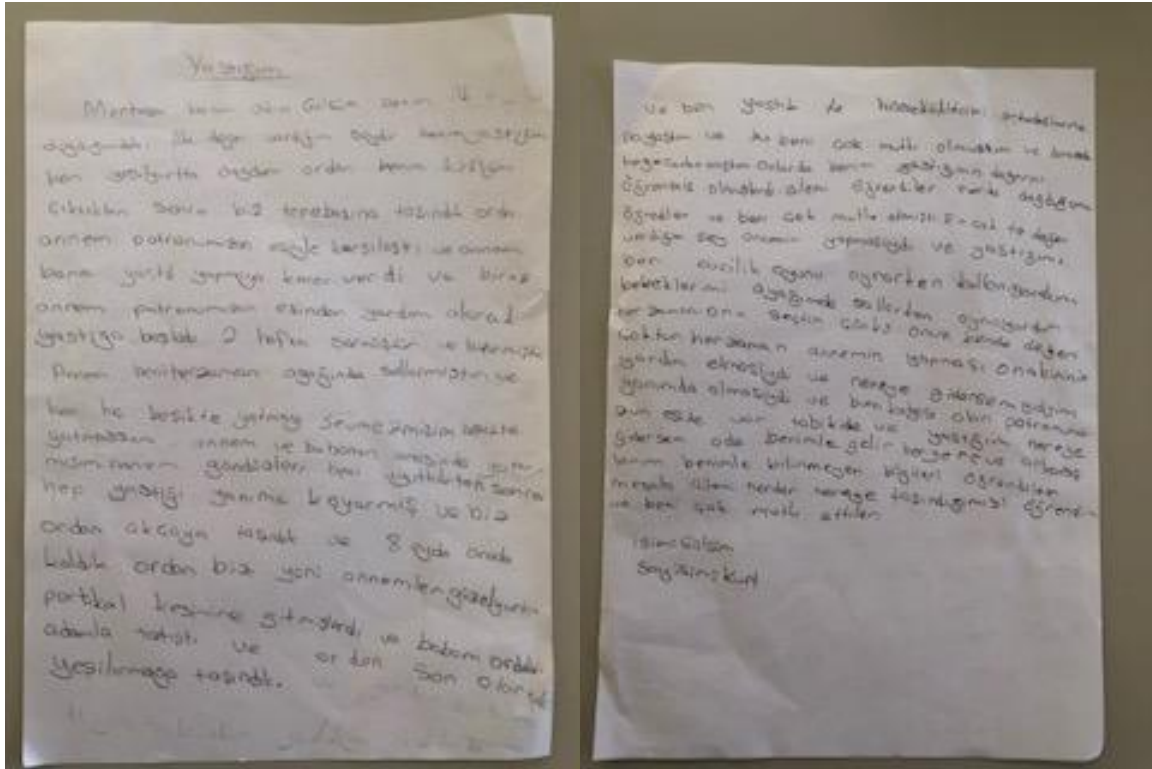


Figure 2 Ayşe's writing

Ayşe's drawn narrative of her pillow.

As the last phase of this research consisted of a drawing process, I asked Ayşe to draw the story of her precious pillow. She needed my guidance and explanation again and I told her to think of her spoken and written story and depict it in her own way. I told her to use any colours or images that she would like to use. The following picture is the depiction of Ayşe's precious pillow's story.



Figure 3 Ayşe's drawing

5.2 Emine's multimodal narratives

Emine was the second of my research participants to narrate her multimodal stories of her valued object. She was not able to easily choose which object to bring to the class. She asked me many questions regarding what sort of object to choose. I guided her by telling her to choose an object that held memories and was meaningful to her. I also told her to choose an object that travels everywhere with them. After this guidance, she made up her mind and asked me if she could bring something that was not just used by herself but by her family as well. I told her that she could bring anything that she thought had a story and she would like to talk about it. After my reply, a big smile appeared on Emine's face, and she told me that she would like to bring a traditional kneading trough that is used to roll dough and make special traditional bread called pitta bread. When I asked her why, her answer was quite interesting. She told me that she would like to tell a story about the kneading trough because that object bears many memories and when using it she feels at home.

Emine depicted her spoken narrative of the kneading trough on the same day that Ayşe did. After Ayşe's depiction of her spoken narrative of her object, I invited Emine to the front of the class and told her to introduce her object to her friends first. As the kneading

trough was heavy, it was not passed from hand to hand. I placed it somewhere that everyone could see and told them to come and touch it and have a closer look at it if they would like to. Almost every student stood up and looked into the kneading trough with curious eyes. Some students said it was the first time they had seen such a thing, whilst others said they had seen something similar before. After examining the kneading trough carefully, I told the students to go back to their seats and asked Emine if she was ready for her questions. Emine was so calm, but enthusiastic to start talking about the kneading trough.



Figure 4 Emine's artefact

Emine's spoken narrative of the traditional kneading trough

The spoken narrative phase started with receiving questions again. After examining Emine's kneading trough, one by one students asked Emine questions about it. As it was the second time they had gone through such a question-and-answer process, the students were much more aware of the kind of questions to ask and they did not need any help. Although Emine was excited and little bit nervous like Ayşe, she responded to each question very calmly and promptly. The following section consists of the transcript of the conversation

that took place between Emine and the students who asked her questions throughout the spoken narrative phase.

Transcript of the conversation Emine had with her friends

Student A: Who made this kneading trough?

Emine: I do not know! I only know that my father bought this from a local market in Kahramanmaraş.

Student B: What do you use this kneading trough for?

Emine: We use this to roll out dough to make pitta bread.

Student C: Is this the only kneading trough at home?

Emine: No, we have a bigger one as well. My sister and I use this small one. My mum uses the big one.

Student D: What sort of bread is pitta bread? I have never heard of this before!

Emine: Pitta bread is flatbread. We used to make it every day in my Kahramanmaraş, my hometown. You are lucky, though! Look what I have with me today! My mum put this pitta bread into my bag this morning. I will eat it for lunch.

Student D: Oh! I see! This bread is very different from Cypriot bread.

Emine: Yes. This is flat and thin. There are many different types of pitta bread in Turkey. However, it is made thin and flat in Kahramanmaraş.

Student E: So Emine, you and Ayşe came from the same city in Turkey.

Emine: Yes. Actually, we are cousins. Ayşe is my aunt's daughter. My parents decided to come to Cyprus because of them. Ayşe's father found a job for my parents and then my parents moved to Cyprus.

Student F: So, you came to Cyprus from Kahramanmaraş!

Emine: Yes, but we also lived in Istanbul for a while.

Student G: Why did your parents come to Cyprus?

Emine: As I told you before Ayşe's father found a job for my parents. So, they decided to come.

Student H: Who brought this kneading trough to Cyprus? You or your parents?

Emine: My parents. We are used to eating pitta bread for three meals a day. So, they brought two of the kneading troughs to Cyprus. My older sister and I use this small one and my mother uses the big one.

Student H: Do you only have a sister?

Emine: No. I have two brothers and a sister. I am the youngest one.

Student I: Do your brothers make pitta bread too?

Emine: No. They don't. They only help my father in the field.

Student J: When do you use this kneading trough?

Emine: I use this to help my mum when she makes pitta bread. She uses the big one and I use this small one.

Student J: How often do you make bread?

Emine: Twice a week. We make plenty of pitta bread then we wrap them nicely and store them in the freezer. When we need to use them, we take them out, heat and eat them with our meals.

Student K: What is the importance of this kneading trough to you?

Emine: Himm! This is so important and valuable for me because it makes me remember my hometown, Kahramanmaraş. Anything related to Kahramanmaraş makes me feel happy.

Student L: Do you have any other valuable objects at home?

Emine: Yes, but this is my favourite one because it means a lot to me. When we were in Kahramanmaraş, we used to come together with my extended family and make pitta bread

all together. So, this kneading trough reminds me of my hometown, my family and my beloved ones whom I miss a lot.

Student M: Do you only use this kneading trough to make pitta bread, or do you also use it for other purposes?

Emine: My sister and I love playing games with this kneading trough.

Student M: What kind of games do you play with this?

Emine: We pretend that we are in Kahramanmaraş, having lovely time with our family and cousins and prepare food for family feast. We love playing this game a lot. Most of the time we act as if we are someone else.

Student B: Who do you like to be?

Emine: I sometimes pretend that I am my grandmother, my cousin, or my best friend.

Student C: When did you come from Kahramanmaraş?

Emine: Two years ago, when I was eight years old.

Student C: Do you miss being in Kahramanmaraş?

Emine: Yes, very much!

Student D: When did you last go to Kahramanmaraş?

Emine: Last summer for two weeks.

Student F: You said you have two kneading troughs at home. Which one is more valuable to you, this small one or the other big one?

Emine: This small one.

Student F: Why?

Emine: Because as I said before, my sister and I use this one. We do not use the big one. So, the small one is more important to me.

Student B: Where do you keep the kneading trough?

Emine: We have a shed outside of our house, and we keep them in there.

Student B: How would you feel if you lost this board?

Emine: I would feel very sad.

Student C: Does your mother use the to make other kneading trough food?

Emine: Yes. She sometimes uses it to knead dough to make other pastry.

Student C: What sort of pastry?

Emine: She sometimes knead dough to make patty and on special days she uses it to knead dough to make baklava.

Student F: Do you also help your mother to make other pastry?

Emine: No, I only know how to make pitta bread.

Student H: You said that you brought this wooden board from Kahmaranmaraş. If you had another one that you bought from Cyprus, which one would you value more?

Emine: Of course, the one that we brought from Kahramanmaraş because as I said before it reminds me of my old days in Kahramanmaraş.

Transcript of Emine's spoken narrative, the guiding questions, and students' responses.

Emine: When I was a little girl, we lived in Kahramanmaraş. As part of our family routine, four or five times a week, women in the family came together at someone's home and made our traditional pitta bread. That day was called a bake day. When I was four or five years old, I was only allowed to play with dough on a bake day. However, a couple of years later when I was seven years old, my mother taught me how to knead dough and make pitta bread. As I said before in Kahramanmaraş, we ate pitta bread with every meal so women in our village in Kahramanmaraş usually come together with their other female family members and make lots of pitta bread. The process starts with lighting a fire in the garden. Then everyone takes their kneading trough and sits in a circular shape crossed-legged on cushions so that we can all see each other and chat while making our pitta bread. While grown-ups use big kneading troughs, we use the small ones. When dough preparation is

done, two or three of women in our family start rolling out dough with wooden rolling pins. Another two women are usually responsible for cooking process. They use a special traditional thin metal sheet that is called 'Saç' to cook pitta bread. Then they put cooked pitta bread on top of each other and keep them in a big metal barrel. When we need to use them, my mother takes the necessary amount out and wets them with water. Then they are ready to eat. Bread days were my favourite days when I was in Kahramanmaraş because those were the days when I had a chance to spent lots of time with my family and play with my cousins. This kneading trough was not very valuable to me when I was in Kahramanmaraş. However, it has become one of the most valuable objects for me since we moved to Cyprus. I miss my family, cousins, friends, and home too much. When I use this kneading trough, all of those beautiful memories of bread days come to my mind. This is why it is very valuable to me now.

Researcher: Emine, what were the women talking about while making pitta bread?

Emine: I cannot really remember details, teacher, but they were probably talking about their daily routines and family lives. However, I do remember something very well.

Researcher: What is it?

Emine: I remember listening to my grandmother talking to my older aunts in another language. I had always found it very interesting to listen to them as they were using the language that I did not know.

Researcher: Which language was it Emine? Do you know the name of that language?

Emine: Yes teacher. Kurdish language.

Researcher: Can you speak that language?

Emine: No teacher! Because my parents have never spoken to us in Kurdish language. However, I know some words in Kurdish.

Researcher: How did you learn those words?

Emine: My grandmother taught me.

Researcher: Can your parents speak in Kurdish?

Emine: Yes teacher. I heard them speaking to my grandmother in Kurdish before.

Researcher: Have you ever asked your parents why did not they speak to you in Kurdish?

Emine: No teacher.

Researcher: Ok. You said you miss your hometown too much.

Emine: Yes, very much. I have been in Cyprus for more than two years. I like this country, but I do not feel I belong here. I want to go back to my hometown and never leave it again. I have left my hometown twice so far. The first time was when I was six years old. My father found a job in İstanbul. So, we had to move there. We stayed in Istanbul for two years. Then we went back to Kahramanmaraş. A year later my father told us that we were moving to Cyprus. That was the second time I had to leave my hometown. I understand that my father has to move our house from time to time as he finds better job opportunities in other cities. However, it is not easy for me or for my siblings to adapt to our new house and new country. When our parents find a new job and decide to move to another place, we feel worried and bad because we miss what I have in our hometown.

Researcher: What do you miss more, Emine?

Emine: I miss my home, my family, and friends a lot. I only have my aunt and her family here. The rest of my family are in Kahramanmaraş. I also miss our garden where I used to play hide and seek and other games with my cousins and friends. Teacher! I remember one of the very first days after we moved to Cyprus. My mother was unpacking the stuff that we brought from Kahramanmaras and suddenly I saw the kneading trough. I felt very emotional, and I even started to cry because it reminded me of how our extended family gathered in our garden and my cousins and we spent a lovely time together on one of the bread days. I remember asking my father why he had to change his job and move here.

Researcher: What did your father reply?

Emine: My father told me that he had to change his job because here farmworkers are making more money than the ones in Kahramanmaras. He also told me that he would be able to look after our family better with the money he would earn.

Researcher: Ok, Emine. Thank you very much for the story of this kneading trough. Class now can you please tell me what you have learned from Emine's story?

Student A: I learned what a kneading trough is and what it is used for.

Student B: I learned that kneading troughs are very popular in Kahramanmaras.

Student C: I learned that Emine is Ayşe's cousin.

Student D: Teacher I learned that Emine was living in Kahramanmaraş before she came to Cyprus.

Student E: I learned that Emine's family moved here because her father found a better job.

Student F: Teacher, I learned that Emine missed Kahramanmaraş very much.

Student G: I learned what flat pitta bread is and how it is made.

Student H: I learned that Emine loved bread days.

Student A: Teacher, Emine loved bread days because on those days her family gathered at someone's home and made pitta bread all together.

Student F: Teacher, they were making pitta bread in the garden, and they were sitting in a circular shape on cushions.

Student I: Emine's mother taught her how to knead dough when she was seven.

Student E: Teacher, I learned that they light fire and use a thin metal sheet that is called 'Saç' to cook pitta bread.

Student A: Teacher, after they cook pitta bread, they keep them in a big metal barrel and later when they want to use them, they wet them with water.

Student B: Teacher, I did not know that Emine is from Kahramanmaras. So, I learned that her hometown is Kahramanmaras, and she longs to go back there as she missed her hometown too much.

Student G: I learned that on bread days Emine's grandmother and other grown-ups were speaking in a different language.

Student F: Kurdish! That's what Emine said!

Student A: But Emine told us that she couldn't speak in that language.

Researcher: Anyone else?

Student C: Teacher, I learned that Emine's parents have to move to different places when they find better job opportunities.

Student A: I learned that Emine's father and mother work in the fields.

Student F: And teacher! I learned why this kneading trough is more valuable for her now than before.

Researcher: Why?

Student F: Because when she uses it here in Cyprus, she remembers all those memories of bread days and Kahramanmaraş.

Student B: Teacher, I learned how much Emine misses Kahramanmaras.

Researcher: Ok. First of all, thank you very much to Emine for sharing her lovely story of kneading trough with us and, dear students, thank you very much for your responses.

Emine's written narrative entries

As I did with my first research participant Ayşe, I asked Emine to depict her story of the kneading trough in a written form after her spoken narrative. Emine told me that she liked this idea because she said she could better express herself through writing. Before she started the writing process, she asked me if she had to use a particular writing format or style. I told her that there was no restriction, and she could compose her story in her own unique way. She immediately told me how glad she was to hear that because she could always better express herself when she was not restricted or forced to write in a particular writing style. Then I provided her with a blank paper and asked her to put her spoken story in a written form. While she was writing, I could see a slight smile on her face. From time to

time, I checked what she was writing and asked her if she needed any help. The following entries are Emine's written narrative of the kneading trough.

