

**PGCE SECONDARY ENGLISH  
STUDENTS' UNDERSTANDING OF  
VISUAL MATERIAL AS AN ASPECT  
OF MULTIMODAL COMMUNICATION**

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**EDD April 2019**

## **ABSTRACT**

### **PGCE Secondary English Students' Understanding of Visual Material as an Aspect of Multimodal Communication**

The research makes an original contribution to the understanding of multimodal communication in Secondary English Initial Teacher Education. The thesis describes, through a case study, how and why a cohort of PGCE Secondary English students used visual material in preparing their pedagogical texts for the classroom. The study shows that, though PGCE Secondary English students' personal orientation to multimodal communication influenced their use of visual material, their pupils' knowledge and experience of 'the digital realm' was not recognized.

This descriptive case study, as insider research, began with a survey of the 2016-2017 PGCE Secondary English cohort (15 students) on the presence of visual material in their teaching. Subsequently, 5 PGCE Secondary English students were interviewed about their use of visual material and provided exemplars from their practice. 14 pedagogical texts, lesson plans and evaluations were analysed to consider how PGCE students' use of visual material expressed their awareness and understanding of multimodal communication. Typological contrasts were developed between the PGCE tutor's interests in multimodal communication; the PGCE Secondary English students' understanding of the role of visual material in English teaching; and the design of the PGCE Secondary English students' lesson resources.

The PGCE Secondary English students' attitudes towards the role of visual material in learning were ambivalent (enthusiasm for potential benefits undermined by scepticism about the suitability for all pupils). The PGCE Secondary English students regarded visual material as a catalyst for discussion in their lessons (and as a means of inclusion for pupils with identified learning needs) but were surprised by the creativity of pupils' interpretation and challenged by the ethical dimensions of using visual material in the classroom. The effects of their choice of

visual material on the quality of pupils' learning were not recognised in the PGCE Secondary English students' written reflections on practice and this aspect of their practice was not a major focus of professional development dialogue with their mentors.

The sample of pedagogic texts demonstrated that, despite the PGCE Secondary English students' confidence in the power of the visual to stimulate pupils' vocabulary development, the design of their pedagogic texts was dominated by the requirements of examination practice and showed limited understanding of the relationship between language and the visual.

The case study findings have implications for the development of multimodal pedagogy in Initial Teacher Education.

Key Words – Visual Material; Multimodal Communication; Initial Teacher Education; Secondary English

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## **LIST OF ABBREVIATIONS/ACRONYMS AND DEFINITIONS**

BSL	British Sign Language
CDA	Critical Discourse Analysis
CREC	College Research Ethics Committee
DfE	Department for Education
DfEE	Department for Education and Employment
DfES	Department for Education and Skills
EAL	English as an Additional Language
EMC	English and Media Centre
GCSE	General Certificate of Secondary Education
G & T	Gifted and Talented (pupils)
HET	Holocaust Education Trust
ITE	Initial Teacher Education
ITT	Initial Teacher Training
IWB	Interactive White Board
MCDA	Multimodal Critical Discourse Analysis
MLP	Multi-Literacies Pedagogy
NATE	National Association of Teachers of English
PGCE	Postgraduate Certificate of Education
PGCE (SE)	PGCE Secondary English
PPG	Pupil Premium Grant
SEND	Special Educational Needs and/or Disability
SBT1	School-Based Training (October-January)

SBT2	School-Based Training (February-May)
SFL	Systemic Functional Linguistics
TEEP	Teacher Effectiveness Enhancement Programme

## **ACKNOWLEDGEMENTS**

I owe a huge debt of thanks to my supervisors, Dr Sandra Williams and Dr Brian Marsh, for their patient counsel, insight and constant good humour.

I thank all my Initial Teacher Education partnership colleagues (school-based and university-based) for their invaluable support over the years. My colleague, Dr Dave Simpson, in particular, has always challenged my perceptions with thoughtful and provocative dialogue about what matters in the teaching of English.

I have been a tutor to several hundred ITE students over the years; their talent, tenacity and resourcefulness in the face of adversity has been amazing, and to have some small share in the delight of their moments of triumph has been my privilege. I am most grateful to those who have participated in this research.

I acknowledge here also, with love and gratitude, the support of my family: without that, none of this would have been possible.

This thesis is dedicated to the memory of my mother, Phyllis May Roberts (1924 – 2014). She knew.

## AUTHOR'S DECLARATION

*I declare that the research contained in this thesis, unless otherwise formally indicated within the text, is the original work of the author. The thesis has not been previously submitted to this or any other university for a degree, and does not incorporate any material already submitted for a degree.*

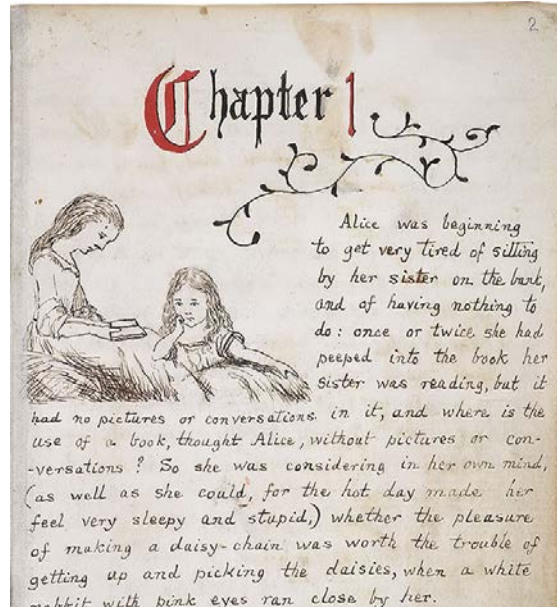
*Signed:*

*Dated: 1<sup>st</sup> April 2019*

## CHAPTER 1 INTRODUCTION

*...and where is the use of a book, thought Alice, without pictures or conversation?*

(Carol, 1864, p.1)



**Figure 1 - Alice's Adventures Under Ground - original manuscript presented to Alice Liddell by Charles Dodgson (1864)**

(Original in Colour)

*This chapter introduces the professional context for the research, reviews the changing nature of teaching of English in England, and presents 'multimodal communication' as a relevant matter of interest for tutors working in the field of Initial Teacher Education. The aims of the research are clarified, as part of the general outline of the thesis.*

### 1.1 PROFESSIONAL CONTEXT FOR THE RESEARCH

This research study is concerned with questions arising from my professional role as a senior lecturer in Initial Teacher Education (ITE) – referred to now, almost without exception, as Initial Teacher Training (ITT), a semantic change I have done my best to resist - working with postgraduate and undergraduate students in

a university School of Education in the South East of England. In this thesis, as in the general discourse of the PGCE Secondary English (SE) course, I recognise and make use of the term 'trainee' that dominates my students' perceptions of their identity; I also emphasise their identity as postgraduate students. ITE, the unique space it creates for postgraduate students' reflection on how they are learning to teach, has been 'under threat' (Kneen, 2012) for some time.

The quality of PGCE (SE) students' understanding of the concept of multimodality (Kress & van Leeuwen, 1996 & 2006; Jewitt, 2009; Kress, 2010; Bezemer, 2012 & 2018), as part of their subject knowledge and professional development, has been a matter of increasing interest throughout my experience of ITE (since 2004).

Multimodality is an inter-disciplinary approach that understands communication and representation to be more than about language. It has been developed over the past decade to systematically address much-debated questions about changes in society, for instance in relation to new media and technologies.

(Bezemer, online, 2012)

Novice teachers face many challenges in establishing their professional identity. The *Cynefin* model of decision-making (Snowden, 2002) shows life can be simple, complicated, complex, or chaotic, and can easily slip into a state of disorder. Encouraging them to understand the multimodal nature of communication adds further complexity. Developing deeper understanding of context and appropriate action is the key to successful transition from novice to expert. It is an accepted educational principle that all teachers should engage in continuous professional development through a process of critical reflection (Schön, 1983).

After twenty-five years as a qualified teacher of English and Drama, I look back on policy changes, curriculum and assessment revisions, and the course of my own professional development in teaching (classroom teacher of English in inner-city London; departmental 'Head of English'; teacher educator in Higher Education)

with an awareness that my abiding interest in 'the visual' has been challenged by the re-orientation of education policy in England since 2011.

### 1.1.1 THE TEACHING OF ENGLISH IN ENGLAND

In the 1990s, media texts were a conventional part of the general study of English. It was possible to believe that '...a battle has been won – recognition of the value of culture other than elite culture' (Kress, 2005, p. 103). Technological developments in the late 1990s – CDs, DVDs, USBs, the world wide web, the internet, interactive whiteboards, and increased access to the means of communication - offered the potential for pupils to have interesting and relevant encounters with diverse forms of language and literary experience, where English could be investigated, evaluated and emulated. These new forms of digital technology facilitated high quality display of visual material (Kneen, 2015), and the proliferation of terms, such as 'visual literacy', 'digital literacy', and 'computer literacy', that purport to extend the scope of the term 'literacy' (Kress, 2010). Corralled by curriculum and assessment policy, examination rubrics, national priorities on literacy, and ideals of 'best practice', the identity of English as a school subject remained heterodox (HMSO, 1989; Cox, 1992; Marshall, 2000, 2008).

QCA, the curriculum authority for England 1997-2010, conducted a broad ranging consultation, *English 21* (QCA, 2005), addressing the impact of technological change and the future development of English in the 21<sup>st</sup> century. As Kress noted (in discussion):

...there was quite a note of scepticism and even hostility from parts of the audience towards (QCA's *English 21*). Because people felt that literariness had actually been lost.

(Kress, 2005, p. 97)

In the first decade of the new millennium it was possible, briefly, for some GCSE candidates to express themselves in multimodal forms for part of their assessment

in English Literature, and further advances in this direction were being developed (Roberts, 2013). But the establishment of a shared approach to multimodal meaning-making across all subjects in education, at that time, required ‘a much more fundamental rethinking of curriculum than is likely to happen for the next ten years’ (Kress, 2005 p. 99). Fundamental aspects of English were challenged by this orientation to the visual in the early part of the twenty-first century:

The boundaries between canonical texts and the texts of the everyday, of the aesthetically and historically valued, of the mundane and the canonical are changed. These changes mark the social and political boundaries of English – determined by teachers, schools, Local Education Authorities, by policy and by diverse social interests – boundaries hitherto tightly guarded and regulated by a highly prescriptive policy context. Drawing texts from the Internet (for example, from image banks or YouTube) connects English with the experiences and technologies of the ‘out-of-school’ in ways that question the boundaries of canonical knowledge and what counts as socially valued.

(Bezemer et al, 2012, p.13)

The challenge to these boundaries has been met with a firm response. The demise of the so-called ‘New Labour’ era, and the return of Conservative government (in coalition with the Liberal Party) in 2011, brought fundamental curriculum reforms that halted the movement towards multimodal recognition of learning and tipped the balance, in school English, in favour of a particular kind of ‘literariness’ and ‘cultural conservatism’(Yandell, 2017).

Teachers are not, as yet, forbidden, *de jure*, from using a diverse range of texts in their classroom, but not all English teachers would interpret the recommendation in the National Curriculum programmes of study for English (DfE, 2013), that pupils should be engaging in text creation (writing) ‘for a range of contexts, purposes and audiences’, as an opportunity to go beyond the printed word. In practice, there is a developing *de facto* prohibition on recognising the presence of the visual in English classrooms, except as an adjunct to the text, subordinate to the printed word.



For example, in 2004, the English National Curriculum (QCA/DfES, 2004) stated that KS4 pupils ‘...could use a variety of ways to present their work, including using pictures and moving images as well as print.’ (QCA/DfES, 2004, p. 147). Revisions to the National Curriculum (QCA, 2007) maintained that perspective: KS4 pupils were to be given the opportunity to ‘include the use of technology, such as video and audio materials, slides and other visual aids’ in their presentations. The National Curriculum of 2007 included a brief note exemplifying the range of ‘multimodal texts’ teachers might include in the English curriculum, supporting its recommendations that KS3 pupils ‘should be able to... understand how meaning is created through the combination of words, images and sounds in multimodal texts’ (DfE, 2007, p. 65; ‘...to understand and comment on... how writers structure and organise different texts, including non-linear and multimodal’ (DfE, 2007, p. 66); and that KS4 pupils ‘should be able to...analyse and evaluate the impact of combining words, images and sounds in media, moving-image and multimodal texts’ (QCA, 2007, p.88). The earlier versions of the National Curriculum encouraged teachers to create opportunities in English lessons for pupils to be consumers and authors of multimodal texts. The terms ‘image’, ‘media’, and ‘multimodal’ are not used in the current National Curriculum Programmes of Study for English KS3 and KS4 (DfE, 2013).

The educational reforms of 2011 delineated what, henceforth, it would be permissible to study in English lessons. The new National Curriculum (DfE, 2013) sets the agenda of ‘fundamental British values’ (DfE, 2014) and asserts that only texts printed in the English language can be the focus of the subject English in school. ‘Seminal world literature’ is allowed in KS3, but there is no clear definition of that term. The revised GCSE specification (taught since 2015, first examined in 2017) states that only texts published in English within the British Isles can be set as an examination text. There is a prohibition on ‘ephemeral’ texts. ‘Spoken Language’ is part of the Programme of Study for English (DfE, 2014), but the semantic change from the previous term ‘Speaking and Listening’ is neither incidental nor accidental (Yandell, 2013). The place of drama in the English curriculum is now confined to its respectable literary manifestations.

The first Report on the National Curriculum contained the ‘revolutionary proposal’ (Cox, 1992, p. 257) that speaking and listening should be weighted in assessment equally with reading and with writing. Against the established trend of increasing the focus on language in GCSE and ‘A’ level specifications, ‘Spoken Language’ assessment no longer contributes to GCSE grades in English. PGCE (SE) students’ experiences concentrate more on the written word than the spoken word. Media and visual communication are increasingly deprecated as forms of communication less worthy of study (Buckingham, 2014).

The excision of ‘the visual’ from English aligns with a broader political agenda characterised variously as ‘the attempted murder’ or ‘the strangulation’ of Media Studies (Buckingham, 2014); or as cultural ‘counter-revolution’ importing the American ‘Hirschian model’ of ‘core knowledge’ (Yandell, 2017). The extent to which this has changed the practice of teachers of English, their approaches or their lesson routines, is less obvious. Teachers continue to make use of ‘the visual’, in many forms, to support their pupils’ text-based work; to provide opportunities for pupils to discuss their ideas; and to recognise how technological innovation continues to offer new possibilities. This multimodal orientation is part of the established, ‘taken-for-granted norms’ of practice for qualified teachers of English in secondary school classrooms.

The discourse of ‘restoration’ in relation to curriculum content prioritises so-called ‘traditional’ literary approaches to the subject English that are at odds with secondary pupils’ experience of the world, where the book is often seen as an old, slow technology competing with more immediate forms of communication. PGCE (SE) students are often baffled and frustrated by the injunction to ‘promote the pleasure of reading’ when teaching a range of allegedly ‘more ambitious’ texts that have little appeal for many pupils.

In my own classroom teaching (1993-2004), I considered it counter-productive to introduce demanding texts regardless of the levels of pupils’ intellectual and

emotional maturity or their capacities as readers, but now - if PGCE (SE) students' experiences are any indication - teachers' choice of text is shaped more by the new GCSE specifications for English Language and English Literature than by any consideration of what might be most suited to the purpose of engaging pupils in literature and developing their sophistication as readers.

The contradictions between the curriculum and assessment requirements of English and pupils' social experience are not a new phenomenon:

...the textual practices of school English, at GCSE at any rate, represent a historically arrived-at curriculum which is often tenuously, even tangentially, connected to the relationships, experiences and cultural knowledge which students bring to bear in the English classroom: this being even more the case in the highly complex and culturally diverse constituencies of UK learners in inner city schools.

(Shortiss & Jewitt, 2005, p. 93)

There is little reason to mourn the passing of the earlier versions of the National Curriculum. In comparison to the voluminous National Curriculum guidance and national policies – e.g. *National Curriculum* (DfE, 1988, 2000, 2007); *National Literacy Strategies* (DfES 1997-2011); *The Teaching Framework Years 7, 8 & 9* (DfEE, 2001); *Assessing Pupil Progress*, (DSCF, 2008) - the *National Curriculum* (DfE, 2013) and the *Programmes of Study for English KS3 & KS4* (DfE, 2014) appear to be little more than brief outlines.

The National Literacy Strategy (DFCS/DEE, 1998-2011), for all its faults and limitations, acknowledged the complexity of reading:

Successful readers need to orchestrate a range of cues (phonic, graphic, grammatical and information drawn from the wider context of the text, its organisation and meaning).

(DEE, 2001, p.11)

It is not possible to pretend, without some consequence, that pupils brought up in the world of multimodal communication can be taught, and examined, as if they were products of an earlier age, dominated by the print medium.

If it is true that all communication is multimodal, at all times (Kress, 2012), then this is also true of writing and reading, and yet this is often overlooked. A simplistic division of communication into 'visual' representations and 'spoken' language as 'multimodal', and 'written' language as mono-modal (as if nothing 'visual', or symbolic, is involved in reading or writing) is problematic. The point is that, in the past, language was regarded as *if* it were mono-modal (Kress & van Leeuwen, 2001).

The recent experience of PGCE (SE) students has been shaped by the reflexive reaction of a stressed English teaching profession undergoing the novelty of extensive GCSE reform with limited guidance. The possible long term effects of these changes, as the profession settles down, on the whole, to 'business as usual', are beyond the scope of this study. I recognise that many colleagues in schools are only now (in 2019), two years on, in a position to take stock and rethink their departmental responses to the examination changes introduced in such unprecedented haste.

The new curriculum challenges previous understandings of what might count as subject knowledge in English. English Literature graduates have been the most likely applicants to be recruited to PGCE (SE) courses (Shortiss & Blake, 2010). They tend to view English as a subject that is, principally, about reading books. English Language graduates tend to have a broader view of the subject, but often have anxiety about their relative lack of familiarity with literary critical discourse. In my experience, English Literature graduates tend not to have similar anxieties about their expertise in language, though most are challenged by the new curriculum requirements (and find meta-language in KS3 they did not encounter at degree level).

Teachers and those who aspire to become teachers are, in my experience, the first to be concerned about the knowledge that they bring to teaching (and rather easily persuaded that their own knowledge is deficient).

(Yandell, 2017, p.585)

It would be a rare university degree course in 'English' that offered complete preparation to enter the teaching profession, as covering the full range of subject knowledge required to teach secondary English to GCSE and 'A' level is not necessarily the intention of a degree course in English. The historical foundations of the subject in Higher Education, to provide a supply of teachers of English, are very much in the past now. Many of the postgraduate students I have worked with held degrees in subjects other than English Literature (e.g. Media Studies; Politics and International Relations; Anthropology; Law; or Philosophy).

I have encouraged PGCE (SE) students to question why it might matter that subject boundaries are more tightly drawn than ever before, and why teachers' use of the visual might require more critical attention under such circumstances. Many PGCE (SE) students, since 2015, have found their experience of English, as a subject, has been diminished by this new definition of curriculum content. The challenges of preparing pupils for the new examinations can be daunting.

When announcing the new curriculum and assessment policy (Gove, 2011) promoted the ideal of an authorised version of knowledge, transmitted to pupils via the personal authority of the teacher, legitimised by their 'passion' for their subject. This *amateur* conception of the teacher regards knowledge as finished and unquestionable fact. Professional expertise in teaching English begins with the acceptance that all knowledge is provisional and that all previous interpretation of any text is, and must be, open to question. This stance on the provisional nature of all knowledge is the understanding that most, if not all, PGCE (SE) students experienced in their graduate studies, and it is the starting point of subject pedagogy (Yandell, 2017).

The new curriculum and assessment expectations were intended to accomplish the restoration of the 'Great Tradition', a phrase Gove used (2010) to signal his allegiance to a conservative approach to literature:

...by 'great tradition' I mean the tradition to which what is great in English fiction belongs.

(Leavis, 1948, p.7)

Amongst the admired traits of the chosen exemplars of this tradition – Austen, Eliot, James, Conrad and Lawrence - Leavis eulogises their 'perfection of form', 'moral intensity' and 'openness before life' (1948). In so far as there is a theory connecting this concept of 'tradition', it is articulated as 'liberal idealism' (Leavis, 1948). It is a curious conception, comfortably co-opting uprooted ('*déraciné*') American and Polish writers as 'English novelists' because they write in the English language. Whilst Gove favoured a larger list of authors: – 'Dryden, Pope, Swift, Byron, Keats, Shelley, Austen, Dickens and Hardy' (Gove, 2010) - the meaning of these overt signals is evident: the previous period, which brought into schools the critical approaches to English Literature that dismantled the Leavisite agenda and acknowledged other possibilities in meaning making, recognising perspectives of class, gender, sexual orientation, ethnic identities, and the material histories of oppression under colonial rule (e.g. Said, 1978; Spivak, 1988; Eagleton, 1990), should be regarded as a kind of *inter-regnum*.

Fifty years after the publication of *The Death of the Author* (*La mort de l'auteur*) (Barthes, 1967), 'the author', his intentions, and 'the reader' are resurrected in secondary school classrooms, so that pupils can be informed about 'the significant few' (Leavis, 1948) and instructed on how to appreciate their 'genius' in ways that are approved by examiners. The examination boards' room for manoeuvre in designing their specifications is diminished to the point where the distinctions between them are marginal. The curriculum reform, claimed as 'ambitious' (DfE, 2016), was an attempt to limit the potential range of meanings that may be made in the English classroom.

The tendency for the examination specification to be taken as the touchstone for subject knowledge is an established factor in PGCE (SE) students' experience. Some PGCE (SE) students have the opportunity to teach Media or Drama as part of their workload. The extensive literature on teaching media in English (e.g., The English and Media Centre; British Film Institute; The Media Education Association; NATE), advocating the extension of the role of media in the curriculum; and the literature on teaching drama (e.g. NATD; National Drama) are key resources for teachers in this contested field of professional expertise, but PGCE (SE) students' engagement with this body of knowledge is variable.

### **1.1.2 MULTIMODAL COMMUNICATION AND ITE**

A fundamental theoretical challenge is posed by advocates of multimodality and social semiosis:

We do not yet have a theory which allows us to understand and account for the world of communication as it is now.

(Kress, 2010, p. 7)

Over the course of the twentieth century, technological change created a new paradigm of communication that challenged the historic primacy of the printed form of language (Kress & van Leeuwen, 1996). With the advent of the digital realm, this process accelerated. The extent to which digital technology is fundamentally reshaping communication is contested (Bazalgette & Buckingham, 2013; Jenkins, 2011). Whether the internet presents anything new or not, linguistically speaking (Shortiss, *nd*, accessed 2014), these questions are highly relevant matters for intending teachers of English.

In the field of cultural and media studies, there is much discussion of the nature and impact of these changes:

The proliferation of media technologies, the commercialisation and globalisation of media markets, the fragmentation of mass audiences and

the rise of 'interactivity' are all fundamentally changing young people's everyday social experiences.

(Buckingham, 2011, online)

It is recognised that the changes are complex and resist easy characterisation:

The rhetoric of the digital revolution was framed around a theory of displacement as new media superseded the old. This is not what happened. Rather, we've seen a process of convergence as old and new media influence each other in previously unanticipated ways. In particular, we have seen significant shifts in the conditions of cultural production, distribution, and consumption, all now placing much greater emphasis on the engagement and active participation of media audiences.

(Jenkins, 2011, online)

Buckingham and Bazalgette (2013) also commented on the misrepresentation of technological change:

It is commonly assumed that all children and young people are incessantly texting each other, using social media and playing computer games, and that these practices have driven out everything else.

The reality is somewhat more nuanced.

(Buckingham & Bazalgette, 2013, p. 99)

They were sceptical about the term 'multimodality' in education:

...the realisation that communication may involve a diversity of modes – visual, written, auditory, musical, gestural and so on – is not new. There is a long tradition of visual analysis within fields such as art history and film studies; and media educators have been working with different modes and media for decades.

(Buckingham and Bazalgette, 2013, p. 97)

Drawing on the 'cultural studies' approach (Hoggart, 1957, 2004; Williams, 1958, 1980), to make the point that policy-makers encouraged teachers in simply re-naming 'moving-image texts' as 'multimodal', their criticism highlights the difficult relationship between theory and practice in teaching:



Inevitably, the theory has been simplified in order to make it usable by classroom teachers and attract the attention of policy-makers with neither the time nor the inclination to read academic tomes. Yet these attempts to reach a wider audience with an 'easier' definition of the field can prove misleading.

(Buckingham and Bazalgette, 2013, p. 97)

There is an increasing body of literature by experienced teachers advocating the adoption of semiotic or multimodal perspectives. Much of this material is written by serving teachers sharing their enthusiasm for incorporating a strong visual element in learning, exploring the creative opportunities of digital communication and design. Yet, the familiar practice of using visual stimulus (or film) in secondary English teaching is neither universally accepted nor respected (Bazalgette & Buckingham, 2013), despite years of coherent advocacy for the use of film in English by the British Film Institute and the cogently argued rationale for the inclusion of 'media' from the EMC and NATE. 'Traditionalists' (Marshall, 2000, 2008) tend to regard the 'picture-book' or the 'comic' as negative influences on the development of pupils as readers. The idea that the immediacy of seeing requires less concentrated effort than the process of reading (Messaris, 2012) means the growing and diverse field of high quality graphic novels is ignored.

Underpinning much of this hostility is the tendency to dismiss anything accessible to 'the masses', as that which can be easily understood by the many would be positively damaging to the development of the critical faculties of the 'significant few' who must bear the burden of being 'the consciousness of the race' (Leavis, 1948). Leavis asserted that 'culture has always been in minority keeping' (Leavis, 1930, p.12) and his chief concern was that 'the minority' would lose their status as authorities under the destabilising impact of new technologies.

Leavis was quite explicit on broadcasting and film (the prevalent forms of the visual in his time):

They provide now the main recreation in the civilised world; and they involve surrender, under conditions of hypnotic receptivity, to the

cheapest emotional appeals, appeals the more insidious because they are associated with compellingly vivid illusion of actual life.

(Leavis, 1930, p.14)

Though there are limits to historical analogy, it is not hard to find echoes in the discourse on television, video, computer gaming, social media, mobile phones, and the feared loss of adult control over children's meaning making. Although researchers studying the impact of mobile phones in schools (Kuznekoff & Titsworth, 2013; Beland & Murphy, 2015) admit that their findings '...do not discount the possibility that mobile phones could be a useful learning tool if their use is properly structured' (Beland & Murphy, 2015, p.17), they still argue for total prohibition (as adopted in France, as national education policy, in September 2018).

It cannot be assumed that novice teachers will understand or prioritise multimodal communication in their practice. PGCE (SE) students' patterns of knowledge and insight vary in complex ways that are not always directly attributable to factors such as their choice of 'A' level study (*English Literature; English Language; English Language and Literature*; or, more rarely, *Creative Writing*), or choice of degree subject, or Higher Education institution.

All too often, the immediate requirement to create presentation texts for use in the classroom can lock PGCE (SE) students, at an early stage of development, into a limited range of pedagogic patterns (Laurillard, 2012). PGCE (SE) students aiming to be good, or outstanding, at 'imparting knowledge', as required by Teaching Standard 4 (DfE, 2011), do not always recognise that this involves more than routine competence in presenting information.

As a teacher educator, I have encouraged PGCE (SE) students to understand the role and impact of their chosen visual material in each pupil's learning:

The visual is no longer – if indeed it ever was – an illustrative adjunct to word; images are used fully in representation; they are integrated in multimodal ensembles.

(Bezemer et al, 2012, p.13)

However, the ‘illustrative adjunct’ is an informing disposition for people with established habits of compliance with the elite literacy norms of English in Higher Education, and this orientation shapes their approach when designing pedagogic texts for use in the classroom.

I align myself with the perspective on language that regards ‘learning itself as a semiotic process: learning is learning to mean, and to expand one’s meaning potential’ (Halliday, 1993, p.113). I have always encouraged PGCE (SE) students to be aware of their pedagogic purposes as ‘semiotic work’ (Kress, 2015) and to consider the question of who or what influences their ‘recognition of learning’ (Kress, 2010).

Kress (2010) emphasises that teachers must become adept at recognising the signs of learning, paying attention to the transformation that takes place when the individual engages attentively with an aspect of the world. The ways in which PGCE (SE) students transformed their understanding of multimodal communication, the principles they enacted in learning and the quality of their engagement with aspects of the world were, necessarily, key areas of investigation for my research.

The research question, for a considerable length of time, took the following form:

***How do PGCE (SE) students understand the significance of multimodality in their use of visual material in teaching English?***

The following chapters will clarify how, through the process of designing the research project as a case study, and reflecting on what it has been possible to

achieve in this field given the limitations and constraints of the context and method, the research question turned into a closer focus on PGCE (SE) students' use of visual material in preparing pedagogic texts for use in the English classroom. The research question for the case study was eventually formalised to reflect the change of focus required by ethical compliance and the limitations and constraints of 'insider research' (Mercer, 2007). In pursuing the broader question - '*Who or what is allowed to make meaning in the English classroom?*' - I have investigated, in the form of a case study, one aspect of PGCE (SE) students' semiosis (Strand, 2013; Peirce, 1907), namely, their active use of visual material in preparing their resources for teaching English lessons in secondary school.

## **1.2 RESEARCH CONTEXT**

The research project was trialled through a pilot study in 2016, and conducted as a case study in 2016-17. The research activities were developed through application of Multimodal Critical Discourse Analysis (MCDA) (Machin 2007; O'Halloran, 2011; Machin & Mayr, 2016), and reflective use of typological comparison. The conduct of the research will be discussed in following chapters, but the following paragraphs provide a brief introduction to the particular context of this case study.

### **1.2.1 RESEARCH AIMS**

Observing lessons taught by PGCE (SE) students, I noticed that many students would assume, and assert to pupils, that looking at a visual image was essentially the same practice and experience as reading a linear text composed of printed words. They also espoused the convenient and simple belief that skills of reading, particularly inference, were immediately transferable between both modes of communication. This assumed identity of reading (in print in particular and visual images in general) received little attention in their critical reflections on practice.

In questioning this common assumption and exploring its significance in the development of pupils' learning in English, I was obliged to consider the shifting inter-relationship of Media Studies and English teaching as school subjects and the place of Media in English, at a time of curriculum change.

During Stage 1 of the Professional Doctorate in Education (2010-2014), I began to explore postgraduate and undergraduate ITE students' understanding of this aspect of their teaching practice, through small-scale case studies based on semi-structured interviews. As my studies progressed, my research with undergraduate students focussed on multimodal artefacts created for a module assignment exploring the nature of English in the twenty-first century. I employed a relevant theoretical framework (Norris, 2004), based on social semiosis (Kress, 2010), critically deconstructing the students' multimodal communication in the artefacts they created, and in interviews with me, to explore how the experience of that study module had contributed to their professional development.

The findings of this early doctoral research were presented at an International Conference on Multimodality (Roberts, unpublished, 7-ICOM, University of Hong Kong Polytechnic University, 2014), where I argued that:

The qualities of the artefacts submitted raise important issues about formative and summative assessment in higher education and constitute an impressive response to creative challenges in the teaching of English.

(Roberts, 2014, p. 65)

The current research project extends that enquiry as a case study of the 2016-2017 cohort of 15 PGCE (Core and School Direct Tuition) Secondary English students' understanding of multimodal communication in their classroom practice, considered via their use of visual material in resources prepared to support their planned English lessons.

My general aim was to understand how postgraduate students training to be teachers of English in secondary school made conscious choices about the use of visual materials in their teaching. I was also hoping to understand how they recognised their pupils' capacities to use multimodal communication and interpretation in their learning.

The particular aims of this research study were:

- **To explore** PGCE (SE) students' understanding of the significance of multimodal communication as part of their professional subject knowledge
- **To consider** how postgraduate PGCE (SE) students' practice was informed by:
  - previous study and experience;
  - university input on multimodality in English (presentations, seminars, tutorials, and other communication such as email);
  - mentors' and other school based colleagues' contributions, during placements, relevant to this aspect of their professional practice (e.g. media, socio-linguistics, cross-curricular approaches, use of specific media platforms);
  - their wider reading and research in this field of knowledge;
  - their peer-to-peer collaboration; and
  - their evaluation of the effectiveness of multimodal approaches in their teaching.
- **To make use** of the findings of the study to inform future curriculum design in Initial Teacher Education to encourage PGCE (SE) students to be creatively critical in adopting multimodal approaches relevant to their pupils' literate and literary expression in English.