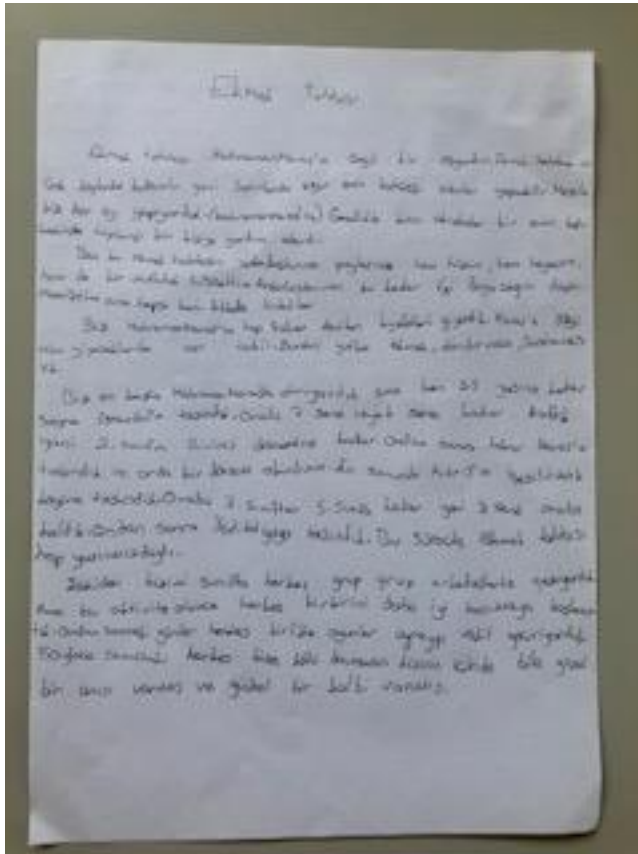


Figure 5 Emine's writing (p.1)

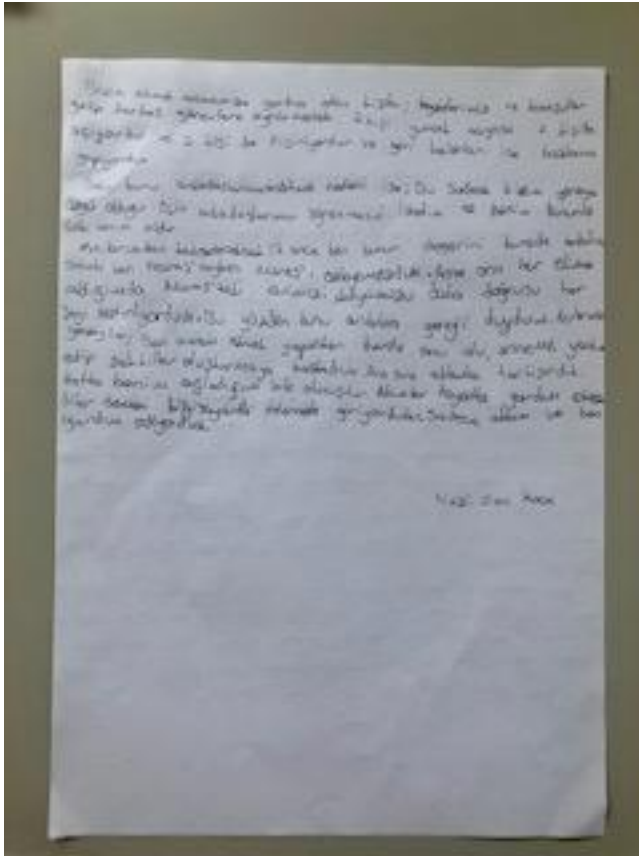


Figure 6 Emine's writing (p.2)

Emine's drawn narrative of the kneading trough

After the writing process our final phase, the drawing narrative phase, was started. We did this drawing process in our final research week. Emine was very excited but also worried because she could not initially decide how to draw a picture of her story. However, after my explanation and guidance, she managed to draw a very good picture of her story of the kneading trough. She used different colours to reflect all the details that she mentioned in her spoken and written narrative. Interestingly, Emine used some images that revealed something important that she had not mentioned in her spoken or written narratives. The following picture is the depiction of Emine's kneading trough.



Figure 7 Emine's drawing

5.1.3 Ali's multimodal narratives

Ali was my third research participant. He was one of the quietest students in the class while I was doing my observations. He was not participating much when their teacher addressed questions to the class. Moreover, he was one of the rare students who had spoken or answered the teacher's questions very timidly and quietly. However, Ali seemed very excited and enthusiastic to be my research participant when I introduced my research project to the class and gave them all the details about the phases. He was one of the most willing students to be involved my research. That made me very happy because Ali was on the top of my research participants' list. I had accessed a lot of information about his circumstances as a migrant student. He asked me many questions about what sort of object to bring to the class. I guided him by telling him to choose an object that he always carries with him and is very valuable. After my guidance, his eyes started to shine with excitement, and he told me "I found dear teacher! I will bring my basketball!".

Ali's artefact: Basketball



Figure 8 *Ali's artefact*

Ali's spoken narrative of his basketball

As I did with Emine and Ayşe, the spoken narrative phase started with the observation process. Ali came to the front of the class and introduced his basketball to his friends. Then the ball was passed from hand to hand and was examined in detail by every student. While the students were observing the ball, I noticed that Ali was happily watching his friends doing so. Afterwards, we started the question-and-answer process. As it was their third time going through this process, the students started to ask their questions quickly and actively. Their questions were also more carefully chosen as they had become more aware of the research process. Ali was so excited to start responding the questions and share his story with his friends that he could not stay still. One by one he managed to respond to his friends' questions, calmly and promptly. Ali looked so happy and cheerful after responding to each of the questions. The following section consists of the transcript of the conversations that took place between Ali and his friends that asked him the questions about his object throughout the spoken narrative phase.

Transcript of the conversation Ali had with his friends

Student A: Who bought you this ball?

Ali: My friend gave it to me as a present.

Student B: Where do you usually keep this ball?

Ali: At home

Student C: Where is your home?

Ali: Are you asking my home in Cyprus or my home in my hometown?

Student C: Your home in Cyprus.

Ali: Yeşilirmak

Student D: What is the importance of this ball for you?

Ali: My best friend gave it to me.

Student E: Is there anything more important than this ball at home?

Ali: No.

Student F: Where do you play with this ball?

Ali: In front of my house.

Student G: Who do you play with?

Ali: Most of the times alone. I throw against the wall.

Student H: Is not your home very close to the road?

Ali: Yes, it is.

Student H: How come you can play there then? Is not it dangerous?

Student F: They have a small garden!

Ali: Yes, we have a small garden at the side of our house. I play with my ball there.

Student I: Do you play with this ball every day or only when you want to?

Ali: I play with my ball every day. I play with it only for half an hour when we have too much homework, but when we are not given much homework, I spend an hour playing with my ball.

Student J: Do the colours on the ball have any importance to you?

Ali: No.

Student B: If you had two of these balls, which one would you love more?

Ali: This one.

Student B: Why?

Ali: Because this is a gift from my best friend.

Student A: Where is your best friend?

Ali: He is in Turkey.

Student G: Where in Turkey?

Ali: In the centre of Turkey.

Student G: Do you mean Ankara?

Ali: No! Kahramanmaraş.

Student F: But Kahramanmaraş is not in the centre of Turkey!

Ali: I do not know! I am not sure; I was eight years old when I left Kahramanmaraş.

Student B: What is the name of your friend who gave you this ball?

Ali: İsmail.

Student A: If you had two balls and both given by İsmail, which one would you love more?

Ali: Both! Because İsmail was my best friend and anything he would give me would be worthy and very valuable to me.

Student D: Do you miss İsmail?

Ali: Yes! too much.

Student D: When did you last see him?

Ali: I last saw him three years ago, before we moved to Cyprus.

Student F: Did your friend give you this ball as a gift for your birthday?

Ali: No. He gave this ball to me the last time I saw him to say farewell before leaving Kahramanmaraş. He knew how much I loved his ball and he decided to give it to me to make me happy and make me remember him. Since then, this ball has become one of my favourite toys.

Student E: Why? What makes it so special?

Ali: As I said, İsmail was my best friend. We have been friends since we were five years old. When I learned that we had to move to Cyprus, I was so sad that I was going to leave my friend. This ball is very special to me because it reminds me of my best friend.

Student G: When did your friend give you this ball?

Ali: When, three years ago.

Student G: This is why it looks quite old!

Ali: Yes. it was old because before me İsmail were using it.

Student C: Do you take this ball with you anywhere you go?

Ali: Yes, always.

Student E: You said you love playing with this ball in your garden, which is quite close to the road.

Ali: Yes.

Student E: What would you do if accidentally you slipped your ball and a car crushed it? Would you throw it away or keep it?

Ali: First of all, I would be very sad, and I would even cry. Secondly, no matter how much damage might happen to my ball, I would never throw it away!

Transcript of Ali's spoken narrative, the guiding questions, and students' responses.

Researcher: Ok Ali, I know you are excited. So, let me help you with how to start your story. You can start talking about where you were living before how you moved to Cyprus. Then, you can continue talking about your ball. Why you brought it with you and why it is so important to you.

Ali: Ok Mrs Fatma. Thank you very much. First of all, this is the first time I've told the story about my ball. Actually, it is my first time I've told a story about something that belongs to me. So, I am excited, teacher. However, I am very happy because now I have a chance to talk about my life and help my friends to get to know me better because they do not know me well yet. I came to this school two months ago. I studied my first semester in Freedom Primary School because we were living in Güzelyurt. We came to this island from Kahramanmaraş when I was eight years old right after I completed third grade. My father started to work for a farmer who had many orange groves in Güzelyurt. So, they sent me to a school in that city. Teacher, at the weekends my parents took my brother and me with them to the orange gardens where they were picking oranges. There was a bus that picked us up from our houses and took us to the orange trees. I loved travelling on that bus. There were other children on the bus as well. I made friends and while our parents were picking the oranges we were playing together. The school that I went to in Güzelyurt was Freedom Primary School. There I made other friends too. Some of the children were like me, coming from Turkey, because their parents came to Cyprus to pick oranges.

Researcher: Ok Ali now you can talk about this ball.

Ali: This ball means a lot to me because it reminds me of my best friend, İsmail. İsmail was my neighbour and we have known each other since we were five years old. We went to the same school, and we were very close friends. We used to play together after school. Our favourite games were football and basketball. We played football with the other boys in the street, and we created a space in the park to play basketball. I remember my mum gave us a

string grocery net and we turned it into a basketball net. I had so much fun with Ismail and other friends in that park. Besides playing basketball, we were playing hide and seek and sometimes we were racing. I had always been the fastest one. After park, Ismail and I usually spent more time together either in my house or in his house. We loved watching our favourite cartoons and eating snacks. Both Ismail and I loved animals, particularly lizards. So, on some of the sunny days we were going out to find out about the different types of lizards. I remember how happy we were after finding some. We always had glass jars with us to put the lizards in and take home with us. At home we were putting them in the boxes and keeping them as our pets.

This ball belonged to Ismail. I had always liked it because I did not have one. My father promised me that one day he was going to buy me a basketball. However, there was no need because Ismail gave me his ball, so my father did not need to buy me another one. As Ismail knew how much I liked his ball he decided to give it to me as a goodbye present. It was not easy for me to leave Ismail because he was my best friend. I miss my family, other friends, school, and my hometown too but I mostly miss my best friend. On our last day together, I was so sad. After we played together, he cuddled me and gave me his ball. He said, "Ali please take this ball as a goodbye present from me and remember me wherever you go" His words meant a lot to me and made me cry. We hugged each other and smiled because we both knew how much we loved each other. Since that day this basketball ball has been my favourite toy. I took it to Cyprus with me and play with it all the time.

Me: What memories come to your mind when you play with this ball, Ali?

Ali: Teacher, when we first came to Cyprus this ball smelled like my best friend, Ismail. I remember my mother asked me why I smelt the ball and I told her that it smelled like my best friend. Then my mother told me that it seems that it smells like best friend because I missed him so much. Also, when I first played with this ball when we moved to Cyprus it helped me forget my loneliness. In the beginning I felt so lonely because I did not know any children in the village that we moved to. So, this ball was my only friend and company until I had made some friends. Same thing happened when my father decided to move to Yeşilirmak from Güzelyurt because he was hired by another landlord to work with. The landlord gave us a house to live in. Since then, we have been living in Yeşilirmak. When we

moved to Yeşilirmak, I had to leave my friends and school again. I did not know any of the children in Yeşilirmak. So, I felt lonely in the beginning. It was the third time I had changed school. Fortunately, as soon as we moved to Yeşilirmak, my father enrolled me in this school, so I made friends again. Now, I have plenty of kind friends who I struck up friendships with from the very first day I started this school, but I still miss my best friend and my hometown. When I hold this ball, it takes me back to my hometown and makes me remember all those lovely days that I spent with my friends and family. Therefore, this ball is the most valuable object in my life. Is this story enough teacher?

Researcher: Yes, Ali. Thank you very much. Ok students now it is your turn to tell us what you have learned from Ali's story.

Student A: This ball is the most valuable thing in his life.

Student B: His best friend İsmail gave it to him.

Student C: Ali was born in Kahramanmaraş.

Student D: He met İsmail when they were five years old.

Student B: They were neighbours.

Student A: Ali and İsmail loved playing basketball with their friends.

Student E: Ali did not have a basketball ball. He was playing with his friend's ball.

Student F: As they did not have a basketball court where they were living in Kahramanmaraş, they created a space to play basketball together in a park.

Student B: Ali's mother gave them a string grocery net and Ali and his friends turned it into a basketball net.

Student G: Ali had so much fun with İsmail and his other friends in that park.

Student H: Ali and his best friend loved lizards. They were finding lizards and keeping them as pets.

Student I: This school is İsmail's third school.

Student C: İsmail was studying in Freedom Primary School before he came to this school.

Student J: He had to leave his school because another landlord in Yeşilırmak hired his father.

Student A: This is Ali's first basketball ball.

Student D: His father was going to buy him one, but Ali did not want this because İsmail gave his ball to him.

Student E: İsmail gave his basketball ball as a goodbye gift to Ali.

Student G: Ali studied the first three years of primary school in Kahramanmaraş.

Student I: When Ali first came to Cyprus this ball smelled like İsmail.

Student B: He felt so lonely when he came to Cyprus because he left all of his friends and cousins in Kahramanmaraş.

Student C: His parents had to move to Cyprus because they found a job on the farms. They pick oranges.

Student A: Some weekends, Ali goes to orange groves with his parents. He loves travelling on the bus. He also made some friends in orange groves.

Student F: This ball is so valuable for him because it reminds him of old good days that he had with his best friend and other friends in Kahramanmaraş.

Student A: It also reminds him of his hometown, Kahramanmaraş. He missed friends and hometown very much.

Student D: And teacher, Ali liked telling us his story of the basketball because he had an opportunity to talk about his best friend.

Ali's written narrative entries.

When I first asked him to write his story of the object, he looked at me with worried eyes and told me that he did not know how to write his story. I guided and helped him. Then he started writing. As he started writing, he stopped several times and asked me if he was doing well. In such a circumstance, it took him a long time to compose his written narrative.

When I looked at this after he had finished writing, I found it to be relatively short. The following written entries are Ali's written narrative of his basketball that he composed during the course of this research.



Figure 9 Ali's writing

Ali's drawn narratives of his basketball

Ali was the only research participant who composed his pictorial narrative in two different drawings. In the process of drawing, Ali told me that he was about to finish his drawing and he asked me if it was possible to draw a second picture. I told him to feel free to continue to do this. His drawings were surprising because he used completely different images and colours in each picture to illustrate two conflicting emotions, which were happiness and sadness. While in his first drawing I see illustrations that represent happiness and good times, in his second drawing I see illustrations and images that represent his sadness and sorrow.



Figure 10 Ali's first drawing



Figure 11 Ali's second drawing

5.1.4 Suzan's spoken narrative about her heirloom anklet

Suzan was my final research participant. Although she could only take part in the first phase of the research process, I wanted to make a particular mention of her as one of my research participants. Suzan could not complete the other phases in my research process because of her parents' sudden decision to leave Cyprus and go back to Turkey. I remember the day when I saw her desk empty and asked her friends where she was. When her friends told me that she had left school to go back to Turkey, I was shocked. She was taken from the school so suddenly that some of her books and personal belongings were still on her desk. Both her teacher and the headteacher were very upset because she was taken from the school just one month before graduating from primary school. The headteacher told me that Suzan would probably have to repeat the same class next year.

Suzan drew my attention from the very first day I started my observations in the class. During my observations, I made some very interesting observations regarding her attitude to the lessons. She was always sitting at the back desk in the class, had always been very quiet and reserved, and showed very little interest in lessons. While the other students were listening to their teacher, she was secretly reading a book at her desk. When I asked teacher if he had noticed what she was doing while he was teaching, he said, "Yes". He told me that Suzan had had adaptation problems since she started studying in the Seven Seas Primary School and this caused her to be a very quiet and reserved student. The teacher told me that Suzan joined the class in February after the semester break and she was still having difficulties making new friends and adapting to the class and lessons. He told me he was trying very hard to get her attention on the lessons, but he had not yet been successful because Suzan had always been uninterested in doing tests. Teacher told me that because he was preparing the class for the college entry exam, he had to do a lot of tests with the students. However, as Suzan was not interested in the college entry exam and doing tests, she was taking out her book and secretly reading it. As a consequence, Suzan fell behind her peers in terms of her exam results.

Although Suzan was not interested in her lessons, she was surprisingly very interested in my research process. Throughout the research process, Suzan always raised her hand and asked the research participants different questions about their valued object

and its story. She always listened to her friends' stories very carefully and waited for her turn to tell her story. I remember the day when she told me how excited she was to share her story with her friends. She told me that she had decided to talk about an anklet, which was given to her by her aunt. She said the anklet was an heirloom anklet, so it was very precious to her. On the day that Suzan told us her object's story she was very excited and happy. I could read her happiness in her shining eyes. I was so shocked to see her like that because she had always been quiet, hesitant, and reluctant to add her voice to the class. First of all, she showed her heirloom anklet to her friends very eagerly and proudly. Every student in the class examined the anklet very carefully. The anklet had different charms on it, so the examination process took longer this time. Students examined each charm inquisitively. Suzan waited very impatiently throughout this process. She seemed extremely willing and excited to start talking about her anklet. She asked me when she could start talking several times. She watched each of her friends very carefully and curiously while they were investigating her object.

Suzan's spoken narrative phase took longer than those of the other research participants. Suzan answered her friends' questions about her object very promptly and overzealously. After the question-and-answer process was complete, she started telling her story about the anklet. In this storytelling process I noticed that her happiness and excitement doubled, and she was very enthusiastic. It was very easy to tell how willing she was to share her story with us from the expression of happiness on her face. The recording of her story took more than twenty-five minutes and that made it the longest storytelling of all. Indeed, I had to stop her when the end of the lesson bell rang. If I had not stopped her, she would have continued telling her story. The transcript of the conversations that took place between Suzan and her friends and the transcript of her spoken narrative is given below.



Figure 12 Susan's artefact

Transcript of the conversation Suzan had with her friends

Student A: Where do you keep it?

Suzan: In a drawer in my room.

Student B: When and where do you wear your anklet?

Suzan: I usually wear it on special days or when we go to visit my grandmother.

Student C: Who bought you your anklet?

Suzan: I do not know who first bought this because it is family heirloom. My aunt gave it to me.

Student D: How valuable is this anklet to you?

Suzan: This anklet is very valuable to me because it is a family heirloom. It has passed from a mother to daughter for many years. My aunt had passed it down to me.

Student E: Which region of Turkey is this anklet specific to?

Suzan: Mardin. Most of the families have a tradition of passing a piece of jewellery to the next generation and anklets with different symbols on it are one of a kind.

Student F: Are you planning to pass it down to someone in your family in the future.

Suzan: Yes, but only to a female family member because it cannot be passed down to a male one.