### **1.2.2 RESEARCH QUESTION**

In seeking to investigate PGCE (SE) students' understanding of multimodal communication, the case study took account of their participation in the multimodal world of communication in order to address the following research question:

**How and why do ITE students use visual material in preparing presentation resources to support the teaching of English?**

The question formulated my professional necessity to understand more deeply how, and in what way, PGCE (SE) students' 'theory of action' or 'espoused theory' might be enhanced in relation to multimodal communication in order to deal with observable contradictions in their 'theory in practice' (Argyris & Schön, 1974).

The following propositions (developed and tentatively adopted towards the end of Stage 1 of the Professional Doctorate in Education, 2014) informed the investigation of the main research question:

- Reading is not necessarily the same process in all contexts;
- Multimodal texts are consumed in different ways according to context;
- Current understanding of the world of communication is theoretically undeveloped (not only amongst English or other graduate ITE candidates);
- PGCE (SE) students tend to exaggerate the difference between themselves and their pupils as readers;
- PGCE (SE) students should grasp divergences between their practices of reading and their pupils' consumption of multimodal texts.

### **1.3 GENERAL OUTLINE OF THE THESIS**

*The following overview summarises the contents of each chapter of the thesis and provides a general outline of the development of the case study.*

**Chapter 1**, above, has outlined the professional context for the research in relation to the recent history and present state of teaching of English in England, and discussed how multimodal communication is relevant to Initial Teacher Education in general, and to PGCE English Secondary students in particular, highlighting a number of propositions that inform the research focus.

**Chapter 2** (p. 35) presents a review of literature related to the concepts of multimodal communication in teaching, pedagogic purposes, and the recognition of learning, exploring their relevance in the field of Initial Teacher Education in an unprecedented period of national and international educational reform. The chapter draws on the legacy of the New London Group and more recent developments in the emerging field of multimodal studies. Social semiotic theory, relevant to the aims of the research, is discussed as the basis for a theoretical framework that incorporates MCDA (Machin 2007; O'Halloran, 2011; Machin & Mayr, 2016), Embodied Cognition (Johnson, M. & Lakoff, G., 1980; Lakoff, 2012) and Social Semiotics (Hodge & Kress, 1988; Kress & van Leeuwen, 1996; van Leeuwen, 2005; Pink, 2011).

**Chapter 3** (p. 75) sets out the theoretical assumptions that underpin the methodology of the case study. The development and revision of the research design is recounted here, providing a justified definition of case study method in this context, and an outline of the research activities carried out. The chapter also explains the ethical dimensions of the case study, as an example of 'Insider Research' (Mercer, 2007), and how the institutional ethical approval process re-shaped the research design. The protocols for obtaining participants' consent are explained.

**Chapter 4** (p. 112) presents the history of data, beginning with the Pilot Study (June 2016), and explains research activities undertaken in the Case Study (February-April, 2017) in more detail. The case study is presented as a series of three significant moments of data gathering:



- (1) a survey of the 15 students in the 2016-2017 PGCE English cohort via a questionnaire;
- (2) the selection of a sample of 5 participants for semi-structured one-to-one interviews; and
- (3) the provision of exemplar materials by 4 of the interviewed participants. Early impressions of the content of the data are noted here and this chapter also explains how and why typologies of visual material in use became an important reflective element of the research process.

**Chapter 5** (p. 171) explains the processes of data analysis conducted through a series of three significant moments in the case study. This provides:

- (1) a summary of the cohort and sample responses to the questionnaire;
- (2) a thematic analysis of the transcripts of the semi-structured interviews, drawing out key tropes and contents; and
- (3) analysis of the contents of the exemplar materials in relation to each participant's views as expressed at interview (creating a moment of synthesis).

The chapter demonstrates how, at each significant moment of analysis, the use of typology enabled contrasts between my (tutor's) perspective and the participants' perspectives on multimodal communication.

**Chapter 6** (p. 233) discusses the findings of the study through comparison of typological contrasts. Consideration is given to the PGCE (SE) students' attitudes towards the use of visual material and how these attitudes are expressed in, and confirmed or contradicted by, their choice of visual material and the general design of their presentation texts.

**Chapter 7** (p. 250) concludes the thesis by providing an overview and evaluation of the case study in relation to the initial research aims, considering the implications of the findings in context for subject tutors in the field of initial teacher education. The chapter also considers opportunities for further research in this field.

*The following chapter will discuss literature relevant to the emerging field of multimodal studies and consider why developing theory on multimodality can be applied in the realm of initial teacher education. In addition, the literature review chapter will identify, draw together, and explore some of the themes, hinted at above, that inform the investigation of the research question:*

***How and why do PGCE Secondary English students use visual material in preparing presentation resources to support English teaching?***

## Chapter 2 LITERATURE REVIEW

*This chapter presents a review of research literature relevant to this case study in relation to three broad themes:*

- *Multimodal Communication (Teaching)*
- *Pedagogic Purposes (Semiotic Work)*
- *Recognition of Learning (Interpretation)*

*These themes categorise research literature relevant to the context of investigating PGCE Secondary English students' understanding of multimodal communication.*

### 2.1 MULTIMODAL COMMUNICATION (TEACHING)

#### 2.1.1 NATIONAL AND INTERNATIONAL EDUCATIONAL REFORM

Professional discourse in the last decade of the twentieth century and the first decade of the twenty-first century was optimistic about the possibilities of education's orientation to multimodality, despite widespread scepticism about the value of 'media studies' in public and political discourse about education. As Buckingham has argued, this 'discourse of derision' has a long history.

– a byword for triviality, for the dumbing down of education, for the degenerate, celebrity-obsessed, loser-take-all culture that modern Britain has (apparently) now become.

(Buckingham, 2013, p. 7)

This scepticism towards media reflects broader social changes affecting the perceived value of Higher Education qualifications in the arts and humanities in general. In recent years, a significant shift away from the incorporation of 'media' (explicitly innovative and multimodal) elements in the teaching of English has taken place. The discourse dominating recent educational changes in England – the alleged need to preserve 'cultural heritage' and national identity whilst competing in the global economy - is not confined to politicians of conservative outlook in England; as Mills (2009) points out, it is an international theme:

At the symposium *English Beyond the Battle Lines: Rethinking English Today* by the English Teachers Association of Queensland (ETAQ), Professor Buckridge stated that Queensland faced the ‘imminent disappearance of the literary canon’ if literature was not restored in schools:

*In ecological terms, the thing we're on the brink of losing can be thought of as a huge and priceless piece of cultural heritage to which everyone in Australia and the rest of the world has an inalienable right of access . . .*

(Mills, 2009, p. 105)

### **2.1.2 MULTIMODALITY IN TEACHING AND LEARNING**

Much of the research relating to the role of multimodality in teaching and learning tends to assume pedagogic expertise in practitioners who are developing innovative teaching approaches and research participants tend to be experienced teachers (Jewitt, 2007; Bezemer, 2008 & 2012; Bailey, 2009; Kneen, 2015). Studies involving research participants in the early stage of teacher training as undergraduate and/or postgraduate trainees/students (Kist, 2017; McLean & Rowsell, 2013; Bailey & Van Harken, 2014) tend to focus on the use of multimodal communication as an element of the training course, as an alternative or additional tool for professional development through reflection on learning processes. These studies report on opportunities given to education students to explore forms of multimodal communication as part of their professional learning, but do not address participants’ understanding of multimodal communication in the classroom.

There is little research on the ways in which novice teachers in the initial stages of their education and training construct an understanding of how they employ visual material, multimodal approaches or digital technologies to have beneficial impact in pupils’ learning. It is a moot point whether ‘reflective practice’ is perceived by PGCE (SE) students as a strategy for increasing their sense of agency to interpret the existing conventions of teaching (as ITE providers might assert) or as part of

an elaborate process of en-coding and de-coding of 'practical wisdom' (as schools/employers might assert); and there is a tension between these two broad conceptions of 'knowledge' in their experience of ITE/ITT.

The work of influential theorists in the field of multimodal studies (Kress & van Leeuwen, 1996; Jewitt, 2009; O'Halloran, 2011) highlights the essential aspects of rhetoric and design in communication and this aspect of pedagogic intent will be addressed in relation to the frames of learning created in familiar teaching practices in English lessons. The concept *design*, a key concept in multimodal discourse and multiliteracies pedagogy (NLG, 1996), is closely related to *rhetoric*, and each term will be given separate consideration below in relation to teachers' preparation of lessons, activities and materials as a coherent arrangement of signs ('semiotic work' – Kress, 2010).

There is a growing body of meta-research on the relevance of multimodal communication in the realm of education and pedagogy (Jewitt, 2007; Bezemer, 2008; Beetham, McGill & Littlejohn, 2009; Kress, 2012), synthesising achievements within this field from diverse perspectives. Drawing on systemic-functional linguistics (SFL) and social semiotics (Halliday, 1978), Kress and van Leeuwen (1990, 1996) made significant early contributions that shaped the emerging field of multimodal studies. O'Halloran (2011) identifies and responds to various trends in contemporary multimodal research, but advocates the adoption of a coherent framework defined as Multimodal Discourse Analysis. Terminology in this field is, as yet, neither established nor consistently applied (Bezemer & Jewitt, 2010).

Multimodal discourse analysis (henceforth MDA) is an emerging paradigm in discourse studies which extends the study of language per se to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound. The terminology in MDA is used somewhat loosely at present as concepts and approaches evolve in this relatively new field of study. For example, language and other resources which integrate to create meaning in

'multimodal' (or 'multisemiotic') phenomena (e.g. print materials, videos, websites, three-dimensional objects and day-to-day events) are variously called 'semiotic resources', 'modes' and 'modalities'. MDA itself is referred to as 'multimodality', 'multimodal analysis', 'multimodal semiotics' and 'multimodal studies'.

(O'Halloran, 2011, p. 120)

Machin and Mayr (2012), recognise similarities at the theoretical level between the work of Kress and many others and the methods of Critical Discourse Analysis (CDA), and also adopt the term MCDA. O'Halloran (2011) calls for an 'interdisciplinary approach' to the development of the field, its methods and techniques.

Consistent themes in the discourse of multimodal studies reveal that technology has not yet revolutionised the way children learn, as generally 'promised', despite a long-standing imperative to improve teachers' use of technology:

Technology has been about to revolutionise classrooms for about thirty years. As Heinz Wolff once said "The future is further away than you think."

(William, 2007, online)

There are some who pin their hopes on a technological understanding of pedagogy (Weston, 2015), with the risk of indulging '...assumptions underpinning much research that multimodality is automatically *good* for learning.' (Jewitt, 2007, p. 311). This caveat is warranted, as misunderstandings of the term multimodality are common, and such 'oversimplifications' (Buckingham & Bazalgette, 2012) are unhelpful to beginning teachers. Buckingham and Bazalgette's (2012) polemical criticism of multimodal theory as, 'a peculiarly thin and generalised account' of classroom practice may apply to some studies, but it is inaccurate to suggest:

...multimodality theorists barely address the actual *content* of English teaching and the *social and political contexts* in which teaching and learning take place.

(Buckingham & Bazalgette, 2013, p. 98)

Jewitt (2007) provides a survey of the recent research on multimodality and recent discussion of literacies beyond school (Lankshear & Knobel, 2003; Marsh, 2003; Sefton Green 1999), but does not clarify that the established concept 'home literacy' (Cruikshank, 2006) has to be revised to account for the social fragmentation of domestic privacy. Pedagogy, design, ITE students' knowledge and models of learning are key areas for further research into multimodality as '...literacies that move beyond the cognitive and analytic processes of written and spoken language' (Jewitt, 2007). The current curricular orthodoxy, based on The Simple View of Reading (Rose, 2006) does not fit well with sentiments such as:

...it is not possible to think about literacy solely as a linguistic accomplishment...

...the time for the habitual conjunction of language, print literacy and learning is over...

(Jewitt, 2007, p. 241)

These formulations reposition traditional concerns for literacy (print) in favour of multiple concerns beyond the traditional limits of language study. It is a frequent criticism that multimodal approaches treat phenomena that are distinct from language as if they are the same as language and, in doing so, enact a 'curiously visually-biased' (McDonald, 2012) form of 'linguistic imperialism' (McDonald, 2013). It is undeniable that multimodality draws upon a particular framework: Halliday's SFL (1978). Yet, contradictorily, the recruitment of English teachers is largely based on literary conceptions of subject knowledge that conceal unwarranted assumptions about expertise in language (Shortiss & Blake, 2010), and it is possible that 'multimodality' offers literary graduates a means of engaging with language and meaning-making in more systematic ways.

Studies of multimodality in teaching do not focus on novice teachers' understanding of multimodal communication and how it might be developed. Some teacher educators focus on 'technology' or 'creativity', rather than issues of communication and meaning-making (Loveless, Burton & Turvey, 2006). The focus on the learning impact of teachers adopting a particular visual text-based

strategy or a particular technological frame, gives less attention to the impact on teachers' professional development (Pantaleo, 2013; Edwards-Grove, 2011, Ryan, Scott & Walsh, 2010). Some research in the field proposes a conceptual framework that identifies how subject knowledge is socially constructed and replicated (Yandell, 2011), but there appears to be little research that focuses on how teachers at the start of their career learn to exploit the multimodal affordances of the allegedly new 'digital' classroom. This new environment and culture is as yet, far from being established in every English classroom, despite some general advances in that direction (Kneen, 2015), and the disparities in PGCE (SE) students' experience of technological resourcing can be stark.

Interest in developing the multimodal approach to learning is not confined to the teaching of English, nor is it limited to the secondary phase of education. In 2010, UKLA published *Beyond Words* (Bearne & Bazalgette, 2010), a text aimed at serving primary teachers, with the intention of building on the QCA funded *Reframing Literacy* project to promote a media and film oriented concept of multimodal texts to a wider professional audience, which acknowledged:

We do not yet have clear frameworks for describing progress in children's understanding and response to multimodal texts.

(Bearne & Bazalgette, 2010, p. 4)

The *Reframing Literacies* project (Marsh & Bearne, 2008) recommended moving away from narrow descriptive terminology in favour of a conceptual grammar of 'film language'; an important finding of this report was that teachers' own experience with multimodal texts was a crucial factor affecting their ability to move beyond superficial approaches in order to help their pupils articulate their own interpretations and questions. Bearne and Bazalgette (2010) recognise that a 'fundamental demand' of the 'implications the 'current text landscape' was for teachers to understand the logic of different forms of multimodal communication (table 1, p. 41), recognising the distinct logics and also how they are related and how they overlap.



Table 1: Logic of Multimodal Texts - adapted from Bearne & Bazalgette (2010)

Mode	Logic
Writing	Time and Sequence
Image	Space and Simultaneity
Audio-Visual Texts	Duration and Sequence
Film	Duration and Structure

The difficulty of finding an adequate language to encapsulate these affordances of mode, whilst accommodating the assessment regime of the National Literacy Strategy (1998-2011), is reflected in the authors' use of the awkward combination of 'readers/viewers' as a term to fix children's identity when engaged in their practices of attending to multimodal texts. It is not accidental that this compromise term prioritises the print dominant mode 'reading' in its attempt to promote recognition of the visual in primary teaching. The ambiguous use of the solidus (/) attempts to combine practices held in the more formal co-ordinating conjunction 'reading and writing' elsewhere in their text. The awkwardness of this expression supports Kress's views on the inadequacies of familiar theoretical constructs and concepts for understanding 'the world of communication as it is now' (Kress, 2010).

Edwards (2015) focusses on teachers' multiple representations of concepts in primary Science teacher training, but with emphasis on PGCE students evaluating children's learning perhaps more than developing their understanding of the role of the visual in their pedagogy.

Kist (2017) focuses on English teacher training in America, specifically exploring the reflective use of 'memoir' creation to teach 'multimodality consciousness' and makes the following points:

... our preservice teachers (PSTs) are actually very new to thinking seriously about anything other than a book as a "text"...

...seemed more than willing to consider their own multimodal pasts...

...there wasn't the extension made to consider the multimodal pasts of their future students...

...if teachers are not examining their own reading and writing experiences in multimodal, screen-based environments, how would they be able to help their students do so?

(Kist, 2017, p. 63-66)

The latter point downplays the contradictory evidence that the ITE students were examining their 'multimodal pasts' but were not able (or not willing) to help their pupils to engage in similar exercises in the classroom.

McLean and Rowsell (2013) make a bold call for a reconsideration of the teacher education curriculum.

...if we are honest about what teachers need to prepare students for the twenty-first century workplace and to engage students in classrooms, we would admit that some flexibility and alternative approaches to language arts and literacy teaching methodologies are desperately needed.

(McLean and Rowsell, 2013, p. 2)

This study appears to be operating in territory similar to my early doctoral research work with undergraduate ITE students, inviting them to question their own use of multimodal communication and explore the implications for teaching and learning in the 21<sup>st</sup> century. Again, this study (McLean & Rowsell, 2013) reflects on ITE students' perceptions of their own learning experience rather than in-class practice.

In order to leverage any real change in literacy teacher education, the field needs to shift from an emphasis on teaching reading, writing, spelling, and grammar to one that offers more flexibility in the kinds of meaning-making that students do which include more of a focus on multiple modes such as sound, animation, visuals, moving images, and spatial dimensions. Contemporary language learning and meaning making with texts work far more on design principles than they do on linguistic principles alone.

(McLean and Rowsell, 2013, p. 1)

Bailey & Van Harken (2014), focused on ITE students' use of visual images in a reflective manner to articulate their professional insights on their own development as teachers and the impact of their practice, but did not extend the implications of

their findings to their participants' use of image in the classroom for the benefit of their students. Their conclusion is speculative –

By using visual images, teacher candidates seemed to arrive at theoretical insights that were possibly predictive of future, productive classroom practices.

(Bailey & Van Harken, 2014, p. 243)

An American article on 'how multimodal literacies can be used to scaffold student understanding when interacting with complex texts' (Boche & Henning, 2015) recounts a beginner teacher's understanding of the place of multimodal literacies in her teaching over time and places the notion of scaffolding alongside an orientation to broader imperatives for the use of multimodal approaches:

Teaching using multimodality is not only a means to an end—as a way to scaffold and achieve increased literacy—but is also an instructional necessity as students must leave our classrooms knowing how to analyze, use, and synthesize multiple modes.

(Boche & Henning, 2015, p. 579)

Although the focus of the article is more on describing the practical incorporation of multimodal strategies and does not offer much by way of investigation of the beginner teacher's changing understanding of multimodality, the benefits of the teacher's use of multimodal approaches were to be found in the enhancement of classroom discussion:

...classroom discussions became richer, better revealed what students were thinking, and helped students access complex texts more easily and eagerly.

(Boche & Henning, 2015, p. 588)

### **2.1.3 VISUAL LITERACY AND TECHNOLOGY**

The place of the visual in relation to language, reading and learning has long been regarded as problematic:

We still do not know exactly what pictures are, what their relation to language is, how they operate on observers and on the world, how their history is to be understood, and what is to be done with or about them.

(Mitchell, 1994, p.13)

Pantaleo (2015) argues for the need for explicit instruction in visual literacy, and emphasises that -

As a mode, images are diverse in nature – they can be moving, static, print or digital. Images vary in medium, style, method and purpose of construction/composition, as well as in their uses, sites of display, and how and to what extent they are combined with other modes.

(Pantaleo, 2015, p.114)

But if multimodality is restricted to ‘visual literacy’, it falls into a relativistic trap that implicitly re-creates a ‘traditional’ hierarchy of values and perceptions of cultural quality. In a study of visual literacy in the classroom, where students discussed the recent cultural visibility of tattoos before designing tattoos appropriate to Shakespearean characters, the students were envisaged as being subject to a process operated by the teacher.

By including elements of popular culture, teachers can tap into patterns students’ minds already recognise, which makes transitioning them to more traditional texts much more effective.

(Seglem & Witte, 2009, p. 216)

In such a conception, ‘visual literacy’ is not valued in and for itself, but because it acts as a conduit between lower and higher (literary) cultural forms of literacy.

It is often the case that connecting with students’ literacy experiences and knowledge translates into teachers permitting authorised fragments of students’ lives into the classroom.

(Jewitt, C., 2007, p. 254)

As an earlier study noted:

Multimodal readings and experiences of the world begin in infancy and constitute the social practices of everyday life . . . The classroom

is one of the few places where blending, mixing, and matching knowledge drawn from diverse textual sources and communications media is discouraged.

(Luke, 2003, p. 398)

The general recognition that social change in the realm of communication required new forms of engagement with teaching and learning (and a revision of pedagogy) is summed up in a note struck by some researchers conducting meta-research on the issue of technological change in Higher Education:

'We know, we teach you' may no longer work as a paradigm for ICT skills provision.

(Beetham, McGill & Littlejohn, 2009, p. 18)

The pedagogy encoded in the phrase 'We know, we teach you' (didacticism) is considered to be the most adequate pedagogic principle, across all phases, by the current Conservative administration. This reflects the contradictory nature of the social change that destabilises conventions and also the reaction to that change:

There are, now, contradictory tendencies. One choice is 'preserving tradition' by producing something 'authentic'... an attempt, paradoxically, at 'fixing', in a time of instability, that which had always been dynamic. Another choice, more 'mainstream' semiotically and culturally, is to stand out as the designer / innovator / creator of the new.

(Kress, 2014, p. 7)

Beetham (et al) make numerous recommendations for Higher Education institutions' future practice, many of them relevant to secondary schools and to intending teachers (as learners and as professional educators). One in particular resonates with the current study:

..the need for learners to become proficient at self-expression, and critical argumentation, in a range of media. This presents many challenges, not least in relation to assessment.

In relation to digital technology itself, the point is not to encourage more technology use but to encourage more insightful, more

reflective and more critical choices about technology and its role in learning.

(Beetham, McGill & Littlejohn, 2009, p.73)

Jewitt, Moss & Cardini (2007) argued that ‘...pedagogic text design for IWBs would benefit from a more nuanced approach ... that foregrounds pedagogy and backgrounds technology.’ In essence, their point was that IWB use was not well understood by teachers and the technology was shaping their practice without careful thought. Jewitt’s comment that ‘a focus on text design highlights the pedagogic design choices teachers are involved in when making texts’ (Jewitt, 2007, p.304) is particularly relevant. Jewitt (2007), citing survey evidence that shows most teachers used their own texts more than they use texts designed by colleagues or commercially available text resources, suggested that ‘...IWB texts continue to be a site for the exercise of teacher autonomy and professional identity...’ (Jewitt, 2007, p.305). A decade on, the view that teachers should enjoy such autonomy is contested. In some schools, whole school policy on ‘reducing teacher workload’ is used as the rationale for a centrally planned curriculum that removes the necessity that ‘teachers plan their own lessons’ (Birbalsingh, 2017). PGCE (SE) students’ experiences of school, departmental and mentors’ expectations in relation to lesson planning and resource development vary considerably.

Within this frame, there are constraints on teachers’ autonomy, beyond explicit departmental or school policy:

...teachers are institutionally positioned, so that, for example, examination constraints steer them towards particular kinds or designs of texts ...

They are discursively positioned, and it is on the basis of their positioning that teachers design and make their choices for and of texts. The design process is also shaped by the demands of the curriculum; by the teachers’ perception of the students’ interests and ability; and by the resources of the school and the facilities of the technology. In other words, schools, teachers, students and others are involved in re-reflecting and transforming national policies and text design is a central component in this process.

(Jewitt, 2007, p.305)

The relation between form and content is important here, as the text displayed is only one aspect of the lesson design – the way the screen is used is also an important factor in the structure of the learning activities.

The way in which the screen is used to break up, modularise, link, connect and disconnect elements of a lesson is central to the production of pace. It is also central to learning in that it serves to link, classify and frame curriculum knowledge in important ways.

(Jewitt, 2007, p.311)

Kneen (2015) asserts that a majority of IWB usage in English lessons is taken up with display or presentation. Her analogy comparing the IWB to a bespoke whole-class text-book is instructive, highlighting how improvements in display and communication technology have allowed and induced teachers to adapt and preserve the conventions of print-based pedagogy in the new technological frame (just as the presentation software preserves and represents the conventions of the mode it is superseding). Kneen (2015) summarises IWB usage in English lessons as follows:

IWBs are particularly heavily used during the first third of the lesson, but, even when they are not the main focus, they usually contain material which is pertinent to the lesson. Materials used on the IWB are usually completely prepared before the lesson, and there is little evidence of spontaneous use of the IWB during the lesson. In terms of when the teachers use them within their instructional phases, this is usually for guiding learning (e.g. giving instructions) and for presenting stimulus to learners. The memory capacity of the technology (e.g. for recalling work previously done) was rarely observed. The IWBs function very much as a whole-class text book, albeit one focused on the needs of an individual class.

(Kneen, 2015, p. 221)

Kneen (2015) also notes that other affordances of IWBs are not so obviously used, and that in the main, texts in use are fully prepared and little text generation or handwriting was observed. The implications of Kneen's analogy raise key questions about how capable novice teachers might be when it comes to

preparing whole-class 'text-book' material at the start of their first teaching placement.

## **2.2 PEDAGOGIC PURPOSES (SEMIOTIC WORK)**

### **2.2.1 SIGNS**

Peirce (1904), in developing semiotic theory at the start of the twentieth century, envisaged it as 'a universal art of rhetoric' (1904, p.149) and elaborated this art as 'the secret of rendering signs effective' (1904, p.149). He was careful to ensure his definition of the term 'sign' was all-encompassing:

including under the term 'sign' every picture, diagram, natural cry, pointing finger, wink, knot in one's handkerchief, memory, dream, fancy, concept, indication, token, symptom, letter, numeral, word, sentence, chapter, book, library, and in short whatever, be it in the physical universe, be it in the world of thought, that, whatever embodying an idea of any kind (and permit us throughout to use this word to cover purposes and feelings), or being connected with some existing object, or referring to future events through a general rule, causes something else, its interpreting sign, to be determined to a corresponding relation to the same idea, existing thing, or law.

(Peirce, 1904, p.149)

A sign is something that causes an interpretation that exists in relation to the sign: something that makes meaning. The ideas of causation and causality are embedded in Peirce's concept of the sign.

Whether there can be such a universal art or not, there ought, at any rate to be (and indeed there is, if students do not wonderfully deceive themselves) a science to which should be referable the fundamental principles of everything like rhetoric—a speculative rhetoric, the science of the essential conditions under which a sign may determine an interpretant sign of itself and of whatever it signifies, or may, as a sign, bring about a physical result.

(Peirce, 1904, p. 149-150)



Pierce regarded the emergent science of signs ('Speculative rhetoric') as essentially the rhetoric of cause and effect, and its main and most important concern is -

...to ascertain by logical analysis, greatly facilitated by the development of the other branches of semiotics, what are the indispensable conditions of sign's acting to determine another sign nearly equivalent of itself.

(Peirce, 1904, p. 152)

Or, as Strand (2013) elaborates this point –

To Peirce, speculative rhetoric is therefore 'the highest and liveliest branch of logic' as its task is to study the semiotic production of knowledge.

(Strand, 2013, p. 790)

And as there is no artificial barrier in semiotic thought between knowledge and action, Strand concludes:

Thus, the promise of a Peircean speculative rhetoric is how it highlights the power of signs to move agents and to change their habits.

(Strand, 2013, p.792)

Strand (2013) also contends that a full understanding of Peirce's semiotic in relation to education has to take into account the value Peirce placed upon the relationship between 'experience' and 'surprise':

... the series of surprises, which indeed jumbles our categories of thought, happens because of a double consciousness which on the one hand is aware of the familiar and vivid representations of the expected and on the other hand of the new and unexpected ways of seeing. The surprise is not in the abrupt and unexpected experience. The surprise is rather in the relationship between the known and the unknown; between the familiar and the new; or between the 'expected idea' and the 'strange intruder'. So, the reason for the surprise is that we experience the relation between our familiar ways of thinking and something totally new and unexpected.

(Strand, 2013, p. 794)

Strand contends that this is more than '...a theory of signs or a method of studying them...' and should be recognised as '... a highly sophisticated philosophical

perspective on semiosis—the action of signs -...’ which in turn provides ‘... a sophisticated framework for further philosophical deliberations on education as semiosis...’ (Strand, 2013 p.800-801)

Social semiosis emerged from the field of socio-linguistics and CDA (Halliday, 1978; Hodge & Kress, 1979, 1998; Kress and van Leeuwen, 1996; Kress, 2010) and is primarily concerned with questions of design and rhetoric in multimodal communication.

Machin (2010) points out the ordinariness of the semiotic capabilities of learners in explaining the relevance of social semiotics:

Social semiotics is neither a field nor a particular theory, but is a form of enquiry applied to specific instances and problems. It asks things like “what kinds of communicative resource are used in a specific institutional or social context?” It can ask how these resources are taught, legitimised and received by people. It can ask “what are the consequences of these choices?” It can ask how these semiotic resources are regulated since individuals, social groups and institutions always try to control those resources we use. Everything that humans do in some way articulates semiotic meanings, where there is always regulation, political and ideological interest. In this way, social semiotics is inexorably tied to the quotidian realities of social life.

(Machin & Threadgold, 2010, p. 2)

In England, secondary English classroom-based research has focussed on multimodal learning demonstrated by pupils that remains unrecognised by official measures of learning. Yandell (2011) interrogated ways in which reading is conceptualized in policy and realized in practice in a sequence of English lessons in a London secondary school. Yandell suggests pupils’ use of *PowerPoint* presentation software proved them to be sophisticated, multimodal sign-makers, but the development of their teacher’s understanding of this aspect of teaching was not a prime focus of the study. There is a need to pay attention to both teachers’ creation of pedagogic texts and the way they are used in the classroom (Jewitt, 2007; Knell, 2015).

Kress and van Leeuwen (1996) developed Halliday's (1978) linguistic model, SFL, as a social semiotic that recognises the following meta-functions in communication (table 2, p. 51):

Table 2: Metafunctions of Language

<i>Ideational...</i>	...to represent, in a referential or pseudo-referential sense, aspects of the experiential world outside its particular system of signs...
<i>Interpersonal ....</i>	...to project the relations between the producer of a sign... and the receiver/reproducer of that sign...
<i>Textual ...</i>	...to form <i>texts</i> , complexes of signs which cohere both internally and within the context in and for which they were produced...
(Kress & van Leeuwen 1996, 40-41)	

Kress (2009, 2010) insists on the materiality of **mode** and refutes the proposition that all signs are arbitrary, despite the fact that Saussure claimed this as the justification for taking language as the ideal paradigm for semiotic analysis in all other modes of communication:

Signs that are wholly arbitrary realize better than the others the ideal of the semiological process; that is why language, the most complex and universal of all systems of expression, is also the most characteristic; in this sense linguistics can become the master pattern for all branches of semiology although language is only one particular semiological system.

(Saussure, 1916, p. 68)

However, Saussure (1916) recognised that this idea - the relation of the sign and the signified being arbitrary - could not be extended to the symbolic aspect of communication. Peirce's (1867) basic definition of the fundamentally triadic nature of the sign, as *icon*, *index* and/or *symbol* is relevant in considering the modality of any sign. Hodge and Kress (1988) make the point that these functions are the modes of a sign, and that all three modes can be present in any sign regardless of the predominant mode:

- **Icon** – a more or less direct representation or likeness of something
- **Index** – a direct connection or indication that can be inferred
- **Symbol** – an abstract representation of an idea that is conventional in nature.

There is an implied hierarchy of mode in that an icon appeals to 'direct perception' and is more immediate than either the index that requires inferential interpretation or the symbolic that can be opaque to the uninitiated. Kress (2010), describing his motive as the 'wish for a plausible social theory which does not negate the energy and significance of individual action', seeks to emphasise 'the agency of socially formed individuals acting as sign-makers out of socially shaped interest with socially made resources in social interactions in communities.'

### 2.2.2 FRAMES

The frame that *Microsoft PowerPoint* constitutes has been criticised for having negative effects on the quality of presentation of evidence, statistical reasoning and the relationship between verbal and spatial thinking (Tufte, 2003).

As Thomas (et al, 2008) noted, in emphasising the crucial role of the teacher's expertise in the use of visual material in the classroom:

The accessibility of visual images makes them useful tools in the development of collaborative class experiences. However, the accessibility of visual images does not always support student learning.

(Thomas, Place & Hillyard, 2008, p. 25)

The notion of the image as a 'tool' relates to the concepts of process and production (of meaning) that underpin education (Kress, 2013) and this automatically brings into question how teachers are agents in the service of

contradictory political contexts, social goals and external values (Kress, 2004, 2012). The materiality of meaning is established through processes of discourse that emerge as mode (external and internal):

When teachers or students use images in teaching and learning, two main processes occur: the images are brought into the world of discourse and meanings are constructed from and through them.