Student A: Would you be sad if you lost it?

Suzan: Of course! I would be very sad.

Student D: Why would losing it make you feel so sad?

Suzan: Because I have so many memories of this anklet and it will pass down to someone else after me.

Student G: Do you play games with this anklet?

Suzan: No, I don't, because I am afraid of losing it. I only take it out from its box to wear it on special days.

Student B: When did your aunt give it to you?

Suzan: When I was seven years old.

Student H: Where did your aunt give it to you?

Suzan: In her house.

Student H: Where does your aunt live?

Suzan: My aunt lives in İstanbul. We stayed in İstanbul for five months when I was seven years old. She gave this anklet to me when we were there.

Student C: Where were you living before İstanbul?

Suzan: We are from Mardin. I was born and raised there. We moved to İstanbul because my parents found a job there. However, it did not last long. My parents worked in that job for only five months and then we moved back to our hometown, Mardin.

Student B: Who first wore this anklet?

Suzan: I do not know. I only know that this anklet passed down to my aunt by my grandmother. Likewise, it passed down to my grandmother from her mother.

Transcript of Suzan's spoken narrative, the guiding questions, and students' responses.

Suzan: Teacher, can I start telling my story from the very beginning?

Researcher: Suzan, please feel free to start from wherever you want.

Suzan: Ok, teacher, thank you. We were living in İstanbul and one weekend my parents told me that we were going to visit my aunt. I was so happy to hear that. I loved visiting my aunt because she was our only relative in İstanbul and we did not know any other people from Mardin. So, when we visited my aunt, I felt like I was in Mardin, and I felt less homesick. Coming together reminded me of our lovely days that we had together in Mardin. My aunt and my mother usually cooked the food that they used to cook in Mardin. I had a chance to see my cousins and play with them, and also I had more people to speak in our first language. I do not know if my friends know but my first language is not Turkish. It is Kurdish. In Mardin, we all spoke to each other in Kurdish because in the village that we lived, there were many Kurdish people like us. Most of them were our relatives though. I first learned to speak in Turkish in nursery school. When we moved to İstanbul I could not speak in Kurdish much because we were at school all day and at school we never talked in Kurdish. As Kurdish is my first language, I have always found it easier to speak in Kurdish language. In İstanbul, I had a chance to talk in Kurdish only at home with our parents and when we visited my aunt. So, when we came together with my aunt and her family, we always talked to each other in our mother tongue. Talking in Kurdish always brought me back to our family gathering days in Mardin because in Mardin everyone in our extended family spoke to each other in Kurdish.

Therefore, visiting my aunt had always made me so happy. On the day that we visited my aunt, she turned to me with a happy face and told me that she had a surprise for me. I was not expecting a surprise, so I was so excited when she told me that. When I asked my aunt what the surprise was, she said I had to follow her to her room because the surprise was waiting for me there. My mother joined us too and we went to her bedroom. She opened one of the drawers and took out a small burlap bag. I cannot tell you how excited I was at that moment. My aunt handed it to me and told me to open it. I opened the bag and took out my gift very excitedly. When I looked at my gift, I was shocked because that was the anklet that my aunt had been wearing for many years. The anklet had grasped

my attention since I was a little girl. I was particularly interested in the five different charms on it. I remember my aunt telling me that one day that anklet would be mine. She told me that as I was seven years old it was now my turn to wear it. She warned me to be very careful with it because it was an heirloom. My grandmother, who got it from her own mother, gave it to my aunt. She told me that it was a family tradition to pass down this anklet to the next generation. I was chosen as the next owner of the anklet because my aunt did not have any daughters to pass it down to and I was the oldest granddaughter in the family. I felt so excited and proud when I put it on my ankle. I kissed and thanked my aunt and ran to show it to my cousins and siblings. My mother asked me if I knew what each charm symbolised. I said to them that the charms on this anklet had always caught my interest, but I did not know what they actually symbolised. Then both my mother and my aunt started explaining what each charm symbolised. They first said that the anklet comprised of five different charms joined to it and each charm represents different meaning. The first charm on this anklet is a four-leaf clover. They told me that this four-leaf clover symbolises faith, hope, and luck. The second charm is horseshoe. They told me that this this is also called a luck charm and it is believed that it could attract good luck in your life. Next one is a heart charm. They told me that this symbol represents love and grace. The fourth charm is a flower. It represents personal growth. It is believed that this charm brings success and achievement to its holder. The final charm is the most important one, teacher. This is a star charm and they told me that this charm represents a strong meaning that all Kurds take pride in. They said that it symbolises the Kurdish identity.

Since that day I have become the new holder of the heirloom anklet and I have carried it everywhere I went. It has become the most valuable and meaningful thing in my life. We only spent five months in İstanbul, then we moved back to Mardin. I was so happy to go back to my hometown because I missed my relatives and friends so much. I proudly showed my anklet to my close friends and relatives and wore it on special days. In Mardin, we were living in a small village where there were many adobe houses. These houses were built adhering to each other. So, the whole family lived very close to each other. For example, our kitchen door opened into my grandmother's courtyard. As we were living together, we were dining and doing many things all together. Women in the family were coming together and cooking. The pitta bread that Nazlı mentioned in her story was very

popular in my village too. So, in our family too, women were meeting in a garden and making pitta bread all together.

Researcher: When did you come to Cyprus?

Suzan: We came to Cyprus two years ago. When I was nine. My parents found a job in a town called Güzelyurt. So, for one and a half years I went to a primary school in Güzelyurt. We lived there till this February. My parents' job was to pick oranges. After orange picking season finished, they had to find another job. So, my father started looking for another farm job. Then, they were employed by a farmer in Yedidalga and currently they are helping a farmer with planting and harvesting crop. This is how I started studying in this school.

Researcher: So, you have only been in this class for two months?

Suzan: Yes, teacher.

Researcher: Which city do you miss more, Güzelyurt, or your hometown, Mardin?

Suzan: Mardin, of course, teacher, because it is where I was born, raised, and had the best time of my life. I always want to go back to Mardin, teacher. I do not feel I belong here.

Researcher: Why, Suzan?

Suzan: First of all, I miss my home, my relatives, and my friends, and secondly there is a different culture and lifestyle here. I missed the lifestyle and routine that we had in Mardin. Another important thing is that none of my friends can speak in my first language and sometimes I really want to speak in my own language. I still find it hard to express myself correctly in Turkish from time to time.

Researcher: Ok, Suzan, now tell us why you brought this anklet with you to Cyprus.

Suzan: Teacher, this anklet is the most valuable thing in my life so I could not leave it in Mardin. I wanted to carry it with me so I could always see and feel it. I am so glad that I did not leave it in Mardin because when I miss Mardin and my life there, I take it out and it reminds me of my hometown, my relatives, my culture, and my language.

Researcher: Ok, Suzan, thank you. Now students you can tell us what you have learned from Suzan's story.

Student A: This anklet is the most valuable thing in her life.

Student B: The anklet is so precious for Suzan because it reminds her of Mardin and her own culture. This anklet is an heirloom that passed down to Suzan from her aunt. It is a family tradition.

Student C: Her aunt gave it to Suzan because she did not have any daughters to pass it down to.

Student D: Suzan keeps it very safe and wears it only on special days.

Student E: Suzan was born in Mardin.

Student B: They moved to Istanbul once and stayed there for five months.

Student F: Suzan's first language is not Turkish. It is Kurdish. Suzan learned Turkish when she started school.

Student G: Many people in her village in Mardin speak in Kurdish.

Student C: Suzsan came to Cyprus two years ago. They stayed in Güzelyurt, and her parents were working in orange groves.

Student B: They were picking oranges.

Student H: Suzan studied in a primary school in Güzelyurt for two years.

Student A: Suzan started studying in this school two months ago because her parents found another farm job in Yedidalga. They live in Yedidalga now.

Student I: Suzan misses Mardin very much.

Student B: She wants to go back to Mardin because she missed her home, family, and friends.

Student J: She also missed her lifestyle and culture there. She said she even missed speaking her first language.

Student C: Suzan and her family lived differently in Mardin than we live here in Cyprus.

Researcher: What do you mean? Can you explain please?

Student C: Their houses were built adhering to each other in the village in Mardin. So, they were all living together and doing many things together. However, here in Cyprus we do not live together. Everyone lives in separate houses and do not live, cook, eat, or work together.

Student K: I learned many things about the anklet.

Researcher: Can you explain please?

Student K: The anklet has five different charms on it, and each represents different meaning.

Researcher: Do you remember what each charm represents dear students?

Students (altogether): Yes

Student A: First charm is a four-leaf clover, and it represents faith, hope, and luck.

Student K: The second charm is a horseshoe, and it symbolizes good luck.

Student C: Heart charm is the next one. It represents love and grace.

Student H: Fourth one is a flower charm. It symbolizes personal growth and success.

Student B: Last charm is the star charm, and it is the most meaningful of all.

Researcher: Why?

Student B: Because it represents Suzan's family's identity and nation. It is a symbol of the Kurdish identity and Kurdish people.

Student H: Miss, Suzan's story taught me that there is another language spoken in some parts of Turkey. I did not know this before.

Student C: They also have different lifestyle and culture than the lifestyle and culture that we have here in Cyprus.

As mentioned before, Suzan could only take part in the spoken phase of my research as a consequence of her parents' sudden decision to go back to Turkey. Therefore, there is

neither writing narrative nor drawn narrative of her story to add on as I did with the other research participants. Although I could only use her spoken narrative of the anklet in my research, this data alone provided me with rich information about her out-of-school life and cultural and social identity to use in my project.

5.1.5 Conclusion

In this chapter, I have presented all the findings that I encountered throughout my research. From my point of view, this chapter is the most important in the whole thesis as it is the heart of my research. Without displaying all of those transcriptions of the spoken narratives as well as the transcriptions of the conversations and written and drawn narratives in detail, I would not be able to acquire the information needed to start the analysis process. After reporting all of these findings, I became more aware of the migrant children's thoughts and voices relating to their out-of-school lives, as well as the challenges associated with their mobile lives. I also recognised the important role of artefactual multimodal stories to assist children to reveal their social and cultural spaces. Valued objects enabled children to open up and reveal their unheard voices. In the following section, I will attempt to use and analyse all the reported data to answer my research questions.

5.2 Introduction to Analysis

As I gave the findings in detail, I drew upon the migrant children's physical artefacts as my main research tool to link to their everyday lives, cultures, and social spaces. I used their valued artefacts to collect data in different modes. In order to do this, I divided the data collection process into three different phases. In the first phase, I collected the spoken narratives of the research participants' valued objects. Then, in the second phase, I collected their written narratives, and then in the final phase I collected their pictorial narratives. The data was analysed in an attempt to answer my research questions, which were:

How did Kurdish migrant primary students express their lived experiences of home culture through the use of multimodal literacies and valued artefacts?

In what ways can multimodal stories be useful for facilitating voice and social interaction by Kurdish migrant children in primary schools?

My conclusion after the analysis was that artefact-based multimodal research created a learning environment in which students found an opportunity to unveil their identities, cultural and social lives, as well as their linguistic backgrounds. Moreover, their multimodal narratives of the valued objects changed the shape of the literacy teaching. The way students used language and represented their stories of the valued artefacts turned literacy activities into a social practice to develop critical thinking skills. In asserting this, I draw on relevant literature (Pahl & Rowsell, 2011; Soto & Garza, 2011; Ghiso & Low, 2012; Stevenson & Beck, 2017) that presents artefacts and multimodal literacy practices as privileged tools to provide students with opportunities to recognise issues like identity, power, value, and inequality.

In this analysis section, I aimed to analyse and interpret my research participants' multimodal stories of their valued artefacts by considering each storytelling process in a different mode separately. Then, I show how these multimodal stories combined and

functioned in an ensemble and thus offer a unique implication and significance. In order to illustrate my points, I presented extended vignettes and then described particular extracts of spoken narrative transcripts and written narratives. Likewise, I chose specific images of drawn narratives to justify my points. Everything in this chapter is discussed and analysed in the light of the theories and literature that I presented earlier.

5.2.1 Identified themes

The themes that I identified with respect to children's depictions of multimodal artefactual stories have been categorised according to three main topics, which are (1) their emotional perspectives and sentimental worlds, (2) cultural heritage and tradition, and (3) emergence of critical consciousness.

5.2.1.1 Migrant children's emotional perspectives and sentimental worlds

In this study, all of my research participants revealed their feelings and emotions related to their valued objects in their multimodal narratives. The reason why each of my research participants was enabled to speak about their sentimental worlds was the research tools that I used in my study, namely their valued artefacts. When doing this research, the subjects had a chance to unveil their feelings and emotions related to their valued objects that they have been carrying everywhere with them. All of my research participants displayed their feelings and emotions related to their migrant lives' experiences very explicitly. The study by Rowsell (2011) on the focus of immigrant students' artefacts and the sensorial properties of artefacts offer evidence of how artefacts can connect migrant students' private lives with their public lives. Rowsell (2011) used artefacts to connect to their social and cultural lives and elicit more information about the students' emotions, feelings, and senses related to artefacts. Rowsell (2011), in her study, illustrates how talking about an object enabled the migrant students to display their sentimental sides as related to the objects. In the same vein, in this study valued artefacts helped me to enter the social and cultural worlds of the Kurdish immigrant students as well as their sentimental one. I suggest that discourse on valued artefacts connected to discourses of feeling and emotions. My investigation into the multimodal narratives of my research participants opened new

doors into the sentimental worlds of the Kurdish immigrant students. As they began to tell the stories of their valued objects, they started articulating representations of themselves and their emotions as immigrant children. In her spoken narrative, Ayşe repeatedly mentioned how special her pillow is. When I asked about why the pillow is so precious, Ayşe said the following:

Researcher: What makes this pillow very special in this story dear Ayşe.

Ayşe: First of all, this pillow was made just for me, and it was one the rare objects that wasn't used before me and has always belonged only to me. Secondly, my mum made this pillow with too much effort and handcraft. She spent months to finish it. As you can see there are some handmade laces, patterns, and my name was hand embroidered on the pillow. Finally, this pillow is so special for me because when I look at it, I see how much love and value my mum was given by the landowner's wife.

Researcher: What do you mean?

Ayşe: As my mum was so young, she didn't know any handcraft. She did not even know how to use a needle. The landowner's wife was really good at handcraft, so she offered her help to my mum. She taught my mum how to make this pillow and how to embroider it. My mum always tells me how grateful she is to the landowner's wife. She had always supported her too much and taught her many things. She never treated my mum as their worker. So, when I look at this pillow, I do not only see an object, but I see solidarity, value, respect, and love.

Ayşe talked about how the pillow was made and who contributed to making it. One of the first sentimental sides of this pillow was revealed when Ayşe said, "The pillow was made just for me". From this sentence, I understand that what makes this particular object so special and valuable for her is the feeling of owning something that was made just for her. This indicates her emotional attachment to the pillow as a transitional object. As Winnicott (1950) states, a transitional object is the first creation of a child's imagination and there is always a strong attachment to the object since early childhood. Ayşe's affection for her pillow portrays this object as a transitional object. It is so special for her because it is imbued with strong feelings and emotions towards her mother. Ayşe also imbues the pillow with the

history, meanings and memories that connected not only with her mother but connected with the landowner's wife as well.

During the interview and her narrative, I got the impression that Ayşe had to own many things that had been used by other people before. It seems to me that this pillow is one of the rare objects that was not used by someone else and made just for her. Moreover, during the interview, Ayşe repeatedly mentioned the landowner's wife who showed and taught her mum how to make and embroider the pillow. From the sentence "She had always supported her too much and taught her many things. She never treated my mum as their worker" I understand that this pillow is so precious to Ayşe because it is a sign of respect and value that the landowner's wife gave to Ayşe's mother and her unborn baby. From the sentence "she never treated my mum as their worker" I make the assumption that as an immigrant farmworker family, Ayşe's parents may have been exposed to some degree of class discrimination. So, when Ayşe mentioned the landowner's wife, she was very sentimental because the landowner's wife was so friendly and respectful to them. Offering help to make the pillow for an unborn baby is a sign of being valued and respected to Ayşe. This is why, throughout her spoken narrative, Ayşe repeatedly mentioned the landowner's wife.

Ayşe's representation of her sentimental world was not limited purely to her spoken narrative of the pillow. The way she depicted her written narrative is also full of sentimental sides. When I read Ayşe's written narrative, I noticed that she reiterated the value of the pillow and what it means to her several times. Ayşe's engagement with the written narrative after the spoken narrative enabled her to depict her memories and emotions relating to the pillow far more than the spoken narrative and in a more detail. The emotions she expressed were personal and sincere. She depicted her feelings and emotions regarding the pillow wistfully. She wrote:

"No one can understand the value of this pillow for me! When I look at this pillow, I see my mother's love and I see the value our landlord's wife gave to my mother. If she had not loved or valued my mother, she would not have helped her to make this pillow. My name was embroidered on this pillow. That was the landlord's wife's idea to

do that. She said to my mother that embroidering my name on the pillow would give extra value to the pillow because it would make it unique and priceless”.

Ayşe did not give those details in her spoken narrative. However, in her written narrative, she explicitly expressed her feelings about the pillow. In these explicitly expressed feelings, she also revealed the close relationship between her mother and the landlord’s wife. Whilst expressing her emotions about the pillow in her written narrative, she found a way to unveil the value that the landlord’s wife gave to her mother. According to my understanding, by explicitly revealing her emotions and giving more details about the affinity and connection to the landlord’s wife, Ayşe wanted to tell me the importance of being valued and loved, regardless of their social and economic position.

In her drawn narrative, Ayşe did not only illustrate images reflecting her emotions but also unveiled some elements of her daily life experiences in Cyprus. According to Misailidi and Bonoti (2008), children enable us to perceive their emotions and lived life experiences in their illustrations as depicted in drawings. Ayşe used the illustrations that have elements of her daily-lived reality in her house in Cyprus. When I asked her why she particularly wanted to draw this house, she replied “I wanted to draw our house in Cyprus because I do not remember our other houses in Turkey, and I do not feel I belong anywhere else. I was so small when we came here and since then my parents have lived in three different villages. As I have lived longer in this house, I feel that I belong to this house and this village more!” The house figure she depicted is at the centre of the picture and is very large, relatively speaking. I suggest that the way she depicted her house is a representation of her understanding of what “home” is. She placed the huge house image in the centre of the picture in order to express her feelings of belonging. So, drawing gave Ayşe an opportunity to express her feelings related to the idea of belonging. Ayşe drew herself playing with her teddy bear and pillow in the garden by the tree. The sun is shining brightly, and the sky is clear, with rare clouds. These illustrations represent a typical, warm day in Cyprus. So, Ayşe wanted to portray one of her typical days in Cyprus. Through these depictions, she represented a happy girl who had finally found a place to call home. Of the

four research subjects, Ayşe was the only one who represented her story of the pillow in Cyprus. As the final destination, Yeşilırmak (a village in Cyprus) has become her hometown. Ayşe's pictorial depictions of her precious pillow suggest she viewed her house in Cyprus as a place where she feels as home.

Ali was the other research participant whose valued object evoked his feelings and emotions and assisted him in mirroring his perceptions of migrant life experiences. Ali used his basketball ball to unveil the nostalgia he felt for his best friend, Ismail. Ismail was Ayşe's closest childhood friend from Kahramanmaraş. Ali's basketball ball once belonged to Ismail. When Ismail learned that Ali was leaving the city, he wanted to give the basketball ball to him as a farewell present. So, in each of his multimodal stories, Ismail was the prominent person. In his spoken narrative Ali mentioned his close friend Ismail a lot. He identified his valued object with his childhood friend İsmail. For Ali, the basketball ball is the representation of a strong personal bond, friendship, and nostalgic memories. When I asked him to tell his story of the basketball ball, Ali said the following:

Researcher: Ok Ali now you can talk about this ball.

Ali: This ball means a lot to me because it reminds me of my best friend, Ismail. İsmail was my neighbour and we have known each other since we were five years old. We went to the same school, and we were very close friends. We used to play together after school. Our favourite games were football and basketball.

As Ali talked about his valued object, the basketball, he gave more information about the old days that he used to spend with his friend in Kahramanmaraş. I suggest that through talking about his valued object, Ali found a way to talk about his past life and memories. He even gave information about the name of the games that he used to play with Ismail. As Ali talked more about the basketball, he began to sound more sentimental and nostalgic. So, similar to Ayşe, Ali started to reveal a very sentimental side to the object as he began to talk

more about it. When I asked him to tell me what memories came to his mind when he played with this ball, Ali responded:

Researcher: What memories come to your mind when you play with this ball Ali?

Ali: Teacher, when we first came to Cyprus this ball smelled like my best friend, İsmail. I remember my mother asked me why I smelt the ball and I told her that it smelled like my best friend. Then my mother told me that it seems that it smells like best friend because I missed him so much. Also, when I first played with this ball when we moved to Cyprus, it helped me forget my loneliness. In the beginning, I felt so lonely because I didn't know any children in the village that we moved to. So, this ball was my only friend and company until I had made some friends.

I was touched by how he responded to my question. He sounded so emotional. I could also hear his voice trembled with emotion as he was talking about his best friend. I got the impression that his valued object aroused a feeling of longing and nostalgia. As seen in the extract, he started sharing his memories of the basketball by mentioning his best friend İsmail again. I suggest that the ball is imbued with memories of the good times that Ali collected when he was with his best friend in Kahramanmaras. So, the presence of this ball reminds him of his best friend and the times they used to spend together. Talking about İsmail in this very emotional way may suggest a feeling of longing for those days because by saying “*when we moved to Cyprus it helped me forget my loneliness*”, Ali wanted to indicate how lonely he felt when he first came to Cyprus. Then he mentioned that the ball was his only friend until he made some friends. So, the feeling of loneliness was repeated several times. This could suggest that Ali wanted his friends to know about how lonely he felt when he first came to Cyprus.

Ali's written narrative was quite short. When I first asked him to write his story of the object, he looked at me with worried eyes and told me that he did not know how to write his story. I guided and helped him. Then he started writing. While reading his sentences, I detected deficiencies in his writing. He had some serious problems with sentence structure, spelling, and punctuation. In addition to these, he wrote very carelessly in a very untidy way. I could hardly read his story. Although I had difficulties reading it, I could see that his writing was the reflection of his feelings of nostalgia. He started his writing with the statement "This ball is my all, it is the most precious thing in my life". These statements deeply illuminate the value he places on this object and what it means to him. I suggest that the ball represents the value Ali gave to his life in Kahramanmaraş. He defines the ball as "the most precious thing" in his life. This explication helps us to understand the sentimental value and significance of this ball to Ali. Moreover, his statements "This ball is like a mirror. When I look at this ball I see my friend Ismail, my neighbourhood and the park in which we used to play a lot" show his deep feelings of longing for his life in his hometown, Kahramanmaraş. So, his statements do not only reflect the value he has placed on this ball but also reflects his lived histories. I suggest, by emphasising the words "neighbourhood" and "park", Ali wanted to show in which particular places he spent so much time and where he originally collected his memories. Mentioning these particular places also indicates how much these places are missed. Ali completed his written narrative by writing a very emotional sentence in capital letters. The statement was "I MISSED MY FRIEND SO MUCH!" He also drew the picture of the basketball ball and an unhappy face next to his final statement. When I asked him why he wrote the last sentence in capital letters, he said, "Because I wanted you to understand how much I miss my best friend!" His final statement and his response to my question indicate Ali's state of emotions. Ali yearns for his life in his hometown, Kahramanmaraş. He placed his best friend İsmail in the centre of his memories and feelings attached to his basketball because it belonged to his best friend's and is thus imbued with the old good times that they used to spend together. In his written narrative he also stated, "I wish I could go back to Kahramanmaraş". This statement reflects his real feelings about living somewhere away from his hometown. I suggest Ali is still homesick because it had only been a few months since his family had immigrated to Cyprus, and into a new life to which he had not yet adapted himself. He left his home, his best friend, behind and came to a new country where he knew no one and had no friends. The statements that Ali used in

his written narrative made me better understand his sensory perceptions of his mobile life. By stating “I wish I could go back”, Ali reveals how it feels to him to start living in a place he has never been before. I suggest that Ali’s feelings and perceptions of his migrant life mirror what many of the seasonal farm workers’ children experience when they are taken to a new place.

Ali was the only research participant who composed his pictorial narrative in two different drawings. As Wilson (2000) stated, children’s depictions reflect the perceptions of their own world. Likewise, in his study, Cox (2005) demonstrates the important role of children’s drawings in understanding how they create meaning. Ali’s drawings made me better understand and visualise the nostalgia for his friends and hometown. His drawings were excessively sentimental. In his first picture, Ali drew himself and his best friend, İsmail, playing happily with the ball. He drew the basketball in the air to indicate the moment that they were playing basketball. He also drew the basketball net in order to make it explicit that this was their favourite game. He drew all the characters with very happy faces. This depiction provides a snapshot of lived experience. The drawing reveals how happy he was while he was with his friends in his hometown. In his first drawing, he used images and colours to depict a bright and clear sky and a sunny day. He also drew three more male children. He drew one on the slide and the other two on the swings. These illustrations depict children playing in the park happily. So, the common theme in his first drawing is the park, where he used to play with his best friend, İsmail, in his hometown, Kahramanmaraş.

In his second drawing, Ali portrays different feelings and emotions in a different context. He drew himself and İsmail as the prominent figures. He placed himself and İsmail in the centre of the picture. In the picture, the boys are both standing, İsmail is holding the basketball, and Ali is with his luggage. Unlike the first drawing, Ali depicted himself and İsmail as being very sad in this picture. He even showed himself crying. While in the first picture the sky is very bright and clear, in this picture it is covered with grey clouds. These illustrations have elements of the moment of farewell. I suggest that Ali’s second drawing portrays the last time Ali and İsmail saw each other. In the picture, İsmail is giving the basketball to Ali. So, it is very clear from Ali’s drawing that he intended to represent the day when Ali and İsmail last saw each other and İsmail gave the ball to him. Ali strove to convey his emotional state on that particular day. In their study, Stevenson and Beck (2017) show

how drawing enabled the children of migrant farmworkers to depict their emotions and perceptions of their experiences of migrant life. One of their research subjects used her drawing to represent her sadness about leaving her home and friends and going to a new place. In his drawing, Ali did the same thing. He depicted grey clouds, unhappy and crying faces to illustrate his sadness and sorrow about leaving İsmail and his hometown.

Ali's drawings reflect his happiest and saddest moments in his hometown. The images and illustrations Ali used in both drawings are concrete representations of his memories, lived experiences, and the strong emotions attached to his basketball. Ali represented two opposite emotional state in his drawings. While in his first drawing he represents very positive emotions by portraying the happiest moments he spent with İsmail, in the second he depicts a very emotional moment in which he is saying goodbye to his best friend. So, drawing his basketball evoked Ali's emotions and enabled him to reflect his lived histories through his illustrations. By drawing these two pictures Ali did not only represent his individual feelings. The drawings represent the reality of many migrant children. The strong feelings and the emotions that are pictured in Ali's drawings are the reflections of sorrow and pain that many migrant children experience while moving places. The drawings clearly portray how they suffer when they are separated from their friends, families and the places that they are attached to. So, Ali's pictorial narrative of his valued object illustrates the common difficulties, pain and suffering in the life of migrant children.

Accordingly, multimodal narratives of the valued objects enabled Ayşe and Ali to reveal and express a number of feelings and emotions attached to their migrant life experiences.

5.2.1.2 Cultural heritage

Emine and Suzan used their valued objects to express cultural heritage, tradition, and familial bonds. Agnew (2005) stated that artefacts can assist their holders to create a connection between their past and present lives and can be used to "explain how we came to be ourselves" (Agnew, 2005, p.8). Moreover, Pahl (2014) contended that artefacts could pave the way for sharing cultural values and practices. In her study, Rowsell (2011) found

how artefacts could open up the cultural worlds of migrant students. One of her research participants used her inherited object to reveal her lived histories, cultural heritage, and familial bonds. Likewise, in my study, Suzan and Emine used their valued objects to reflect on their own culture and family traditions.

As mentioned previously, Suzan was the only research participant not to complete all three phases, completing only the first (spoken narrative), of the research process. Due to her parents' sudden decision to move back to Turkey, Suzan had to drop out of school. Accordingly, she could only share her story of the anklet through her spoken narrative. Suzan's valuable artefact was an heirloom anklet (see Figure 4). She was very excited to share her story about it. She showed the anklet to me and to her friends very proudly and happily. Listening to Suzan's story was one of the most rewarding experiences for me in my research process because of the excitement and eagerness she showed whilst sharing her story. Suzan was the quietest and the most reluctant student in the course of my observations. So, seeing her very eager and happy to speak about her family's inherited object to the class was very surprising to me. Although she could only participate in the first phase of my research process, the combination of interview talks and her story about the object nevertheless offered a very wide window into the understanding of why she valued her heirloom anklet so much and why she was so eager to talk about it. When I first questioned her about the value of the anklet to her, Suzan responded, "because it reminds me of my hometown, my relatives, my culture, and my language". From this sentence, I understood that Suzan's story of her heirloom anklet was going to reveal something about her cultural heritage and Kurdish identity that neither of the first two research participants had themselves mentioned.

Pahl and Pollard (2008) contend that some objects are imbued with family values and ideals that are passed down to subsequent generations. Suzan's heirloom anklet is an example of such. As Suzan started to talk about her anklet, she began to reflect on her lived histories, cultural heritage, and familial bonds. During the interview and storytelling process, Suzan indicated that she really enjoyed revealing her lived histories related to her object. As she started giving more information about her anklet, I began to understand how much she loved to give details about her family and culture. As Suzan started talking about her valued object, she began to emphasise why the anklet was so precious to her. Whilst she was

talking about the importance the anklet had her, she began to give details about how it was an intergenerational artifact. She mentioned the previous owners of the anklet very excitedly and then explained how the anklet had been passed down to her. In these explanations, Suzan revealed a family tradition that she had never mentioned before. All the students were listening to her very carefully and curiously while she was sharing details about the anklet. In doing this, Suzan did not only mention why the object was so valuable to her, but she also went further and opened a window to her family tradition and culture to the audience. As a consequence of those details, we gained the opportunity to understand a different culture and traditions. In the given details, I also learned that the anklet could only be passed down to the oldest granddaughter in the family, and the girl in question has to have reached the age of seven before doing so.

Later in her narrative, Suzan began to provide further insight into her culture and Kurdish identity by giving more details about her intergenerational artifact. By discussing the charms joined to the anklet, she not only introduced what each charm was, but what each charm represents. Suzan learned the meaning of each charm from her mother and aunt. So, this is another example that shows how talking about her valued object enabled her to open up her lived experiences. On that day in her aunt's house, Suzan experienced many different and new things that she had never known before. All the details given about the intergenerational anklet allowed her to gain a certain insight into her own family's tradition and culture. I suggest that, by saying "both my mother and my aunt started explaining what each charm symbolized", Suzan shared the moment in which she was informed about the meaning of the charms. That moment that she revealed was a lived history in her life. So, when sharing her story of the anklet with us, Suzan was not just giving information about it but was also unveiling her lived histories as connected to her family, culture, and identity. In the following excerpt, Suzan explains the meaning of each charm and what they indicate in detail.

They first said that the anklet comprised of five different charms joined to it and each charm represents different meaning. The first charm on this anklet is a four-leaf clover. They told me that this four-leaf clover symbolizes faith, hope, and luck. The second charm is horseshoe. They told me that this this is also called a luck charm and it is believed

that it could attract good luck in your life. The next one is a heart charm. They told me that this symbol represents love and grace. The Fourth charm is a flower. It represents personal growth. It is believed that this charm brings success and achievement to its holder. The final charm is the most important one, teacher. This is a star charm, and they told me that this charm represents a strong meaning that all Kurds take pride in. They said that it symbolizes the Kurdish identity.

The above was one of the most significant statements that helped me identify this theme. I suggest that by defining what each charm indicates, Suzan went beyond explaining family culture and started giving insight into Kurdish culture and identity. She first explained the meaning of a four-leaf clover charm, which symbolises faith, hope, and luck. By giving that explanation, Suzan led us to understand that the symbol of a four-leaf clover is very important to their family, as it is believed that this symbol will bring faith, home, and luck. In my understanding, by explaining the meaning of this charm Suzan wanted us to know how important the four-leaf clover is to her family, as carrying this symbol can bring faith, luck, and hope to its owner. The second charm that Suzan explained the meaning of was the horseshoe. She again told us that, for her family and culture, the symbol of a horseshoe is significant as it was believed that it brings luck. The third charm that she explained the meaning of was the heart charm. Suzan said that heart symbol “represents love and grace” to their family. So, she made us understand that the heart symbol is important because according to their belief whoever carries this symbol can become a loving and graceful person. The fourth charm that she defined was the flower charm, which she said, “represents personal growth”. After this explanation, Suzan led us to understand that, according to their belief, the flower has a deeper meaning than its literal one, and it is believed that carrying the symbol of flower can “bring them success and achievement”. The final charm that Suzan mentioned was the star charm. This charm was the most important of all to her as it is the symbol of the Kurdish identity. I got the impression that Suzan wanted to talk about this star charm as the final charm because of its particular importance to her. When she began to introduce us to this charm, she started by saying “The final charm is the most important one, teacher”. I suggest that by making this statement she

wanted us to turn our eyes to this charm and pay more, and particular, attention. As she continued, she stated that the star sign is a highly valuable sign to them as it represents their Kurdish identity. Rowsell (2011) claims that artefacts provide their owners with an opportunity to unveil their identities, and this is what I experienced with Suzan when she started talking about the final star symbol. While Suzan was providing us with information about the star charm, she not only mentioned how valuable and important that star sign was in their culture, but by saying, “this charm represents a strong meaning that all Kurds take pride in”, she drew attention to the star sign as a representation of Kurdish identity and the pride she felt in being part of that identity.

Consequently, talking about each charm attached to her favourite object, Suzan helped us to perceive two important things about her family culture: the first was that she revealed was how her favourite object, her anklet, is actually an intergenerational artifact, which as part of their family culture and tradition was passed down to her; the second is that she revealed how each charm attached to the anklet has a different meaning and value in Kurdish culture. By leaving the star charm to the end, she made me better understand how the first four charms are actually connected to the star charm, which is the symbol of Kurdish identity. This particular information proves Rowsell’s (2011) assertion that stories around inherited artefacts can contribute to “a broader aperture for analysing how family, community, and life events mediate identity” (p.334). So, I made the assumption that the charms attached to Suzan’s heirloom anklet are important and meaningful symbols in Kurdish culture and, indeed, for Suzan’s family, with the star charm the most important of all as it is the symbol of Kurdish identity.

Emine was the other research participant who used her valued artefact to reveal information about her culture, family tradition, and familial bonds. Emine’s object was quite different from those of the other research participants because the object that she brought to the class was not her personal possession. Her object was a kneading trough, which belonged to everyone in the family. When Emine was questioned about the importance of the kneading trough by one of her friends in the course of interview, she replied as follows:

Student: What is the importance of this kneading trough for you?

Emine: Himm! This is so important and valuable to me because it makes me remember my hometown, Kahramanmaraş. Anything related to Kahramanmaraş makes me feel happy.

Emine's reply made me understand that her object was imbued with memories and intertwined with her lived experiences and stories of Kahramanmaraş. As Hoskins states (1998), materials are 'biographical objects', representing collected memories as they are "entangled in the events of a person's life and used as a vehicle for selfhood" (Hoskins, 1998, p.2) So, by stating "this is so important for me because it makes me remember my hometown, Kahramanmaraş", I came to the conclusion that Emine was about to use her kneading trough as a vehicle to provide information about the time she spent in Kahramanmaraş and express an extension of herself because, as Hallam and Hockey (2001) states, objects can be the source of memory and selfhood.

Emine started sharing her story of the kneading trough by stating the following sentences:

Emine: When I was a little girl, we were living in Kahramanmaraş. As part of our family routine, four or five times a week, women in family were coming together at someone's home and making our traditional pitta bread.