(Fetherston, 2008, p.29)

Bezemer (2008) drew on the work of Goffman (1974) on “schemata of interpretation” to elaborate the notion of *frames* of communication as applied to English teaching in the classroom:

Frames are about what goes on in human interaction...Individuals as meaning-makers develop resources to frame the activities they engage with. Frames grow out of the recurrence of activities; they come to serve as a basis for the contextual ground for meaning making. Frames thus suggest who is likely to be involved in what capacity, what the wider purposes are of their gathering, and how they might use the communicative resources available to them to make meaning.

(Bezemer, 2008, p. 167)

Considering another sort of frame for teaching – the imperatives of technological development - Bezemer contrasts teachers’ use of interactive white boards favourably with the more limited use of previous display technology (overhead transparencies), noting that:

While there has at times been some concern that digital technologies might do away with the central role of the teacher... the role of the teacher, far from being ‘de-professionalized’, is becoming one of the teacher as rhetor and designer of different sites as maximally effective environments for learning.

(Bezemer et al, 2012, p. 12)

As Jewitt (2007) noted, positioning a version of ‘multimodality’ in relation to perceptions of student ability or knowledge:

...fails to attend to the potential impact of multimodality on learning. That is how the design of multimodal representations reshapes curriculum

knowledge—what it is that is to be learnt and how. Images do not supply a similar version of a concept; they provide a different representation of it. To talk about a concept, to draw it, to animate it, all draw on different aspects of a concept. Engaging with a variety of modes means engaging with a concept in different ways, each of which fills up the concept in distinct and specific ways.

(Jewitt, 2007, p.306)

This is a psychological frame as much as a sociological frame, as Borah (2011) insists. Paradoxically, the application of various theoretical conceptions of framing means that frames can be both unique (contextually specific, particular) and consistent (general). Borah cites Gitlin (1980) regarding frames as “...persistent patterns of cognition, interpretation, and presentation, of selection, emphasis, and exclusion...”.

It follows that there may be multiple frames operating on, and operated by, teachers and pupils in any classroom. To take the teacher’s position: assessment criteria are a dominant frame, because pupil progress and school performance are sociological factors of great interest and attention. The extent to which this frame constrains or constricts a teacher’s pedagogy will be determined by their individual values and their personal confidence in the efficacy of their own methods in relation to the pupils being taught. This is also framed by departmental and school policies on curriculum, assessment and pedagogy. In the case of a teacher in training, there are numerous unique, but consistent, frames upon the practice of learning to be a teacher (e.g. adapting previous personal experience as a learner to teaching context; compulsory lesson planning frames; regular scrutiny in relation to external standards; transitional professional position as novice becoming more competent; establishing and developing general pedagogic practice and values).

Tarlau (2014) draws attention to the concepts of ‘resonance’ and ‘alignment’ developed in the early sociological works on framing –

These authors defined “framing” as a collective process of interpretation and social construction of particular ideas, and “frame alignment” as the process whereby actors consciously create these forms of collective interpretation — the frame — in order to align with the interests, values, goals, and beliefs of other individuals and groups. The capacity for these collective interpretations to align with the values and beliefs of other individuals is called “resonance.” The amount of resonance a frame has is the frame’s ability to “make sense,” connect with, or be accepted by another individual.

(Tarlau, 2014, p. 376)

These concepts are appropriate and useful for novice teachers (as ‘actors’ in the frame) seeking to develop pupils’ understanding within frames that are both familiar and alien to them. Tarlau highlights the limits of this as a method of achieving social change or resisting the effects of policy decisions in education:

...isolated teachers and students in public school classrooms cannot transform society on their own; they have to either build a larger social movement that centers on community struggles outside of the public school walls, or link up with social movements already struggling for economic, political, and social equality.

(Tarlau, 2014, p.392)

It is questionable whether the frames of the new National Curriculum and the revised GCSE specifications for English can or should be aligned with the frames of a diverse pupil community.

Berland and Hammer (2012) see the framing process as a matter of dynamic social negotiation and acceptance:

Individuals constantly frame and reframe how they understand what is taking place, in small adjustments of the schema... or in larger adjustments.... Moreover, because people signal to each other their framing of what is taking place, the dynamics of this process are typically social.

(Berland & Hammer, 2012, p. 71)

The difficulty of resisting is addressed by Siegel (2012), advocating a version of reflective talk amongst practitioners as something that ‘...may offer teachers and students a way to talk back to the accountability culture by making their understandings of multimodality and of themselves as sign makers explicit’. A particular question relates to the use and allocation of the teachers’ most valuable resource, that of time:

No aspect of education practice is untouched by the hard times we are experiencing, but for literacy educators who value multimodality, the pressing question is whether there is time for multimodality in schools shaped by the accountability culture. More than ever, teachers and students are expected to adhere to standards and assessment practices that look back to an imagined past where multimodality might have a place in arts education, but not in the literacy curriculum.

(Siegel, 2012, p. 675)

### **2.2.3 MULTILITERACIES**

Bezemer’s view of framing draws upon the New London Group’s (1996) definition of ‘Critical Framing’ which, as an integral component of multi-literacies pedagogy, ‘involves the students’ standing back from what they are studying and viewing it critically in relation to its context’.

Mills (2009), drawing on early contributions (Kamler 1994; Macken-Horarik 1996; Knobel & Healy 1998; Cope & Kalantzis 2000), summarised why the multiliteracies pedagogy (MLP) approach is difficult to adopt in the current climate. The positioning of multimodality, used by Mills (2009), in opposition to mono-modality, is indicative of a problem in understanding terminology in the field.

The MLP approach is summarised below (table 3, p. 57):



Table 3: Multiliteracies Pedagogy (NLG, 1996)

Components of Multiliteracies Pedagogy - New London Group 1996	
<b>Situated Practice</b>	Immersion in experience and the utilization of available discourses, including those from the students' lifeworlds and simulations of the relationships to be found in workplaces and public spaces.
<b>Overt Instruction</b>	Systematic, analytic, and conscious understanding. In the case of multiliteracies, this requires the introduction of explicit metalanguages, which describe and interpret the Design elements of different modes of meaning.
<b>Critical Framing</b>	Interpreting the social and cultural context of particular Designs of meaning. This involves the students' standing back from what they are studying and viewing it critically in relation to its context.
<b>Transformed Practice</b>	Transfer in meaning-making practice, which puts the transformed meaning to work in other contexts or cultural sites

Mills (2009) asserts that MLP is in conflict with the predominant cultural-heritage approach (before the revision of the curriculum) because MLP:

- ...aims to move literacy education forward from antiquated pedagogies of an exclusively formal, standard, **mono-modal** (*emphasis added RSR*) and national language to those that are inclusive of informal, open-ended, multimodal forms of communication, which cross national boundaries and support productive diversity...
- ...sees reading as a critical, social practice, rather than purely a means of cultural transmission...
- ...involves the development of alternative reading positions and practices for questioning and critiquing texts, with their affiliated social formations and culturally specific assumptions...
- ...builds upon 'critical literacy', in which texts are viewed as sites where culture is produced or reproduced ...
- ...challenges the appropriateness of these decisions, taking into account the interests of all students in increasingly diverse communities

- ...stimulates students' thinking about how textual practices work in the construction of subjectivity and production of culture.

(Mills, 2009, p. 105)

Prain (1997) following Threadgold, baulked at the sheer scale of the project:

...the question of how any future English curriculum can develop an appropriate rationale and pedagogy that can cope with vastly expanded means of communication (and still retain traditional concerns with personal, ethical and social development) continues to be the major challenge for literacy education's future.

(Prain, 1997, p. 465)

Mills argues that 'the multimodal nature of semiotics should no longer be ignored in contemporary theories of meaning.' (Mills, 2009, p.107). The latest revision of the English curriculum (2013) eschews the oppositional nature of the MLP approach, restoring the supposed purity of 'cultural transmission'.

At the heart of the MLP approach is multimodality, social semiosis, and an emphasis on design in communication. Multimodal theory takes the concept of design towards a reappraisal of the importance of rhetoric.

In periods of stability the question of effective communication is answered by the idea of convention and of competent action in relation to those conventions. In periods of fragmentation and individuation, communication is fraught: each environment of communication asks that social and 'political' relations, tastes, needs and desires be newly assessed. The question of rhetoric – how to make my communication most effective in relation to this audience, here and now - has moved newly, urgently into the centre. Rhetoric has become a major issue for design.

(Kress, 2004, online)

The reciprocal relationship between design and rhetoric is highlighted by a study on students' use of audio-visual presentational aids to support their performance in spoken assessment. Students' design decisions:

...have rhetorical consequences for how a multi-modal text will be received and used by its audience, so students have to learn to be consciously aware of the rhetorical implications of their choices.

(Sheppard, 2009, p. 129)

This focus on textual rhetoric (and the intentionality of the 'rhetor' as creator/designer of text) may seem to formally align with the 'Leavisite' perspective of the conservative curriculum and assessment regime of the National Curriculum for English (2013), but it is not identical. There are key differences between the multimodal approach that recognises the design of texts and the formalist approach that reifies and mystifies the process of authorship and text creation. In a social semiotic approach:

- Social Context is not excluded from consideration;
- Purpose is not 'authorised', it is open to question and interpretation; and
- Textual Effect is not assumed to be identical for all readers/consumers of the text.

Jewitt (2007) argued for the need to pay attention to both rhetoric and design in developing effective pedagogy for IWB use in the classroom:

... all technology, has to be embedded in curriculum knowledge, pedagogy and learning. There is a need to move towards pedagogic principles for design and to move away from valuing a technology driven pedagogy that is fast, interactive and multimodal. A multimodal, interactive and a fast-paced pedagogy are not necessarily good in and of themselves. A better understanding of how the rhetoric of IWBs plays out in the reality of the classroom is needed. Investigating the design decisions of teachers using IWBs opens up potential for new designs for learning.

(Jewitt, 2007, p. 315)

Liszka (2013) draws attention to the way semiotic theory remodels traditional aspects of classical rhetoric.

...the first division of semiotic, grammar, studies the basic character of signs as such, while the second, critical logic, analyses the different processes by which we reason from signs and acquire knowledge. The third branch of semiotic— rhetoric—has to do with the *practice* of inquiry, and how we use these processes of reasoning within the context of a community of inquiry. It is no coincidence that these three divisions of semiotic model the *trivium* in the classical concept of liberal education.

(Liszka, 2013 p 785)

The *trivium* (an idealised medieval renaissance version of classical Greek education) is said to consist of the three components: grammar, logic and rhetoric. The tradition of rhetoric in education thus claims a heritage from Aristotle and Plato onwards, but current interest in restoring the lost values of classical liberal education resists the semiotic. An alternative connection between rhetorical theory and the semiotic is made plain in Joseph (2002):

Logic is concerned with the thing as-it-is-known.

Grammar is concerned with the thing as-it-is-symbolized.

Rhetoric is concerned with the thing as-it-is-communicated.

(Joseph, 2002, p. 9)

Aristotle (350 BCE) viewed rhetoric as purposive and social. A person communicates to their community in order to achieve some desired outcome, motivating the community to take some specific action or adopt an attitude that endorses and permits certain actions by others. The relevance to education is apparent. It is unsurprising that critical reflections by PGCE (SE) students often focus on 'motivation theory', as learning how to motivate pupils is a key concern for teachers at the start of their professional training. Yet the rhetoric inherent in the pedagogic context is often overlooked or neglected.

The persuasive appeal of rhetoric acts in three ways (or modes):

- *Ethos* – a rhetor can appeal to beliefs and values presumed to be held in common by an audience or community (and the notion of authority is closely linked to the idea of credibility and the confidence a community places in the rhetor)

- *Pathos* – a rhetor can appeal to the emotions and feelings of an audience or community
- *Logos* – a rhetor can appeal to the reason of the audience or community.

Classical definitions of rhetoric are concerned with the purposive and motivated nature of communication ‘creating solidarity in a community and moving it toward a certain course of action’ (Liszka, 2013). The semiotic nature of communication was highlighted by Burke who developed a ‘dramatist’ framework (variously referred to as a ‘pentad’ or ‘hextad’) that positioned rhetoric as ‘the task of inducing cooperation in beings that by nature respond to symbols’ (Burke, 1950).

The founding semiotic work of the 19<sup>th</sup> century American polymath, Peirce, is often described as phenomenological or pragmatic but, as McCarthy (2005) points out, Peirce consistently takes an ontologically realist view of rhetoric as a social practice conducted within a community bound by relative acceptance of various principles relating to the conduct of inquiry.

Liszka (2013) asserts that ‘Peirce’s formal rhetoric makes it clear that an important—if not the most important part of educating—is to develop a ‘*community of inquiry*’ (Liszka, 2013, p. 787).

#### **2.2.4 TEACHING AS DESIGN**

The digital technologies available to education have already expanded dramatically in recent years, but it takes more than technological infrastructure to transform a profession.

(Laurillard, 2012, p. xiv)

Technology is offered as a means that will lead the teaching profession into ‘...discovering a fundamentally different way of developing and sharing human knowledge and skills’ (Laurillard, 2012). This design perspective envisages a

technologically enhanced level of professional autonomy and capacity for change in teachers, but is sceptical about similar autonomy for the learner:

Educationalists must resist the idea that because of the new technologies students can do it for themselves – instead they create an even more critical role for the teacher, who is not simply mediating the knowledge already articulated, but is more deeply involved in scaffolding the way students think and how they develop the new skills they will need for the digital literacies.

(Laurillard, 2012, p. 4)

This does not sit easily with the view that the whole point of teaching is to make students ‘into independent thinkers who will not necessarily bend to the will of the teacher’ (Laurillard, 2012).

Laurillard’s ideal is evident in the contemporary virtual community of English teachers, whose exchange of ideas and information now takes the form of on-line asynchronous discussion in social media sites (e.g. *Teachit*, *TES*) where resources are shared (and often ‘recycled’). It is difficult to envisage novice English teachers, with little experience and less confidence in their curriculum design, and no influence on matters of assessment, embracing a perspective of design science as the rationale for their lessons. However, promoting the idea of teaching as design science to novice teachers may be a worthwhile and feasible project, given the fact that:

There is terminology in place for design-oriented thinking.

(McLean and Rowsell, 2013, p. 5)

Writing and reading may not be regarded by novice teachers of English as the product of a design process, but it is relevant, in the current context, to propose that all texts are ‘designed’ by authors to affect the understanding, emotional state and beliefs of the intended audience.

## 2.3 RECOGNITION OF LEARNING (INTERPRETATION)

### 2.3.1 MULTIMODAL LEARNING

Teachers of English exploit modes of communication they believe have high status or credibility for students, in pursuit of 'relevance' in learning. The perceived reality, or verisimilitude, of learning that connects home and school literacy to the world beyond home and school is believed to have a positive impact on student engagement and motivation (Cruickshank, 2006). Where 'new literacies' are valued, students are enabled:

...to see themselves as possessing new powers brought about by a growing understanding of literacy as a social practice and growing mastery of literacy as a medium of self-discovery and self-expression.

(Bailey, 2009, p. 207)

Multimodal theory offers the following definition of 'learning':

Learning is the result of the transformative engagement with an aspect of the world which is the focus of attention by an individual, on the basis of principles brought by her or him to that engagement; leading to a transformation of the individual's semiotic/conceptual resources.

(Kress, 2010, p. 182)

Crucially, Kress emphasises the importance of the interpreter, rather than the author ('rhetor'), in communication:

The *traditional* approach says (in one of very many variants) "Communication is an event where a sender constructs a message, using a 'code' (assumed to be) shared with an addressee, and, sends the message to the addressee as a 'receiver'. The latter 'decodes' the message". In that conception the focus is on the sender, on the shared code, and on successful *decoding*. My definition turns that on its head. It says "Communication has happened when there has been *interpretation*". Now the focus is on the *interpreter*, and on *interpretation*. It is a change in focus and in relations of power. Before, the sender had the power to shape the message; it had been the receiver's responsibility to 'decode' that message appropriately. Now,

the person who chooses to engage with the message makes her or his interpretation; and it is the process of interpretation which means that there has been communication.

(Kress, 2014, p. 7)

The distinction between 'de-coding' and 'interpretation' in the reflection of the PGCE (SE) students as learners may well be crucial to this aspect of their professional development, as it is related to their development as 'learners' in the teaching profession. Most English graduates would agree that English teaching is founded upon interpretation (often aggrandised into 'analysis' in the teaching of English Literature, without theoretical justification), but the extent to which this is enacted in their use of visual material is another matter. Whether they enable Kress's notion of communication with their pupils, or can enable this at all in their classrooms under the pressures of an assessment regime that conforms to the opposite model of communication (successful de-coding of authors' intentions and achievements according to conventional criteria), are matters of key interest for this case study.

### **2.3.2 VISUAL MATERIAL IN THE CLASSROOM**

Problematic assumptions are often made by novice teachers about the place of the (multimodal) visual mode in learning:

Whereas new technologies and broader definitions of literacy have aroused interest in multimedia texts and presentations, the use of written texts and oral communication continues to be privileged over visual communication ... (the) prevailing assumption is that language is paradigmatic for meaning... (and) images simply entertain or illustrate, providing a respite from serious academic work. Further, the picture bears the stigma of being an easy read, useful only in scaffolding early literacy development, but not valuable as a tool for adolescent and adult learning.

(Thomas, Place & Hillyard, 2008, p. 23)

A study of the understanding of German pre-service teachers' use of *YouTube* video in the teaching noted that:



Commonly shared practices of video as a presentation and entertainment medium dominate and interfere with innovative instructional uses and potential innovative learning functions are generally less understood by teachers.

(Krauskopf, Zahn & Hesse, 2012, p. 1194)

A key insight from their study relates to importance of lesson-planning as informed imagination and conceptualisation of learning:

...the challenge for the individual teacher in leveraging technology affordances of digital video technology in their classroom is to construct mental models which integrate the technology's learning-relevant functions with their pedagogical and subject matter knowledge...

(Krauskopf, Zahn & Hesse, 2012, p. 1195)

The ways in which teachers in training come to be aware of the multimodal 'learning-relevant functions' of visual material and forms of visual communication may be related to their experience and personal educational background, as well as pedagogic development. In contrast to the American study above (Boche & Henning, 2015), the researchers noted that:

...it is not sufficient for a teacher just to remember the different technological functions of the software or to have a list of examples of how other teachers have used *YouTube* in their instruction (propositional representation). Rather, teachers would need to create a mental model of the functions of *YouTube* in relation to the way these functions impact the presentation of specific subject matter and learning.

(Krauskopf, Zahn & Hesse, 2012, p. 1195)

Another contrast to this proposition is found in a study from the United Arab Emirates:

If teachers are not aware of theoretical and practical approaches for actively involving students in the learning process, their use of *YouTube* movies or any other media or technology will be limited to content delivery.

(Tamim, 2013, p. 343)

One study of ITE primary students' use of technology asserted:

The levels of achievement of originality for individuals, peer groups, or within the domain are evaluated within the field, whilst the judgement of value can relate to critical reflection for the individual as well as recognition of a unique contribution to the domain itself.

(Loveless, Burton & Turvey, 2006, p. 4)

This coincides with my pedagogic concern as a teacher educator, prioritising the agency of the learner, but the focus of Loveless (et al) was on ITE students' evaluation of their own and others' creativity in the use of digital technology. Understanding multimodality in the process of making-meaning was not considered, though the main activity of the study involved negotiating the creation of digital moving-image narratives within a given form. This study also asserted:

Teachers learn to be teachers in situations which are relevant and authentic, and their approach to their own learning is also important in the development of their professional knowledge.

(Loveless, Burton & Turvey, 2006, p. 5)

Loveless (et al) allowed ITE students freedom to negotiate content with their pupils in the classroom, but they were required to produce their texts within a set media format, determined by the researchers, who were interested in the use of technology to promote creativity in the classroom. The communication design decisions of the participants were therefore conditional and constrained, but the choice of curriculum content was not restricted.

In this present case study, PGCE (SE) students on placement in school are expected to make most relevant lesson design decisions for themselves, under the guidance and supervision of school mentors and colleagues, but, generally have little control over the curriculum content to be taught. Most English departments have some form of curriculum map that the PGCE (SE) students have to follow, and it is rare for them to be able to introduce new texts or new content, even in second placement. With a clear imperative to demonstrate 'good' or 'outstanding'

professional development in a very limited time frame, the processes of external judgement that dominate the experience of PGCE (SE) students' experience can inhibit creativity and foster conformity to established practices. PGCE (SE) students' lesson content and design has been more closely supervised by school-based colleagues than might have been the case prior to the revision of examination specifications in 2015. An unknown factor is the extent to which PGCE (SE) students (and their mentors) might be aware of, or interested in, the perspective of multimodality as:

...an inter-disciplinary approach that understands communication and representation to be more than about language.

(Jewitt, 2013: online)

Influences of assessment on teachers' willingness to adopt multimodal approaches in the classroom are identified in a case-study from Singapore: an instance of "the complex picture of infusing new literacies in the institution of old learning" (Guo & Tan, 2009). Despite the successful learning demonstrated by pupils when the teacher adopted multimodal teaching, the pressure of the assessment regime (in writing) created strong disincentives. The goal in that study was improving the effectiveness of experienced teachers through in-service training. In the context of the present case study, the range of influences on PGCE (SE) students' decisions regarding the inclusion of visual material in an English lesson, or series of lessons, are viewed as variable factors in their professional development, interacting with their perceptions of multimodal communication.

Foregrounding the analysis of 'artefacts' created by learners in the secondary phase of education, a Canadian study asserts that instruction in the meta-language of multimodal discourse is essential for learning:

...for students to become visually literate, they need explicit instruction – pedagogy that focusses on visual design and composition principles, and image analysis – that will then affect their selection, employment, understanding and interpretation of the modal affordances of image.

(Pantaleo, 2013, p.353)

It is recognised that students require explicit instruction and vocabulary to describe and analyse the features and design of texts (Edwards-Grove, 2011; Ryan, Scott & Walsh, 2010). In Pantaleo's study, the students were directed in the creation of the texts/artefacts they produced. Pantaleo investigated how student knowledge, teacher knowledge and assessment criteria enable learners to become more sophisticated 'viewers'. Pantaleo recommended further research on the question of design for learning.

From a formal linguistic stance, semiotic (semiological) theory is an attempt to establish a science of signs (Pierce, 1902; Saussure, 1916). Analytical structures, historically applied in the realm of written language were extended to other fields, primarily visual. The prevalence of semiotic analysis in diverse fields in the later part of the twentieth century is bound up with changing social, technological and philosophical practice (O'Halloran, 2008).

The pragmatic realism that underpinned semiotics, viewed from a materialist perspective, leads to the rejection of the supposed arbitrary, or subjective nature of meaning normatively associated with semiotics:

There are three kinds of signs. Firstly, there are *likenesses*, or icons; which serve to convey ideas of the things they represent simply by imitating them. Secondly, there are *indications*, or indices; which show something about things, on account of their being physically connected with them. Such is a guidepost, which points down the road to be taken, or a relative pronoun, which is placed just after the name of the thing intended to be denoted, or a vocative exclamation, as "Hi! there," which acts upon the nerves of the person addressed and forces his attention. Thirdly, there are *symbols*, or general signs, which have become associated with their meanings by usage. Such are most words, and phrases, and speeches, and books, and libraries.

(Peirce, 1894, online).

Semiosis has been criticised as 'naïve linguistic determinism' (Breeze, 2011). The charge of subjective attribution of meaning can be applied to all semiotic work:

How do we know, for example, that the conclusions offered by semiology (*semiotics – SR*) are not the result of the subjective impressions of the analyst but an objective uncovering of the systematic structure of meaning?

(Strinati, 1995, p. 115)

In response to the criticism (McDonald, 2012; 2013) that semioticians assume, without empirical investigation, that all modes of communication function like language, a study by Taboada and Habel makes use of a linguistic corpus approach (processing large quantities of data through enhanced technological capacity) and suggests that systematic linguistic approaches dependent on stable concepts (such as textual coherence in Rhetorical Structure Theory (Mann & Thompson, 1988) are disrupted by the presence of multiple potential relations in multi-modal texts (Taboada & Habel, 2013). This would tend to suggest that semiosis is more than a simplistic imposition of linguistic norms on non-linguistic phenomena; it follows that interpretation of signs via the material path of cognition is not entirely an arbitrary or subjective construct. Signs in use are motivated, situated and dependent on context and purpose in the social practice of individuals.

This study draws upon Kress's (2010) social semiotic definition of learning (previously cited on p. 63) that recognises agency of the learner (interpreter) as a central concept. The influence of this definition can be seen in the initial typology of visual material developed as part of the project (see figure 7, p. 149). This enquiry seeks to investigate the changing nature of the conceptual resources and the principles that form the basis of PGCE (SE) students' practice in teaching their pupils to be more literate interpreters in, and of, the multimodal world of communication.

Technologies are not mere exterior aids but also interior transformations of consciousness, and never more than when they affect the word.

(Ong, 1986, p. 32)

Part of the developmental complexity of the discourse about new forms of literacy is the reflexive response to the social re-positioning of 'the word' and its significance amongst other forms of communication. Ong (1986) argued that 'orality' offers a more truly immersive environment and tended to characterise 'visuality' as a disjunctive form of thought. Though 'disjunctive-ness' may be a partial characteristic of the new visual age, recognising the value of 'visual thinking' (Arnheim, 1969) is a necessary step towards understanding the new paradigm of a technological culture of instantaneous multimodal exchange (Kress & van Leeuwen, 2001; Norris, 2004).

It was perhaps in the so-called "modern" era that the idea of spoken language and written language as distinct semiotic systems made most sense, because that was the age of print, when the two were relatively insulated one from the other – although the spoken "standard language" of the nation state was already a bit of a hybrid. Now, however, when text is written electronically, and is presented in temporal sequence on the screen (and, on the other hand, more and more speech is prepared for being addressed to people unknown to the speaker), the two are tending to get mixed up, and the spoken/written distinction is increasingly blurred.

(Halliday, 2006, p. 160)

This 'blurring' of the hitherto clear separation of spoken and written forms of language creates new possibilities for positive semiotic "understanding of the meaning-making power of language" (Halliday, 2006), because language is no longer the dominant mode in public communication, but is now one mode interacting with and amongst many other modes that were previously held formally apart as separate fields of human activity (Norris, 2004). It is for these reasons that this case study, following Norris, attempts to:

...purposefully cross the boundaries between linguistics, nonverbal behaviour, and the material world, in order to show that all three

directions of research come together when we think about human interaction.

(Norris, 2004, p. 10)

This foregrounds the issue of making meaning in the classroom where the identity and agency of PGCE (SE) students is constructed within social relations and structural boundaries. Rogers (2011) summarises the relevance of Kress's work on a multimodal semiotic approach to discourse analysis in education as follows:

A multimodal social semiotic approach provides a richer perspective on the many means involved in making meaning and learning; on forms and shapes of knowledge; on the many forms of evaluation and assessment; on the social relations evident in pedagogy; on the (self-)making of identity and, in that, on the means that are central in the *recognition* of the agency and the many kinds of semiotic work of learners in learning.

(Rogers, 2011, p. 208)

#### **2.3.4 LEARNING AND LITERACY**

A comprehensive overview of the question of learning and literacy in the digital age was presented in the JISC study *Thriving in the 21<sup>st</sup> Century* (Beetham, McGill & Littlejohn, 2009). This report characterised literacy discourse as divided around the tension between two opposing purposes of education:

- a) to maintain a generic capacity for learning and
- b) to fundamentally change what it means to learn (technology transforming social practice).

Contradiction between old and new is nothing unusual. The dialectical condition of everything in nature is to be in contradiction with itself as it becomes its own other. The real art of operating with contradiction lies in understanding which tendency is dominant at any particular moment; is the *status quo* to survive or not? The report recognises that this historical period, the transition from the 20<sup>th</sup> century to the 21<sup>st</sup> century, has a radical character with both reactionary and progressive features:

The digital challenge to the educational status quo comes in the form of profound social shifts.

(Beetham, McGill & Littlejohn, 2009, p. 8)

Beetham *et al* (2009) adopt a less radical position in proposing a new formulation to respond to the perceived threat to the *status quo* - 'learning literacies for a digital age' – a formulation emphasising continuity over discontinuity. Beetham's definition of literacy is still anchored in traditional forms – 'reading, writing or numeracy' - as the foundation of other skills, but accepts, as a third priority, that communication in a variety of media is involved.

The report draws attention to the lack of applied research in the area of digital and learning literacies (in contrast to the 'preponderance of theoretical work' (Beetham *et al*, 2009). It is not possible to attempt to encompass in a few sentences the full content of this extensive document, which is thorough and systematic in its treatment of various strands in the discourse on digital learning. These strands are presented as conceptual frameworks owned and/or defined by various protagonists, antagonistically positioning learners in different ways.

For example, the ownership of 'Media Literacies' is contested and located in various specialist subject areas; learners are addressed as consumers and producers of messages in a range of media; 'Media Literacies' are moderately fast-changing with the emergence of new media; and 'popular practices' (e.g. distributed creativity, illegal content appropriation) both challenge and support 'Media Literacies' (Beetham *et al*, 2009). Amongst the key concepts for 'thriving in the 21<sup>st</sup> century' are 'Literacies as social/situated practices'; 'Technology and technical literacies'; 'Media and media Literacies' (this is where 'Multimodality' is located in the discourse by this report); 'Learning to learn and meta-literacies'; 'New pedagogies'; 'New learners'; 'Learners informal techno-social practices'; and 'New institutions and challenges to the institution'.



The report, however, is sceptical in relation to the significance of multimodality:

The jury is still out on whether digital hypermedia (multiple forms of representation, multiply linked) require a fundamentally different approach.

(Beetham, McGill & Littlejohn, 2009, p. 15)

This seems to be an attempt to keep 'media' in its place – an attempt to fix the already destabilised *status quo* (Kress, 1996) – but there is recognition that 'the idea of multimodal literacy, understood as a complex set of critical and social practices, has largely replaced the discourse of learning styles' (albeit only within the 'space' of communication and media) and that 'literacy practices are changing' (Beetham *et al*, 2009). On this point, a salient fact emerges:

...institutions are simply not resourced to keep pace with the rate of socio-technical change, such that they can claim to support whatever technologies learners bring into the learning situation.

(Beetham, McGill & Littlejohn, 2009, p. 18)

The incapacity to 'keep pace' with socio-technical change affects individuals as well as institutions. It is inevitable that the opportunities provided to PGCE (SE) students in their training placements vary according to staff dispositions, teacher and mentor expertise and departmental or school financial resourcing.

The literature reviewed in this chapter has addressed relevant research and theoretical perspectives on multimodality and semiotic theory in relation to pedagogy, teaching, learning and literacy. Research studies that have examined the effects of adopting multimodal approaches to teaching and learning have been considered and the relevance of their major insights to the context of Initial Teacher Education has been explored. The review clarifies the perceived significance of rhetoric and design in interpreting and achieving effective multimodal communication. The review highlights the relative paucity of research studies focussing on how the depth of ITE students' understanding of multimodality and social semiosis might be related to professional development in teaching and to the quality of their subject knowledge as specialist teachers of

English. It is in this particular context that the study makes an original contribution to the emerging field of multimodal studies by answering the research question:

**How and why do ITE students use visual material in preparing presentation resources to support English teaching?**

*The following chapter will discuss methodological questions, matters arising from the initial Pilot Study (2015-16) that influenced the design of the case study (2016-2017) and the choice of analytical frameworks relating to the research question. Ethical issues in the case, including the complications of insider research, and their impact on the design of the study and research activities are also considered in detail in the following chapter.*

### **Chapter 3 METHODOLOGY**

*This chapter makes explicit the theoretical assumptions inherent in the case study. It explores and explains the data I selected for examination and considers the relevance of the meanings made in this study to my professional context. The boundaries of this descriptive and intrinsic case study are defined and are justified in relation to problems and criticisms of case study in qualitative research. The chapter also considers the complex reciprocal nature of the identities involved in being an insider researcher undertaking research amongst a cohort of PGCE (SE) students for whom I had tutorial responsibility, and clarifies the steps I took to ensure participants were treated with ethical probity throughout their participation in this case study, in line with established norms of ethical guidance in the field of educational research.*

#### **3.1 THEORETICAL ASSUMPTIONS**

I am aware of the significance of ontological and epistemological assumptions and how they constitute the philosophical perspective that informs any research. Through the Professional Doctorate in Education course, I have considered the relative merits of quantitative and qualitative research methods and identify with qualitative and interpretive approaches. I identify particularly with methodological approaches that inform narrative enquiry, case study, action research, and discourse analysis. This perspective has developed from my MA studies in Education (2009) and the significance of these assumptions is discussed towards the end of this chapter.

#### **3.2 CASE STUDY**

Yin (2014) lists three criteria for selecting case study as the preferred method in social science research in situations when:

- (1) the main research questions are 'how' or 'why' questions;
- (2) a researcher has little or no control over behavioural events;

(3) the focus of the study is a contemporary (as opposed to entirely historical) phenomenon.

(Yin, 2014, p. 1 & p. 16)

The 'situation' of this research was the professional context of my work as a teacher educator working with postgraduate students training to be teachers of English in secondary school. I was concerned to answer 'how' and 'why' questions relating to the use of visual material in PGCE (SE) students' pedagogic texts, a matter of contemporary interest, albeit with antecedence and history. It could be argued that as a tutor, I had considerable influence over PGCE (SE) students' behaviour: whilst there was a degree of power in having the responsibility of moderating mentor's assessments of PGCE (SE) students' professional development. There were moments when it was necessary for me to intervene in the process of a student's training and insist on compliance with certain expectations of professional behaviour, but on the whole, as a tutor, my influence over the everyday professional conduct of the PGCE (SE) students was marginal and distant in comparison to the more immediate influence of school-based colleagues and mentors. None of the participants in the PGCE (SE) cohort required tutorial intervention beyond routine expectations, but, as a researcher, I cannot ignore the fact that I had power over my case study participants (as 'gatekeeper' to their future professional career).

Case study is criticised for being '...a catch-all category for a variety of research methods, methodologies, and designs...' (VanWynsberghe & Khan, 2007).

Attempts at 'all-encompassing' definitions can be problematic:

...case study is a transparadigmatic and transdisciplinary heuristic that involves the careful delineation of the phenomena for which evidence is being collected (event, concept, program, process, etc.).

(VanWynsberghe & Khan, 2007, p. 80)

VanWynsberghe and Khan's contention (2007), that case study is neither method, strategy, research design, nor methodology, places emphasis on the heuristic nature of case study. They also draw attention to the potential for changes to 'the

unit of analysis' (the case) during research as part of its iterative relationship with a potentially limitless context. This emphasises their 'problem-solving' orientation and they accept that various heuristics can be used as '...an approach that focuses one's attention during learning, construction, discovery, or problem solving' (VanWynsberghe & Khan, 2007, p. 81).

Yin (2014) initially defines case study as the investigation of a contemporary phenomenon (the case) in its real-world context, where boundaries between phenomenon and context are unclear.

The nature of the case, or the phenomenon under investigation in this study, is PGCE (SE) students' use of visual material and their understanding of multimodal communication. The real-world context is the experience of the 2016-2017 cohort of PGCE (SE) students in their professional training year, and their preparation of pedagogical texts for use in the lessons they are required to teach whilst on placement in schools within the ITE partnership. This real-world context is shaped by educational policy changes and reforms to curriculum and examination systems that present significant challenges to both experienced and novice teachers (as discussed in Chapter 1). Case study, according to Yin (2014) is further defined by its characteristic of being able to cope with multiple variables, whilst relying on the convergence of multiple data sources and the application of established theoretical propositions in data-collection and analysis.

The case study approach is adopted here as a heuristic strategy that gives focus to the issue under consideration (VanWynsberghe & Khan, 2007) and as an acknowledged valuable approach where the researcher does not control events (Hitchcock & Hughes, 1995). This facilitated an in-depth exploration (Simmons, 2009) of an aspect of the PGCE (SE) cohort's developing practice and understanding through a focus on 'individual actors, seeking to understand their perception of events' (Cohen et al, 2000, p. 182).

The design of this case study benefitted from the participation of some of the previous PGCE (SE) cohort (2015-2016) in a pilot study. The purpose of the case study is to reveal an aspect of initial teacher education experience that has as yet received little attention: the significance of PGCE (SE) students' understanding of multimodal communication. It takes the form of a descriptive case study (Yin, 2014), describing PGCE (SE) students' use of visual material and their understanding of multimodal communication, as expressed in interview and as demonstrated in the materials they prepared for use in the classroom. It is a case study that emphasises the intrinsic worth of examining this particular phenomenon in depth (Stake, 1995); the study was not conducted in order to exemplify a particular problem, but because, by virtue of being so commonplace and so much 'taken-for-granted', the case itself is of special interest.

The case involves 15 PGCE (SE) students who began their training to teach English in September 2016, all of whom interviewed by myself as admissions tutor and inducted into the training course by me as their subject tutor in preparation for their first training placement in school. In this first placement in school from October 2016, they initially maintained some attendance at the university and then they took up full-time attendance in school from November to January 2017. After returning to the university for three weeks in February 2017, they transferred to a second period of training at a second school, selected to provide a strong contrast to their experience of teaching in the first school. This second placement lasted from March to May 2017. With one exception (one student withdrew from the course after first placement) they completed the course successfully in June 2017, gained Qualified Teacher Status, and secured their first teaching post before the end of the PGCE course.

Others who could have featured in the case included university colleagues who worked with the PGCE students at the university in various roles, school-based colleagues (mentors, professional tutors, class teachers and teaching assistants), and the pupils taught by the PGCE students. Although a number of these persons could have made significant contributions to the development of an expanded

database for the case and would have been influential variables shaping the PGCE (SE) students' understanding, ethical considerations lead me to decide not to include any data from these sources, except where they were referred to as part of the PGCE (SE) students' perceptions. The most important concern for me in the design of the case study was to establish and maintain a clear focus on the boundaries of the case: keeping a clear distinction between the phenomenon (PGCE (SE) students' use of visual material) and the context (the PGCE teacher training course shaped by the contradictions of a particular social and historical moment).

In February 2017, between school placements, I invited the cohort of 15 PGCE (SE) students to respond to a questionnaire about their use of visual material in their lessons. The level of participation was not complete but provided sufficient data to commence the study: one student declined permission for her responses to be included in the data for the study and three did not complete or return the survey. 11 responses in total were analysed to ascertain whether there were patterns or discernible trends in the way the individuals in the cohort were developing this aspect of their teaching of English.

At this stage of the case study, I also prepared a typology of uses of visual material (table 6, p. 151), based on my perspective and experience in teaching. This was particularly helpful in formulating key concepts for the case study.

In April, 2017, five PGCE (SE) students were invited to participate in semi-structured interviews mid-way through their second school placement. By this stage of the course, their expected workload had increased significantly, as had the expectations of achievement in the quality of their teaching. The interview sample was selected on the basis of participants' prior study and patterns of response expressed in the cohort survey. This selection was made in relation to the range of PGCE (SE) cohort's prior study and response (see p. 152) in order to explore identified patterns in the cohort's responses in greater depth. The five

PGCE (SE) students interviewed were teaching in various different schools; their individual experiences reflect and exemplify different facets of the PGCE (SE) cohort's experience of school-based training (SBT1 & SBT2) as part of their ITE course. The individual interviews provided opportunities for extensive analysis (Yin, 2014), with each participants' contribution adding further insight to the case (the PGCE (SE) cohort's understanding of the visual as an aspect of multimodal communication). Each participant's personal experience of being part of the PGCE (SE) cohort represented, to some extent, a 'sub-unit of analysis' within the case, as identified in 'embedded case study design' (Yin, 2014). Membership of this PGCE (SE) cohort, at this time, binds their experience and insight into a particular and complex identity; their individual contributions were analysed in relation to the responses of the PGCE (SE) cohort (see p. 152 & p. 176-181) as complementary parts of a single case (see p. 198-230).

All five PGCE (SE) students attended the interviews, which lasted 20 minutes and followed a carefully devised pattern of questioning. All the interviews were audio recorded for later transcription. The transcripts of the interviews were treated to an initial thematic analysis and key tropes were identified.

A second typology of participants' understanding of the uses of visual material was constructed from the data coding process (see table 8, p. 195). This was then contrasted with the previous typology formed on the basis of my own beliefs and assumptions about the significance of multimodal communication, referred to above (see table 6, p. 151).

The five interview participants were invited to provide exemplars of the visual material as discussed in the interview. Four participants provided a range of exemplar pedagogical texts, lesson plans and lesson evaluations, and though this was not a homogenous or uniform set of data for each participant, the data provided sufficient 'information power' (Malterud, Siersma & Guassora, 2015) to



sustain a MCDA of these texts in relation to each student's commentary on the role of the visual in their teaching.

On the basis of this analysis of the exemplar material, a third typology of the participants' use of visual material in their exemplar material was prepared (table 9, p. 231) and compared to the second typology (see table 8, p. 195). Further comparison and contrast between each of the three typologies was carried out as part of determining the findings of the case study. These processes are discussed in greater detail in the following chapters.

In general terms, a case study approach offers a flexible, utilitarian means for 'conducting a small-scale investigation in order to explore a research question or theory' (Atkins & Wallace, 2012). In this way, connections between the 'bigger picture' and the detail of the context may be qualitatively investigated in exploratory, descriptive and explanatory ways (Yin, 2014).

The table below (table 4, p. 82) summarises the rationale for each activity in the case study.

**Table 4: Rationale for Research Activities**

Action	Rationale
Initial survey of the cohort [15 PGCE (SE) students]	<p><b>Establishing</b> a ‘base-line’ for understanding their relationship to multi-modality and English teaching at a mid-point in their practice; prior knowledge and experience; and response to questions raised during course induction period (September 2016)</p> <p><b>Identifying</b> of provisional focus within cohort, seeking range of identities/orientations as basis of sample for further participation</p> <p><b>Identifying</b> the range of multi-modal approaches in use in their practice of teaching English, to inform selection of participants in sample for case study</p>
Semi-structured interviews with sample of cohort [5 PGCE (SE) students]	<p><b>Exploring</b> PGCE (SE) students’ current understandings of multi-modality at the mid-point of the PGCE course (February 2017)</p>
Semiotic analysis of exemplar material - lesson plans, resources and evaluations [5 PGCE (SE) students]	<p><b>Establishing</b> further insight on PGCE (SE) students’ design of pedagogic texts allowing for some recognition of development over time</p>

There are significant problems and criticisms of case study as a research method that I will address below in relation to the design of this case study (see p. 83-93).

The case study conforms to Yin’s (2014) general principles of data-collection (table 5, p. 83):

**Table 5: Case Study – Principles (Yin, 2014)**

<b>Principles</b>	<b>The Case Study 2016-17</b>
Use Multiple Sources of Evidence	<ul style="list-style-type: none"> <li>• Survey of cohort</li> <li>• Interviews with students</li> <li>• A range of Exemplar materials</li> <li>• A range of lesson plans and evaluations</li> <li>• Three Typologies</li> </ul>
Create Case Study Database	<ul style="list-style-type: none"> <li>• Survey Responses</li> <li>• Interview Transcripts</li> <li>• Exemplar Materials</li> </ul>
Maintain Chain of Evidence	<ul style="list-style-type: none"> <li>• Analysis of Survey Responses</li> <li>• Typology 1 (see p.147)</li> <li>• Analysis of Interview Transcripts</li> <li>• Typology 2</li> <li>• Analysis of Exemplar materials</li> <li>• Typology 3</li> <li>• Contrast of Typologies</li> </ul>

I argue that the case study conforms to Yin’s (2014) characteristics of a good case study in that, it is ‘significant’ (this particular aspect of English teaching in ITE has not been addressed in this way in previous research studies); it is ‘complete’ (this is in some ways, questionable, as the discussion of the decision to exclude the mentors’ perspective demonstrates (see p.87- 88), but the distinctions between the phenomenon and its context - the boundaries of the study - have been given careful attention throughout); it takes into account alternative perspectives (MCDA, Social Semiosis, Embodied Cognition are related perspectives; but due attention has been given to more conservative perspectives relevant to English teaching); it displays sufficient evidence (the interpretation presented can be assessed in relation to the evidence presented); and it is composed in an engaging manner (this is, of course, a matter for the reader’s judgement as much as my own).

Flyvbjerg (2006) is forthright in dismissing criticisms of case study as ‘misunderstandings or over-simplifications’. These ‘misunderstandings’ are summarised as follows:

1. General, theoretical (context-independent) knowledge is more valuable than concrete, practical (context-dependent) knowledge.
2. One cannot generalize on the basis of an individual case; therefore, the case study cannot contribute to scientific development.
3. The case study is most useful for generating hypotheses; that is, in the first stage of a total research process, whereas other methods are more suitable for hypotheses testing and theory building.
4. The case study contains a bias toward verification, that is, a tendency to confirm the researcher's preconceived notions.
5. It is often difficult to summarize and develop general propositions and theories on the basis of specific case studies.

(Flyvbjerg, 2006, p. 221)

Flyvbjerg (2006) goes on to revise this set of 'misunderstandings' with cogently argued statements in favour of the value of case study in research:

1. Predictive theories and universals cannot be found in the study of human affairs. Concrete, context-dependent knowledge is, therefore, more valuable than the vain search for predictive theories and universals. (p.224) ...
2. One can often generalize on the basis of a single case, and the case study may be central to scientific development via generalization as supplement or alternative to other methods. But formal generalization is overvalued as a source of scientific development, whereas "the force of example" is underestimated. (p. 228) ...
3. The case study is useful for both generating and testing of hypotheses but is not limited to these research activities alone. (p. 229) ...
4. The case study contains no greater bias toward verification of the researcher's preconceived notions than other methods of inquiry. On the contrary, experience indicates that the case study contains a greater bias toward falsification of preconceived notions than toward verification. (p. 237) ...
5. It is correct that summarizing case studies is often difficult, especially as concerns case process. It is less correct as regards case outcomes. The problems in summarizing case studies, however, are due more often to the properties of the reality studied than to the case study as a research method. Often it is not desirable to summarize and generalize case studies. Good studies should be read as narratives in their entirety. (p. 241) ...

(Flyvbjerg, 2006, p. 224 - 241)

Flyvbjerg (2006) (citing Kuhn, 1987) is emphatic on the importance of high quality case study research:

...a discipline without a large number of thoroughly executed case studies is a discipline without systematic production of exemplars, and that a discipline without exemplars is an ineffective one.

(Flyvbjerg, 2006, p.242)

Diefenbach (2009) classifies a range of identifiable methodological problems in qualitative research based on semi-structured interviews, relating to:

- *Research design, before collecting data and throughout the whole research process*
- *Collecting data*
- *Internal validity of data and making sense of data*
- *External validity of the findings*
- *Implications of the findings for social sciences and social practice*

(adapted from Diefenbach, 2009, p. 891)

These classifications are adapted from the original table (Diefenbach, 2009) and criticisms of qualitative case study research, in general terms, are addressed below in relation to this case study, in particular.

Diefenbach (2009, citing Pyett, 2003) contends that the problematic nature of the researcher's influence can be addressed by the researcher clarifying their assumptions, interests, and objectives concerning the research and social practice and acknowledging their own philosophical and political perspectives. In this thesis, I have demonstrated my perceptions of the relevance of multimodality in my professional context. This orientation was shared with the participants prior to interviews, who would have established their own perceptions of my philosophical and political perspectives, based on sustained contact with me as their tutor (possibly from the point of their initial interview for admission to the PGCE course). This personal orientation was not foregrounded in the interview process. My decision not to include direct questioning of participants on the concept of

'multimodality', following review of the Pilot Study, recognised and attempted to minimise the influence of my orientation in the gathering of the data.

Diefenbach (2009) regards the lack of precision in case study research questions as characteristic of qualitative research and claims, with emphasis, that the revision of a researcher's question is '*a sign for progress*'. In this case study, progress has been made towards the clarification of the questions I hoped to answer at the outset and the question I have been able to answer on the basis of the data collected and the methods of analysis employed.

Diefenbach (2009, citing Anastas, 2004) recognises the necessity of taking research methods into account in a serious manner. In this research, I recognise that there is divergence amongst practitioners in the emerging field of multimodal studies on the definition and formulation of the research tools that I have adopted and applied. I have explained the manner in which those tools have been used in this case study, recognising potential problems, limitations and constraints arising from this choice.

Diefenbach (2009) argues that unless case studies have a sound theoretical basis for generalisations, explanations, or predictions that can be tested, they are limited to mere description of single issues or events. I recognise that adopting the case study approach limits the scope for transferability of the knowledge generated in this research. Generalising from the particular is problematic (Stenhouse, 1978, 1979) as it requires the researcher to be alert to, and account for, the possible introduction of bias; this is complex when the researcher is so embedded in the context and the generation of the data (as I am in this case). However, it is not necessarily the purpose of this study to arrive at generalizable truths that may be replicated in other contexts. As stated above (see p. 28-30), the primary intention was to inform my professional practice with deeper insight into the nature of PGCE (SE) students' professional development in this aspect of their teaching.

Diefenbach (2009), arguing against Barbour (2003) and Wainwright (1997), asserts that, in place of systematic and objective selection of the unit of investigation, all that is required is ‘assurance that the site and unit of investigation are *suitable* for the type(s) of problem(s) that shall be investigated.’ In this case study, the following assertion was particularly relevant:

The function of research is not necessarily to map and conquer the world but to sophisticate the beholding of it.

(Stake, 1995, p.43)

I was seeking to examine the role of key multimodal and semiotic concepts (rhetoric and design) in PGCE (SE) students’ communication with pupils in lessons. The data collected is suitable for an analysis of the extent to which PGCE (SE) students were aware of these concepts in preparing their pedagogic texts for use in lessons, and the extent to which these concepts were identifiable in the visual material included in those texts.

Diefenbach (2009) makes the point that invited participation in interviews automatically influences the outcome of the research, as selection is a *de facto* silencing of other potential participants’ voices. Caputo’s (1987) argument (cited in Angen, 2000) that the researcher has an obligation to see that ‘the vested interests of the powerful, who usually end up having their way, are restrained’, encapsulates the main reason why mentors, who could have been regarded as potential participants, were excluded from the study. It was intended initially that mentors of each participant from the cohort sample of PGCE (SE) students would be interviewed, to provide opportunities for them to reflect on their role and interaction with the PGCE (SE) student (or ‘trainee’, in current parlance); their personal attitude towards multimodality in the teaching of English; the extent to which their departmental policy or school policy favoured multimodal approaches; and the particular approaches/practices they encouraged the PGCE (SE) student to adopt whilst on placement as a trainee in their school.

In modifying the research design to resolve some complex ethical dilemmas - the CREC identified a clear risk of proposed research activities influencing mentors' assessment of the PGCE (SE) students - I was obliged to view the mentors as 'the powerful' and sought to maintain the case study focus exclusively within the PGCE (SE) student cohort. My decision to exclude the mentor's voice, whilst it protected the students' interests, limited some of the potential for richness of data in the case study. It may have been possible to 'restrain' the voices of the powerful, without excluding them, and that would have provided potential contrast between the perspectives of relative novices and mentors, more experienced teachers, on this question. The influence of the mentoring element of the training partnership relationship is represented in the data only through the PGCE (SE) students' perceptions of their mentor's attitudes and actions.

Diefenbach (2009), in opposition to Alvesson (2003), recognises that interviews produce data that normally, i.e. except in certain circumstances, reflects 'what people regard and reveal as their conscious thoughts in a social setting—nothing more or less'. In this case study, the interviews were conducted in a relatively neutral space at a time of mutual agreement. The participants were reminded of their right to withdraw and all five opted to continue. The social setting of the interview was sufficiently different from other discussions with each student in my role as tutor, by virtue of the fact that this recorded discussion, within a pre-agreed and limited time frame, followed a set pattern of questioning. I allowed them time to respond as they chose to each of the questions and I responded differently to each participant's comments within the frame of each of the four main questions that the participants were asked.

Almost in exact contrast, Diefenbach (2009) also recognises that interviewers should regard interview data with critical distance as 'at least the *possibility* that an interviewee did not tell what he or she really thinks cannot be excluded.' The questions I asked my participants were devised to invite personal reflection on their practice of teaching with visual material and were intended to open up the possibility of hearing their personal response whilst minimising the possibility of encouraging them to feed me what they guessed I wanted to hear. Whenever they



asked for clarification of a question or what I meant by the use of terms such as 'visual material', my response was always, 'Interpret that however you wish.' I cannot entirely discount the possibility that they were seeking to please me, or intimidated by the context of an unusual discussion with their tutor as researcher, but I also remind myself that each of the participants was a graduate, selected for the course, in part at least, on the basis of their personal confidence and ability to articulate their thinking at interview, and that their professional training required considerable commitment to participating in critically reflective discussion about their practice with their peers, university and school-based colleagues.

Diefenbach (2009) raises the issues of quality, quantity and the time-frame represented in the data collected and suggests that forms of triangulation can be achieved through increasing the range of data sources and using different types of data. In this case study, I collected data from 11 respondents in a survey of the cohort in February; five of these participants agreed to participate in semi-structured interviews in April; and four of these interview participants also provided a range of exemplar resources, lesson plans and evaluations from their teaching practice (as used by them at different times in the PGCE (SE) course). This constitutes a small, but sufficient range of varied data with considerable 'information power' (Malterud, Siersma & Guassora, 2015).

Methodological triangulation of the data, at different moments in the study, is provided via analysis of students' responses to surveys, discussion of practice and analysis of interview transcripts with trainees, and analysis of exemplars of visual material in the context of the planning and intentions of their teaching. In this way, the study seeks to emphasise '...episodes of nuance, the sequentiality of happenings in context, the wholeness of the individual...' (Stake, 1995) and engage with '...the particularity and complexity of a single case...' (Stake, 1995).

As Diefenbach (2009) points out: 'Validity is not a numbers game.' There is no recognised rule to determine the proper size of a sample of interviews, or the acceptable quantity of participants in any case study, and though greater numbers

may provide reassurance, 'an increase of the number of interviews carried out and interview data gained... does not increase their validity in a methodological sense.' Whilst this observation supports my contention that there is sufficient data in this case study, it would not apply as a justification for not interviewing the mentors, for example. It supports the view that quantity and quality of data are related but independent variables in any case study.

Diefenbach (2009) draws attention to the fact that interviews gather data in one time and place about events or situations that occur for the participants at other times and places. As such, interview participation involves abstraction, reflection and imagination, as much as simple recounting of events and instances. In this case study, I invited the participants to reflect on a particular aspect of their teaching in two separate schools over a period of six months; I prompted them to recollect isolated categories of their practice and to abstract from the memories of their practice some examples of surprising or challenging things about working with visual material in teaching English; I also asked them to imagine how their practice might develop in future. The distance I maintained between the participants' reflection on practice in the interviews and my analysis of their exemplar materials was a deliberate choice prompted by review of the Pilot Study where the two had been conflated. Instances of personal reflection on how their practice had changed over time were not prompted in the case study in the way they had been in the Pilot Study, where interviews with the two participating PGCE (SE) students took the form of discussions comparing chronologically separate exemplar materials.

The Pilot Study comparison of an early and late exemplar material did not enable the participants to reflect on how their practice had developed, even where they were able to recognise that significant changes had taken place; this prompted a less specific focus on chronological selection when I requested examples of visual resources for the case study. I invited them to select examples of the range of visual materials they had used, rather than make a direct comparison between different moments of their practice. The data set was not as complete as I would have liked, but most participants provided exemplars of materials used at different times, with different classes, in different schools.

Diefenbach (2009) makes the clear methodological point that statements in interview may or may not adequately reflect the reality of the participants' experience, but that is not where the internal validity of the data arises. What the reality of the PGCE (SE) students' teaching may, or may not, have been is unavailable to me in the data gathered for this case study; the reality of their perceptions of their experience is available in the interview data, and these perceptions can be contrasted with my perceptions of the visual material they prepared for use, refined through the analytical tools I adopted for the purpose. For this reason, I am aware that I can only discuss the students' preparation and design of pedagogic texts for teaching, and their impressions of the effect of those materials. The reality of the lessons taught is an elusive and illusory presence in the discussion. I accept that inferences I have drawn from the materials about the potential for learning, and my interpretations of participants' comments about their use of these materials in their teaching, are open to question.

Diefenbach (2009) defends qualitative case study research as a creative process and suggests that there is no way around the problem: the researcher cannot be taken out of the research. I have made my judgements about what is of significance in the data, selecting and rejecting in order to make the case, or tell the story, according to my own perspective. In doing so, I have aimed to demonstrate respect for the participants, by representing their views without distortion or false emphasis. This defence of qualitative research turns the criticism of ambiguity and subjectivity into defining characteristics, prioritising and celebrating the subjectivity of the researcher: 'First comes the interpretation (based on one's own worldviews and interests), then the provision of corresponding evidence' (Diefenbach, 2009). This is in keeping with the instance in multimodal studies on the centrality of interpretation in all communication (Kress, 2010). In this case study, my findings are based on a motivated, but justified, interpretation of the data.

Diefenbach (2009) argues that case study has the capacity 'to go beyond mere descriptions' of instances or events and claims that it is possible to generalise findings 'in one way or another.' In my case study, this is recognised as a

constraint and I do not claim to be able to generalise from this case to other cases, but I assert that this case study provides a relevant and interesting descriptive, analytical narrative of a particular case of one important aspect of English teaching that adds to the overall understanding of ITE for teachers of English.

Diefenbach (2009) accepts that insights from qualitative case study research cannot be tested in a scientific replication of an experiment or process. The criticism that case study research focussing on unique events ‘... keeps individual researchers and academics busy but does not contribute anything to the development of the theoretical knowledge of mankind’ tends to overlook the fact that case study research explores social experience in ways that can be helpful to others because, although individual experience may be perceived to be, and is, unique, social reality is made up of the shared experience of many individuals, and is informed by plurality of insights. What may be learnt in a single case exists in relation to the discussion of what has been found in many cases.

Diefenbach (2009) advocates ‘rational critique’ as a conscious opposite to the increasing pressures of ‘neo-liberalism’ on the practice of research, a social effect identified with the collapse of the USSR in the late 1980s and the subsequent rise of managerial pragmatism. The intention of this case study is not to find ways to increase the efficiency of PGCE (SE) students or the efficiency of tutors in ITE. The findings of the case study do have implications for the practice of ITE tutors and PGCE (SE) students, but they are not necessarily about achieving greater efficiency (an imperative measured through statistical comparison of the ‘robust outcomes’ of examination grades with previous, and slightly less ‘robust’ estimates of ability or potential). The findings of this case study are at odds with the political agenda of the current regime and its radical alterations to state education in England, and they raise some inconvenient questions about the qualities of learning and teaching rewarded under that agenda.

Diefenbach (2009) argues that researchers have an obligation to bring case study research into a conscious relationship with ‘historical and structural context’, with

integrity about ‘whose reality is represented in what way’ and an acceptance of a social, political and moral responsibility ‘to address privileges, inequalities and inhuman practices in an active, critical, and straightforward manner’. This case study represents a particular cohort of PGCE (SE) students’ understanding of how and why they use visual material in their pedagogic texts for teaching English in a range of secondary schools in the South East of England. I explore how, in this cohort, PGCE (SE) students’ personal backgrounds and current preoccupations influence their understanding of multimodal communication, in relation to the historical and social context that dominates their experience of training to teach English.

Diefenbach (2009) concludes that case study research has the potential to be more than ‘storytelling’ when the researcher is methodologically attentive, understands the limitations of qualitative empirical data, and frames everything within the broader historical, societal, and ideological context. In this case study, I pay careful attention to the ways in which these three qualities have been demonstrated, but, as a teacher of English, I do not dismiss or depreciate the value of a single narrative or underestimate the significance of the essential human act of storytelling. In recent years, PGCE (SE) cohorts have experienced sessions lead by the Holocaust Education Trust on ‘Teaching the Holocaust in English’. After these sessions, they recognise that, even with the most heinous inhuman practices - genocide and crimes against humanity - where the scale and impact of the injustice threatens to defeat our ability to comprehend, the complexities of social reality can be grasped through the stories of individuals.

### **3.3 INSIDER RESEARCH**

As I held professional responsibility for the success and achievement of each PGCE (SE) student in the cohort, not only on placement in training, but throughout the early part of their career in teaching, the case study can be characterised as opportunist ‘insider research’ (Coghlan and Brannick, 2005). The nature of this case study, therefore, is complicated by the relationship of power that existed between myself (as ‘gatekeeper’ to the teaching profession) and the PGCE (SE)

students; a similar relationship of authority existed between myself and the PGCE (SE) students' mentors as colleagues involved in the assessment of the PGCE (SE) students; there is also an institutional 'partnership' relationship between the school and the university represented to the PGCE (SE) student in the relationship of the tutor and the mentor.

Each point of data-collection (survey, interview, my request for exemplar materials from lessons) was preceded by verification of the individual participant's consent and participants were reminded of their right to withdraw from the study at any point, without consequence, in accordance with established norms of research practice in the field of education.

Operating in this context as a researcher was made more complex by being embedded in the phenomenon under investigation. As a subject tutor, it was my responsibility to ascertain that each PGCE (SE) student was teaching creatively and developing a deeply thoughtful approach to their professional work as a teacher of English; that the PGCE (SE) student was being adequately supported by school-based colleagues; and that the mentor was giving appropriate advice and guidance to the PGCE (SE) student on how to improve their teaching practice. Throughout the PGCE (SE) course, tutorial dialogue was maintained with each student via their e-portfolio, and, in some cases, via direct exchange of email. I recognised there were relationships of power inherent in the context of the research (Spencer & Doull, 2015; Hearn, 2012).

The matter of power, embedded in the exercise of professional judgement based on a set of external criteria, the Teaching Standards (DfE, 2012), cannot be discounted in the conduct of this research. Each placement, each written academic assignment and the PGCE (SE) course as a whole, represented a 'high-stake' pass/fail outcome for the PGCE (SE) students on which depended their personal well-being, a potential life and career in education and their future livelihood. This implies a relationship of instruction, advice and, where appropriate,

pastoral support that was sometimes akin to counselling; but there was also the inevitability of assessment, evaluation and judgement. These relationships involved questions of influence, agency, dominance, and legitimation of knowledge (Spencer & Doull, 2015).

Evidence was required that the PGCE (SE) student was 'meeting the standards' in order to pass the practical element of the PGCE (SE) course, and the authority to pass judgement on this matter was held by the school-based mentor; the visit from the university tutor served as a moderating influence on that judgement. In most cases, as their tutor, I was perceived by the PGCE (SE) students as the most powerful arbiter of their qualification and validation for entry to the teaching profession.

In order to avoid the cross-contamination of researcher and tutor roles, the data obtained for this study was not included in the evidence that substantiated any part of the grades awarded to the PGCE (SE) students at the end of the placement or the end of the PGCE (SE) course. Lesson materials provided as part of this study did not come from lessons observed by me in my role as tutor. Although this precaution did not remove or negate entirely my existing relationship to the data and to the participant as PGCE (SE) student, it placed it in a different frame and made it possible for the data to be collected without the immediate formal pressure of any official assessment of teaching quality.

Not only am I inside the research as a tutor assessing the competences of PGCE (SE) students, complicating my relationship with the research participants, I am present in the case study as a variable in other ways that are not so easy to determine. I cannot exclude from consideration the fact that I have, as a lecturer, encouraged the PGCE (SE) students to question their understanding of the role of the visual in learning during their induction period. The possibility of the operation of confirmation bias (Nickerson, 1998), both in the interview and in the analysis of the transcript is significant. It was for this reason, also, the interview questions

were structured (Powell; Hughes-Scholes & Sharman, 2012) in order to reduce the opportunity for me to conduct the interview in the manner of a tutorial (a distinction I did not carefully maintain in the Pilot Study); and to increase the opportunities for the PGCE (SE) students to express their independent views on the matter.

### **3.4 ETHICS**

The research was planned originally to be conducted amongst the 2014-2015 PGCE (SE) student cohort (20 students) at the University of Brighton. Personal bereavement delayed the initial development of the study, as my studies were suspended for a time. On my return to the study, a lengthy period of negotiation with my supervisors to resolve ethical dilemmas in my proposed research activities to the satisfaction of the College Research Ethics Committee (CREC) entailed further delay.