Through the above, Emine opened the door to the memories that she had collected in Kahramanmaraş and helped me to understand that her story was going to reveal not only her lived experiences and collected memories but her cultural tradition as connected to her valued object. I suggest that the words 'family routine', 'women in the family', 'traditional pitta bread' are the key indicators of the traditional family activity that she was just about to share with us. As Emine continued to narrate her story of the kneading trough, she began to bring all the details about making the pitta to light. By talking about these details, Emine actually began to introduce us to information about her family's various cultural traditions. The following excerpt displays how Emine talked about their cultural pitta making in detail.

.....we ate pitta bread with every meal so women in our village in Kahramanmaraş usually come together with their other female family members and make lots of pitta bread. The process starts with lighting a fire in the garden. Then everyone takes their kneading trough and sits in a circular shape crossed-legged on cushions so that we can all see each other and chat while making our pitta bread. While grown-ups use big kneading trough, we use the small ones. When dough preparation is done, two or three of the women in our family start rolling out the dough with wooden rolling pins. Another two women are usually responsible for the cooking process. They use a special traditional thin metal sheet that is called a 'Saç' to cook the pitta bread. Then they put cooked pitta bread on top of each other and keep them in a big metal barrel. When we need to use them, my mother takes the necessary amount out and wet them with water. Then they are ready to eat.

As given in the above extract, I would suggest that Emine used her valued object as a tool to introduce us to the details about the facts and realities of her family's cultural traditions. So, by starting to talk about the making the pitta, Emine actually found a new way to open new windows into different cultural family traditions. For example, by stating 'female family members' she made it explicit that only females are involved into in making pitta. Further information related to this cultural tradition that I captured was that the pitta was made in the garden, not indoors, so that a large cooking fire could be lit. Emine also mentioned a different traditional object that is used to cook pitta bread. "They use a special traditional thin metal sheet that is called a 'Saç' to cook pitta bread". From this sentence, she made it very clear that that cultural family tradition also requires different cultural and traditional tools. So, by mentioning the traditional metal cooking pan (Saç) and the traditional means of bread storage (a big metal barrel), she provided us with additional cultural knowledge and cultural heritage. I suggest that the moment Emine went beyond talking about the kneading trough as a valuable family object and started talking about their cultural tradition as connected to her object, she turned her spoken narrative of her valued artefact into a process of expressing and unveiling her family tradition and cultural knowledge. Moreover, by focusing on pitta making, she shed light on other cultural knowledge and information

that made me understand how one particular valued object could be used to reveal the cultural and family worlds of immigrant children.

When I looked at Emine's written narrative of her valued artefact, I could see a few more details about her culture and family tradition that she did not mention in her spoken narrative. For example, in her spoken narrative she only gave information about how their traditional pitta bread was made. However, in her written narrative, besides talking about the how the bread was made she also mentioned how they used pitta bread. Emine wrote that "We used pitta bread in every meal with different cuisine". From this, I understood that pitta bread has an important place in their cultural cuisine. She also wrote "In our culture we have different foods that we eat with pitta bread". By stating this, I suggest that she wanted to introduce us to cultural Kurdish cuisine. "We usually eat pitta bread with pilaf (rice), stew-type dishes, and meatballs. These dishes are the most popular dishes in my family and culture". She then wrote about a few more traditional Kurdish foods that they usually eat. She mentioned a special tomato- and yogurt-based sauce that is served over pilaf (rice) and indicated that the sauce is also used inside pitta bread. The final important information that she shared was how they usually eat their meals. She wrote that they eat while being seated on the floor around a low round wooden table, which is usually placed in the centre of the sitting room. All the hot and cold dishes and sweets are all brought to the table and served at the same time. She wrote that this is part of their tradition. This information related to their cultural cuisine and eating habits only appeared in her written narrative, so I can make the assumption that in providing her with the opportunity to give a written narrative, Emine found a new way to uncover further information about her cultural world. I suggest that as she was on her own during the writing process, she was calmer and less anxious to provide insight into her cultural food and eating habits. So, moving from one mode to another opened a new door through which Emine could reveal more about her family and cultural life. The writing process enabled her to mirror a life, a culture, and a tradition that is important to her. Consequently, Emine did not only share the process of making pitta bread, but also found a way to connect this activity to a different kind of story. This has become a story that included both shared and individual cultural experience. Emine's narratives were as Pahl (2014) contended, "woven and co-constructed between people, in a process of layering and weaving individual and shared experience" (p.105). In

her narrative, Emine did not only write about her object and why it is so important to her but also found a path to unpack the reality of her past life when she used to live in Kahramanmaraş. Talking about her lived experiences as related to her kneading tough enabled her to provide insights into her cultural world, one that would be unfamiliar to the majority of students in the class.

Emine's drawing reflects her perspective of their traditional pitta bread-making day by drawing colourful and strong images. She portrays that day very clearly and explicitly so that I could better understand what really happens on such a day. I suggest that Emine's choices in representing that day in a very colourful manner are linked to her feelings and emotions about it. As Anning and Ring (2004) state, "what they (children) draw and how they draw reflect the complexity of communication systems and visual images, signs and symbol systems in the domestic and leisure activities around them" (p. xi). Pitta bread making is a 'domestic' activity for Emine's family, and Emine symbolically depicts her personal experience of that day by explicitly representing all the details about the activity. She illustrated her grandmother's house as the largest image in the picture. I suggest that the reason why the house was drawn so big is because she wanted to represent it as the prominent image in her drawing. The house that she drew was the place where all the family members came together and performed certain activities together. From my point of view, she wanted to illustrate the importance of this house to her by drawing it very large. Immediately next to the house image she illustrated the pitta bread making in a very detailed way. She drew all the single women while sitting and doing different types of work. When I look at the picture, I can clearly see each woman doing a different task. She drew five different female characters. Two of the women she illustrated were her grandmother and her mother. Their responsibility was to knead dough. So, she portrayed them sitting on the floor with the kneading trough, holding a traditional wooden rolling pin, and rolling dough. She positioned these two women opposite each other. Emine drew her two aunts sitting next to her grandmother and mother. In the drawing, their role was to give a round shape to the dough and get it ready to be cooked. The final woman in the picture was illustrated in the middle of all the other women. Emine said that woman was her eldest aunt. In the drawing, Emine displayed her eldest aunt's role by illustrating her sitting by the fire and cooking pitta bread on their traditional thin metal sheet, the 'Saç'. Although in her

spoken and written narrative of the kneading trough she described pitta bread making in detail, in her pictorial narrative she displayed all the details about this process more explicitly. In other words, the images that she used to illustrate pitta bread-making day enabled her to reveal other details about that traditional family routine. From her drawing, I understood that her grandmother's house was very special to her. Her drawing also made it possible for me to visualise how pitta bread-making day proceeded. As she illustrated the role and responsibility of each woman in bread-making process very explicitly and clearly, I came to the conclusion that every woman in their family has an active role in pitta bread making and these women are responsible for different roles in the bread-making process. Another important detail that captured my attention was the facial expressions of the women in the picture. Emine represented all the women as happy figures. Every woman in the picture is smiling. This leads me to suggest that pitta bread-making day is a highly enjoyable day for the female members of Emine's family.

Consequently, Emine's drawn narrative provided detailed insights into her cultural world. Through her illustrations, she revealed other important information about their cultural and traditional pitta bread making. In other words, the images, symbols, and figures that she used to depict her story of the kneading trough better helped me to visualise what was really happening when the women came together to make pitta bread. I can suggest that through depicting the story of her valued object symbolically, Emine found another way to unveil her lived experiences as connected to the family culture and skills that are transmitted from generation to generation within their community. So, her drawing does not merely represent her story in a symbolical way. It also displays why the object is so valuable and precious to her. Her drawing made me apprehend that the kneading trough is an important artefact to Emine because it makes her remember where she came from, her culture, and her family. Furthermore, when I look at her drawing, I understand that the kneading trough is not just a family object but also a precious cultural artefact that represents a shared bond and a sense of belonging to Emine's family.

Suzan's spoken narrative and Emine's combination of narratives depicted in different modes provided insights into their culture, traditions, identity and values. By bringing her heirloom anklet to the class and sharing its story with us Suzan found a way to reveal information about her Kurdish identity, familial tradition and cultural heritage. Through

sharing the history of her heirloom anklet and the meaning of each charm attached to the anklet Suzan provided detailed insight into who she really is, where she belongs to and family values. Likewise, Emine's multimodal stories of her valued artefact (kneading trough) open up various windows to unveil some information about her family, and the interrelationship between the modes created a space for Emine to broadly express her feelings, thoughts, and memories in relation to the kneading trough. Moreover, spoken, written, and symbolical representations of her memories connected to her valued object unveil various details about her lived experiences, identity, and community. Pahl and Rowsell (2012) contend that "bringing home objects into school creates different kinds of relationship and evokes the narratives and cultural experience of students" (p.67). What Fidan and Nazlıcan's experience in their narratives was exactly the same thing. The artefacts that they brought to the class did not only enable them to activate their literacy skills in different modes but also provided them with an opportunity to open up their cultural worlds and real identities. Through sharing their stories related to the objects, Suzan and Emine found ways to reconnect with their missed family, hometown, culture, and tradition.

5.2.1.3 Heritage language

Emine and Suzan's valued objects provided opportunities for them to give insights into their first, heritage language, which is Kurdish. The first time Emine mentioned the Kurdish language was in the course of the interview. When I asked Emine what the women were talking about during the pitta bread making, she said that the women were communicating in Kurdish when they came together on pitta bread making days, and this is something that she remembered very well. Although she told me that she did not know much Kurdish, by saying that all the women were speaking to each other in Kurdish, Emine made it obvious that Kurdish was their first language. Emine said that she has always found it very interesting to listen to her grandmother and aunts speaking in Kurdish. When I asked her why she could not speak Kurdish very well herself, she said that at their home her parents always spoke to them in Turkish and avoid speaking in Kurdish. She also said that her parents spoke in Kurdish only when they were alone or visited their mothers. Emine told me that her grandmother was the only person who taught her to speak Kurdish.

Emine shows her perception and understanding of her heritage language through

her writing as well. In her written narrative, she offered extended explanations about the Kurdish language. She wrote that:

Pitta bread making days were the most beautiful and unforgettable days for me. Besides spending some lovely times with my cousins, I had the opportunity to observe my grandmother speaking in Kurdish to my mum and aunts and learn some words. My grandmother could not speak Turkish language properly as she never went to school in her life. So, she was speaking to everyone in the family in Kurdish. Actually, every adult can speak Kurdish in our family, however they resist using it at home as they do not want us to have any difficulties when we start school. I learned Kurdish from her.

By looking at Emine's written narrative I can suggest that pitta bread-making days were the days on which Emine and other children in the family found the opportunity to develop their heritage language. Emine wrote that her parents did not use Kurdish at home in order to ensure they learnt Turkish sufficiently to understand the teachers at school. This provided insights into understanding why Emine had not fully developed her Kurdish. Emine also indicated that Kurdish was the dominant language in her grandmother's home, and this is how she was able to gradually learn how to communicate in her heritage language. I also suggest that grandmother days, which were associated with the pitta bread making days, enabled Emine to experience Kurdish and adopt her Kurdish identity, because as Ibrahim (2016) pointed out in his study, "Language is associated with concrete learning and living spaces, which allow for the performance of identity through multisensory experiences" (p.81). So, family gatherings at grandmother's house on pitta bread-making days provided Emine with perceptual experiences through which she got to know her heritage language, culture, and identity better. Emine shows perceptual and multisensory experiences of her heritage language in her pictorial narrative as well. Her drawing allowed me to visualise and better understand how grandmother's home was not just a place where Emine's family came together but was also where their heritage language was actively used. In her drawing, Emine illustrated all the women sitting in a circular pattern in the garden. This

illustration made me picture and imagine the conversations that happened in their heritage language. Emine's drawn narrative discloses her relationship with her heritage language very explicitly. In her drawing, she illustrated the family members in her entourage, and the place where her heritage language was commonly used. All of these illustrations made it clear that Emine's affiliation was to her heritage language. When looking at Emine's picture, I can see how the chosen images and illustrations are connected to the domestic bread-making activity in which her heritage language was commonly used. So, I suggest that Emine's drawn narrative unfolds her personal experience with the heritage language by symbolically representing her affiliation to it. Emine revealed her experience of her heritage language by drawing her grandmother's house; in my understanding, this depiction displays Emine's link to it. Although Turkish was the first and the main language in her parent-child relationship, and was identified as her mother tongue, she nevertheless felt a strong link to Kurdish. Ibrahim (2016) found that the choice of objects and illustrations can display the immigrant multilingual children's lived experiences with their heritage language. In depicting their multimodal stories of artefacts, she observed that the immigrant children's use of their heritage language could be limited only in certain places and with only certain people. Her study revealed that in such circumstances, immigrant children's heritage language is identified as an "emotional language", as the heritage language reminded the immigrant children of their past experiences with certain people in certain places. This is what I understand from the illustrations Emine used in her drawn narrative. In her picture, Emine depicted a very personalised story as she gave the images the emotional meaning that was embedded in her experience of heritage language. Grandmother's home is drawn very large and located in the centre of the picture as the most prominent object. I suggest that the reason why she drew the house in this manner was to display the place in which the link to the Kurdish language was mediated. Likewise, the human images that she used in her picture identify the family members from whom she learned the heritage language. So, the depiction of the family members also represented the emotional meanings that were embedded in her lived experiences of heritage language.

Suzan is my other research participant, whose valued object provided opportunities to give insights into her heritage language. In the course of her spoken narrative of her heirloom anklet, Suzan frequently emphasised what her first language is.

Kurdish is our mother tongue, teacher. In Mardin we all spoke to each other in Kurdish because in the village that we lived, there were many Kurdish people like us. Most of them were our relatives though. I first learned to speak in Turkish in nursery school. When we moved to İstanbul, I could not speak in Kurdish much because we were at school all day, and at school we never talked in Kurdish.

As indicated in the excerpt, while narrating her story of the heirloom anklet Suzan unveiled her Kurdish identity and started focusing her heritage language in detail. After introducing what her first language was, she mentioned the city, Mardin. I suggest that the reason why she mentioned this was to emphasise the place where Kurdish was commonly used. Suzan also indicated where and with whom she used Kurdish. She said that “when we came together with my aunt and her family, we always talked to each other in our mother tongue.” From this sentence, I understand that Suzan only used her heritage when she was with her family. This is quite similar to what Emine said. Emine’s engagement with her heritage only occurred when she visited her grandmother and aunts. This leads me to understand that her use of heritage language was limited to her family members. Suzan also touched on how and where she first learned Turkish. In her spoken narrative, she said, “I first learned to speak in Turkish in nursery school”. This suggests that the only spoken language at home was the heritage language. Torres (2006) argues that the language parents choose to speak at home influences whether their children’s heritage language can be maintained or is lost. As Suzan’s parents chose to speak to her in Kurdish at home, she was able to maintain her heritage language. This is why she said she first learned to speak Turkish when she started school. Suzan said, “when we moved to İstanbul I could not speak in Kurdish language much because we were at school all day and at school we never talked in Kurdish language” This is in line with what Kouritzin (1999) stated in his study. Kouritzin argued that when migrant children begin to learn a second language at school, they can lose their heritage language during the course of such learning. Further, Suzan mentioned that when they moved to İstanbul, her parents switched to Turkish as they wanted Suzan to

develop this language to cope with her lessons at school. This is what Emine's parents also considered and why they did not speak in their heritage language to Emine. According to Hakuta and D'Andrea (1992), when parents choose to speak to their children in a second language at home it becomes one of the main factors behind children's loss of their heritage language. This is what Suzan experienced when they left their hometown, Mardin, and immigrated to other cities. As the medium of education is Turkish, they had to learn Turkish to understand the lessons and to be able to communicate with their teachers and friends. For this reason, Suzan's parents, who spoke only in the heritage language to Suzan, changed their choice of language and switched to Turkish. So, from Suzan's statement, which was, "*when we moved to İstanbul I could not speak in Kurdish language much because we were at school all day and at school we never talked in Kurdish language*", I make the assumption that the heritage language which once was the first and dominant language, later lost its power through her extensive exposure to Turkish at school. So, moving from Mardin caused Suzan to gradually lose her connection with her heritage language as the most commonly used language in the cities to which they immigrated was not Kurdish.

Consequently, Emine and Suzan's valued objects did not only pave the way for sharing their cultural values and practices (Pahl, 2014), but also generated stories related to their experiences with the heritage language. Emine and Suzan's stories around their valued artefacts made me understand that these children did not only migrate from their hometown but also disconnected from their heritage language. Besides leaving their homes, families, friends, and memories behind, they also left their heritage language behind. Their multimodal stories of the valued object also helped me to understand that, as a consequence of immigration, Emine and Suzan experienced a gradual loss of their heritage language. I also understand that the valued artefacts play a vital role in mediating the link to the heritage language. Their stories revealed that their memories and experiences of heritage language are embedded in the valued artefacts that they carried with them. So, generating multiple stories based on the artefacts enabled Emine and Suzan to display these memories and their attachment to the heritage language.

5.2.1.4 Emergence of critical consciousness

Another salient point that I captured throughout the multimodal stories of the valued artefacts is the political context of children's migrant lives. As immigrants move and change places, they carry the signs of their lived experiences related to their identity (Alvarez, 2018) and social class (Stevenson & Beck, 2017). In the analysis of my research participants' multimodal stories, two themes of critical conscientisation became evident. The first is the children's emphasis on their socio-economic position and their roles and responsibilities as the children of seasonal farmworkers; the second is their desire to mirror their migrant life to their non-migrant peers. McAdam (2019) argues that artefacts "served to connect salient points across time and space in the lives of the storytellers" (p.300). In her study, she found how artefacts could mediate stories of change in the lives of immigrants. When I look at my research participants' multimodal stories about their valued objects, I also detected how their lives have been changed since they left their hometowns. In the process of reflecting the changes that occurred to their lives, they mirrored the socio-economic contexts (Pahl and Rowsell, 2011) that affect them.