The main ethical dilemma at that time (2014-2015) lay in the attempt to find ways of obtaining research data from my PGCE (SE) students' use of visual material in the context of a lesson available for research purposes. It was impossible to make use of official lesson observations undertaken in school by me as their tutor, or by their mentor, for research purposes as that could have compromised and contaminated the assessment process for their qualification and brought my role as researcher into direct conflict with my role as tutor. Under normal circumstances, a PGCE (SE) student is observed twice by their tutor during the PGCE (SE) course and observed formally by their mentors on at least six occasions over two placements. In practice, they are seen teaching by school-based colleagues far more than is documented in the formal assessment procedures. Conducting a joint lesson observation with their school-based mentors is the moment when the relationship between the university tutor, the PGCE (SE) students and their mentor is realised as an unequal, triangular relationship in which each participant's different perceptions and interpretations of each other's role are formed by many competing factors.



As an experienced PGCE (SE) tutor, I was aware that difficulties may arise at almost any stage in the course of PGCE (SE) students' professional development. There are numerous opportunities for PGCE (SE) students to become vulnerable during their training and it was conceivable that a situation might have arisen whereby continued participation in the research project would not have been in the participant's best interests. At all times, though a distinction was formally observed and maintained between the roles of researcher and tutor, it was my responsibility in each role to ensure the PGCE (SE) students' well-being was safe-guarded. In all circumstances, the professional context and the best interests of the PGCE (SE) students were given priority over my research interests. If any participant PGCE (SE) students had been in need of 'enhanced support' (a formal process activated when PGCE (SE) students' are at risk of failing a placement), or otherwise experiencing a challenging placement, or if there had been any concerns about the quality of their teaching practice, participation in the research would have been discontinued.

The initial proposal (2014-2015) envisaged, as the main data-sources for the enquiry, an initial survey of the cohort (thought to be about 20 students at that point), and a sample of PGCE (SE) students' video-recordings of their lessons. It is an increasingly common practice in secondary schools for PGCE (SE) students to make use of available technology to record and review the conduct of their lessons with their mentor. This is something I encouraged all PGCE (SE) students to be involved in, though there was, at that point, no requirement in the PGCE (SE) course for this to take place. I believed that the sampling of recorded practice could take place at several points in the PGCE (SE) training year, capturing the development of practice and understanding. I hoped it would be possible for the PGCE (SE) students to manage this exercise in video-recording as part of their critical reflection on practice, with the assistance of their mentors or a supportive peer or school-based colleague. The aim, then, was to follow up on the analysis of the video-recordings with semi-structured interviews with consenting participants about their use of visual material in their lessons. It was envisaged that mentors would also be invited to respond through interviews about their understanding and contribution to the development of the PGCE (SE) students' practice.

The practice of video recording teaching for purposes of professional development, though widespread, it is not yet an established 'norm' in all schools where PGCE (SE) students are placed (Calandra & Rich, 2014), and not all of them have the opportunity to make this happen easily. The original design of the activities would have meant inviting the PGCE (SE) students to take on considerable extra work whilst they were adapting to the increasing workload demands of the teaching profession (Siegel, 2012).

I had hoped that the original design of the case study would not require ethical approval beyond 'Tier 1', as all the data arose in the course of normal professional activity and fell within the scope of guidance given by the university Doctoral College (UoB, 2014). I believed that, although the use of video recording in school classrooms involved ethical issues regarding consent, the risk of harm to participants could have been managed in accordance with ethical protocols at the initial level of approval (Tier 1):

Care should therefore be taken ... subjects of records or archive material, or owners of property are fully informed as to the use to which it has been put, and have given their consent to its use.

(University of Brighton, 2014).

However, this aspect of the original research design proved to be most difficult to resolve. Given the possibility of recording images of children in school, it was necessary to obtain ethical clearance at a higher level (Tier 2). A number of ethical dilemmas were identified, but some proved more intractable than others.

There was no practical way to ensure that participants involved in the research activity would not be burdened unduly with extra work. In addition, PGCE (SE) students on placement are 'vulnerable', in the sense that their mentor (with their tutor) is assessing their competence and making a judgement that grants or denies them access to the teaching profession. In this context (a relationship fraught with issues of power), asking the mentor to record a PGCE (SE) student's teaching practice for research purposes would become a problematic intervention,

with the potential to affect the overall assessment of their professional development. Though it was intended that the recorded material should be excluded from the assessment of the trainee as a whole, it was not possible to ensure that its existence would not affect judgements made by the mentor, or by me, regarding a PGCE (SE) student's competence in relation to the expectations set out in the QTS Teaching Standards (DfE, 2012), and/or influence the award of a particular grade at the end of school-based training. Although it might have been argued that some PGCE (SE) students would benefit, it could not be guaranteed that none would be placed at risk of disadvantage. As the risk to participants would not be experienced by any non-participants in the PGCE (SE) cohort, this had too much potential for creating inequitable benefit or disadvantage amongst the participants and the members of the PGCE (SE) cohort that chose not to participate.

Above and beyond the issues arising from the nature of the case study as 'insider research', a major concern for the CREC was the issue of informed consent for children present in the lessons being recorded, and, though there are established protocols in place in schools where video-recording of lessons is a routine part of in-service training, the CREC took the view that there was no guarantee such protocols might amount to the provision of informed consent for use of any recording for the purposes of research.

After much negotiation, the present research design was approved by my supervisors and the CREC. The protracted discussion on the ethical issues involved in approving my Research Plan produced significant changes at a personal and institutional level. The necessary alterations to the research design of my case study required considerable time in reflection, and discussion with my supervisors in order to establish a coherent and practical project that could achieve some of my initial aims. For the University Doctoral College, a number of significant changes were made to the membership and operations of the CREC which will be to the benefit of subsequent research students in the field of education.

The major impact on the case study, in order to achieve compliance with the CREC recommendations, was that there could be no direct element of observation of PGCE (SE) students' practice. Data on the highly relevant matter of multimodal interaction between the PGCE (SE) student as teacher and their pupils, mediating the prepared visual material in practice, was therefore unavailable to this study. The effect of this ethical constraint is that discussion of the resemiotization (Iedema, 2003) of the visual material is only possible where it may be inferred directly or indirectly from PGCE (SE) students' comments at interview giving their perceptions of the selection, creation, introduction, management and impact of their chosen material on pupils' learning.

However, it is possible to look at human artefacts away from the 'specific situated interactions' of their use (Bezemer & Jewitt, 2010) in order to examine and provide a close analysis of how the makers of these artefacts use the semiotic resources at their disposal to make meaning. Further research, in the future, will have to take up the question of the effects of PGCE (SE) students' interpretation of and interaction with their pedagogic texts (as authors or authorised users) in the context for which they have been designed, and with the audience interpreting those pedagogic texts as part of their learning.

My theoretical considerations in analysing the available exemplars of the PGCE (SE) students' pedagogic texts were related to their semiotic potential, and this analysis was synthesised with the data from the interviews.

The nature of the relationship between the PGCE (SE) student as a professional trainee and the ITE tutor is characterised by close involvement in the stresses and strains of their experience of becoming a teacher, learning not only to manage their interactions with pupils, but also their professional relationships with other teachers, often in challenging circumstances. My interaction with each member of the PGCE (SE) cohort varied, according to need, but PGCE (SE) students place considerable trust in their tutor in order to discuss matters of professional

development that can be personally challenging on many levels. I was conscious of this privileged position throughout the conduct of the research. I am aware that, as an insider, with particular knowledge of the individual participants, I am able to interpret their contributions from a unique position and I acknowledge this throughout the analysis. During the process of data-gathering, I experienced several moments where the tensions between my roles as researcher and as tutor presented something of an ethical dilemma. How should I, as a tutor, react to information disclosed by a PGCE (SE) student that, *prima facie*, might call into question the quality of advice and support given by school-based colleagues? It was difficult for me, as researcher, not to respond to PGCE (SE) students' comments, or other evidence, that I would, in most other circumstances, as tutor, question or challenge. Some comments in interviews and some lesson resources provided as data for the research were used to inform subsequent tutorial discussion of their professional development, where it was in the participants' best interests to do so.

Resources used in teaching lessons, whether designed by PGCE (SE) students or adapted from departmental resources suggested by mentors, provided data with semiotic content relevant to this study. Field notes taken during routine lesson observations have been referred to in developing this study, but these notes were not based on, or drawn from, any responses given by me to the PGCE (SE) students as part of my official assessment of their teaching.

#### **3.4.1 PROTOCOLS FOR OBTAINING CONSENT**

All potential participants were informed of the nature of the research and normative ethical protocols (Hammersley & Traianou, 2012) were followed regarding informed consent and data protection, in line with the University of Brighton Doctoral College guidelines (UoB, 2016). The PGCE (SE) students participating in the survey, the semi-structured interviews, and providing exemplar material from their teaching practice, were informed of the nature of the research

and invited to consent to being part of the research, using the proforma as advised by the UoB Doctoral College.

Following the principle of 'informed consent' (Gubrium, Holstein, Marvasti & McKinney, 2012), participants were fully informed, in speech and in writing, regarding the purpose of the research project and how it would be carried out. Each participant was provided with full written details explaining what their involvement would entail. Initially, this information was given to potential participants via an e-mail and then distributed to the cohort in person at the end of a university seminar session. Five consenting participants were approached, via email, inviting their further participation via interview and they were provided once again with all relevant information about the project and asked to confirm their continued consent. Subsequently, at interview, verbal explanations were given to participants to remind them of the content of the information sheet provided, to invite their questions about the research project, and participants were also reminded verbally of their right to withdraw. Transcripts of the interviews were made available to the participants for checking, via email, but no responses were received.

### **3.5 MULTIMODAL CRITICAL DISCOURSE ANALYSIS**

MCDA is a method that aligns several strands of discourse in the emergent field of multimodal studies (Kress & van Leeuwen, 1996; Bock & Pachler, 2013; O'Halloran, 2008), drawing upon the achievements of SFL (Halliday, 1978) and CDA (Fairclough, 1995). The distinctions between MCDA and social semiotics are perceived by some advocates of MCDA to be found in the differing emphasis placed on the roles of grammar and discourse (Liu & O'Halloran, 2009). Liu (2011) asserts that MCDA aims to achieve a structured analysis of the content of the sign complex in its site of meaning, where social semiotics tends to focus more on the representation of the intention or interest of the sign-maker. As O'Halloran points out:

...there is no reason to assume a coherent semantic integration of semiotic choices in multimodal phenomena.

(O' Halloran, 2011, p. 11)

There has been a dialectical relationship of mutual influence over the last thirty years or so between the social semiotics 'tradition' that positions '...signs within the context of socially constructed discourse formations rather than as isolated phenomena...' (O'Halloran, et al, 2009) and the tradition of critical discourse analysis that is, broadly-speaking, motivated by political ideals of empowerment and social change (Fairclough, 2005).

...discourse analysts attempting to interpret the wide range of human discourse practices have found the need to account for the meaning arising from multiple semiotic resources deployed in various media, including contemporary interactive digital technologies.

(O' Halloran, 2011, p. 3)

The diversity of approach within each aspect of the field of multimodal studies is further complicated by the recognition that although social semiotic analysts seek to develop a unified theory capable of crossing boundaries between all semiotic modes, critical discourse analysts recognise that '...different media may require different theoretical approaches' (O'Halloran, 2011, p. 25).

Researchers working in this emerging and unsettled field are cognisant of the fact that their theoretical and methodological premises are contested:

There is considerable debate as to whether multimodality can truly be considered a theory or whether it is more appropriate to view it as a method. In comparison with ethnography, it can be argued that multimodality can be used as theory, as perspective, or as method, and that these different degrees of engagement with multimodality help to make sense of what is seen to count as multimodal.

(Jewitt, online, 2014)

I am aware of the necessary critical reflection, reflexive practices and habits of critical thinking that support researcher development at doctorate level.

Recognising the existence of and the possibility of understanding the material world is the most probably successful point of departure for avoiding sterile, scholastic attitudes to questions of practice that tend to eliminate contradiction.

Contrary to the opinion of metaphysicians, ontological definitions of reality – that is, the categories describing the world as a whole, its motion, development, etc – are not final truths but the developing knowledge about the world.

(Oizerman, 1982, p. 244)

It will be recognised that my perspective is influenced by the Marxist or neo-Hegelian conception of matters of ontology and epistemology. I accept that social being and social consciousness are related as opposites in a complex and multifaceted entanglement of contradictions. The perspective informing this case study is a material and dialectical outlook that accepts the provisional status of understanding and knowledge as an incomplete process of development. A materialist “external realism” recognises “the world (or alternatively, reality, or the universe) exists independently of our representations of it” (Searle, 1995, p. 150).

The unfinished relationship between the constantly changing world and the mobile reflections of that reality in consciousness is both objective and subjective. In this respect, there is always going to be a difference, a contradiction, between any theoretical conception and its practical realisation, but the PGCE (SE) students’ understanding of the moment of praxis (the question of theory in practice) was taken as the key focus of this study, precisely because apprehending that contradiction is fraught with all sorts of difficulties, particularly for the professional novice seeking to establish their personal agency in the context of assessed practice.



In simple terms, my ontological and epistemological view can be summarised as recognition of the distinctions and relationships between the external and internal world that all human beings experience:

It seems to me axiomatic this — that we all live not just in one world; we live in two worlds. We live in a world that was there before we came into it. It's a world of other people, of objects, events, and circumstances, the material world, the social world. It was there before you got here, and it will be there when you're gone — all being well. But there's a world that exists because you're in it. It's the world that came into being when you did. It's a world of your own feelings and emotions, the world of your private consciousness that only exists because you exist. And education, in my view, has to address both these worlds equally and the relationships between them.

(Robinson, 2015, online)

Whilst there are, perhaps, some problems in describing consciousness as a 'world', Robinson's metaphor places the issue of the relationship of the world and consciousness at the heart of the matter.

Barad (2003), developing the perspective of 'agentic realism', asserts a complex interaction as the materiality of discursive practice, which is pertinent to the complexity of the tutor/PGCE (SE) student/mentor relationship in teaching:

Discursive practices and material phenomena do not stand in a relationship of externality to one another; rather, the material and the discursive are mutually implicated in the dynamics of intra-activity. But nor are they reducible to one another. The relationship between the material and the discursive is one of mutual entailment.

(Barad, 2003, p. 822)

I do not claim to be 'objective' in any dogmatic sense – i.e. the formal, tendentious adoption and defence of incontrovertible 'truths' – but in recognition of the incomplete and provisional nature of all knowledge in a state of 'mutual entailment'.

I am aware also that my broad interpretation of MCDA and social semiosis is open to the criticism that:

...the process of labelling appears indistinct from the process of analysis, where it is not clear how the labels and networks are producing actual insights, where it is not clear that the payoff is justified from the complexity of analysis and where relatively blunt concepts and lists or 'systems' of semiotic features in fact act as a filter for how data is approached irrespective of what form of tools might better suit analysis.

(Ledin & Machin, 2018, p.14)

Some applications of CDA are no less tendentious, e.g. the suggestion that CDA's purpose is to reveal, from the complexity of textual relations, how 'the world and forms of social relations are already to some extent mapped out for us.' (Ledin & Machin, 2018, p. 14).

As Flyvbjerg (2004) explains, when comparing interpretations of phenomena 'one interpretation is not as good as any other' simply because each is equally reducible to the state of 'mere' interpretation.

...the key point is the establishment of a better option, where "better" is defined in the customary manner as based on better sets of validity claims, accepted or rejected by the community of scholars. If a new interpretation appears to better explain a given phenomenon, that new interpretation will replace the old one – until it, too, is replaced by a new and yet better interpretation. This is typically a continuing process, not one that terminates with "the right answer".

(Flyvbjerg, 2004, p. 292)

'Contradiction' is the key concept in establishing a dialectical understanding of knowledge as a process of cognition. It is only in so far as knowledge is contradictory that it reflects, in thought, anything of the vital movement of the world beyond thought.

Dialectical logic refers to fluid, relational forms of knowing. We view reality as something we are part of. Knowing is a process of creating new forms out of previous ones, a process of becoming. It

is a to-and-fro, ebb-and-flow process in which one thing transforms into another. Dialectics often takes the form of question and answer, where one answer generates a new question, so nothing is ever complete or final. This way of knowing is embodied in the knower and their practice. It is embodied, not abstract; real life, not conceptual.

(McNiff, 2001, p.29)

Earlier, in stage 1 of the professional doctorate, the method of data analysis I adopted at that point involved the application of the multimodal framework developed by Norris (2004) in the context of relatively static (seated) interviews. Whilst it remains relevant to recognise and bear in mind that the separation of elements of communication into linguistic and paralinguistic elements tends to compartmentalise 'embodied modes' that are necessarily inter-related, complex and inseparable (Norris 2004), the modifications to the original research design of this case study meant that analysis of recorded lessons would no longer be a feature of the study (and moving image content was a minor feature of the PGCE (SE) students' exemplar materials). The Norris framework, developed as a specific approach attempting to deal with some of the difficulties involved in the analysis of moving image text, has much in common with MCDA, but it is not relied upon as an analytical framework in this case study.

MCDA (Machin, 2007; O'Halloran, 2011; Machin & Mayr, 2016) provided the broader framework for detailed thematic analysis of the transcript of interviews with the sample participants from the case, and comparative analysis of their multimodal resources (predominantly photography) employed in the classroom. It was anticipated that this would make it possible to explore the elements of 'design' and 'rhetoric' (key concepts within multimodal communication) in the PGCE (SE) students' deployment of visual material in their teaching.

*Design* is the servant of *rhetoric*, which, as the "politics of communication" (Kress, 2010) names the process of assessing the conditions in the environment of communication: the salient characteristics of the audience, the matter to be communicated, and the relations of power that obtain in the communicational environment. *Rhetoric* draws on the

resources of social semiotics, while *design* names the processes that give semiotic shape to the social, ideological, and political understandings produced by a *rhetorical analysis*.

(Kress, 2011, p. 223)

### 3.6 SOCIAL SEMIOSIS

Social semiotics regards communication not as an abstract, prescriptive set of 'rules and structures', but as concrete interaction between people making and using signs, in the context of social relations of power, to achieve specific aims. Social semiosis aims to recognize the options that are available to people, the potential for meaning-making in these resources, and the purposeful choices made between available options (Kress, 2010).

Proponents of semiotic theory have been accused (McDonald, 2012) of creating no more than, at best, arbitrary meaning, elaborating at great length on the basis of little or partial data. A similar criticism has been sustained against CDA (Widdowson, 1998; 2005), though the main point here turns more on the hermeneutic nature of textual response and whether a particular argument is more literary comment than linguistic analysis. Despite allegations of 'linguistic imperialism' (i.e., that semiotic theory has been misapplied beyond the field of language on a mistaken premise that all phenomena can be treated 'as if' they behave like language) (McDonald, 2012), social semiosis is not merely a simplistic imposition of linguistic norms on non-linguistic phenomena.

Hiippala (2013) explains that, although Barthes's application of semiotics to social and cultural phenomena is influential, Kress and van Leeuwen:

...refute Barthes' argument that the interpretation of images always relies on language, and argue that both language and image undertake

fundamental communicative tasks in society *independently* of each other, while remaining in simultaneous interaction.

(Hiippala, 2013, p. 12)

The conception of visual and verbal processing as the interaction of two codes of symbolic representation, referred to as 'Dual Code Theory' (Paivio, 1969), was formulated in opposition to the tendency for behaviourist psychological research to focus on language, as an evasion of the problems supposedly presented by images. Paivio (1969) made the bold claim: 'Here ends the empirical superiority of words, for implicit verbal processes are no less inferential than images.'

The main implications of dual-code theory relate to the relevance of concreteness and abstraction in thought. The implication drawn from the research, that images are more effective in supporting learning related to more concrete matters and that words are better for anything involving higher levels of abstraction, seems to run counter to Paivio's original claim that '...it is clear that imagery has re-established itself as a scientifically useful concept, even in areas long dominated by an emphasis on verbal mechanisms.' (Paivio, 1969, p. 260)

Paivio (1969) also recognised the essential difference in visual and verbal modes that Kress et al would draw upon later (Kress & van Leeuwen, 1996):

Visual images are assumed to be functionally related to visual perception and are specialized for spatial representation—visual imagery is primarily a parallel processing system. It is not specialized for serial processing unless linked to an integrated (symbolic) response sequence, such as might be involved in imagining oneself moving along a familiar route, or sequentially "tracing" the outline of a familiar figure, or unless the imagery is linked to a sequentially organized verbal system, as in the one-bun mnemonic technique. The verbal symbolic system, on the other hand, is assumed to be specialized for sequential processing by virtue of the temporal nature of the auditory-motor speech system, although it

undoubtedly functions also as an operationally parallel system in that verbal units can be processed independently of each other...

(Paivio, 1969, p. 257)

Fairclough (2012) explains the dialectical relationship between the material and the semiotic thus:

...there are no social events or practices without representations, construals, conceptualizations or theories of these events and practices; or to put it in different terms, that social realities have a reflexive character, i.e. how people see and represent and interpret and conceptualize them is a part of these realities. So the 'objects' of critical social analysis are we might say 'material-semiotic' (Jessop, 2004), i.e. simultaneously material and semiotic in character, and a central concern is with relations between the material and the semiotic (or 'discourse') ...

(Fairclough, 2012, p. 2)

CDA was a primarily deconstructive activity that gave no '...accounts of alternative forms of social organisation, nor of social subjects, other than by implication...' (Kress, 1996). Social semiosis emerged from CDA at the end of the twentieth century, partly in reaction against CDA becoming 'intellectual orthodoxy' (Bilig, 2002). Breeze (2011) identifies '...problems with the epistemology and theoretical framework...' of CDA:

...a more or less political concern with the workings of ideology and power in society; and a specific interest in the way language contributes to, perpetuates and reveals these workings.

(Breeze, 2011, p. 495)

The relationship between social semiosis and CDA is a strand in the discourse of the emerging field of multimodal studies (O'Halloran, 2008), but MCDA is not widely adopted and its place in the field of multimodal studies is by no means settled (Bezemer & Jewitt, 2010).

This case study applies social semiosis and a broad interpretation of MCDA to consider how PGCE (SE) students interpret visual material in creating their

pedagogical texts and to consider also the role of technology in that process. Baker & Edwards (2012), provide a survey of perspectives on establishing data-sufficiency in qualitative research, which suggests that the context of the research; the specific limitations and constraints of that particular context; and the researcher's beliefs (whether acknowledged or otherwise) are inter-dependent factors in determining the design of a research project based on qualitative interviews:

The tacit belief that the researcher needed merely to attend to what was said has limited the forms of empirical documentation.

(Back, cited in Baker, & Edwards, 2012, p. 14)

This case study attends not only to what the PGCE (SE) students have said, but also places their views in concrete contrast to the pedagogical texts they are recalling and discussing as abstractions in the interview context.

*The chapter above has provided a detailed account of the methodological and ethical questions addressed in the design of this case study. The following chapter will provide more detailed accounts of the research activities undertaken. The Pilot Study undertaken in 2015-16 will be reviewed to show how that study influenced the design of the research project. The chapter will also explain in close narrative detail the revised methods of data-collection and data-analysis employed in the case study in 2016-17.*

## **CHAPTER 4 DATA COLLECTION**

### **4.1 PILOT STUDY (PGCE SECONDARY ENGLISH COHORT 2015-16)**

*The first part of this chapter explores the Pilot Study undertaken in 2015-16 that informed the design of the case study in 2016-2017. A brief description of the context for the research, the data collection methods, sampling and analytical approach summarises the content of the Pilot Study. Research participants are mostly referred to here as 'trainees', in line with common current usage.*

#### **4.1.1 CONTEXT AND DATA GATHERING**

The PGCE cohort 2015-2016 consisted of 16 trainees between the ages of 22- 35; the ethnicity of the cohort was predominantly White British, with one trainee of Asian heritage, one Turkish trainee, one Irish trainee, one Scottish trainee and one Welsh trainee; the gender balance - 8 female trainees and 8 male trainees - was atypical in that year (in most years, the PGCE (SE) cohort tends to have more female trainees than male). Two trainees had declared a particular learning need to the university (dyslexia) and were receiving support as expected according to university policy.

The 2015-16 cohort was drawn from a wide range of graduate identities (English, English Literature, Linguistics, Media Studies, Drama, and other relevant prior qualifications) and varying extent of prior experience in the classroom. Other factors - previous study at 'A' level of subjects, such as Media or Drama; professional experience; and personal interest - were also noted, but, in this pilot, these factors were not surveyed systematically.

PGCE (SE) trainees who completed their training in June 2016 were invited to participate in the research study. It was my intention to interview a sample of the cohort about their practice, and to review exemplars of their use of visual material in some detail in the interview and subsequently review the content of their



professional development e-portfolios. Although a PGCE (SE) trainee's e-portfolio is an assessed element of the PGCE course, accessing it for research purposes after the assessment was completed was not as ethically problematic as it would have been if the data was gathered earlier, during the course when the assessment was still 'live' and on-going. The interviews were recorded, transcribed and analysed in accordance with methods found in the range of approaches regarded as CDA (Fairclough, 2012).

Of the cohort of 16 trainees, six indicated their willingness to participate by granting me access to their training e-portfolio for research purposes.

Given the late approach to the PGCE (SE) trainees for participation, shortly after the completion of the course itself, the sample could not be anything other than opportunistic, but this was sufficient for the purposes of this pilot study. Three of the participants agreed to be interviewed, but only two were still available for interview in the weeks following the end of the PGCE course.

These two participants, Trainee 1 & Trainee 2 (T1 & T2), were interviewed at their separate places of work after the end of the PGCE course, in early June 2016. The interviews lasted longer than intended, taking up about an hour of the participants' time, though both volunteered the view, after the interview, that they appreciated the opportunity to review their progress in this way. The materials discussed with the participants in interview were then reviewed separately.

Six e-portfolios were reviewed, particularly looking for material relevant to the study. An e-portfolio contains a certain specified minimum number of critical reflections on practice; lesson plans; evidence of lesson observation; summaries of mentor's advice and guidance; and other documentation relevant to the trainees' need to evidence their progress towards meeting the Teaching Standards (e.g. assessment reports by mentors and tutors on their professional

development). The professional development e-portfolio, being maintained by the individual PGCE (SE) trainee, contains a diverse range of evidence documenting their experiences and reflections on practice. Tutors, mentors and professional tutors have access to the PGCE (SE) trainee's e-portfolio. Though there are recommendations for the type of material to be documented, it became clear that the most relevant data that could be compared for all participants was found in the regular critical reflection on practice that they were obliged to maintain.

The main body of evidence in this review of this section of the e-portfolio constituted a considerable quantity of continuous prose that would have been impractical to analyse in detail (e.g. six trainees writing approximately 500 words on a regular basis throughout the course would generate a corpus of some 120,000 words). As tutor, I had an existing familiarity with the PGCE (SE) trainees' e-portfolios that enabled sampling for patterns and trends in the commentary.

The main relevant finding from reviewing this e-portfolio material was that the participants' reflections commented only infrequently on the resources or texts in use in their lessons and there were no comments at all on the use of image/visual material in their teaching. Their concerns tended to be less specific and lacked the detail of practice (precisely because it was a routine summary of developments on a weekly basis). This would tend to suggest that, unless specifically instructed to do so, PGCE (SE) trainees would not necessarily pay attention to this matter in their written reflection on practice or their routine lesson evaluations.

An implication of the Pilot Study for the design of the research project was that it would be less effective to include a detailed review of the PGCE cohort's e-portfolio reflections as a source of data, as the nature of the weekly reflection was so generalised. Omitting the e-portfolio from the potential data for the case-study would avoid potential ethical dilemmas about timing access for research purposes and did not represent a significant loss of potentially relevant material. Lesson evaluations could provide a useful source of some reflections on particular

lessons, but PGCE (SE) trainees' e-portfolio record of lesson planning and evaluation, over-all, paid little attention to the quality of resources in use. Close examination of the detail of lesson evaluations showed that, even where the lesson plan suggested visual material was a main or dominant feature of the lesson, there was no commentary in the lesson evaluation on the impact of their use of visual material.

Not all the participants in the cohort added their own self-created resources to lesson plans in their e-portfolio. Some PGCE (SE) trainees made use of their *PowerPoint* presentations as evidence for Teaching Standard 3 – subject knowledge – but these resources were not accompanied by the relevant lesson plan and the accompanying commentary in the e-portfolio tended to be of a descriptive nature, without evaluation. This absence of evidence of reflection on this aspect of their practice is not evidence of absence of reflection, *per se*. PGCE (SE) trainees' understanding of what might count as evidence of progress towards 'meeting the standards' (DfE, 2013, p. 7) in the e-portfolio; their personal confidence in operating the e-portfolio software; the inherent complexities of evaluating the impact of lesson resources; and the imperative to maintain positive professional relationships, are likely factors contributing to this pattern.

In my experience as a tutor, trainees' use of *Microsoft Powerpoint* as a device for constructing their lesson exists in tension with the requirements of institutional lesson planning formats, and, for some, this can be highly problematic. I acknowledge that PGCE (SE) trainees experience a wide variety of practice and it is not always clear whether lesson planning determines the nature of resources required or whether the resources available determine what kind of lesson is planned for the pupils. Very few PGCE (SE) trainees plan to teach a lesson without some form of upfront, teacher-lead *Microsoft Powerpoint* presentation, and most are surprised to hear that such a thing is possible, let alone permissible. Of course, my direct experience of their practice, as a tutor, is almost exclusively the carefully planned lessons that take place in the context of formal observation of the trainees' practice, where *Microsoft Powerpoint* is seldom absent.

The salient fact from the Pilot Study was that an important element of PGCE (SE) trainees' teaching practice, the display of resources via *Microsoft PowerPoint* presentation software, was almost invisible to the PGCE (SE) trainees in their written reflections on their practice. It is unclear whether the quality of their presentational resources was ever scrutinised or discussed with school-based colleagues; but the lack of reflection here suggested an important part of the documentary evidence of their increasing competence was being neglected. This raised questions about PGCE (SE) trainees' understanding of their resource making:

...practices can only be understood when the potentials and limitations of the tools with which one practices are understood...

(Kress, 2003, p. 13)

As subject tutor, I had access to the range of notes made for the trainees' benefit during lesson observations, with relevant lesson plans and resources, but – even if it were ethically acceptable to access these products of the assessment process - these tended to provide an inconsistent record of development in relation to PGCE (SE) trainees' use of visual material. Of course, these notes did not capture the full range of discussion I had with PGCE (SE) trainees regarding the lesson observed. The content of this material highlighted the fact that PGCE (SE) trainees' use of visual material (and how it shapes meaning in the English classroom) was only one aspect of the complex context of professional training and development.

#### **4.1.2 INTERVIEWING**

The two PGCE (SE) trainees interviewed were not representative of the PGCE cohort in terms of age, subject knowledge and background and it is possible they were not typical of PGCE (SE) trainees in general. As admissions tutor, I tended to recruit a more diverse range of applicants through a more flexible admissions procedure than might be considered appropriate for PGCE (SE) nationally, where English Literature graduates tend to have an advantage over other applicants (Shortiss & Blake, 2010).

Both interviewees were male graduates, in their late twenties, with considerable prior experience of working with young people in school and other contexts. T1 had extensive experience of teaching English, in an unqualified capacity, to small groups of pupils in an urban secondary school; T2 had considerable experience in the field of Drama in education (and had written for a relevant professional journal). They were graduates of the same university subject – Politics and International Relations, a subject less closely related to English than is usual for PGCE (SE) cohorts (Shortiss & Blake, 2010) - though they studied at different HE institutions at different times.

The format of the research interview was similar in each case. The participants were invited to select two lessons to discuss: one from an early point in their placements and one later on, with a view to discussing their use of visual material. In each case, the interview began with a detailed discussion of an early *PowerPoint* presentation and was followed by general comparison developed through a detailed discussion of a *PowerPoint* presentation from a later point in their practice. The interview then moved on to more general questions about their understanding of the place of visual material in their practice and the context in which they worked. The questioning in each interview followed a broadly similar pattern, though the sequence and development of the questions varied considerably in each interview: this was partly prompted by the participants' different responses, but also by the way in which I responded to the material under discussion.

The participants acknowledged that they did not document their evaluations of resources they created, though they did put a lot of time into thinking about and creating their presentations (Siegel, 2012). Improvement in the quality of resources over time was more evident in T1's presentations. He selected presentations from the start and end of his school placements (November to May), whereas T2 selected resources from the start and end of his second placement (March to May). Both thought that reflection on the quality of their resources was part of the evaluation of the success of their teaching and they retained images or

material that 'worked' and jettisoned material that did not, but neither related their idea of material that 'worked' to strong evidence of pupil progress or learning in their lessons. There was a strong element of impressionism in the retention of valued materials for both participants.

Both participants were working in schools with significant priorities in terms of literacy support and chose images consciously to suit their pedagogic purposes, though they had different rationales for the images chosen and the manner in which they were employed in lessons.

T1 recognised he was steeped in the examination orientation of his department, as he had been working there prior to commencing his PGCE year; he spoke of the limited linguistic development of the pupils with whom he was working and his belief that they found it easier to make conceptual associations with pictorial depictions rather than descriptions in words, preferring the concrete impression of images to the abstraction of unfamiliar language. In his words, he believed he was using the affordances of the pupils' social media milieu as a way of '*...luring them into English*'. He was aware that the notion that pupils were '*visually fluent*' was problematic and subject to the cultural prejudice that depreciated the visual and relegated 'Media Studies' to a subject of dubious credibility. He felt he lacked expertise in the 'reading' of images that he hoped to develop, in his NQT year, from sharing practice with teachers of media, despite the marginalisation of that subject.

T2, with a drama background, had a strong interest in semiotics and multimodality; his rationale was oriented consciously to the use of images as a '*bridge*' between what he believed was the visual world of communication the children enjoyed and understood outside school and the formal curriculum of the English subject and academic learning in school. His concern was that school '*...as a system...*' does not do enough to accommodate pupils' learning in visual modes; he was convinced that the affordances of technology could be exploited more to achieve

that goal. He described his practice as '*...trying to meet the kids in the middle first...*', not training them how to read images, as this was not the skill that needed to be developed in school, but the habit/skill that needed to be utilised in making links between '*home-world*' experience and school in order to develop greater confidence in print literacy. It was difficult to see how this multimodal perspective matched his practice in the exemplars he offered.

Both participants felt that they were more inclined to include images in their teaching than other teachers. T1 was working in a department that was reviewing its use of image as a collective practice. He recognised the instrumental nature of the practice was driven by examination priorities, but he hoped it could also be developed in other ways. T2 perceived himself to be in opposition to the departmental context in which he would be working as an NQT: he disagreed with departmental expectations on classroom display. The department favoured an interpretation of '*print-rich*' environment that displayed language in the English classrooms at a functional level - written instructions, prohibitions and guidance - and T2 wanted to provide an environment combining word and image that he considered would be a more inspiring experience for his pupils.

The participants shared the belief that visual material was an essential part of how they wanted to work as teachers because it offered the potential to stimulate pupils' thinking and engagement with text in the broadest possible sense, whilst serving the print literacy agenda set by National Curriculum and examination reform. Both participants spent much of their lesson preparation time finding the '*right*' image, and worked in their classroom with images as illustrations, depictions or stimulus for discussion or discursive writing. Neither participant spoke about what influenced this sense of '*rightness*'. Although both valued the idea of talk and expression in writing - and saw the visual as a way of enabling this to happen - neither spoke about the place of visual material in communication as a matter of meaning making.

Both participants had faith in their pupils' ability to 'read' images and visual material; and reported their strong impression that pupils could interpret the visual, often, in unexpected ways, with depth and breadth of understanding they could not replicate in their interpretation of printed text. Each participant interpreted the implications of this distinction in 'reading' abilities differently in their practice, based on their impressions of the pupils' participation in discussion. The qualities of this approved written work or discussion were not necessarily compared empirically to the quality of pupils' learning in lessons not supported by visual material. Neither seemed to have a clear understanding of what they believed was happening when pupils 'read' visual material (e.g. T2's interest in semiotics did not lead him to speak of signifiers or signs). Neither participant had a clear idea of how or why that claimed analogy between 'reading' processes might or might not be harnessed in developing more sophisticated reading of printed matter, though they agreed that this was the overriding purpose of their lessons (interpretation of text was more important than creation of text, in their practice).

Some of the questioning in the interviews, responding in depth to each participant's answers, did not enable comparison of the participants' responses. Only T1 was given the opportunity to explain where and when he was most likely to use visual material in his practice. This produced an interesting hierarchy of literary genre that would trigger his use of visual material in lessons. Lessons on poetry were most likely to have open discussion around broad concepts prompted by images; lesser visual content was used in lessons dealing with prose fiction; less still for prose non-fiction; and least of all when preparing for examination writing. T1 was given the opportunity to explain whether his pupils were allowed to create visual material. He believed that pupils' perceptions of their lack of skill in artistic expression was an inhibiting factor (in much the same way that lack of print literacy inhibited expression in writing), but he had seen '...obvious benefits...' in exploring language and ideas in his classroom in this way.

Both participants were conscious of the impact of imagery in modes they perceived to have high credibility (i.e. high modality in the medium of depiction and representation of the world) but had experienced difficulties in directing the



learning of pupils, particularly in the use of images to support the interpretation of literary texts. Images drawn from film and high quality photography had the power to influence and fix pupils' interpretation of text in ways that were not conducive to further exploratory discussion, or to cement one artistic interpretation as fact (particularly when using film adaptations of plays or literary texts). Both spoke ruefully of learning about this supposed power of image, and discovering how, in the course of lessons designed to explore concepts and ideas in the text, the lasting effect of one strong visual depiction positioned at an early point in their lesson had sabotaged their pedagogical aims. It was with this in mind that the participants emphasised the need for careful handling of moving images (particularly film) in relation to literary texts. Both trainees acknowledged they had made use of some variety of alternative imagery when depicting character and they understood that such material was readily available online to facilitate the exploration of textual interpretation and adaptation. Their attempts to support the shared reading of literary heritage texts with intermittent viewing of scenes from one particular film version had left them somewhat sceptical about the practicalities of introducing a greater range of moving image texts in their lessons.

Both participants were certain that their use of imagery and visual material had developed over the course of their training; they were convinced of the potential and power of the visual in English teaching; and they were committed to the attempt to ensure their pupils had the best possible support for their learning. Their aims had much in common; the presentation exemplars provided (selected to be indicative of their practice), indicates their practice was quite different. The ways in which the participants placed the visual and the verbal in their lesson presentations was not consistent with their own estimation of their practice.

#### **4.1.3 SEMIOTIC ANALYSIS**

In part, the divergence of the two participants' practice (and the more considered development over time shown by T1) was attributable to the different lesson content and structure in the material they selected. T1's lessons were quite

contrasting: an early lesson introducing social and historical context for the teaching of *Great Expectations* (Dickens, 1861), and a much later lesson on using image as the basis for descriptive writing, in line with examination practice. T2's exemplar lessons were both from the same unit of work spanning several weeks in the study of *The Tempest* (Shakespeare, 1611) from the latter part of his second placement (SBT2).

There are separate logics of space and time at work in the way the participants' presentations develop meaning: the visual tends to follow the logic of spatial relations, whereas, the verbal is semantically dominated by temporal relations (Kress, 2003; Paivio, 1969). In addition, the sequence of 'slides' introduces a temporal imperative between the display of images and verbal visual combinations; this is further constrained by the imperatives of instruction and the defined limits of the lesson time, as shaped by school and departmental routines. The participants' exemplars of their presentations are discussed below through a focus on particular *Microsoft PowerPoint* slides extracted for consideration and, as such, are taken out of the 'flow' of the whole presentation. A description of the whole presentation is given in summary, to provide some context for the abstracted samples from the exemplars, as reproducing the entire presentation for each exemplar discussed was impractical.

T1 prepared a lesson on class distinctions in Victorian society as a prelude to teaching *Great Expectations* to a class of Year 10 pupils and made use of a wide variety of visual material in diverse modes within one *PowerPoint* presentation.

The result was a somewhat cluttered presentation that functioned in the lesson as an '*aide memoire*' for him as a teacher (Lodge, 2008 & 2010). It was also a busy, but repetitive, lesson for the pupils, with one main activity happening three times. T1 found the experience of reviewing this lesson quite amusing. He was aware of the pressures he was under, at that early stage of his development, to prove he could do the job well, and, as his main motivation was to demonstrate his own

specialist subject knowledge, he was aware his lesson did not improve the pupils' knowledge as he hoped it would.

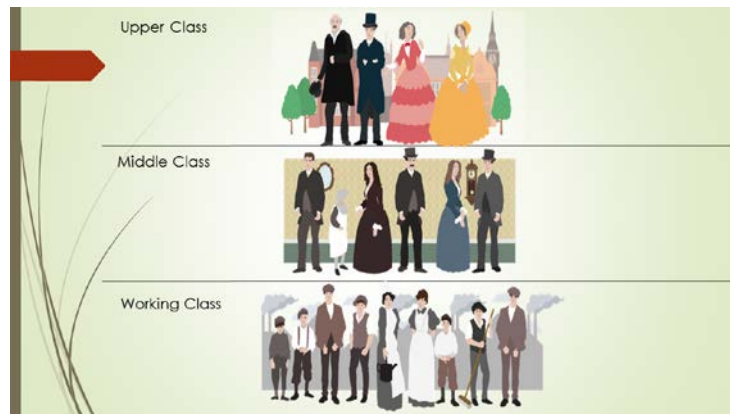


Figure 2: Social Class in *Great Expectations* (Trainee 1)

(Original in Colour)

MCDA enables relevant inferences to be drawn in relation to the limits of the participant's understanding of his chosen image (figure 2, p. 123), a resource T1 found online in 'a history teaching website' neither acknowledged at the time of use nor remembered accurately by T1 during the interview (most likely, this was taken from revision material on the Industrial Revolution provided by the BBC Bitesize KS3 History website, although the particular image is no longer available at that site).

In relation to the SFL metafunctions of language as applied in MCDA, the ideational meaning of the series of three images arranged in a clear vertical relationship on the slide (figure 2, p. 123), represents social distinctions as 'aspects of the experiential world' (Kress & van Leeuwen, 1996) in three broad categories divided by two clear lines, but the red arrow and the tufts of grass on the left margin are confusing and confounding elements. T1's negligent use of a *Microsoft PowerPoint* design template explains the redundancy of the image of the grass on the left that interferes with the textual meaning (coherence) of the presentation (Kress & van Leeuwen, 1996). The use of colour implies relative wealth and poverty, as does the relative practicality of the clothes for physical labour, and also the iconic representation of architecture, space and location.

Linguistic determiners 'Upper – middle – working' connect the images to the main abstract concept he intended to teach: 'class hierarchy' (though 'working' is an illogical substitution for 'lower' – as much as 'Upper' for 'Ruling' – in that sequence).

The participant was highly critical, in retrospect, of using the mode of coloured line drawing, a common feature of text-books. He was aware that he attempted to use costume as a signifier of wealth and social status, but the level of abstraction in the mode proved unhelpful and led him, as he put it, into '*talking too much*' to explain what he hoped the image would, but did not, convey to his pupils. The interpersonal meaning in the presentation communicates the relationship T1 perceived to exist between himself as an 'authoritative' teacher (the producer of the sign-complex) and the pupils (the receivers), at that point in his professional development.

T1's discussion of this '*PowerPoint*' prompted the question: to what extent do novice teachers use the visual to display their knowledge in order to be seen to be 'imparting knowledge' (Teaching Standard 4, DfE, 2011)? This is obviously a pressure on trainees at the start of their training, anxious to impress and reassure their mentors that their subject knowledge is credible, if not yet worthy of the award of an 'outstanding' grade, whilst on placement (Siegel, 2012).

T1's other lesson, at the end of his training period (figure 3, p. 125 and figure 4, p. 127), is more functional (perhaps reflecting the nature of the departmental policy on how to train pupils to write from an image for examination purposes from an early age), but also, in terms of quality of mode, content of image and design of presentation, far more coherent as a pedagogic resource in relation to his purposes. It was acknowledged by T1 as a departmental resource: the main image was provided by the head of department, and the teaching strategy adopted from another teacher (but the presentation was his design).



Figure 3: Trainee 1 - Writing from a Grid

(Original in Colour)

T1's second exemplar *Microsoft PowerPoint* presentation was the product of departmental discussion and collegiate sharing of aims and resources. It was also a resource that showed increased confidence in his understanding of his relationship as a teacher with his pupils. He no longer placed his questions to pupils, or instructional language, in the presentation and he was willing to place increased trust in his pupils to be able to respond with far less stimulus and verbal support. It was a clear example of, as T1 said, '*...doing more with less*' (a phrase he acknowledged was taken from advice often given by me to the PGCE (SE) cohort).

In discussing this image (figure 3, p. 125), T1 tended to look past the frame or grid imposed on the image for the purposes of creative writing and discussed the image as if that network of white lines was not there. Although the image itself was introduced initially without the grid, it was clear the frame was imposed as a form of interpretation to channel pupils' writing about the image.

T1 referred to this image as *'the fence'* though the fence is not the main locus of attention in the image (figure 4, p. 127). It is an arresting colour photograph, in the genre of photo-journalism, depicting a child, sitting on a football, juxtaposed with a barbed wire fence and the paramilitary guard behind it, thus presenting a moment of juxtaposed forms of relaxation and aggression in a tense situation of conflict. T1 was resemiotizing (Iedema, 2003) the original photograph without regard for its historical context (the refugee crisis in Greece, April 2016) and, again, the source and author of the image (Avramidis, 2016) were not acknowledged.

Repurposed under a grid of white lines, the contrast between the child sitting on the ball and the armed men sitting on the armoured vehicle – the similarity of the poses in relation to significant objects - dominates, despite the fence being between them. With the grid, attention is drawn to the person (border guard) standing in the top left, and the other people (border guards) behind the fence tend to assume a greater predominance than the child in the foreground of the picture.

T1 was aware of the implications of disrupting the relation of the spatial elements of the image but was keen to direct the pupils to find detail in the image to feature in their writing for examination purposes. He was not fully aware that he was disaggregating one image into a dozen separate images, or that his intervention altered how pupils could react to the image. It was evident that, in this lesson, the content of the image was not for discussion; its presence in the lesson was justified merely as a form used for the purposes of description.

The features of composition in the photograph co-ordinate the beholder's (Doonan, 1992) experience of allowing this photograph's meaning to emerge: the asymmetry of spatial relationships (divided by a strong vertical upright); the use of colour (connecting the fore, middle and background of the image); and the physical posture of the child (centrally seated, mirroring the angle created between the figures on the vehicle and the figures standing on the ground) capture a

moment that counter-poses the defence of national borders and the international rights of a child refugee.



Figure 4: Photograph (Avramidis, 2016) as displayed before adding grid

(Original in Colour)

The meta-functional inter-personal meaning is less obviously didactic in this presentation, and T1 was instructing, not lecturing, but the pupils' capacity for meaning making is still controlled. The purpose of the exercise did not include responding to the photograph as an artefact or questioning who took the photograph or why. The pupils were provided with GCSE mark-scheme related success criteria, instructed to concentrate on describing detail as they shifted their attention from one part of the image to the next, in a linear fashion, and they were forbidden from writing in the first person (without any alternative guidance on narrative voice or position). The instructional elements of the presentation did not clarify from what position or perspective the pupils, as writers, were meant to describe the scene. It was unclear from the interview transcript, and the presentation, whether any discussion of the pupils' reaction to the image was possible in this lesson.

The meta-functional ideational meaning of this presentation is that the requirements of learning how to write to pass the GCSE examination are more

important than the 'aspects of the experiential world' (Kress & van Leeuwen, 1996) shown in the photograph. The clarity of the meta-functional textual meaning of T1's presentation reveals his identity as a more confident teacher, managing the pupils' ability to respond to the known requirements of public examination.

In contrast, T2's lesson resources were framed by a school policy that followed TEEP protocols (SSAT, 2013) and each presentation slide was tagged with a banner the top of the screen to emphasise each protocol explicitly at the relevant point of each lesson. This position is in the space Kress defines as representing or positioning THE IDEAL in a text in social semiotic analysis (Kress & van Leeuwen, 1996). The TEEP practice originated in the STEM subjects and was applied in this school across all subjects. TEEP was evaluated by the Educational Endowment Fund (2018) in a randomised controlled trial that showed that, whilst 'teachers and trainees believed that TEEP had made them more effective teachers and learners overall', adopting TEEP protocols had:

...no effect on GCSE English or Maths scores in the low-performing schools that participated in the trial, nor did it have an impact for students eligible for free school meals, for either gender, or for students of different ability levels.

(EEF, 2018, online)

T2 did not know whether, or not, the English department were consulted on this constraint upon presentation of resources.

The early lesson (figure 5, p. 129), as T2 acknowledged, drew on a didactic frame (similar to T1's first lesson). The images were selected to fit a structure designed to lead pupils towards the T2's predetermined conclusion. The modal quality of the visual material here was not consistent: a *Technicolor* still image from *The Wizard of Oz* (Fleming 1939) is juxtaposed with a colour cartoon (possibly 'clipart') sourced randomly on-line. This information was presented as if 'exploration' was taking place in the lesson via discussion. The meta-functional interpersonal meaning here was established in the first slide in the presentation, asserting



control over pupils by displaying T2's seating plan for the lesson. In this way, the presentation expressed the authority T2 sought to establish, and was designed to operate as an instrument of that authority.

Prepare to Learn   Agree Learning Outcomes   Present New Information   Construct Meaning   Apply to demonstrate   Review

## The Tempest

Make two lists: What do you associate with these...

Witches   Wizards



Figure 5: Character in *The Tempest* (Trainee 2)

(Original in Colour)

T2 characterised the images (figure 5, p. 129) as '*visual cues*' to prompt exploration of gender stereotyping before introducing the character of Prospero as a sorcerer. The salient effects of cross-gender casting in the image drawn from the film adaptation (Taymor, 2010), featuring Helen Mirren as Prospero, were not taken into account. T2 said he '*just dumped*' the image into his '*PowerPoint*'.

Reconciling this image with the written references to Prospero as a man is a potential confusion; this effect is compounded by the predominance of the witch and the rather lesser image of the sorcerer in the preceding slide. This apparent carelessness seems surprising from a PGCE (SE) trainee with an extensive drama background, given the adopted focus on gender in his lesson. The meta-functional ideational meaning and the textual meta-function here combine to create a dominant meaning that Prospero is, in fact, female (regardless of T2's intentions to consider why cross-gender casting might be adopted by a contemporary film-maker adapting a classic text). This shows that PGCE (SE) trainees, working under great pressure, are not always able to apprehend the full

import of their selection of material and design choices in presentation. T2 was concerned about the power of the visual text dominating over the written text and potentially negating rather than enhancing pupils' reading.

The *Microsoft PowerPoint* resource for T2's introductory lesson presents his interpretation of the text to the class in advance of engagement with the text, at the expense of pupils forming their own relationship with the text. The trainee's graduate study background, and experience of working with refugees, prompted him to regard the play primarily as an example of 'colonisation'.

It is not unusual to deconstruct *The Tempest* as a colonialist text in line with post-colonial literary theory (Said, 1978; Singh, 2003), or to assert colonialism as a major aspect of contemporary readings of the play, but one-dimensional attempts at articulating critical approaches encountered in Higher Education do not necessarily lead to success with pupils in Year 8, who may well have other priorities or difficulties of their own in encountering Shakespeare.

T2's second lesson chosen for discussion in the interview (figure 6, p. 131), towards the end of his placement, features a similar didactic approach, though it is clear that the place and function of image has been more carefully considered. T2 presents illustrations of the text in performance, with little contextualisation, and the overall impression is one of distrust of the pupils' ability to engage with the text.

The play's text was presented alongside a banal modern equivalent (sourced online without acknowledgement from the *SparkNotes* series, *No Fear Shakespeare, The Tempest, 2002*). This contradicts what T2 claimed in his interview about the quality of his engagement with the language of the text via the use of image. Year 8 pupils were invited (figure 6, p. 131) to disagree, or more likely agree, with the teacher's interpretations of character (two or three consistent

positions, reflecting the perspectives of other characters in the play). Pupils were not invited or challenged to question the form of the propositions or the values embedded in them (the binary opposition ‘villain or victim’).



Whose side are you on?	Apply to demonstrate
Caliban is the rightful ruler of the island, as he inherited it from his mother Sycorax.	
Prospero has tricked Caliban into being his slave. Caliban is only aggressive towards Prospero because he is treated so cruelly.	
Caliban should be free to go wherever he pleases rather than being cruelly shackled to a rock.	
Caliban is a lying villain who is not to be trusted. Caliban deserves all the punishments he gets for what he tried to do to Miranda.	
Prospero tried his best to educate Caliban; all he has received in return has been insults.	
Caliban's reaction to foreign colonialists is a natural reaction and his anger is justified.	
Caliban could never become a part of civilised society; evil is in his nature.	

Figure 6: Post-colonialism in *The Tempest* (Trainee 2)

(Original in Colour)

In this presentation slide (figure 6, p. 131), two characters are presented. The meta-functional ideational content of the images on the right of the slide is in conflict with the written text presenting statements about their relationship on the left of the screen. Caliban (as portrayed by the actor Djimon Hounsou), scarred and deformed, dominates the screen from the upper right hand, reflecting the fact that six out of the eight statements focus on this character (four of those six statements sympathetic to Caliban as an enslaved person, subject to external domination). Prospero (Helen Mirren) is shown in a subordinate position, looking over her shoulder. The two statements about Prospero refer equally to alternate interpretations of ‘his’ benign or malign intent. T2’s metafunctional ideational meaning, the content of his words interacting (intersemiosis) with the images of the characters, directs pupils’ ‘interpretation’ towards one possible interpretation of the text (reflecting his own personal background and belief).

The potential ambiguity of logical relations in visual imagery opens a semantic space of interpretation within which language can operate.

(O'Halloran, 2008, p. 458)

I considered the extent to which this analysis of resources as artefacts taken out of their contextual use in the classroom could enable any understanding of how the resource was used to make meaning in the lesson with the pupils for whom it was designed. A key question about the design of any resource is the extent to which this resemiotization of the presentation (Iedema, 2003), as a designed interaction between the teacher, the resource and class, enables pupils to say what they might want to say, or ask what they might want to ask of the text or of the teacher. Trainees 1 & 2 were more interested in what the presentations enabled them to say to pupils, and, to a lesser extent, to ask of pupils.

The Pilot Study highlighted the fact that, without direct observation of this key interaction, the resemiotization of the resource in use, it was still possible to draw inferences about the developing understanding of the two PGCE (SE) trainees in relation to their use of images and visual material. Taking the presentation resources as artefacts of social practice (Bezemer & Jewitt, 2010) meant they could be analysed in a consistent semiotic framework. The pedagogic texts incorporated visual and verbal elements in a spatial relationship, and an analysis was achieved by taking the semiotic significance of this relationship into account (Kress & van Leeuwen, 1996), and by considering the meta-functional aspects of multimodal meaning through MCDA. The intention here is to address the different functionalities of semiotic resources – language and visual imagery - within a coherent theoretical framework (O'Halloran, 2008).

The Pilot Study analysed trainees' pedagogic texts, taking presentations as a whole text, regarding single presentation 'slides' both separately and as part of the whole, and accounting for the development of the lesson through the whole presentation. Attention was given to the implied development of 'reading paths'

(Kress, 2003; Jewitt, 2008; Hiippala, 2012) through the resources designed for pupils by the PGCE (SE) trainees.

The distance in time between the lesson and the research interview placed the participants at a disadvantage in that the resource was immediate to their memory, but not the actuality of the lesson and the pupils' responses; this is reflected in their responses as generalised impressions and rationalisation of their intentions, rather than a clear recollection of the impact of the presentation on pupils' learning.

Another problem inherent in the semiotic approach is that:

The meanings arising from choices from the systems of Gaze, Colour, Shape, Movement, Framing, Layout, Lighting and so forth cannot be adequately described using language.

(O'Halloran, 2008, p.461)

I concluded that, given my tendency to make comments leading the participants' interpretation, discussing the exemplar material with the participants was not a helpful way to conduct the interviews for the case study. I decided to separate the data collection into a general discussion of the place of visual material in their teaching of English as primary data, to be compared with my analysis of their exemplars of the resources used in lessons, as secondary data.

The examples of the participants' use of image and visual material in the Pilot Study included a range of different purposes and modes, but the predominant mode was the still image, generally in the medium of high quality, professional digital colour photography. I decided that, in the case study, I should try to gauge the extent to which this preference for photographic still imagery was typical of PGCE (SE) trainees' practice. T1 asserted that he was more likely to use film than still images, though this was connected to particular literary genres and particular lesson types. T2 made use of film in relation to the study of Shakespeare, but it

was not clear whether moving image was a wider part of his practice. I decided a simple questionnaire with the cohort in the case study would reveal whether these implied patterns were more widespread.

## **4.2 PILOT STUDY FINDINGS**

The Pilot Study indicated that a broad MCDA approach was a valid and relevant method for the case study. Approaching the statements of the participants as evidence of discourse –interpreted as semiosis (or meaning-making as an element of the social process); the language associated with the particular social field (here, the professional practice of teaching English); and the broader view of the ways in which certain social perspectives construct understandings of aspects of the world (e.g., the effects of social policy in education) (Fairclough, 2012) – proved productive and suggested that the primary and secondary data, of different modes and content, could be handled in complementary ways that would provide relevant insights on structures, practices and events pertinent to the research question.

Summarising the conclusions drawn from the Pilot Study (June 2016) for the modification of the design of the research project and for my professional purposes as PGCE tutor, a list of decisions and goals were identified at the start of the PGCE year 2016-17.

Introducing a questionnaire of the whole English cohort was intended to ascertain information about the presence of visual material in their teaching and gain initial understanding of the variety of their practice at an earlier stage. This could then inform my decisions about the sampling of the cohort and establish a clear relationship of the interview sample to the cohort as a whole. The nature of the sample of participants, whether or not it could be more representative of the cohort and patterns of recruitment, would be dependent on the identities within the 2016-17 PGCE cohort and the level of participation secured.

In reviewing my conduct of the interviews in the Pilot Study, I decided that it would be better to ensure interviewees were given consistent opportunities to address relevant questions for this study, and that I should restrain my inclination to react with too obvious enthusiasm to matters of interest and that I need to avoid leading the participants towards my own agenda. My attempts at conducting semi-structured interviews (Given, 2008) around exemplars of the participants' visual resources had been inclined to digression. Careful attention to the structure and sequence of questions was required for the case study 2016-17.

The interviews in the Pilot Study slipped at times into a mode of discussion where I was reviewing the resources with the participant in the tutor role. This was one of the moments in the insider research where the dual role of tutor/researcher presented some difficulties. The structure and direction of the questioning was lost at times. Discussing the exemplar material with participants was a difficult interview format to manage, as the material invited extensive commentary, and keeping the activity within a reasonable duration proved difficult.

I decided to separate the data collection into an interview, as a general discussion of their understanding of the place of visual material in their teaching of English, and analysis of exemplars of the resources used in their lessons. I anticipated that comparing the interviews, as primary data, with the exemplar materials, as secondary data, would then generate a rich contrast between the trainees' understanding of multimodal communication and the extent to which that understanding might be present in the practice of designing lesson resources.

In order to focus the interviews for the case study on to participants' reflections on their practice, and to ensure the interviews were more successful as semi-structured interviews, I had to develop a clear and coherent sequence of main questions to act as the structure around which each interview could take place. Whilst I intended to retain the relaxed interview approach that would enable me to respond immediately to the individual comments of the participants, I recognised I

had to allow the interviewee to articulate their understanding without me prompting or coaching the line of response (as had been apparent in the Pilot Study). I decided to adopt the term 'visual material' and maintain the use of this phrase throughout the questioning in the case study to avoid prompting participants to speak of multimodality or semiotics, in a collusive manner. I am aware that, although the visual is also multimodal, the totality of multimodal communication cannot be reduced to the visual, nor can 'the visual' be used as a simple proxy term for 'multimodal communication'. The use of the term 'visual material', adopted as a 'key-hole' through which I hoped to observe the PGCE (SE) students' understanding of multimodal communication, necessarily complicates matters, and acts as a limitation on the study, but my intention was to see whether the vocabulary I used as a tutor, relating to multimodal communication, would appear in the participants' discourse without any prompting from me in the survey and the interviews in the case study. The participant information sheet, the consent form completed at the time of completing the survey, and the preamble to each interview reminded the participants of my interest in multimodal communication, but it was not referred to in my questioning in the survey or any of the interviews.

Combining the exemplar materials and the interview transcripts in the Pilot Study through MCDA, revealed that the participants engaged in, and represented their views on, discourse that shaped their experiences in learning to teach and becoming teachers. The presence of the rubrics of their profession (e.g. the Teaching Standards, the National Curriculum, GCSE specifications) filled their commentary and provided the language they used to discuss their learning resources. Both trainees were aware of being shaped and influenced by their professional context, and the social and political orientation of the curriculum. They were conscious of working in a disputed realm, encountering tensions between their identities as highly literate, literary graduates and their developing 'English specialist' identity under the new curriculum arrangements.



Being interviewed after the end of the PGCE (SE) course enabled them to reflect on increased confidence in their own abilities as teachers of English. T1, looking back on the early pressure he had felt to impress his mentor, commented:

...when you're a new teacher and it's your first lesson, or first few lessons, with a class, you're showing off to your class teacher, so you want to try and do as much as you can and I think that can lead to a lot of clutter...just trying to fit too much in... because you forget that you're going to be teaching them for, you know, however many weeks...This is the one lesson where I have to show the mentor that I have ideas; this is the transition lesson; I'm taking over. I've got to do something 'all singing, all dancing'... but then, as you go on, you realise that, actually, less is often more.

(Trainee 1, Interview Transcript, June, 2016)

PGCE (SE) trainees, throughout the PGCE course, are aware of the different 'audiences' that they are communicating with and this anxiety about establishing their professional credibility with their mentor can complicate the design and choice of materials in early lessons, as their pedagogic focus is uncertain and possibly misplaced.

The discussion of the nature of reading and the place of the visual is part of the long, historical discourse of English teaching, and a contentious one, brought sharply into focus by recent curriculum changes. The institutional imperatives of department and school organisation spoke through both participants' comments on professional relationships and coexisted uneasily with their expressed desire to work in collaboration with others towards a more nuanced agenda for English teaching.

Their sentiments echoed Moffett's (1968) recommendation that educators should 'base learning on the central process of human symbolization':

The distinctions between modes and levels of abstraction are far more important than distinctions in subject content. The most important things children of today will need to know when they are adults are how

experience is abstracted, communicated, and utilized, whether the data are recurring phenomena of nature and society or the private truths of the heart.

(Moffett, 1968, p. 212)

The following decisions flowed out of reflection on the implications of the Pilot Study:

- Not to undertake a detailed review the 2016-17 PGCE cohort's e-portfolios as a source of data;
- To introduce, at an appropriate point, a questionnaire of the whole English cohort in order to ascertain information about the presence of visual material in their teaching;
- To review the method of selection for a sample of participants for interview in relation to the diversity of the cohort and patterns of recruitment;
- To separate the main data collection into a general discussion of the place of visual material in their teaching of English (as primary data), to be compared with exemplars of resources used in lessons (as secondary data);
- To conduct interviews without leading participants towards the vocabulary of multimodal discourse;
- To develop a limited range of questions in a clear sequence, in order to provide a positive structure for the interview;
  - to allow the interviewee to articulate their understanding without prompting from the interviewer; and
  - to ensure the interviewees are given consistent opportunities to address questions relevant to this study.
- To seek a range of PGCE (SE) trainees' exemplar material over an extended time period, allowing demonstration of developments in practice.

Reflecting on the implications of the Pilot Study for my professional practice, the following considerations influenced the provision and contents of the PGCE course for the 2016-17 cohort:

- to ensure the PGCE cohort 2016-17 were encouraged to incorporate a review of the quality and impact of their resources and pedagogic texts as part of their lesson evaluation;
- to ensure some comment on the quality of resources in use was noted for PGCE (SE) trainees, where this was relevant to their professional development, when providing feedback on observed practice; and
- to raise this matter for discussion during university mentor training for the benefit of the PGCE (SE) trainees.

These modifications to the content of the English Education (Subject Knowledge and Pedagogy) modules of the PGCE course were adopted during the academic year 2016-2017. My aim here, as tutor, was to give clear guidance and direction on relevant matters of interest and concern around the use of visual material (particularly when focussing on Subject Knowledge and Pedagogy during the induction period prior to SBT1) and to introduce the concept of multimodal communication, making use of Kress's definition of learning (2010). It was my aim to review these contents again with the PGCE (SE) cohort prior to SBT2. In these sessions, I planned to draw attention to various models of presentation of resources in the classroom (drawing on the work of Lodge, 2008) and to encourage them to include, as a matter of regular routine, reflections on the impact of their resources and manner of presentation in their lesson evaluations.