In Ghiso and Low's (2012) study, migrant children used a multimodal literacy opportunity "to convey an experience common to the phenomenology of migration" (Ghiso & Low, 2012, p.29), and the impacts of migration on children. Likewise, Soto and Garza's (2011) research portrays how drawing and writing modes enabled migrant children to reflect their thoughts and emotions of border-crossing experiences. These researchers' studies enabled migrant children to express "their knowledge about the socio-political context of immigration and border crossing experiences" (Alvarez, 2018). Thus, depiction of migrant life experiences in different modes and forms could open new windows to understand "the critical inquiries into their family histories and lived experiences" (Honeyford, 2014, p.195). In other words, they had the opportunity to connect their life experiences to the broader socio-political contexts and power issues in relation to migrancy.

All of my research participants mentioned how their lives have changed since they started migrating with their families from one place to another. As they began to describe the changes that have occurred in their lives, they began to reveal their roles and responsibilities in the multimodal stories of their valued objects. Revealing information

about their roles as the children of migrant seasonal workers provided insight into their family's socio-economic situation and poverty. In their study, Stevenson and Beck (2017) contributed to migrant students' development of emergent conscientisation by encouraging them to create their own narratives of being migrant children. They used novels, picture storybooks, and documentaries about migrant farmworkers to elicit migrant students' individual responses to those texts and enabled them to express their own lived experiences as migrant children. Similar to Steven and Beck's (2017) findings, all of my research participants revealed their understandings of being a child of seasonal farmworker parents and expressed their lived experiences and perspectives in their multimodal narratives. While Steven and Beck (2017) used mentor texts to represent migrant farmworkers' lives as the mediator to elicit their research participants' narratives about their lived experiences, in my research the mediator to reveal my research participants' narratives of their migrant life experiences was their valued and carried objects.

Roles and Responsibilities

The artefacts that enabled them to generate narratives about their lived life experiences also opened a new door into understanding their perspectives of the roles and responsibilities as the children of seasonal farmworker parents. I want to start my analysis with Ali, whose illustrations in his pictures very explicitly portray how his life has changed since he left his hometown. In his first drawing (figure 2), Ali reveals his happy and playful life with his friends in Kahramanmaras by depicting himself as being smiling and joyful. The shining sun and clear sky also represent a happy day. However, in his second drawing (figure 3), Ali portrayed the complete opposite. His second illustration is very emotional as he described his final day in his hometown. First of all, he used illustrations to depict a cloudy and dark sky to indicate a gloomy and depressive day. He drew himself and his best friend, Ismail, alone with unhappy and crying faces to portray their sadness. He also drew a large luggage bag to make it clear that their sadness is due to Ali's leaving the city. By drawing his last picture, Ali gives the signal that his life is just about to change. In both his spoken and very short written narrative, Ali frequently mentioned how much he misses his friends and his life in Kahramanmaraş. The extract below clearly indicates how his life has changed since he came to the island.

Teacher, at the weekends my parents take my brother and me with them to the orange gardens to help them pick oranges. There is a bus picking us up from our houses and taking us to the orange trees. I love travelling on that bus. There are other children on the bus as well. I made some good friends while travelling on the bus and picking the oranges.

Ali's statement portrays a scene from a regular farm workday. He clearly states that at the weekends he and his brother go to the orange groves to help their parents. Ali's real intention in mentioning his routine weekend experience in the orange groves was to inform us how he made more friends when he came to Cyprus. However, by sharing this information with us, Ali portrayed the change that that occurred in his life. While he was spending his weekends by playing with his friends in the park (Figure 2), in Cyprus he spends most of his weekends in the fields. His statements in the extract prove the change that occurred in his life and also reveal the reality of how most of the seasonal farmworkers' children spend their weekends on harvest days. In the extract, Ali mentioned the bus that picks up the seasonal workers and their children and carries them to the orange groves. By reflecting information related to the journey to the orange groves, Ali either intentionally or unintentionally touched on important information related to the family's economic reality and the children's role as contributors to the family's economy at the weekends. As Stevenson and Beck (2017) asserted "It is financial necessity that forces migrant children to join their parents in the fields, thereby continually reminding them of their families' economic realities" (p.250). Ali's statements clearly portray his awareness of the family's economic reality and the need to support the family economy. By mentioning the other children on the bus and in the orange groves, Ali also made it obvious that he was not the only one to join the family to work at the weekends in order to contribute to the family economy. Likewise, my other research participant, Ayşe, revealed similar information about farm work in her written narrative. Although her spoken and drawn narratives were mainly related to lived experiences related to the story of her pillow, the writing opportunity

enabled her to unveil some important information related to field work and her family's socio-economic position.

I have a busy and different life at the weekends. Unfortunately, I do not have much time to play with my pillow. I just use my pillow when I go to bed. I cuddle it and fall asleep immediately because I am very tired at the end of the day. On Saturdays I have to wake up very early at around 6 o'clock and go to the open market with father to sell the vegetable and fruit crops for the landowner. I sometimes also go to the field to help my father pick the crops on Sundays. I am the oldest child, so I have to help my father. My mother cannot help my father because she recently gave a birth to my little brother, and she has to stay at home and look after him. As my father does not have anyone else to help him at the moment, I am helping him.

In this extract, Ayşe mirrors how she usually spends her weekends. She started her sentence by stating that her 'life is different at the weekends'. By saying this, she opened a new door into her lived experiences related to working in order to support the family economy. She very explicitly wrote what she does this both on Saturdays and Sundays and how early she has to wake up, even at the weekends. By reflecting these experiences, Ayşe portrayed her critical consciousness of working in the fields and in the market and supporting her parents at the weekends. So, she knows that she has to help her father due to financial necessity. Her written and drawn narrative shed light on poverty and child labour. These critical views include emancipatory dimensions because, through narrating her multimodal stories of the object, she found a space to freely reflect her social and economic role as the child of a seasonal farmworker family.

In addition to helping her mother make pitta bread, Emine is fully in charge of her new-born sister in the absence of her mother. Emine's spoken and written narratives also disclose her responsibility and role in the family. In her spoken narrative, she mentioned that her mother recently gave a birth to a girl, and she had to look after her in the afternoon after school and at the weekends when her mother goes to the fields to work. She

supported this information by giving more detail about her role in the family in her written narrative.

I love helping my mother to make pitta bread. I also love helping my mother with other things. Nowadays, I help my mother to take care of our new-born baby girl after school and at the weekends because my mother has to go to the fields with my father. My older sister is responsible for cooking. So, I have to look after the baby when my mother goes to the fields. I love my baby so much. She is like my little doll.

In this extract, Emine clearly explained that she does not only help her mother by making pitta bread. Writing opportunity enabled her to give more insights into her roles and responsibilities as a child of seasonal farmworkers. In her writing, she expressed her contribution to the family and the ways in which she helps her mother with her new-born baby sister. By writing 'I love helping my mother with other things', she shows her sense of responsibility. In other words, she makes it clear that she is happy with what she is doing because that is part of her role in the family. In addition, by asserting the sentence 'I love my baby so much', she pictures her close relationship with the baby. This indicates her role as a substitute for her mother. In her drawing, Emine only illustrated the grown-ups making the pitta bread. When I asked her where she was in the picture, she told me that she was inside the house taking care of the toddlers and babies with her cousins. That information was new because in her spoken narrative she did not mention her contribution in terms of helping her mother in this manner. By saying "Bread days were my favourite days when I was in Kahramanmaraş because those were the days when I had a chance to spent lots of time with my family and play with my cousins", Emine only gave some information about having a great day by spending time with her cousins. It is possible that by omitting herself and the other children from the drawing, she indicates their absence while the women are making pitta bread. I also suggest that drawing a very big house could indicate a house full of older and younger children because when I questioned her about where she was in the picture, she told me that she was at home taking care of the little ones with her other cousins. So, Emine's choice to omit all the children from the illustrations aroused curiosity in

terms of wondering where the children were. By drawing the grandmother's house large, big she portrays the place in which the children came together and take care of the little ones whilst their mothers are busy making pitta bread. Consequently, Emine's multimodal stories of her valued object enabled her to display her role as a caregiver.

It is possible that Ayşe and Emine's understanding of their responsibilities emerged from the given parental values and education because Orellana's (2003) and Alvarez's (2018) research demonstrates that female children of migrant families are aware of their gender roles and responsibilities. They know and accept as normal that it is part of their family responsibilities to provide help with chores and in taking care of their younger siblings. The findings in this research parallel the care-taking roles that Orellana's (2003) and Alvarez's (2018) studies revealed. However, in addition to mentioning their role as caregivers, Ali and Ayşe's descriptions unveiled their contributions to their families' economies as well.

Migrant Students' Willingness to Unveil their Out of School Experience in the Classroom

Research (Soto & Garza, 2011; Ghiso & Low, 2013; Alvarez, 2018) demonstrate that multimodal literacy practices enable marginalised and migrant students to connect to their out-of-school lives and view their own understandings of migrant life experiences. These studies also reveal migrant students' willingness and intention to unveil their home lives and author their lived life experiences in different modes. Stevenson and Beck's (2017) study particularly shows migrant children's desire to disclose their migrant life experiences to non-migrant audiences. In parallel with Stevenson and Beck's (2017) study, I notice all of my research participants' willingness and enthusiasm to create their stories of valued objects. For example, Suzan was one the most enthusiastic and excited student to come the front and introduce her story of the heirloom anklet to her friends and to me. Her motivation and enthusiasm to come to the front of the class and talk about her object really surprised me as she was one of the quietest students in the class. First of all, Suzan proudly showed her heirloom anklet to the class and very impatiently waited for her friends to direct their questions at her about the anklet. She also responded to each of her friend's question very promptly. By asserting "Teacher, can I start telling my story from the very beginning", she made it obvious that she was eager to share her story of the anklet. I suggest that her

intention to start sharing her story from the very beginning indicates her desire to give all the details about the heirloom anklet. This desire could shed light on our understanding of how much she wanted her friends to learn about her story. As Suzan began to share her story of the heirloom anklet, she started giving information about her migrant life experiences. One of the most explicit details regarding these was to mention how and when she came to Cyprus.

Suzan: We came to Cyprus two years ago. When I was nine. My parents found a job in a town called Güzelyurt. So, for one and a half years I went to a primary school in Güzelyurt. We lived there till this February. My parents' job was to pick oranges. After orange picking season finished, they had to find another job. So, my father started looking for another farm job. Then, they were employed by a farmer in Yedidalga and currently they are helping a farmer with planting and harvesting crop. This is how I started studying in this school.

As shown in the excerpt, Suzan very clearly explained when and why her parents decided to immigrate to Cyprus. This indicates her intention to let her peers know about how many schools she had to attend to date. She wanted her peers to know that due to her parents' occupations and position as seasonal farmworkers, she had to move from one place to another. I also suggest that by stating, "This is how I started studying in this school", Suzan intended to inform her non-migrant peers of the reason why she started this school in February, in the middle of the term. Suzan knew that majority of her class friends were non-migrant children, so she knew that what she told them about her migrant life experiences was outside the bounds of their knowledge. Another example that I can use to show Suzan's intention to address her non-migrant peers is the following excerpt:

I do not know if my friends know, but my first language is not Turkish. It is Kurdish. In Mardin we all spoke to each other in Kurdish because in the village that we lived, there were many Kurdish people like us.

By starting the sentence with “I do not know if my friends know” Suzan signalled that she was just about to share something that mainstream students were likely to be unaware of. As Suzan recently registered at the Seven Seas Primary School, she could not have many opportunities to introduce herself to her friends and show who she really was. So, the sentence “I do not know if my friends know...” indicates that she was like a closed box to most of her peers. By indicating that Turkish was not her mother tongue, she began to open a new door into understanding her actual identity and language. I suggest that when she mentioned Mardin was a city where the majority of the people’s mother tongue is Kurdish, she again wanted her non-migrant peers to understand the reality about her hometown, real identity, and mother tongue.

Ayşe’s multimodal stories of her valued object also provided her with an opportunity to bring her migrant life experiences to the light. She used the story of her pillow as a vehicle to open new stories, which were imbued with her migrant life experiences. First of all, she used her spoken narrative to author her lived experiences and give detail about their socio-economic position as a seasonal farmworker family. In sharing her spoken narrative about the pillow, Ayşe relayed the following:

My mum told me that when they first moved to Cyprus, they knew no one. However, she was very lucky because the landowner’s wife was very kind and helpful. She was the only person who helped and supported my mum during her pregnancy and after labour. Because of their economic situation, my parents could not afford to buy many of the baby essentials so with the help of the landowner’s wife some people in the

neighbourhood provided my parents with hand-me-down baby clothes and baby essentials.

In the excerpt, Ayşe mentions the landowner's wife who helped her mother to make the pillow for her. By using the expression "she was the only person who....", she intended to emphasise that the family did not receive any support or care from anyone except for their employer's wife. She introduces the woman to us as a very valuable person because of her very positive attitude and the care she offered to the family. By giving this detail, Ayşe communicates the emotional support that her family received from their employer's wife. This portrays how important it was for Ayşe to be valued and respected by a non-migrant person, especially by the woman who was the wife of the family's employer. Ayşe's intention in sharing the fact of this emotional support may indicate her desire to make her non-migrant peers understand how important it is for her to be accepted and valued by a non-migrant person. In addition, Ayşe also tried to shed light on her family's low economic position and the support the family received from the employer's wife. In Stevenson and Beck's (2017) study, a Mexican-origin 11-year-old migrant child also used the multimodal literary opportunity to reveal his awareness of poverty and the need to help his parents to support the family economy. In this study, valued artefacts played an important role as they opened up new stories that shed light on poverty and economic difficulties. By saying "because of their economic situation my parents could not afford to buy many of the baby essentials", Ayşe noted the family's low economic situation. This sentence clearly indicates poverty in the family. Ayşe made no bones about illustrating her family's economic position. So, using spoken narrative, opportunity assisted her in terms of unveiling her family's socio-economic position. By saying "with the help of the landowner's wife some people in the neighbourhood provided my parents with hand-me-down baby clothes and baby essentials", she also very openly revealed the economic support that her family received from their employer's wife. Stating these lived experiences with regard to the family's low economic situation may indicate her intention to inform her non-migrant peers about the economic difficulties that they have experienced. In her written narrative, Ayşe also shared information that revealed further important information regarding the family's economic situation. She wrote that "the house that we live is my parents' employer's house that built

for the employees". I suggest that by mentioning the house, Ayşe wanted to emphasise that they do not live in a house that belongs to them. Moreover, by stating "house that was built for the employees", she made it clear that whoever comes to work for the employer is provided with a house to live in. So, by writing this sentence, Ayşe portrayed the economic situation of the majority of seasonal workers. Likewise, Ayşe's drawn narrative provides certain details that unveil the family's need for money. In Ayşe's drawing (Figure 2), she depicts herself sitting in the garden alone and playing with her pillow and teddy bear. Although her curved line mouth represents her smile and indicates happiness, drawing herself alone outside in the garden portrays a certain loneliness. As in her both spoken and written narratives about the pillow, Ayşe mentioned several times how busy her parents are with the fieldwork; it is thus not difficult to guess why she drew herself alone in her picture. So, Ayşe's drawing provides insights into her social knowledge about her parents' intense work schedule and the family's need for money.

5.3 Conclusion

The findings show that all of my research participants' valued objects provided them with opportunities to articulate their understandings of migrant life experiences and reflect their critical consciousness. Multimodal stories around the valued objects went beyond the artefactual and opened up into different stories through which the migrant children exhibited the awareness of their worlds and multiple roles within them. These new stories are the ones that, as Wood (2012) asserts, are "not just a story but a further story, a missing story" (p.131). They connected their pasts with the present and conveyed their awareness to their non-migrant peers in order to create new camaraderies and solidarities. Their artefactual multimodal stories shed light on seasonal migrant families' life experiences, socio-economic situations, child labour, poverty, and economic reality that were not otherwise explicitly stated. This portrays their hope for some recognition of their multiple roles and others' acceptance of their lives.

CHAPTER 6: DISCUSSION & CONCLUSION

6.1 Introduction

I began this research with the goal of exploring how valued artefacts and multimodal literacies could facilitate the children of seasonal migrant farmworkers to communicate their migrant life experiences. My main research questions are: (1) How do Kurdish migrant primary students express their lived experiences of home culture through the use of multimodal literacies and valued artefacts, and (2) In what ways can multimodal stories be useful for facilitating voice and social interaction for Kurdish migrant students in primary schools.

With the multimodal research and the stories generated around valued artefacts, I noted how providing immigrant students with different literacy opportunities can enable them to reflect their life experiences, cultures, traditions, and home literacy events within their own ethnic communities. The research also demonstrated the impact of migration on the farmworkers' children's lives and learning about the strength of their feelings as attached to their migrant lives. So, in this section, my main aim is to discuss the findings in detail and conclude my thesis by highlighting the contributions made by this study.