#### **4.3 CASE STUDY (PGCE SECONDARY ENGLISH COHORT 2016-2017)**

*This part of the chapter explains in close narrative detail the revised methods of data-collection and data-analysis employed in the case study (2016-17). The relationship of the data-gathering and analytic methods (thematic and typological) is explored in detail. The section explains:*

- *the preparation, distribution and findings of the initial survey of the cohort of PGCE (SE) trainees;*
- *the selection of participants for interview and the conduct of the interviews;*

- *the process of thematic analysis, establishing a second typology;*
- *the comparison of first and second typologies;*
- *the MCDA of participants' exemplar visual material; and*
- *the establishment of a third typology, drawn from the trainees' exemplar presentation materials, and comparison with preceding typologies.*

The following timetable for the data-collection was draw up in discussion with my doctoral supervisors:

- Secure participation in the research project early in the PGCE year;
- First Round of data collection – survey/questionnaire to all trainees during SBT1;
- Review questionnaire/survey responses;
- Generate sample of participants for interview;
- Second Round of data gathering – interviews with participants in SBT2 via semi-structured Interviews – more closely focussed discussion (better questions) for consideration of intention, achieved effects of design, delivery in teaching (how shaped) and impact on learning
- Invite participants interviewed to select and provide a range of exemplars of their use of visual material

#### **4.3.1 CONTEXT**

This case study took place under the contextual constraints of PGCE (SE) trainees and their school mentors working in anticipation of the first public impact of the new GCSE assessment regime in the summer of 2017. It was a time of uncertainty and anxiety, as English departments teaching the new curriculum also suffered a lack of clarity on how schools' GCSE English Language and English Literature results would be affected by the new system of assessment. This created a difficult training environment for novices, who tend to look, with good reason, to more experienced colleagues in school to explain curriculum approaches and processes of assessment with some insight. In this particular year, PGCE (SE)

trainees reported that many of the teachers they approached for guidance were uncertain of how to relate their prior experience to the new context.

In this case study, my aim was to investigate the connections between rhetorical intent and semiotic modes of visual material embedded in the pedagogic texts used in the PGCE (SE) trainees' lessons. It considers the extent to which PGCE (SE) trainees are aware of the triadic functions of the visual material they employ and how these might coincide with the categories of usage identified in the typology developed at the beginning of the project.

The PGCE cohort 2016-2017 consisted of 15 trainees between the ages of 22- 55; the ethnicity of the cohort was in the main White British, with one trainee of Asian heritage, one trainee originally from New Zealand, and one trainee of Turkish heritage; the gender balance - 13 female trainees and 2 male trainees - was in line with trends in recruitment in previous years. Three trainees had declared a particular learning need to the university (dyslexia) and were receiving support as expected according to university policy. One trainee in this cohort was deaf and relied entirely on British Sign Language (BSL) interpretation for communication. The presence of a team of BSL interpreters in each session of the PGCE (SE) course raised immediately a number of issues about disability and communication, for everyone in those sessions.

The 2016-17 cohort was drawn from a broad range of graduate identities (English, English Literature, Linguistics, Media, and other relevant prior qualifications) and varying extent of prior experience in the classroom. Other factors - previous study at 'A' level of subjects, such as Media or Drama; professional experience; and personal interest - were surveyed in this study (only two of the trainees had any experience of media or drama in their previous studies).

### 4.3.2 PGCE SECONDARY ENGLISH COURSE CONTENT

The contents of PGCE (SE) 'Subject Education' sessions in the early part of the PGCE course were my opportunity to raise questions about the use of visual material and the relevance of multimodal communication in teaching for the PGCE (SE) trainees. This was discussed explicitly in relation to planning a lesson and preparing resources to benefit the pupils' learning, and implicitly through the general models provided when teaching these sessions. My modelling of the use of visual material followed the broad pattern of the first typology (table 6, p. 151) and included a broad range of text types, such as: photographs and moving images; cartoons, drawing and paintings; websites (archived and 'live', making use of hyper-textual functions) and social media; the visual material in my sessions also included the use of diagrams, statistical tables and charts.

Being aware that part of the shift to the visual is a tendency to take the visual for granted (as the image is so prevalent and freely available now that it has become a disposable commodity), I drew attention to the provenance of visual material in my sessions, in order to remind my trainees that these were texts that had been created for a purpose (and, as with most literary texts, very few are created for use in the classroom). Even so, I was aware that I did not always take care to credit the creator of visual texts (particularly photographs), as would be standard HE practice when referring to written texts. I recognised that this 'academic referencing' was more likely to happen in my sessions when working from the presentation of a painting, e.g. I taught a session on narrative, making use of *The Deserter* (Redgrave, 1847) and a session on reflection, making use of *An Experiment on a Bird in the Air Pump* (Wright, 1768). I pointed out to my PGCE (SE) trainees that teaching William Blake's poetry without making use of the original 'illuminated printing', rather like teaching Shakespeare without drama or performance, was possible, but reductive and misguided. Common, if not standard practices the PGCE (SE) trainees would be likely to encounter on placement - such as: framing an image in a grid in order to facilitate descriptive writing at GCSE; creating storyboards in order to facilitate narrative construction;

and deconstructing representation in the media - were demonstrated and interrogated.

In these sessions, the focus was on enhancing the subject knowledge and developing the subject knowledge pedagogy of the PGCE (SE) trainees. Whilst attention was drawn to matters of presentation, illustration and conceptual representation, I understood that the PGCE (SE) trainees were, understandably, preoccupied with the essential questions of curriculum content and delivery: *'What do I have to teach and how do I do it?'* I was also aware that the quality of technological resources available to me as a teacher educator at the university would not necessarily be available to the PGCE (SE) trainees in the institutions where they would experience their school-based training placements.

Amongst the PGCE course content on general pedagogy and professional responsibilities, some attention was given by my teacher educator colleagues to cognitive load theory (Sweller, 1994) along with some discussion of 'dual coding' (Paivio, 1969). The intention here was encourage the PGCE (SE) trainees to consider the effectiveness of their communication and achieve an appropriate balance between the written and visual contents of their lesson presentations. As Scott (1999) points out, the relationship between visual imagery and its engagement with printed and spoken language is 'highly complex and variable'.

...not only does language change as one shifts from one generical setting to another, but so also does the relative 'distance' between the image and its title/caption. Additionally, language ostensibly varies the position of the image on the semiotic map (indexical, iconic, symbolic) to control the modality of our reading.

(Scott, 1999, p. 327)

The PGCE (SE) trainees were introduced to the concept of multimodal communication and were invited to discuss their reaction and response to Kress's definition of learning (2010). The professional practice of PGCE (SE) trainees in their school placement is all about learning to become responsible for their

professional development, under the criteria of the Teaching Standards (DfE, 2012), and PGCE (SE) trainees were invited to reflect on the following definition of 'learning' in relation to their own professional development:

Learning is the result of the transformative engagement with an aspect of the world which is the focus of attention by an individual, on the basis of principles brought by her or him to that engagement; leading to a transformation of the individual's semiotic/conceptual resources.

(Kress, 2010, p. 182)

PGCE (SE) trainees have reported over many years that English teachers tend to work only with *Microsoft PowerPoint* and assume this is the form in which trainees should produce their lesson resources. It is not uncommon for PGCE (SE) trainees to complain of mentors not commenting on lesson plans (as expected by the university) and checking the *PowerPoint* presentation mainly for typographical errors. Some schools insist that *PowerPoint* slides are incorporated in lesson planning documentation. It is not surprising there is a pressure to turn this presentation software package into a proxy substitute for lesson planning. In contrast, some schools now appear to discourage the dependence of teachers on this presentation software, though they remain in the minority.

A PGCE (SE) trainee learning to teach in a well-supported school where all pupils are accustomed to learning via a personal tablet computer, and IWBs are well-maintained, alongside other forms of interactive technology, will experience a very different range of pedagogic potential in comparison to a peer who might be learning to teach in a less well-resourced school, where the limited display facilities may not be well maintained and reprographic capabilities are limited. Other influential factors are their experiences of the relationships between English, Drama and Media teachers in their schools, and how these are understood by the PGCE (SE) trainees.

In the context of this case study, PGCE (SE) trainees rely mostly on Microsoft *PowerPoint* presentation software to manage the direction of learning in their classrooms and it functions both as a display and as a boundary marker for the



frames of communication. As I believe it is likely the current cohort may well have been exposed to teachers' use of this software as a normative experience in their education, the PGCE cohort were also asked to consider the typology of presentation styles developed by Lodge (2008) in reviewing the use of presentational software in Higher Education.

In summary, Lodge (drawing on the work of Alley, 2003; Norman, 2004; Atkinson & Mayer, 2005; Levasseur & Sawyer, 2006; Ellias, 2008; Reynolds, 2008) identifies the following models of presentation:

- Teleprompting (teacher's autocue);
- The Information Dump;
- Show and Tell;
- Audio-visual model;
- The Assertion-Evidence model;
- The Billboard Style;
- The Narrative model;
- Active Learning;
- Teacher Immediacy; and e-learning

(Lodge, 2008, online)

All my tutor seminar sessions take place in a coherent programme designed to induct the PGCE (SE) trainees into a relevant and meaningful discussion of the professional debate and discourse in the teaching of English that supports their immediate practice in the classroom and engages them in critical reflection on this aspect of their professional development.

One concern in this case study was to ascertain whether specific 'knowledge' (i.e. the concepts of multimodality and semiotic theory) discussed in the PGCE (SE) course would reappear in PGCE (SE) trainees' self-evaluation of their professional development.

However, I cannot be certain that the emphasis given to multimodal communication in the PGCE (SE) course is comparable in each cohort's experience, year on year, as the rubrics governing the content of 'subject time' on the PGCE course vary according to national priorities and institutional pressures, e.g. OFSTED inspection.

### **4.3.3 DATA-GATHERING      THREE MOMENTS**

It was my intention, based on the evaluation of the pilot data-gathering with the previous cohort, to collect data at different times, providing three separate moments in the overall data set for the case study:

- a questionnaire distributed to the whole cohort;
- one-to-one semi-structured interviews with a random selection of the cohort; and
- examples of the lesson resources generated by the sample group over time.

### **4.4 FIRST MOMENT - COHORT SURVEY**

Cohen, Manion & Morrison (2000) are unenthusiastic about the validity of surveys in small scale research:

...the generalizability of such small scale data will be slight. In surveys the researcher is usually very clearly an outsider; indeed questions of reliability must attach themselves to researchers conducting survey research on their own subjects, e.g. participants in a course that they have been running...

(Cohen, Manion & Morrison, 2000 p. 172)

With those caveats in mind, a questionnaire was presented to the PGCE (SE) cohort, with the primary intention of gathering some impressions of how and when visual material might be featuring in the lessons they were teaching. The questionnaire was conducted in February, after the completion of the trainees' first school placement, at a point where they would have a reasonable amount of

teaching experience on which to base their responses. The data responses were, to some extent, ambiguous as the trainees' interpretations of questions inevitably varied according to their particular context and understanding.

#### **4.4.1 SURVEY DESIGN AND DISTRIBUTION**

The questions were designed to collate information about the PGCE Secondary cohort's patterns of use of visual material in their English lessons. The following nine questions were presented:

1. *How many of your lessons in each age group make use of visual material?*
2. *When adapting your lessons to meet the strengths and needs of pupils, how often in lessons do you make use of visual material to support individual learners?*
3. *Which aspects of the English National Curriculum are most likely to be supported in your lessons by the use of visual material?*
4. *Which text genre/curriculum content in your lessons is more likely to be supported by the use of visual material?*
5. *What are the sources of the visual material you are using?*
6. *How do you introduce/include the visual material in your lessons?*
7. *Do you think you use visual material to support learning more or less than other teachers in your department?*
8. *Do you think your English department uses visual material to support learning more or less than other subject departments?*
9. *Thinking about your own preferences, how often do you read or participate in these aspects of our visual culture?*

*(Roberts, cohort questionnaire, February, 2017)*

The trainees were provided with a range of different ways of responding to the questions. The questionnaire was completed by most of the PGCE (SE) cohort as an exercise at the end of a session at university in January 2017, reviewing their practice mid-way through placement 1 (SBT1). Twelve trainees were present during this session.

After completing the exercise, all trainees were invited to participate in the case study and their permission was requested for the inclusion of their responses in this exercise in the research. Most of the cohort of trainees responded positively. The responses from one trainee who did not grant permission are not included in this survey. The three trainees absent from the session were invited to participate by email, but no responses were received. The survey responses included in the data represent the response of 11 of the 15 trainees from the PGCE (SE) cohort.

In designing the survey, I was conscious that I needed to establish my own views on visual material more clearly, and this led to the development of the first typology (see below: figure 7, p. 149 and table 6, p. 151). The source and rationale for the use of typology is explained below.

#### **4.4.2 TYPOLOGY 1 - TUTOR'S PERSPECTIVE**

As I was preparing the questions for the cohort survey, it became apparent that it would be helpful to clarify my own thoughts on the use of visual material in the teaching of English. A process of reflection on various aspects of the question of the place of visual material in English lessons and the importance of rhetoric in multimodal communication led to the generation of a typology as a means of defining and organising the field under discussion.

A typology is essentially a means of clarifying and developing 'related but distinct categories within a phenomenon that discriminate across the phenomenon' (Given, 2008). The following typology of the use of visual material in teaching English draws upon my recent years of professional experience as a trainer of teachers of English, my former experience as a Head of Department, and my own classroom experience as a teacher of English. In this respect, the typology is drawn from, and representative of, *phronesis*, 'variously defined as practical wisdom, judgement, common sense, or prudence' (Flyvbjerg, 2004). It is, using Flyvbjerg's term, a 'phronetic' typology.

The typology of tutor’s advice on ‘the visual’ takes as its motif the concept of the motivated sign and considers the process of communication between teacher and pupils in the following process:

- Frames – teacher’s rhetorical/pedagogical purposes
- Presence of Visual Material – place/duration in lesson
- Mode of Visual Material – visual/visual-verbal/still/moving images/artefacts
- Semiotic Emphasis – the triadic nature of Sign as Symbol, Index and Icon
- Signs of learning – pupils’ responses (making meaning)

The typology was initially developed in a tabular form, which is reproduced below (figure 7, p. 149 and table 6, p. 151), but it should be noted that the relationship between the contents of the rows and columns in this table is not a simple linear correspondence.

The influence of Kress’s (2010) definition of learning can be seen in the ‘Signs of learning’ section. The device can be represented as a diagram that emphasises the continuity of the stages of the process (figure 7, p. 149):

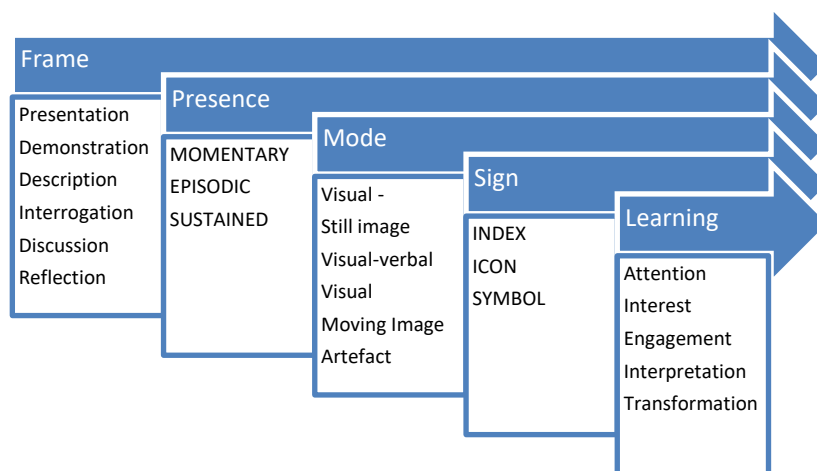


Figure 7: Typology 1 – Tutor’s Perspective

This conception of frames as sites of meaning-making is clearly relevant to a consideration of how and why teachers (and pupils) use visual material in English lessons. In developing the typology of visual image use in English lessons as a frame for this case study, a focus on the ways teachers introduced and handled visual material enabled intended patterns of duration of display, presentation and discussion to emerge. The broad categorisation of a displayed image as an **event/moment**, an **episode** or as **sustained content** in pupil learning relates to the ways in which a teacher frames subject knowledge through their deliberate and intentional design of lesson activities prior to the lesson and also through reflexive adaptation of the planned lesson (re-designing) in their lesson and classroom management in practice.

Typology is used in many different fields as a tool that can be helpful in formulating and framing conceptualisations; and in evaluating explanatory claims. The form of typology employed in this case study can be characterised as ‘descriptive typology’ that ‘serves to characterize the phenomenon under analysis’ (Collier et al, 2012).

In generating this typology, I reflected on my own understanding of the presence of the visual in my teaching. I must acknowledge my advocacy of the relevance of multimodal communication to the trainees as a pertinent concern for their professional development.

Typological analysis is a strategy for descriptive qualitative (or quantitative) data analysis whose goal is the development of a set of related but distinct categories within a phenomenon that discriminate across the phenomenon.

(Given, 2008, p. 900)

The approach of generating a typology was applied to the cohort’s responses to the questionnaire interview data, and to the participant sample’s interview data, leading to the generation of three contrasting typologies that were reviewed, refined and compared as part of the overall process of data analysis in the case study.

THE MOTIVATED SIGN (Advice)				
Typology of teachers' use of visual material in English lessons				
Frame (T-P/Ps) (P-P/Ps) <i>Rhetorical/pedagogical Purpose(s)</i>	Presence of Visual Material	Mode of Visual Material	Semiotic Emphasis <i>triadic nature of Sign as symbol, index and icon</i>	Signs of learning
Presentation	As MOMENT(S)	VISUAL IMAGE(S) (NON-VERBAL) photographs (colour & monochrome), paintings, drawings, graphic art	<b>Pretext/text</b> (SYMBOL) <i>As premise for conceptual elaboration or explication of relevant teaching point in lesson</i>	Attention
Demonstration		VISUAL/VERBAL TEXT(S) [Audio/Spoken/Written word & Image(s)] Print media Graphic novels Picture-books Websites Apps Film, video, television, animation	<b>Adjunct to Text Studied (INDEX)</b> <i>As general illustration of content relevant to purpose of lesson</i>	Interest
Interrogation	As EPISODE(S)	ARTEFACT(S) 3D art, objects	<b>Representation</b> of text studied (ICON) <i>As particular depiction of place, character, action or adaptation of text to another medium</i>	Engagement
Discussion		MOVING IMAGE TEXT WITHOUT LANGUAGE (e.g. silent film, without subtitles, media memes, gifs, clips, animations)	<b>Inspirational</b> (SIGN = S/I/I) <i>As premise/prompt for text generation or sign-making in a variety of forms</i>	Interpretation
Reflection	As SUSTAINED CONTENT(S)	(e.g. silent film, without subtitles, media memes, gifs, clips, animations)	<b>Object of Study</b> (Media text as combination of signs/commodity) <i>As premise for developing knowledge of composition and effect of visual material in a variety of media</i>	Transformation of semiotic resources
Description/Transduction				

Table 6: Typology 1- Tutor's Perspective

#### 4.4 CASE STUDY SAMPLING

The selection of survey respondents to question at interview, providing the sample of the cohort, was undertaken in the form of 'purposive sampling'.

In purposive sampling, researchers handpick the cases to be included in the sample on the basis of their judgement of their typicality. In this way, they build up a sample that is satisfactory to their specific needs.

(Cohen, Manion & Morrison, 2000, p. 103)

After the analysis of the questionnaire responses, 5 trainees were identified and invited to participate in a brief interview of about 20 minutes duration. The interviews were conducted in April, approximately three months after the initial questionnaire was completed. There was no intention to suggest that this sample was fully representative of the cohort as a whole, though, to some extent, cohort patterns of survey response are replicated in the sample as it was consciously purposive in nature (Oliver & Jupp, 2006), and participants were invited for interview because their survey responses typified aspects of the cohort's responses.

My intentions were to investigate further some themes and issues arising from the cohort survey. PGCE (SE) trainees who reported broader and narrower practices were included in the sample, and I decided it was important to incorporate that range of practice rather than aim for an imaginary balance in the identities of the sample. A comparison of the responses of the cohort and the sample is presented in Chapter 5 (see p.175) to provide clarification of the 'typicality' of the sample (Cohen et al, 2000) in relation the PGCE (SE) cohort. The sample is not a homogenous grouping and this, in some respects, reflects the diverse identities of the PGCE (SE) cohort, with patterns of attitude and practice in the sample group encompassing broadly the range expressed in the survey by the cohort.



#### 4.4.1 PARTICIPANTS INTERVIEWED

The participants who took part in the interviews are described in brief 'pen portraits' below (p. 153 - 154), written to highlight the context of their professional development at the time of the interview (April, 2017).

**Trainee A**, as an undergraduate, studied English Literature and Creative Writing. In his mid-twenties, he was following the PGCE School Direct Tuition training route, and about to return to his 'host' school (SBT1) after a successful 'away' segment of his second placement (SBT2) in his second school. He indicated limited engagement with the visual in his personal life, recognising social media as the dominant mode.

**Trainee B**, as an undergraduate, studied Anthropology. In her mid-twenties, she was following the PGCE core training route, and about to return to her second placement (SBT2) in her second school, maintaining a successful training experience in a more challenging context than SBT1. She indicated varied engagement with the visual in her personal life, recognising social media as more present for her than TV or film, but acknowledging print media (magazines), theatre and museum attendance as more important features of her cultural participation.

**Trainee C**, as an undergraduate, studied English Language. In her mid-twenties, she was following the PGCE core training route, and about to return to her second placement (SBT2) in her second school, maintaining a successful training experience in a more challenging context than SBT1. She indicated limited engagement with the visual in her personal life, with television being amongst her most dominant modes, along with art gallery attendance and reading magazines; social media and graphic modes were not recognised as part of her cultural participation.

**Trainee D**, as an undergraduate, studied Media and Literature. In her mid-twenties, she was following the PGCE core training route, and about to return to her second placement SBT2 in her second school, maintaining a successful training experience in a more challenging context than SBT1. She indicated broad engagement with the visual in her personal life, recognising social media equally with TV, film and graphic modes, but with theatre, art gallery and museum attendance as less regular features of her cultural participation; she acknowledged also some consumption of print media (magazines).

**Trainee E** had completed a postgraduate degree in English Literature with a language component some time ago, in another English-speaking country. In her early fifties, she was following the PGCE core training route, and about to return to her second placement (SBT2) in her second school, maintaining a successful training experience in a more challenging context than SBT1 and experienced one of the clearest contrasts of placements amongst the cohort that year (her first placement was at a single-sex independent school; her second school was a mixed gender state school). She indicated positive engagement with the visual in her personal life, but acknowledging TV, film, theatre, art galleries and museums, and print media (magazines) as more important features of her cultural participation than social media.

#### **4.5 SECOND MOMENT - SEMI-STRUCTURED INTERVIEWS**

The second moment of data-gathering from the sample was conducted in the form of one-to-one semi-structured interviews, where the main questions had been developed from the less successful, open-ended discussion undertaken in the Pilot Study (2016).

Other than the subject of the question, which is determined by the nature of the problem under investigation, there are no other restrictions on either the content or the manner of the interviewee's reply.

(Cohen, Manion, & Morrison, 200, p. 275)

It was my intention to provide 'open-ended' questions for the participants to have the opportunity to address the areas of interest with the maximum flexibility, particularly as the participants knew me and probably had some understanding of my interest in multimodality and general interest in visual forms of communication.

#### **4.5.1 CONDUCT OF INTERVIEWS**

In the interviews, I wanted to provide opportunities for the participants to explore their understanding of this aspect of their teaching, but I also wanted to avoid 'leading the witness' with direct questioning that would influence their responses.

The interviews were all arranged to take place on the same day, midway through the participants' second period of school-based training (SBT2). The PGCE (SE) cohort returned to the university after the Easter vacation to attend a day's conference on 'Making Progress', prior to returning to their schools to complete their placements. The PGCE (SE) cohort had some time in session with me during the day. All the participants invited for interview had agreed, by prior arrangement, to be interviewed during their lunch break on that conference day. Each interview lasted approximately twenty minutes. After the interviews, the participants were invited to select examples of the visual material they used in their lessons.

At this point in the PGCE (SE) course, the participants had experienced the responsibilities of planning, preparing, teaching and evaluating many hours of English lessons. At this point in the course, the PGCE (SE) trainees had overcome the uncertainties of their first school placement (SBT1), transferred to a new context, and established themselves in their second placement (SBT2). Working to meet higher expectations of their competence in the classroom since the start of second placement SBT2, the participants had adapted to the new context of their second school, and their timetabled contact hours per week had increased from 40% to 60% of the workload expected of a qualified teacher. Their awareness of the sudden approach of the conclusion of their practical training was the

substance of much of the discussion of the university conference day. The day was dedicated to ensuring the trainees made the best use of their last weeks in school and achieved the best possible outcome in their final practical grading for the placement. Whilst this had benefits for the individual trainee, there was also an institutional imperative for the university to ensure all trainees were graded by their school mentors at grade 2 'good', at least, to ensure a positive outcome for an anticipated OFSTED ITE inspection. The trainees, however, did not express overt anxiety about the final outcome of their placement in the interviews.

Most of the interview participants had already secured their first teaching post at the time of the interview. All the participants had also received their interim report from their mentor and had a reasonably clear idea of what grade they would be able to achieve by the end of the placement. These facts explain and support their increasing confidence in their own abilities as teachers.

None of the participants were regarded as being less than 'good' trainee teachers, though their achievements were not evenly matched and some had taken longer than others to reach that standard. None of the participants were reported as being at grade 3 ('Requires Improvement'), or grade 4 ('Inadequate' – in need of 'Enhanced Support' from the university). The 2016-17 PGCE (SE) cohort, with only one exception (the deaf trainee having withdrawn from the course after his first placement), completed the final part of their SBT2 placement successfully (with about half the cohort graded 'Outstanding').

As a tutor, I knew how their confidence, understanding and ambition for their pupils at this later stage of the PGCE (SE) course marked the extent and quality of their professional development from their anxious anticipation as novices in the induction period less than nine months previously (September, 2016). Whilst they were still aware of having a lot to learn, the participants were starting to realise how much they had learned in a relatively short period of sustained, intense activity. For some, this was a validation; for others, more of an epiphany.

In this context, it was not surprising that my interest – multimodal communication – was not at the forefront of the discussion for the participants. In their responses to the interview questions, attitudes towards the multimodal nature of communication are subsumed in their understanding of the role of visual material in their teaching in general. The interview transcripts did not present immediately clear statements of their considered position on the relevance of multimodality as a concept in their professional development. They place their discussion of this aspect of their practice in the larger contextual framework of their developing competence as teachers. This is also an effect of the pre-existing relationship between interviewer and interviewee in this case study.

The content of any prior one-to-one discussion with the participants was in the context of tutorial meetings premised on my professional concern for their development as teachers and/or my pastoral responsibilities for their well-being as trainees. On their side, as trainees, their interest in our previous discussions was motivated by the necessity of completing the course successfully to gain the PGCE qualification, achieve qualified teacher status (QTS) and secure employment. In responding to the invitation to be interviewed, the participants experienced the research interviews as part of a continuity in discussion with me as their tutor and also as something different, in that they were now talking to me as a researcher interested in their opinions about an aspect of their teaching.

The participants were informed of my doctoral studies at the outset of the PGCE (SE) course and received certain inputs throughout the course that addressed the relevance of multimodal communication in teaching English in secondary schools. Some, but not all, of the cohort had recollections of encountering semiotic theory in their undergraduate studies. The information sheet inviting their participation in the research in February reminded them of my interest in multimodality and semiotics. The interview questions were designed to be open and, in order to avoid leading the participants directly towards areas of my interest, the word ‘multimodality’ was not present in the questions asked. No reference to ‘multimodal communication’ was made by me during the interviews. The choice of

the term 'visual material' as the reference point in the questions was intended to provide scope for the participants to provide their own interpretation of what might be relevant to their understanding of the importance of the visual in teaching.

The interviews were arranged to take place in a quiet library facility that would be a relatively neutral site for both interviewee and interviewer. Each interview lasted twenty minutes and was closely conducted to remain within the framework of the set structure of questions.

At the start of the interview, each participant was presented again with the research project information sheet and reminded of the principle of 'informed consent'. Their continued consent was confirmed verbally with each participant before proceeding with the interview questioning. At the start of each interview, the participant was informed of the main questions I would ask. I explained that other questions might arise in the course of our dialogue, following their responses to the initial question. The main structure of my interrogation was based on four questions: three questions that invited them to look back and reflect on *Purposes*, *Surprises* and *Challenges* relating to their use of visual material in their teaching practice, followed by a fourth question inviting them to look forward to *Possible Developments* in this aspect of their teaching in future.

- 1. *Why do you use visual material in your English lessons?***
- 2. *What's been the most surprising thing, for you, in using visual material?***
- 3. *What are the challenges, do you think, that you find with visual material?***
- 4. *How do you see your work with visual material developing in the future?***

It was my intention to provide them with opportunities to explain, consider, and explore this aspect of their own practice in retrospect and in prospect. The four main questions were shared with each trainee prior to starting the recording of the interview.

Each interview was recorded on three devices running simultaneously (a digital tablet PC and a mobile telephone using the same recording application, *ClearRecord*; and an analogue cassette tape recorder). This was a precaution to ensure the interview was recorded without error or mishap. In the event, the recording technology functioned effectively during the interviews and each audio record of the interviews was of good quality.

At the end of the interview, each of the five participants was requested to provide exemplars of their visual materials. It was suggested they select three from the SBT1 (beginning, middle and end of the first placement) and two from SBT2 (beginning and middle of second placement). All participants agreed to do so, and, in the event, only one (Trainee D) did not provide any exemplar materials at all.

Four trainees provided some visual material. Three trainees provided a range of exemplars over SBT1 and SBT2. Only one did not offer anything from SBT2. Three trainees provided visual material and accompanying lesson plans. One set of lesson materials provided by Trainee A was excluded from the data as it was a lesson I observed in my capacity as tutor.

In most of the exemplars, it was not difficult to identify the trainees' intentions for the use of the visual material, even where there was no accompanying documentation. Only in one case was the manner in which the visual material was presented in class difficult to understand, though this was clarified to some extent by reviewing the trainee's interview commentary. Not all of the exemplars could be matched directly to particular statements by the trainees during their interviews, though there were clear links in some cases. Overall, where I had hoped for about 25 sets of lesson plans and resources, the data set consisted of an incomplete documentation of 14 lessons prepared and taught by the trainees.

The range of 'visual material' the trainees spoke about at interview was limited, in the main, to the display of 'images' and 'video'. None of the participants spoke of their choice of visual material in terms of semiotic content, or multimodal communication, or the making of meaning, though the question of 'interpretation' through 'discussion' was, as one might have expected for teachers of English, expressed by each trainee as something of an article of faith. Terms relating to semiotics and multimodal communication were not an established part of their vocabulary as teachers and do not appear to have been part of the discourse around their teaching in school.

#### **4.5.2 TRANSCRIPTION AND DATA HANDLING**

I transcribed the interviews manually and checked against each recording to ensure transcription accuracy (only a few utterances remained unintelligible). The recordings of each interview were replayed several times and re-checked against the transcript for accuracy to familiarise myself with the emerging data. The transcription process was part of my initial familiarisation with the participants' contributions that began the analysis of the interview recordings as data for this case study. Participants was designated Trainee A - E in order of interview sequence, and these designations are maintained throughout the study. At this stage several strong impressions were forming as I began to consider what my participants were telling me about their practice and how they understood this aspect of their teaching.

#### **4.6 PARTICIPANTS' INTERVIEW CONTENT**

Detail of the interview data for four of the trainees will feature in the analysis and discussion of their exemplar material. The interview content for Trainee D is presented separately (see p.187), as she did not provide exemplar material for the study. This section presents an overview of the content of the interviews and the analytical method that produced this summary.



#### 4.6.1 CODING

It is relevant to include here to recall Saldana's distinction between the particular meanings of the term 'code' in semiotics and qualitative data analysis:

In semiotics, a code relates to the interpretation of symbols in their specific social and cultural contexts. In qualitative data analysis, a code is a researcher-generated construct that symbolizes and thus attributes interpreted meaning to each individual datum for later purposes of pattern detection, categorization, theory building, and other analytic processes. Just as a title represents and captures a book, film, or poem's primary content and essence, so does a code represent and capture a datum's primary content and essence.

(Saldana, 2013, p. 4)

And, as Saldana contends, the heuristic approach to coding as 'an exploratory problem-solving technique without specific formulas or algorithms to follow' (Saldana, 2013, p.8) obliges the researcher to be attentive to reporting the process adopted in discovering the content of their data.