6.2 Articulating voice through artefactual multimodal stories

Clearly, drawing on the concept of funds of knowledge (Gonzalez et al., 2005), and using multimodal literacies opened a space for Kurdish migrant students to articulate their both migrant and Kurdish voices. I used the phrase 'articulating voice' to refer to "people's capacity to speak and to be heard speaking about their lives and the social conditions in which their lives are embedded" (Cabanes, 2017: 2). My research participants' valued and carried objects evoked stories that enabled them to author their migrant life experiences and share their views, feelings, and perceptions of their heritage culture. Through sharing these experiences, they also gained the opportunity to unpack their identities, culture, traditions, and language, which have been oppressed by their own country. Due to the

injustices and inequalities that the Kurdish community have been exposed to for many years, Kurdish children have suffered considerably when they start school. Many Kurdish students have to remain silent as Turkish is the only language used at schools (Uçarlar & Derince, 2012). In Northern Cyprus, the only language used in state schools is Turkish, so when the children of Kurdish migrant families start school in North Cyprus, they come across the same educational difficulty that has caused many Kurdish children to remain quiet or even silent in classrooms. The observations before conducting my research showed that these students did not have many opportunities to share anything about their out-of-school lives, as current literacy education is based on a top-down ideology and is very teacher-centred. The observations, which took more than two months, showed that in such a mechanical learning and teaching environment, Suzan, Ayşe, Emine, and Ali were generally very quiet and passive learners. Suzan and Ali, who only joined the class a month prior to my research, were particularly reserved and quiet. Throughout my observations, I noticed that rather than focusing on their teacher's lessons and responding to his questions or tasks, Suzan was reading a storybook. Likewise, Ali showed a lack of interest in the lessons and preferred to draw whilst the teacher was lecturing. As the programme does not give teachers flexibility to undertake extra-curricular activities (Mertkan-Ozunlu & Thomson, 2009), the teacher was unable to provide a different teaching and learning environment in which students would be more interested and willing to participate and learn efficiently. In addition, the current literary curricular activities lack in terms of addressing the needs of those from different social and cultural backgrounds. Research (Mertkan-Ozunlu & Thomson, 2009; Gökmenoglu & Ozturk-Komleksiz, 2019) demonstrate that the present literacy curriculum was not designed in such a way that it would be able to address minority groups' and immigrant students' cultural and social resources. As a result, teachers do not have any realistic opportunity to draw on immigrant students' funds of knowledge and social and cultural resources to establish a more dynamic teacher-student relationship in which migrant students might be able to find a space to articulate their own voices and reveal their culture, identities, and language, as well as their migrant life experiences and related feelings.

My research showed how multimodal literacy practices and valued artefacts enabled Kurdish students' ability to articulate their migrant and Kurdish voices. By using the phrase

'articulating their migrant and Kurdish voices', I intend to indicate the possibility of being able to unpack their lived life experiences and the meanings and feelings attached to those experiences in their migrant lives. This is the independent and free voice that reveals what is actually happening in their lives outside the school walls. This research offered the fifth grade Kurdish migrant students a new form of literacy to author their migrant life experiences and, more importantly, enabled them to represent their Kurdish identity, language, and culture in different modes. The interplay amongst the three key modes used (spoken, written, and drawn) opened up many paths through which Kurdish migrant students could share their stories about the valued objects and mirrored their lived life experiences imbued with their cultural and social resources. Whilst sharing their stories based on the valued objects, they found ways to communicate the feelings, emotions, and perceptions embedded in their hidden migrant life experiences. The valued artefacts functioned as important keys to unlock the doors of their out-of-school, migrant lives and Kurdish identities that have been silenced due to the oppression and exclusion they have been exposed to. Authoring stories around valued objects in different modes showcased different opportunities on many fronts. First of all, my research participants' enthusiasm and willingness to author their artefactual stories demonstrated this research's success. As opposed to their reserved presence in their general literacy lessons, each of my research participant was very active during each phase of my research. This shows the extent to which this study was successful in terms of touching their lives and helping them to reveal their potential for speaking about their feelings and perceptions of their mobile lives and Kurdish identity.

Secondly, this research enabled migrant students to perceive that they are not alone, and they all share the same kind of experiences as a result of having mobile lives. Authoring their feelings and emotions as attached to the valued objects provided an opportunity for each research participant to notice the resemblances in their lives. As Turkle (2007) asserts, artefacts are "companions to our emotional lives... and markers of relationship and emotional connections" (p.5). Artefacts also have the power to connect people with each other (Varga-Dobai, 2015). My research participants valued artefacts mediated this connection. Their multimodal stories around their objects opened up the space for them to explicitly display their emotions. In sharing their stories in different modes, they became

aware of the many emotions that they all have in common. Nostalgia for family, friends, and hometown were the prominent and the strongest feelings that they all have in common. As a result of the interplay amongst their spoken, written, and drawn narratives, my research participants could find different ways and paths to express the feelings they attach to their objects. Their drawn narratives particularly aid them to reveal their sentimental worlds. Through using very strong illustrations they very explicitly portrayed the feelings such as joy, happiness, sadness, homesickness, and nostalgia. In the same vein, the meaning that was missing in both the spoken and drawn narratives was very clearly conveyed in the written narrative. Thus, each mode played a vital role in assisting the research participants to reflect their feelings and the meaning attached to their artefactual stories.

6.3 Bridging the Gap: Noticing the Impact of Migration and Cultivating Critical Consciousness

6.3.1 Discovery of hidden cultures, traditions and heritage language

This research also demonstrates that sharing multimodal stories around the valued artefacts contributed to another affordance for Kurdish migrant students. The findings show that the artefacts functioned to honour their family culture, identity, and lived experiences, as well as their strong emotions as attached to the artefacts. Whilst sharing their multimodal stories of the valued objects, they did not only open up their sentimental worlds and help the others to become aware of the feelings and perceptions caused by migration, they went beyond this and opened the doors to their mobile lives, as embedded with their culture, traditions, socio-economic situation, and heritage language. In crafting their multimodal stories of the valued objects, they found ways to practice their literacy skills by drawing on their out-of-school life. Thus, this research provided them with an opportunity to go beyond the current literacy activities by connecting them to their migrant life experiences which were otherwise unknown by their non-migrant peers. I used the phrase 'unknown life' very confidently because non-migrant students' reactions in the process of sharing their stories about the artefacts showed that none of them were aware of migrant students' lifestyles, or indeed their cultural and linguistic background.

Literacy teaching that goes beyond traditional and monological practices and that draws upon students' out-of-school lives and funds of knowledge can promote a classroom atmosphere in which children from different cultural, linguistic, and economic backgrounds can have something to share about their lives (Beck, 2009; Purcell-Gates, 2013; Stevenson & Beck, 2017). This creates social interaction on children's literacy learning and removes the gap between migrant and non-migrant students (Stevenson & Beck, 2017). Purcell-Gates (2013) asserts that "cultural mismatches between home and school were actually the results of profound lack of knowledge on the part of the curriculum developers, program directors, and teachers of the lives and activities of the migrant farmworkers, and how they are mediated by literacy practices" (p.92). Ignoring out-of-school life and socio-cultural practices of marginalised students and valuing the dominant model of literacy instruction cannot help migrant children find a bridge between their mobile lives and the classroom (Stevenson & Beck, 2017). The results of my research illustrate that when literacy activities go beyond school walls and value migrant students' out-of-school lives, these children can find a path by which to reveal their life experiences to their non-migrant peers and make others understand migrant lives from actual and reliable perspectives.

I would also argue that the discovery of their hidden cultures, traditions, lifestyle, and heritage language as embedded in the Kurdish migrant students' hidden lives was one of the strengths of my research. Based on my classroom observations as a naïve researcher and non-migrant and migrant students' dialogues and interactions, it seems that the artefactual multimodal literacy opportunity the research offered created social inclusion among the students. Each narrative composed in a different mode portrayed different socio-cultural experiences. In each mode, the Kurdish migrant students found ways to communicate their values, cultures, traditions, beliefs, and lived experiences. Non-migrant students' reflections on migrant students' narratives demonstrate that prior to these multimodal literacy practices they knew nothing about migrant students' lives. Throughout my research, all of the non-migrant students followed the migrant students' narratives of valued objects very carefully and enthusiastically. Initially, they had the chance to touch, observe, and feel each research participant's valued object. This process really aroused their interest and caused them to be more curious about the migrant students' narratives of objects. As I gave the non-migrant students the chance to address various questions related to the valued object

prior to the narration process, non-migrant students asked many interesting questions. Some of the questions that they repeatedly asked each research participant included: “Why is this object so valuable for you? Who gave it to you? How would you feel if you lost it?” By asking these questions, non-migrant students demonstrated their curiosity about the importance of the objects in the migrant students’ lives. Nearly all of the non-migrant students were willing, and indeed enthusiastic, to ask questions about the objects that they had just seen and felt in their hands. This willingness and enthusiasm mediated the first connection with non-migrant peers. So, the question-and-answer process based on the valued artefacts created dialogue and conversation between migrant and non-migrant students, even before stories were revealed. The conversations and dialogues opened a new window into unknown realities about migrant students’ lives. In other words, migrant students’ responses to their non-migrant peers’ questions lit the way for the lived and authentic stories that imbued their past lives.

As the migrant students started sharing their stories of valued artefacts, the non-migrant students’ enthusiasm doubled, and they listened to each of the research participants very carefully and with great interest. They were listening to their friends’ stories very eagerly because that was the first time they had had the opportunity to listen to a migrant friend talking about their lifestyle, culture, tradition, and a language, and with which the majority of them were unfamiliar. After each spoken narrative process, I asked the non-migrant students to describe what they had learned from their friend’s story. In this reflection process, non-migrant students amazed me by remembering many of the details of their friend’s story. When I asked them to tell me what they learned from these stories, they told me, “I learned that Suzan’s first language was Kurdish”, “I learned why Emine had to come to Cyprus”, “I learned the meaning of the charms and why they are important for Kurdish people”, “I learned what pitta bread is and how to use with meals”, “I learned that Ismail was Ali’s best friend and he still misses him too much”, “I learned that this school is Ali’s fourth school because he had to travel with his parents”, and “I learned that Ayşe sometimes helps his father in the fieldwork and in the market”. Non-migrant students’ reflection on migrant students’ spoken narratives showcased the success of this study in discovering the hidden lives of migrant students.

6.3.2 Discovery of the challenges of migrant life

Further to the spoken narratives, the drawn and written narratives of the valued objects opened different windows into understanding the challenges of their migrant lives. Through their illustrations and depictions, migrant students found new ways to reveal their happiness, sorrow, loneliness, and the other details related to their migrant lifestyle. The pictures that they drew were viewed and examined in detail by their non-migrant peers, whose reaction to each of the research participant's drawing showed that illustrations better helped them visualise spoken and written stories. For example, one of the student's reaction to Ali's drawing was "I did not realize your pain until I saw your picture in which you are crying". By this statement, the student showed that pictorial depiction better helped him to visualise Ali's feelings on the day he was leaving his friend and hometown. Another student responded to Emine's picture by asking, "Where are you in this picture? Why are not you in the garden?" In response to this question, Emine explained that she was in the house taking care of the little children. So, this drawing opportunity enabled Emine to mirror her responsibilities and made non-migrant peers become aware of her role as caregiver. In addition to drawing narratives, my research participants' written narratives revealed certain facts that were clearly beyond the knowledge of the non-migrant students. For instance, in her written narrative, Ayşe mentioned her roles and responsibilities at home. In her writing, she clearly stated that at the weekends she helps her father with his work in the fields and goes to the market with him to sell his crops. Clearly, the multimodal opportunity created a space for migrant students "to expand the meanings of messages that they produce" (Wohlwend, 2008, p.128). Being able to share their stories of valued objects in different modes gave them the chance to express themselves freely in their own way. They chose their own depictions in each mode. Each image, each illustration, each colour was their own creation. They created them in their own style to better communicate and express their feelings. The results of my research demonstrate that multimodal literacy opportunity enabled these migrant students to discover the power and quality of drawing opportunities.

6.3.3 From social meanings to critical consciousness

The quality and power of drawing opportunity also enabled the Kurdish migrant students to create social meanings. Their drawn narratives illustrated that the visual language they used in their depictions opened into different social meanings and created different communication styles. As Taylor and Leung stated (2020), “Multimodal literacy exists within a socio-cultural context where social interactions and the practices of different cultural groups and communities influence the use and interpretations of particular signs” (Taylor & Leung, 2020, p.2). In line with this statement, the multimodal literacy opportunity enabled my research participants to express their feelings, ideas, and lived experiences through a different form of communication. They articulated their emotions and represented their thoughts by making meaning from what they experienced in their lives. The drawing narrative opportunity enabled them to reflect their experiences by creating meaning from their illustrations. The meanings that they created in their pictorial narratives went beyond their stories of the valued object and enabled them to reflect their “experiences and lives across contexts as complex and dynamic, considering the multiple socio-political factors that play into such experiences” (Alvarez, 2017, p. 101). For example, at first glance, Ayşe’s drawing might be considered to portray Ayşe showing herself playing with her pillow and other toys in the garden. This might look a typical day. However, when each illustration is viewed in detail, what Ayşe stated in her written narrative clearly came to light. She drew herself alone because she wanted to illustrate her loneliness due to her parents’ long working hours in the fields. Studies that investigate migrant children’s drawings often comprise children’s verbal explanations of their illustrations (Diaz Soto & Garza, 2011; Ghiso & Low, 2013; Ibrahim, 2016; Alvarez, 2017). Similarly, my research participants included their verbal interpretations of their drawn narratives. This provided further insights into the children’s meaning-making process and more importantly enabled them to reflect their understandings of economic conditions. In the process of interpreting her pictorial narrative, Emine emphasised why her parents have to work so much. “My parents work so much because we need money. They told me that if they can save enough money we could go back to Turkey”. Likewise, Ali’s interpretations of his picture showed his awareness of their socio-economic reality. In adding his explanation to his picture, in which he illustrated himself crying, Ali stated that “We had to go, we had to come here because my parents

could earn more money here". By adding these explanations, both Ayşe and Ali shed light on their economic status and made it explicit to their non-migrant peers that the reason why they are in this country is to earn more money. Clearly, this study demonstrates that the multimodal literacy opportunity enabled migrant students to go beyond their artefactual stories and extend their personal narratives. These extended personal narratives showcased their consciousness and unveiled their critical understandings of their migrant lives.

The findings also demonstrate that the multimodal literacy opportunity enabled the migrant students to reflect the challenges of being a child of a seasonal farmworker family. They shared their multimodal stories with their non-migrant peers. Their willingness and enthusiasm in each story-sharing process indicated their intention to communicate and allow their non-migrant peers to gain an understanding of their out-of-school lives, cultures, language, feelings, as well as their roles and responsibilities. First of all, artefactual multimodal stories enabled non-migrant students to learn why they moved to Cyprus and why they have attended so many different schools to date. Secondly, non-migrant students learned what the Kurdish language is and why it is neglected. Thirdly, they became aware of different family traditions and cultures. Finally, they gained an understanding of their migrant peers' feelings of longing for their hometown and missed ones. Although these findings show similarities with other research conducted with migrant students, my study differs in the manner of presenting the impacts of immigration and what it really is to be a child of a seasonal farmworker family in the process of my research. Suzan was the only research participant who could only participate in the first phase (spoken narrative) of my study. One day, I went to the class and saw her desk empty. When I asked the class where Suzan was, both the teacher and the students said that they had no idea. The next day the teacher told me that Suzan had been taken out of school because her parents had made the sudden decision to go back to Turkey. It was taken so quickly that she could not even come to the class to collect her personal belongings and say goodbye to her friends and teachers. We were all shocked because a few weeks later term was going to end and she was going to graduate from primary school. Unfortunately, she missed that chance, and now has to repeat the same class next year in Turkey. What happened to Suzan was tragic. Seeing her books left on the empty desk made her friends and me very sad. These books were the only things that left behind of her. There is no doubt that Suzan's case portrayed what most of

the children of seasonal farmworkers experience in their educational lives. This unexpected event happened right in middle of my research and showcased how migrant students' mobile lives negatively impact their education by causing interruption and discontinuity. Purcell-Gates (2013) asserted that "children of migrant farmworkers are among the most educationally disadvantaged children in the United States" (p.70). In the same vein, Gokmenoglu and Öztürk-Kömleksiz (2019) showed that most seasonal farmworkers' children in Northern Cyprus have extensive difficulties at schools due to the discontinuities in their education, as caused by their highly mobile lives.

Suzan's case clearly demonstrates the educational interruptions and delays that the children of seasonal farmworkers experience due to their parents' migration to different workplaces. So, clearly, this study shed light on the impacts of migration by revealing the difficulties and barriers that seasonal migrant farmworkers' children face to educational attainment. It enabled migrant students to reveal the struggle, particularly the educational difficulties, that they experience "because of the dual necessities of movement to temporary, low-wage field work" (Stevenson & Beck, 2017, p.267). What they shared were non-mainstream life experiences, which were beyond the knowledge of non-migrant students. So, this study did not only validate migrant students' experiences, it also enabled them to display "a deepening awareness.... of the socio-cultural reality which shapes their lives" (Freire, 1979, p.27). The results of my study demonstrate that this "awareness" became non-migrant students' awareness as well. Non-migrant students' responses to migrant students' multimodal stories and showing their concerns about their Kurdish identity and migrant lives indicated their critical consciousness. Connecting to Kurdish migrant students' lives through their artefactual multimodal stories enabled non-migrant students to gain an understanding of socio-economic and educational constraints that Kurdish seasonal farmworkers' children face. As outsiders, they gained nascent consciousness of the political issues related to migrancy and the challenges that affect the children of seasonal farmworkers. As a result of recognising the Kurdish migrant students' out-of-school experiences and migrant life experiences, non-migrant students' enthusiasm towards the Kurdish identity and culture was aroused and they began to ask various questions that were suggestive of the beginning of critical consciousness. This question-and-answer process signified the potential beginning of a process of social inclusion and

interaction that would allow for literacy to contribute to a socially just learning environment. Through social interactions, students shared and exchanged meanings and became active participants. So, socio-cultural opportunities in multimodal literacy practices generated this enthusiasm, willingness, and participation, and more importantly sowed the seeds of recognition of a different identity. This contributed to motivating students to explore and engage in socio-cultural literacy

When I asked the class to tell me if they liked the activities in my research process, all the students said, in unison, that they had loved listening to their friends' stories. One student said "Teacher, I really liked listening to my friends' stories because for the first time I learned a lot about their lives. Normally we do not have many opportunities to ask each other questions or communicate about our home lives. However, in your lessons we had many opportunities to communicate with our friends." Another student said, "Teacher, I loved these activities because they were very different from what we are currently doing in literacy lessons. They were not boring! Stories were very interesting. I learned a lot about my friends' cultures and identities. For example, for the first time I heard about the Kurdish language. I want my friends to teach me some words!". These reflections showed that Kurdish migrant students' multimodal stories around their valued artefacts were successful in generating culturally responsive literacy teaching and a socially just learning environment in which socio-cultural patterns of Kurdish students came to light and students engaged in the meaning-creation process.

This study portrayed how different modes enabled non-migrant and non-Kurdish students to recognise and interpret the social events in Kurdish migrant students' lives. Consequently, this study contributed to the generation of a socially just literacy learning environment in which a step towards breaking the barriers to silenced and repressed minority students was taken, and inclusion and recognition was provided.

6.4 Conclusion and Recommendations for Future Research

This study has focused on the experiences and perceptions of migrant children as depicted in their artefactual multimodal stories. The children of seasonal Kurdish farmworkers' spoken, written, and drawn narratives shed light on their migrant life experiences beyond the classroom boundaries. The valued artefact-mediated voice of these children and multimodal narratives of the valued artefacts enabled them to reveal their out-of-school lives and migrant life experiences to their non-migrant peers. The multimodal stories of valued artefacts showcased how it is possible to provide marginalised students with opportunities in which they were listened to, observed, cared for, and respected. This study shows how offering different literacy activities can actually enable Kurdish migrant students to share their out-of-school lives and communicate their social and cultural life experiences. Multimodal stories about valued artefacts enabled the non-migrant students to imagine and feel what it would be like to be a Kurdish and migrant child. So, multimodal stories made it possible for non-migrant students to learn about their migrant peers' Kurdish identity, culture, tradition, and heritage language. The children demonstrated insights about the consequences of perpetual cycles of seasonal migration, as well as about issues of power and poverty. "Literacy-as-social-practice theory includes the positioning of literacy practice within contexts of power" (Purcell-Gates, 2013, p. 93). This study contributes to literacy education by offering multimodal literacy practices as an opportunity for students to gain critical consciousness through interactions and conversations. The use of different modes expanded the topics to be discussed in a critical way and broadened classroom participation and enthusiasm.

Unfortunately, current literacy pedagogies and policies devalue minority groups' culture and funds of knowledge. As Gökmenoğlu and Öztürk-Kömlüksiz (2019) stated, immigrant students, particularly the children of seasonal farmworkers, face numerous academic and social problems and a real change in curriculum design is required in order to help these children with academic and social problems through adaptation. In such a country where many state primary schools host large numbers of children of seasonal farmworkers from different parts of Turkey with different identities and cultures, it is vital to adopt literacy pedagogies that can go beyond the school walls and draw on these children's funds of knowledge and lived life experiences to generate socio-culturally responsive

literacy teaching. This study demonstrated how it is possible to do this by capitalising on migrant children's valued artefacts, which have always travelled with them and are imbued with lots of memories, stories, and strong feelings. Material culture that they brought from their homes reflected their Kurdish identities as well as their Kurdish culture and tradition, and aroused the interest of their non-migrant peers. That interest sparked interaction between the migrant and non-migrant students. Artefactual spoken, written, and drawn stories shed light on migrancy and the consequences of having a mobile life. Non-migrant students' questions to migrant students and their reflections on the artefactual stories showcased the emergence of their critical consciousness and care for others. Their reflections indicated their understanding of power issues and how it is difficult for a migrant child to have a choice in such circumstances. So, this study also contributed to mediation of voice by offering multimodal literacies, which opened up listening opportunities that enabled non-migrant students to gain an understanding of the issues relating to migration and poverty. Multimodal artefactual stories triggered social interaction in which the socio-cultural and socio-economic patterns that migrant students bring to the classroom came to the light. As migrant students found different ways to mediate their voice in their spoken, written, and drawn narratives, they shared a lot of information about their out-of-school lives. In this sharing process, they were highly motivated to engage in multimodal literacy practices. The story of each artefact opened into different stories, which aroused the interest of the non-migrant and other migrant students and enabled them to ask questions and reflect their thoughts on each story. This process created classroom interaction and communication where they were all jointly involved in the interpretation and meaning-making process that triggered their critical consciousness and resulted in high participation. Consequently, capitalising on migrant students' valued artefacts and offering them multimodal literacy opportunities changed the shape of their mainstream literacy practices by offering culturally responsive pedagogy, something which is missing in the current education system (Gökmenoğlu & Öztürk-Kömleksiz, 2019; Aktoprak et al., 2018). Through a story-sharing and reflection process, both migrant and non-migrant students were encouraged to share their ideas, ask questions, and exchange meanings, which showcased their understanding of different lives outside school. In using this multimodal approach, migrant students' lived experiences and stories were interpreted, and different meanings constructed. As a result of these interpretation and meaning-making processes, both

migrant and non-migrant students had a chance to gain new ideas and insights related to socio-economic and socio-cultural issues. So, this sort of meaning construction that emerged from multiple personal stories around valued artefact resulted in gaining critical consciousness. The meaning-making process demonstrated that students have the potential and willingness to reason and respond to certain issues related to power. Valued artefacts, multimodal stories, peer interactions, and reflections offered a safe space for the children of seasonal farmworkers and their non-migrant peers to “explore and discuss controversial emotional and political questions that are silenced in a traditional classroom setting” (Stevenson & Beck, 2017, p.268). Consequently, the findings in this research are promising for critical literacy in North Cyprus. Both the migrant and non-migrant students’ tendency to produce critical stances related to poverty and migrancy that emerged from the multimodal stories shed light on possible ways to integrate critical literacy pedagogy into literacy education: “Critical literacy education involves a process that relies on building communities to create dialogues and listening opportunities, developing critical stances....., creating a space for critical inquiry and analysis, and opening up new pedagogical spaces through a multimodal approach” (Pahl and Rowsell, 2011, p.139). My study demonstrated the use of valued objects, multimodal stories and engaging in meaning-making processes opened up a new pedagogical space for students to articulate difficulties and question the imbalances and injustices that migrant students face. So, my study portrayed that students in Northern Cyprus are actually ready to be introduced with critical literacy pedagogies if provided with socio-cultural literacy practices. They just need to be offered new literacy practices in which they could draw upon their funds of knowledge and lived experiences. In this way they could reveal their voice and connect with the other students in class. As Stevenson and Beck (2018) asserted, “When such connections are encouraged and supported by educators, students’ nascent cultural and political self-awareness can make powerful things happen and potentially lead toward emancipatory change” (Stevenson & Beck, 2017, p.268, 269).

The children of seasonal farmworkers in North Cyprus are considered to be amongst the most educationally disadvantaged of children, who suffer from lack of home, poverty, and discontinuity in education (Gökmenoğlu & Öztürk-Kömleksiz, 2019). Unfortunately, in North Cyprus very little research have been performed with migrant students and, to the best of my knowledge, no research has been conducted with the children of seasonal

farmworkers. The uniqueness of this study is that it is the first study to be conducted with the children of Kurdish seasonal farmworkers in North Cyprus. It is also the first to introduce multimodal literacy practices. I am hoping that that this study may provide a rich portrait that counters negative beliefs towards the children of Kurdish seasonal farmworkers by showing the realities of these children. Negative attitudes and oppression towards Kurds still continue in Turkey. The Kurds that live in rural areas are among those who are mostly affected by Turkey's oppressive politics. Due to the restrictions on Kurds, they still face economic challenges which force them to migrate. Therefore, the flow of migration from Turkey to Cyprus is still continuing and in nearly every state school classroom one can find the children of seasonal farmworkers whose first language is Kurdish. This is something that policymakers need to take into serious consideration and design a curriculum that does not undervalue what these students bring with them because, as Purcell-Gates (2013) asserted, "one way of to close the achievement gap between children from marginalised communities and those for mainstream communities is to institute efforts to investigate what it is that all children actually bring with them to school in the form of knowledge about literacy-values, beliefs, histories, purposes and textual genres" (p.3). This study portrays that harnessing migrant students' out-of-school experiences and home and family literacy practices can go beyond developing basic literacy skills and can open new routes into critical literacy practices. Critical literacy practices hold the promise of students gaining critical stances and becoming critical thinkers. This could prepare them to later critique social injustices and take action in terms of redressing social injustice, poverty, and inequality. Thus, this multimodal study also demonstrated a possible approach to literacy teaching in which developing a democratic culture consciousness can be brought to the fore.

Consequently, North Cyprus needs further research to bring to light new literacy pedagogies and alternative learning places so that they can be used to change the existing traditional literacy teaching with the culturally responsive pedagogies and a curriculum with a social justice agenda that values minority students. This study presented a new form of literacy by drawing upon Kurdish migrant students' material worlds. The use of valued artefact-mediated voice opened up the expression of unspoken stories. Their multimodal artefactual stories offered migrant students a space in which to share their lived experiences, which provided insight into their Kurdish identity, heritage language, culture,

and family traditions, and more importantly enabled them to express their Kurdish identities free from pressure and oppression. This is actually a very important finding, because through the use of artefactual multimodal studies, Kurdish students were able to overcome the existing inequality and discrimination and made their voices heard. In other words, they were able to break their silence and became visible in the eyes of their non-Kurdish and non-migrant peers. Kurdish migrant students, who were almost invisible by sitting silently in the class, broke their silence and became visible by narrating their stories imbued with their Kurdish cultural and linguistic resources. This story-sharing process did not merely make Kurdish students active and visible in the class but also provided them with an equal position to their non-Kurdish peers. This is a step towards recognition.

In the context of Northern Cyprus, studies that accompany the use of migrant students' funds of knowledge and lived life experiences in socio-culturally responsive projects are urgently needed. Subsequent studies might consider migrant and minority students' material culture from different angles, and could explore new ways to create a socially just education system in which students have an opportunity to recognise and value silenced and oppressed communities. Students being educated in such socially and culturally responsive pedagogy can later become democratic citizens who will show all the efforts to redress inequalities, exclusion, and discrimination towards minority communities and create a democratic country in which everyone belonging to any nation or community will have equal rights.

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Appendix 1: Ethical Clearance from the University of Sheffield



Downloaded: 21/04/2022
Approved: 16/10/2018

Fatma Altintug
Registration number: 150108023
School of Education
Programme: EdD

Dear Fatma

PROJECT TITLE: Toward Equity and Diversity: A project to develop culturally responsive literacy teaching and critical literacy skills of 3rd grade students through employing children's artifactual literacies in North Cyprus.
APPLICATION: Reference Number 018871

On behalf of the University ethics reviewers who reviewed your project, I am pleased to inform you that on 16/10/2018 the above-named project was **approved** on ethics grounds, on the basis that you will adhere to the following documentation that you submitted for ethics review:

- University research ethics application form 018871 (form submission date: 13/10/2018); (expected project end date: 31/01/2019).
- Participant information sheet 1052038 version 1 (13/10/2018).
- Participant consent form 1050265 version 3 (13/10/2018).

If during the course of the project you need to [deviate significantly from the above-approved documentation](#) please inform me since written approval will be required.

Your responsibilities in delivering this research project are set out at the end of this letter.

Yours sincerely

ED6ETH Edu
Ethics Administrator
School of Education

Please note the following responsibilities of the researcher in delivering the research project:

- The project must abide by the University's Research Ethics Policy: <https://www.sheffield.ac.uk/rs/ethicsandintegrity/ethicspolicy/approval-procedure>
- The project must abide by the University's Good Research & Innovation Practices Policy: https://www.sheffield.ac.uk/polopoly_fs/1.671066!/file/GRIPPpolicy.pdf
- The researcher must inform their supervisor (in the case of a student) or Ethics Administrator (in the case of a member of staff) of any significant changes to the project or the approved documentation.
- The researcher must comply with the requirements of the law and relevant guidelines relating to security and confidentiality of personal data.
- The researcher is responsible for effectively managing the data collected both during and after the end of the project in line with best practice, and any relevant legislative, regulatory or contractual requirements.

Appendix 2: Information Letter and Consent Form for Parents in English

Information Letter and Consent Form for Parents in English

Mrs. Fatma Altıntug
Cengizkoy no: 10
Lefke/North Cyprus
Mobile phone – 05338500515

Dear Parent,

I am a student at the School of Education at the University of Sheffield in the UK. The course involves writing about project. The aim of my project is to explore the differences and similarities among the children in a culturally diverse classroom in Northern Cyprus. In my research I will draw on children's home objects to help children talk about their home lives and things they know about.

The steps that I will follow in my research are as follows:

- 1- I will ask all the children to bring one of their valued home object to the class.
- 2- I will invite them to write a short story about that specific object.
- 3- I will ask them to draw me a picture of their story about the object.
- 4- I will interview the children about the object that they wrote and talked about.

In order to be able to do my research study, I will need your child's participation. I would like to assure you that all the information collected will be used solely and for the purpose of the study. Total confidentiality and anonymity will be maintained. I would like to point out that anything your child says will be treated in confidence. Your child's name or your name will not be written down anywhere. You have the right to give/not give your consent for your children participation at any stage throughout the project and this will now have any negative repercussions.

Thanks and Regards,

Mrs. Fatma Altıntug

Title of Research Project: *Toward Equity and Diversity: A project to develop socio-culturally responsive literacy teaching and critical literacy skills of 3rd grade students through employing children's artifactual literacies in North Cyprus.*

Parent Identification Number for this project:

1. I confirm that I have read and understand the information letter explaining the above research project and I have had the opportunity to ask questions about the project.

2. I understand that my child's participation is voluntary and that I am free to withdraw my child from the research at any time without giving any reason and without there being any negative consequences. In addition, I am aware that if my child does not wish to answer any particular question(s), she/he is free to decline.

3. I understand that my child's responses will be kept strictly confidential. I give permission to the research to have access to my anonymised responses. I understand that my child's name will not be linked with the research materials, and she/he will not be identified or identifiable in the report that results from the research.

4. I give my consent for my child to take part in the above research project.

Name of Parent

Date

Signature

Name of Researcher

Date

Signature

Appendix 3: Information Letter and Assent Form for Children in English

Information Letter and Assent Form for Children in English



Mrs. Fatma Altıntug

Cengizkoy no: 10

Lefke/North Cyprus

Dear _____

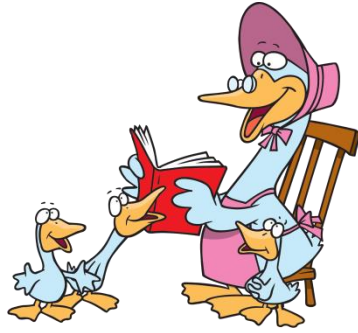
In the class, I will ask you to write and draw a story about your valued home object. At present I am studying and I need to write a really long essay that some people call a thesis. The title of this thesis is 'Toward Equity and Diversity: A project to develop culturally responsive literacy teaching and critical literacy skills of 3rd grade students through employing children's artifactual literacies in North Cyprus'.

As part of the study I will ask you to bring a valuable home object to the class and then I will invite you to write, draw a story about this object. Then I will ask you some questions about your story.











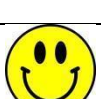



You have a choice whether or not to participate in the study. You will be given another name if you wish to participate and you can choose not to participate at any time. What you write/draw and say about your valued object will be used only for the purpose of this study.

Thanks and Regards,

Mrs. Fatma



Child Participant Identification Number for this project:

1. I confirm that I have read and understand the information letter explaining the above research project.
2. I confirm that I have had the opportunity to ask questions about the project.
3. I understand that my participation is voluntary.
4. I am free to withdraw from the research at any time without giving any reason and without there being any negative consequences.
5. I understand that what I say in the research will be strictly confidential.
6. I understand that for the research I will be given another name.
7. I give my consent to take part in the above research project.

_____	_____	_____
Name of Child	Date	Signature/Finger Print

_____	_____	_____
Name of Researcher	Date	Signature/Finger Print

Appendix 4: Information Letter and Consent Form for Children in English

Information Letter and Consent Form for Educator

Mrs. Fatma Altıntug

Cengizkoy no: 10

Lefke/North Cyprus

Mobile phone – 05338500515

Dear Educator,

As you are aware, I am a doctorate student at the School of Education at the University of Sheffield in the UK. The course involves the writing of a thesis and the title of my thesis is 'Toward Equity and Diversity: A project to develop culturally responsive literacy teaching and critical literacy skills of 3rd grade students through employing children's artifactual

literacies in North Cyprus'. The aim of the project is to explore the differences and similarities among the children in a culturally diverse classroom in Northern Cyprus. I will have a look at the ways in which teachers can address cultural and socioeconomic diversity. I wish to use children's valued objects to open up spaces to bridge culturally and socio-economically diverse children's in-school and out-of-school literacies. I wish to engage children with artifacts and everyday objects to elicit stories about their out-of-school lives, cultures and identities. I wish to use their stories and other funds of knowledge to provide opportunities for participatory, collaborative and culturally relevant literacy teaching.

In my research I will draw on children's home artifacts(objects) as a tool to help children talk about their home lives and funds of knowledge. The steps that I will follow in my research are as follows:

1. I will ask all the children to bring one of their valued home object to the class.
2. I will invite them to write a short story about that specific object.
3. I will ask them to draw me a picture of their story about the object.
4. I will interview the children about the object that they wrote and talked about.

In order to be able to do my research study, I will need your participation. I would like to assure you that all the information collected will be used solely and for the purpose of the study. Total confidentiality and anonymity will be maintained.

Thanks and Regards,

Mrs. Fatma Altintug



Participation Identification Number for this project:



1. I understand that my responses will be kept strictly confidential.
I give permission to the research to have access to my anonymised responses.

2. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report that results from the research.

3. I agree to take part in the above research project.

_____	_____	_____
Name of Participant	Date	Signature
_____	_____	_____
Name of Researcher	Date	Signature

Appendix 5: The Table of Coding Scheme

THEMES	SUB-THEMES
1. OBJECT/ARTIFACT	1.1. Event/experience
	1.2. Interest
2. PEOPLE	2.1. Self
	2.2. Family
	2.3. Extended family
	2.4. Friends
3. PLACES	3.1. Home
	3.2. Home of family
	3.3. Garden
	3.4. School
4. INTERACTIONS/ACTIVITIES	4.1. Describing
	4.2. Playing
	4.3. Wearing
	4.4. Cooking
	4.5. Visiting family
	4.6. Celebrations
	4.7. Making something
5. EMOTIONS	5.1. Happy
	5.2. Sad
	5.3. Worried
	5.4. Upset
	5.5. Fear
	5.6. Fun
	5.7. Homesick
6. VALUE	6.1. Family
	6.2. Friend/peers
	6.3. Object/item
	6.4. Identity
	6.5. Language