Following and developing these impressions, the following tentative thematic categories were identified:

- **intentions** (e.g. initiation; discussion; description) – *Visual as Catalyst*;
- **interpretation** (e.g. responses; reactions) – *Unanticipated Interpretations*;
- **constraints** (e.g. audience; time; ideals; balance) - *Boundaries*; and
- **reflections** (e.g. consideration; evaluation; adaptation) - *Uncertainty*.

The table below (table 7, p. 162) exemplifies the process.

These informed the initial codes that were attached to comments in the transcript of each interview in sequence. The coding of each interview transcript generated new codes that were retrospectively applied to interview transcripts already encoded (where applicable and relevant).

**Table 7: Examples of data coding**

Participants' Transcript		Response	
	<i>Exemplar data</i>	Coded as...	Code
TA	<i>...and, yeah, I think it's just a... it's a good tool to use to kind of inspire that kind of curiosity in the students...</i>	Possibilities	POSS
TA	<i>... it's really easy to choose images now obviously having the online...</i>	Choice	CH
TB	<i>You don't want to patronise the students with the images that you choose...</i>		
TE	<i>I think sometimes you've got to be quite judicious in your choice of it... just... I think it's very tempting sometimes to just... throw things in... for what seems like no reason...</i>		
TC	<i>With KS3 I use it to focus their attention on the start of the lesson or draw them in to the subject content.</i>	Initiation	INIT
TD	<i>I'm having to differentiate... on a different level now... than I was on placement 1. So I'm using it for... I have a lot more EAL students on this placement.</i>	Difference	DIF
TC	<i>I was introducing... layered writing... they... um... I had a video... of a painter... it was a painter... sort of layering up the image... and I'm trying to get across the students that they had to layer their own writing... a bit like the painter starts with outlining mainly, then you move on and add a bit...</i>	Analogy	ANALOG
TD	<i>I was teaching <b>A Wife in London</b> by Thomas Hardy and I used a painting of the Boer War... erm... to see what they could interpret about it without me just... relating facts to them... erm...because I wanted to see... what students could gather and interpret rather than me just relating facts...</i>	Non-didactic mode	NON-D
TB	<i>So the power isn't in the image itself, but the judging how the students will respond to that.</i>	Anticipation	ANT
TD	<i>... my presentations... I keep them quite basic... purely because I don't want to overcrowd them...</i>	Overcrowding	OC
Grouped as Sub-category		<b>Intention</b>	
Placed in Category		<b>Purpose</b>	
Placed in main Category		<b>Aim</b>	
Placed in Theme		<b>Subject Knowledge &amp; Pedagogy</b>	

More than 70 separate codes were identified at the end of the initial coding. From these codes, clear categories were generated by grouping codes of a similar nature and content (e.g. participants' comments on curriculum constraints and imperatives generated 'frames' as a category). This process also allowed for some refinement of the codes (and reduction of the number of codes in use). The tentative categories became more clearly focussed as the process continued and the major themes became more apparent.

Participants' statements were polysemic and were often ascribed to more than one code (and some codes could also appear in more than one category). Dominant interpretations and definitions were adopted to maintain exclusive groupings for

main sorting (recording where the content of the original comment appeared in more than one code and/or category). The categories were then grouped into another level of identification to produce main thematic contents: 'Subject Knowledge and Pedagogy' and 'Professional Relationships'.

#### 4.6.2 KEY TROPES

Four key tropes, were present in the interviews with all five participants:

- the visual was valued as a catalyst for discussion;
- pupils' ability to interpret the visual was surprising (and pupils often showed greater capability in comparison to their ability to interpret written text);
- pupils' responses that transgressed boundaries were particularly difficult, and were regarded as a stressful aspect of working with visual material; and
- uncertainty about future development in this aspect of their teaching.

These tropes reveal the participants were, despite their commitment to 'independent learning', reluctant to accept that pupils might be able to, and should, think independently and assert their own interpretation. These trainees had discovered the visual is a site of meaning making where the teachers' control of meaning is less secure. The interview data does not reveal whether or not the trainees felt the same way about, or had experienced, pupils' responses in the realm of the printed word that raised difficult issues, challenged their subject knowledge, or questioned their personal authority.

**Visual as Catalyst** - When asked to explain why they used visual material in their English lessons, the participants shared similar approaches and articulated similar intentions for the positioning of the chosen material in their lesson time and structure. The participants commented on how they used visual material, primarily, at the start of their lessons in order to generate discussion (Boche & Henning,

2015) and, thereafter, throughout their lessons, to support certain pupils identified as being in need of 'differentiation', or to sustain creative and descriptive writing. The participants, as part of their pattern, habit or routine (to a greater or lesser extent), chose to employ visual material in their lesson design as an instrumental or functional pretext for learning.

There was a common tendency to regard visual material merely as a catalyst for discussion around texts and themes deemed appropriate for the pupils to study in English (the terms used by the participants were 'starter' or 'stimulus'). In doing so, according to their report, they were not given clear guidance in school by mentors. This aligns with the impression I gained when reviewing their e-portfolios (as part of tutorial responsibilities, not specifically for this case study). In this cohort (as in the Pilot Study), few trainees reflected on the quality or impact of their learning resources when evaluating their lessons, even when invited and reminded to do so at frequent intervals during their PGCE (SE) course.

***Unanticipated Interpretations*** - In each interview, the participant spoke of being surprised by pupils' reactions to the visual material they presented as the premise for discussion in their lessons. When asked about what had struck them in relation to this aspect of their teaching, the participants revealed, in positive and negative terms, how they had not anticipated the potential reaction of their audience and that this was something of a perplexing experience (particularly in first placement SBT1).

Their failure to place pupils' response to text and interpretation at the heart of their teaching was surprising. It was surprising that the trainees did not anticipate that their chosen images might be seen and responded to by pupils in a very different manner to their own response or intended didactic purpose. The trainees saw the visual material as a pretext for discussion, not as something that should be questioned or interrogated in and for itself, but their pupils were not acquiescent in that use of the material. Pupils interrogating a text the PGCE (SE) students

presented as the premise of their lesson undermined their pretexts for learning, their agenda and their relatively fragile authority. This reaction of surprise was related to their relative inexperience and insecurity in communicating with pupils during their first placement.

***Boundaries*** - The interviews revealed that all the participants were concerned with ensuring pupils' responses to visual material were well managed within expected boundaries. These boundaries (or frames) related to the PGCE (SE) students' perceptions of the varying norms of acceptable classroom behaviour, lesson content and institutional priorities in different schools; GCSE examination practices; and the PGCE assessment regime. There was a strong indication of participants attempting to conform to idealised imperatives, whether personal, institutional or curricular in origin, particularly on the appropriate use of time in their lessons.

***Uncertainty*** - There was a surprisingly similar response when the participants were asked to consider the future development of this aspect of their teaching. Participants expressed varying degrees of uncertainty about the place of visual material in English and scepticism about its value and benefit for all learners. The participants' concern was to demonstrate they had developed appropriate professional skill in managing the presentational aspects of their teaching (and they recognised this involved choosing and presenting visual material appropriately) as part of their overall pedagogic competence, but, beyond this, they were not accustomed to discussing the impact of this aspect of their teaching on the quality of the learning experience they were providing for pupils.

#### **4.7 THIRD MOMENT - PARTICIPANTS' EXEMPLAR VISUAL MATERIAL**

The exemplars of participants' selected visual material were provided, on my request, to demonstrate their use of visual material over the duration of the PGCE (SE) course, together with lesson plans and lesson evaluations. As such, it was a

partial sample and is not a reliable representation of the patterns of their practice in general. However, it represents the trainees' acknowledgement of what they do with visual material in their lessons, in some of the lessons where they have used it, in response to my request to show me the sort of thing they do with visual material in their English teaching. The trainees were not asked to provide any additional commentary on the exemplar visual materials, beyond the statements already made in their lesson plans, lesson evaluations or in their interview.

In reviewing the lesson materials, it is evident that they were part of a larger 'work in progress' by relative novices experimenting with the forms of practice that they hoped would sustain their effectiveness in the classroom as they addressed their main audience, the pupils in the classroom, and also tried to satisfy various additional audiences (e.g. the classroom teacher, the mentor, the head of department, the school's senior management, the university tutor). Some of the presentations were elaborate constructs, where perhaps fewer or better visual materials might have been sufficient; others were sparsely populated texts where the visual element was a negligible presence.

Not all lesson resources provided were accompanied by lesson plans. Although the official lesson plan required an evaluation to be completed in preparation for the next stage of their planning cycle, only four of the lessons plans provided were evaluated. Only two of the lesson evaluations contained any reflection on their use of visual materials. This incomplete data is insufficient to confirm, but aligned with, my earlier impression that visual materials are not usually commented upon in trainees' evaluations or critical reflections.

Twelve of the lesson materials were presentations in the *PowerPoint* format; two made use of *SmartNote*. The trainee who made use of the latter platform in SBT1 was obliged to switch to the former in SBT2. This indicates how the lack of choice in school provision can often limit trainees' options to experiment with different formats of presentation. The distinction between these two software tools was not

clearly expressed by the trainee, and in the exemplar material there is little to suggest a significant difference, beyond the content and appearance of presentations imposed by school policy (TEEP protocols, as in the Pilot Study, but in another school).

The initial analysis of the visual materials began with a brief summation of the contents of the presentation documents to identify where, when and what type of visual material was in use; and to begin to consider how it was being used, particularly in relation to curriculum content, pupils' age, ability and identity. This produced a clear overview of the sample of exemplars. The immediate contents noted were:

- Curriculum content
- Learning Objectives
- Visual Content of presentation – modalities
- Pupil Age/Ability
- The positioning of the visual material

In terms of curriculum content, the reinstated divide between English Language and English Literature was apparent, though some of the lesson presentations crossed this artificial boundary. Six lessons were preoccupied with writing (five lessons on 'descriptive writing' and 1 on 'persuasive writing'). The other seven lessons were based around reading literary texts (four lessons on 'Poetry'; two lessons on 'Drama'; one lesson on a 'Novel'), though the balance between the PGCE (SE) students' purposes of discussion, reading and writing in these lessons varied considerably.

Authors of texts under consideration included: *Poetry* - John Donne; John Keats and Seamus Heaney; *Prose fiction* - Charles Dickens and Eleanor Updale; *Drama* - William Shakespeare and J. B. Priestley.

There was no particular chronological pattern to these curriculum contents, and the sample is too small to make any comment about departmental curriculum mapping patterns in the PGCE (SE) students' experience. Three lessons were offered from years, 7, 8 and 9 respectively; four lessons were designed for year 10; one lesson was a KS5 lesson for Year 13. The absence of Year 11 lessons is not surprising. It is common practice that Year 11 classes are rarely offered to PGCE (SE) students on placement and in the initial year of the new GCSE examination, the PGCE (SE) cohort were not offered any Year 11 teaching experience. Most of the Year 10 lessons were from SBT1, as was the KS5 lesson to Year 13.

Learning objectives were not always included in the presentations, but lesson plans and the presentations together showed that the stated intentions for the pupils' learning in the lessons were more or less evenly divided between developing literary responses through discussion (mostly to support writing about text in the manner approved by examination) and developing skill in the use of descriptive language when writing.

The predominant mode of the visual material across all the presentations was the still image, mainly colour photography, but the range of modes included monochrome photography, clipart, drawings, paintings, graphic illustration and cartoons. The historical range of the provenance and content of the images varied in line with the intended content of the lesson, as might be expected.

Only two of the trainees (TA and TC) included exemplars with the use of video clips. TA used television and film clips in separate lessons in KS3. TC offered an exemplar from a lesson on creative writing for Year 10, which she discussed in her interview, where she used a video clip of a painter at work in order to establish an analogy to the process of writing.



The sample confirmed the impression from the cohort survey that the trainees' use of visual material was more prevalent in Key Stage 3. The presentations with the greater percentage of slides with visual material were KS3 lessons, though the one presentation consisting solely of visual material was for a KS5 lesson. Lessons in Year 9 and Year 10, in this sample, were mainly composed of slides with written text, with slides of visual material being less than half of the presentation. However, when considering the quantity of visual contents per presentation across the cohort, the relationship to pupils' age was less clear: the lessons with the most visual material were in KS3, but so were the lessons with the least visual material. Year 10 lessons were in the middle of the range. The range for the individual trainees was broad: TA varied from 1 – 14 visual contents; TB from 1-7; TC from 3 - 8; and TE from 2-11. The trainees' teaching resources could be ranked in the following order of average ratio of visual contents per presentation: TE; TA; TC and TB. The exemplars were consistently in line with the individual trainee's view, expressed in interview, of where they used visual material the most (or the least).

All the presentations were designed to support a lesson of an hour's duration and within that time frame, the quantity of separate slides varied from four to eighteen. The number of separate instances of visual images or contents in the presentations varied from one to fourteen. The number of separate images contained on one presentation slide varied from one to seven. From the few lesson plans provided, it was not possible to determine how much time the PGCE (SE) students intended to devote to each slide in the presentations. Although some instructions were stated explicitly in the presentations, the anticipated duration of viewing and discussion was not represented for the pupils in any of the presentation slides.

Half of the exemplar presentations featured some form of visual material on the very first slide, and majority featured visual material within the first three slides. Across all the exemplars, the 'starter' task in all the presentations was not necessarily on the very first slide shown. The visual material appeared early in the

presentation across the year groups, regardless of the content of the lesson, again, matching findings of previous studies of teachers' use of *Powerpoint* and IWBs (Kneen, 2015). Trainee B was something of an anomaly, as her presentations did not feature visual material until later - in one case on the very last slide of the presentation – and this contradicted her perspective that she used it primarily for a starter. This may reflect the fact that this was a limited sample of her work.

The exemplar materials show that Trainee E and Trainee A made elaborate and organised use of visual material in their lessons. Trainee C's presentations were more varied than those of Trainee B, who demonstrated the least elaborate use of visual material (in line with her stated desire to be 'clean' in her presentations).

*The following chapter will provide further discussion of the analysis of the data for each participant in the sample, drawing on the data from the interview transcripts to interrogate the exemplar material provided and exemplify the process of semiotic (MCDA) analysis.*

## **CHAPTER 5            DATA ANALYSIS**

*In this chapter, I summarise themes present in the Cohort Survey and report the thematic analysis of the interview transcripts. Data from the semi-structured interviews with each of the five PGCE (SE) student participants is brought into relation with exemplars of visual material prepared for their lessons to create a detailed analysis of the trainees' perspective and practice. MCDA is used to create a data synthesis between the second and third moments of data gathering in the case study. The three moments of analysis are presented in a formal logical sequence as thesis, antithesis and synthesis.*

### **5.1     FIRST MOMENT OF ANALYSIS**

#### **5.1.1   MCDA ANALYSIS - SURVEY RESPONSES**

Questionnaire responses show that the participants used visual material more in the early years of secondary school and, though the trainees, at this point, had less experience of teaching KS4 (there was a tendency for KS4 to be provided less often by departments as part of trainees' timetabled contact with pupils), their lessons were more likely to use visual material in the younger year groups. Whereas Year 7 would almost certainly have lessons featuring visual material, Year 10 would have almost no visual material in their lessons.

The participants were most likely to include visual material to support EAL pupils; SEND pupils and PPG pupils were equally likely to be supported through visual material (though PPG may have had no disability or defined learning needs); but G&T pupils were half as likely to be supported with the use of visual material. My design of the questionnaire did not ask or allow the participants to explain the extent to which PPG, SEND, EAL and G&T identities overlapped or coincided in their schools.

The participants were most likely to incorporate visual material in lessons to support reading; slightly more likely to do so for lessons on spoken language than for lessons on writing. My design of the questionnaire did not ask or allow participants to report the relative balance of curriculum content of their lessons.

Questionnaire responses show, unsurprisingly, that Media lessons were most likely to involve visual material (but these lessons were few in number and not all trainees had the opportunity - or desire - to teach Media Studies in their placements).

The aspect of the English curriculum where the participants were most likely to use visual material was teaching plays by Shakespeare; lessons on language were nearly three times less likely to use visual material.

Trainees were most likely to find their visual material online and least likely to use material sourced from published books or print sources. The possibility of using images generated by pupils was low and the least likely creative source of the visual material was the teacher themselves.

*Microsoft PowerPoint* was the default setting for presentation in school (which resembles a media monopoly in education/pedagogy). It was far less likely that pupils would receive a copy of the image they could make use of themselves in the lesson and most unlikely that pupils would be able to retain the image in their workbooks (though about a third of their pupils may have had access on line via some form of school intranet where lesson resources were shared).

On reflection, it would perhaps have been helpful to question the participants on their experience of *Microsoft PowerPoint* as learners in school and Higher Education, or elsewhere, but my design of the questionnaire did not give them the

opportunity to comment on this. I was conscious of the necessity of keeping the questionnaire manageable and focussed on their practice.

The PGCE English cohort experienced *Microsoft PowerPoint* as the default premise of most, if not all, of the general Education Studies lectures attended on the PGCE course with other ITE students; and many, though not all, of their English subject education sessions featured the use of *Microsoft PowerPoint* as part of the PGCE course discussion of the use of resources to support learning in the classroom.

In hindsight, it seems an omission that I did not include in the questionnaire an opportunity for the trainees to comment on their experience in school of the available technological resources or the levels of support or guidance given by mentors, or other colleagues, on using the given resources. The quality and functionality of the technological resources varies considerably from school to school (and from classroom to classroom). Some trainees enjoyed reliable use of effective display facilities (e.g. well-maintained interactive white boards and display projectors that function at optimum levels; ready access to 'visualisers'; relatively uncomplicated internet access; and sound environmental conditions for display). Other trainees had to make the best of a less sophisticated set up, where the size, illumination and quality of both sound and image communication was compromised by poor installation, lack of proper maintenance of equipment, and, more often than not, less than adequate conditions for effective display. It was normal for trainees to be teaching in several classrooms, and these variations in quality and reliability of technological resources were a part of their experience in each school. The extent to which trainees adapted their design practices to accommodate or respond to those technological changes was also variable. It was not uncommon for trainees to encounter the difficulty of their pedagogic text, a functioning *PowerPoint* presentation on their own computer, becoming inaccessible in the classroom conditions. My questionnaire did not investigate the relationship between varying opportunities for technological access and trainees' choices.

In their personal lives, the participants' responses revealed varied patterns of personal consumption and orientation to different forms of visual material, predominantly in the form of TV, film and social media. Their responses overall suggest a general orientation towards moving image texts and interactive communication, rather than other forms of cultural participation (reflecting the multimodal nature of social communication of their pupils). Comparing personal engagement and pedagogic use of the visual as reported within the limited form of this survey, trainees reporting broader and more varied patterns of cultural engagement in their personal lives tended also to report the most varied use of visual material in their teaching.

Considering the patterns of response to the survey questions in relation to the subject of the graduate studies of the participants, English Literature graduates showed no obvious tendency to be more or less positive towards the use of visual material in lessons than other graduates, but were more likely to rate themselves as using less visual material than other staff in their training context. It also appears to be the case that graduates of language related courses had a tendency to be less positive about their personal engagement with forms of text that included visual material, but were more likely to rate themselves as using more visual material than the staff in their training context.

Overall, for graduates of all subjects, the broadest use of visual material in teaching was acknowledged by trainees reporting broader and more varied patterns of cultural engagement. The survey responses suggested that patterns of personal engagement with the diversity of multimodal communication in the general course of their life had greater significance than subject orientation, or prior study, in supporting the trainee's disposition towards using visual material in their teaching.

The participants shared or were influenced by the following attitudes or assumptions:

- **Purposes**
  - Visual material is appropriate for younger pupils (KS3: Year 7 and Year 8), but less appropriate for older pupils (KS4: Year 9, Year 10 and Year 11).
  - Visual material is particularly necessary and appropriate for some identified pupils (mainly EAL and/or SEND), but is not necessary for the most able pupils.
  - Visual material is most appropriate for supporting reading, particularly when reading demanding texts, or literary heritage texts, and is less necessary when working on spoken language and writing.
  - Visual material is indispensable when studying texts that present language challenges for pupils, but is not necessary for work on contemporary language.
- **Selection**
  - Visual material is so available online, there is no necessity for the teacher to create images; pupils creating images is rarely useful.
- **Presentation**
  - Visual material is the property of the teacher and they decide to whom, when and how it is made accessible. Visual material is regarded as temporary and disposable (ephemeral or superfluous).
- **Teachers' relationship to visual material**
  - limited experience of engagement with or lesser interest in the visual in a teachers' personal life is related to less frequent use of visual material in lessons.

One question that emerged from the questionnaire responses was whether the visual material chosen by the participants was present in the lesson for the pupils' benefit or for the benefit of the teacher. In designing the questionnaire, I provided no opportunity for the trainees to explain what the visual material was supposed to be doing, or for whom, in their lessons. It seemed relevant to consider the following questions:

- Was the visual material there to support the teacher in teaching or the pupil in learning?
- Did PGCE (SE) trainees believe or recognise visual material can be challenging for pupils?
- Was their personal preference for moving image text/multimodal communication reflected in the choices of visual material in the classroom?
- What was their orientation to the still image?
- How did they understand the relation and contrasts between fixed and moving image?
- Had they considered the affordances of mode in their teaching?

These questions have, to a greater or lesser extent, been present in the discussion of teaching practices (lesson preparation, resource preparation and adaptation of resources to support and challenge pupils) the English cohort experienced as part of their induction period for the PGCE course in September-October 2016. The questions, for me, resonate with the essential question that I formed for my professional interests and development whilst completing my MA studies in 2009:

***Who or what controls the making of meaning in the English classroom?***

### **5.1.2 COHORT AND SAMPLE SURVEY RESPONSES**

Here, in brief outline, I explore how the sample participants' responses to the questionnaire coincided with, or diverged from, the overall patterns of response in the PGCE (SE) cohort.

Overall, Trainees D and B expressed the most confidence in their use of visual material; Trainee E's confident claim to use a broad range of material was not



sustained in comparison to the other trainees; Trainee C, despite expressing much less confidence, did not have the least prior experience; and Trainee A, in comparison to his peers, had much less prior experience of using visual material.

These inferences must be regarded with some caution as they were drawn from imprecise estimates of trainees' remembered experience and it is possible some trainees over-estimated their abilities and understanding, and others would have made a more accurate or more cautious estimate. I did not design the survey to test for, or ameliorate, this potential divergence. Other apparent anomalies were accounted for by the diversity of the trainees' experiences of school or departmental approaches to the curriculum, and the range of their pupils' age and abilities. Participants were given broad advice, when completing the questionnaire, to consider how often the presence of visual material was a significant part of their teaching or incorporated as a conscious element of their lesson preparation.

### **5.1.3 QUESTIONS 1 – 8**

- 1) *How many of your lessons in each age group make use of visual material?*
- 2) *When adapting your lessons to meet the strengths and needs of pupils, how often do you make use of visual material to support individual learners?*
- 3) *Which aspects of the English National Curriculum are most likely to be supported in your lessons by the use of visual material?*

The sample participants' responses to Questions, 1, 2 and 3 (relating to pupil age, identified groups of learners, and broad lesson content) mostly matched the responses of the cohort, with the main site of use of visual material being the lower school, particularly with pupils in Year 7 and Year 8. Most of the schools where the PGCE (SE) cohort experienced their first placement (SBT1) began Key Stage 4 with the introduction of GCSE English Language and English Literature courses in Year 9 rather than Year 10; a widespread, but not yet standardised practice in all schools in England. PGCE (SE) trainees would sometimes refer to Year 7 and Year 8 as 'the pre-GCSE years' (whilst making use of GCSE-influenced material in their KS3 teaching).

In relation to the priorities of the revised English National Curriculum (2013) and new specification for GCSE examination (2015), visual material was regarded by the PGCE (SE) cohort as having a role to play in supporting pupils' reading (greater challenge in written text being mediated or abridged visually) and writing (in line with examination expectations of writing in response to a visual stimulus).

Use of visual material was a frequent support strategy for identified pupils (SEND and EAL more often than 'More Able'/G&T). Only Trainee D reported visual material as something she included in her lessons for all pupils across all aspects of the subject.

The response on using visual material to teach Spoken Language may be complicated by trainees' immature professional understanding of the nature of this element of the National Curriculum. English is taught as an integrated experience for pupils, so that trainees are often unable to identify specific Spoken Language focus in their teaching. Trainee A was the only one amongst the cohort to question whether he had actually taught Spoken Language.

Trainee E reported her use of visual material most positively and consistently; Trainees A and C reported much less confident usage.

4) *Which text genre/curriculum content in your lessons is more likely to be supported by the use of visual material?*

Here, the sample participants' use of visual material, in relation to literary genres taught, broadly matched the cohort experience. There was a tendency for prose fiction to be their main experience and this showed the limited range of the trainees' curriculum experiences at the point of the survey (SBT1 completed in January 2017; survey conducted in February 2017).

A relatively consistent pattern emerges in the responses: Trainees E and D reported greater use and variety of visual material in their teaching; Trainees A, B and C reported relatively limited use and variety. Trainees A and B experienced the least opportunity to teach across the expected curriculum range in placement 1. Trainee D, being a Media graduate, had the opportunity to teach Media Studies, but had yet to encounter Shakespeare in her teaching. These curriculum differences are typical of the diversity of curriculum experiences that trainees encounter in their first placement.

5) *What are the sources of the visual material you are using?*

The responses of the sample are broadly in line with the cohort's reliance on the internet as source for the visual material incorporated, with limited generation of visual material in the classroom, either by pupils or teachers. The trainees' presentations are 'new' visual pedagogic texts, in the sense that they are created or adapted by the trainee, but they are selections, arrangements and assemblages of material available elsewhere, mostly on-line, mostly sourced via the search engine *Google*.

The trainees most confident in their use of visual material, and most engaged with the visual in their personal life, Trainees B and D, were the most willing to consider or experiment with pupils generating images as part of their learning and the least confident trainees, least engaged with the visual in their personal lives, Trainees C and A, were the least likely to attempt this strategy.

6) *How do you introduce/include visual material in your lesson?*

The sample's responses broadly matched the patterns of display and distribution of visual material in the PGCE (SE) cohort, with *Microsoft PowerPoint* presentation software as the main, if not the only, means or platform chosen for pupils' access to visual material selected by their teachers. The visual was regarded contradictorily as an important element of teaching, but not an equally important

element in the pupils' process of learning. It can sometimes be difficult for trainees to access school intranet resources to share materials, but this was not something the trainees had at this point considered.

The trainees' Higher Education experience would have allowed them access to a wide range of materials and resources prepared by their lecturers. They had, as postgraduate trainees, access to all their tutors' lecture and seminar notes and presentations. It would seem logical that this model might be replicated in their practice of teaching in school, as it becomes a more common practice in secondary school, but it is possible that mentors would have reservations about incorporating trainees' teaching materials in departmental resources made available for pupils' use. As the emphasis on revision of learning will increase, the new GCSE examinations being based more heavily, and explicitly, on memorisation of authorised facts, pupils' access to pedagogical texts in use in the classroom, and the quality of those texts, will become more of an issue.

7a) *Do you think you use visual material, more or less than teachers in your department?*

7b) *Do you think teachers in your department use visual material, more or less than teachers in your school?*

Responses to question 7 were more varied. This was unsurprising, as the comparisons invited by the question were impressionistic and depended on the extent to which they had access to departmental resources, the continuity of trainees' observation of other staff, and their general awareness of other teachers at work, in relation to school policy and practice.

Trainees C and A, least confident in the use of visual material and least engaged with the visual in their personal lives, thought they used visual material least in a department that used visual material least in the school. This perception suggests the lack of a positive model for this aspect of their teaching practice and this would

account for their continuing lack of confidence at the end of first placement (SBT1).

8) *Thinking about your own preferences, how often do you read or participate in these aspects of our visual culture?*

Responses to question 8 show the sample to be broadly matched to the declared patterns of cultural consumption that the survey enabled the cohort to express. Their awareness of visual material is influenced by the televisual and cinematic modes; they have varied tendencies towards engagement with social media; they are more likely to visit a museum than the theatre; and they are less likely to be interested in print media that employs some form of graphic art (including some of the forms more popular amongst young people, such as graphic novels and *anime*).

The cohort survey illustrated that an orientation to engaging with the visual in their personal life has an influence on the trainees' confidence in using the visual in their teaching. In hindsight, questioning the cohort here in more detail about their use of image in their personal life and in their experience of learning could also have expanded the scope of the data here.

## **5.2 SECOND MOMENT OF ANALYSIS**

### **5.2.1 MCDA - INTERVIEWS**

MCDA brings semiotic perspective to an analytical approach (CDA) that is open to accusations of political bias and confirmation bias (Widdowson, 1998). The methodology of CDA is also recognised by its practitioners as '...a loosely interconnected set of different approaches...' (Fairclough, 2012, p. 12).

The analytic method of MCDA was used to address matters of structure, practices and events, as well as attending to the genres of language in use, the discourse present in the transcripts and the various styles adopted by the trainees in responding to the questions I posed to them.

The interview transcripts show the trainees speaking with the researcher, their tutor, in a relaxed, informal manner, though, at times, they were 'on guard' and resorted to the professional jargon they had acquired during the course of their first professional placement. The interview discussion proceeded with a strong sense of their commitment to establishing themselves as professionals, with some balancing presence of humour and scepticism. Occasionally, this –surprisingly, at this early stage in their development – was tinged with an element of cynicism about managing processes and outcomes in education.

The dominant discourses present in interviews related, unsurprisingly, to the ideals of professionalism that the participants were aspiring to exemplify. One would expect the trainees to be concerned with 'progress' (their own and their pupils), but this was driven and defined by the language of the examination processes, rather than any particular pedagogical notion of the benefits of English as a subject. This marked something of a shift in the trainees' attitudes, as they assimilated the practical realities, culture and priorities of the workplace.

I asked trainees *why* they used visual material. The trainees responded mostly by telling me *when* they used it and *what* they thought happened when they used it, leaving the reason and the rationale for the inclusion of visual material somewhat under-articulated. They gave me only general accounts of *how* they presented the visual material or managed the interaction of the pupils with and around that material. There was little attention to the impact on learning or the benefits for the pupils' progress in English, whether in terms of linguistic or literary understanding. The question of *who* benefitted from the use of visual material was a matter for some scepticism, some cynicism, and some self-deprecating humorous comment.

In this process of categorisation and arrangement, it became necessary to recognise how the discourses of institutional relationships threaded through each conversation and additional codes were generated to identify references to participants' relationships with their pupils; their mentors; their school colleagues; and their tutor.

The process at all stages was both inductive and deductive in iterative orientation, but as the main themes were consolidated, the process transformed into the arrangement of categories, sub-categories and codes in relation to those main themes. The content of those themes could then be examined through close, hermeneutic study of selected passages from the transcript in line with established practices of CDA.

The main thematic content of the interviews is summarised in figure 8 below (p.183). The frames that shaped their discussion were predominantly related to their professional development in terms of subject expertise and professional relationships:

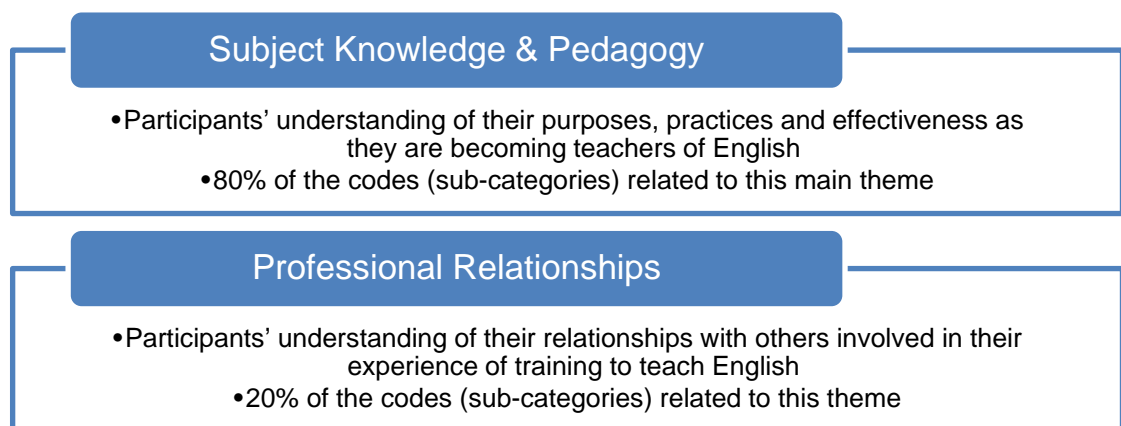


Figure 8 - Interview Themes

These two main themes are divided into major categories organising participants' responses under certain headings as shown in figure 9 below (p. 184):

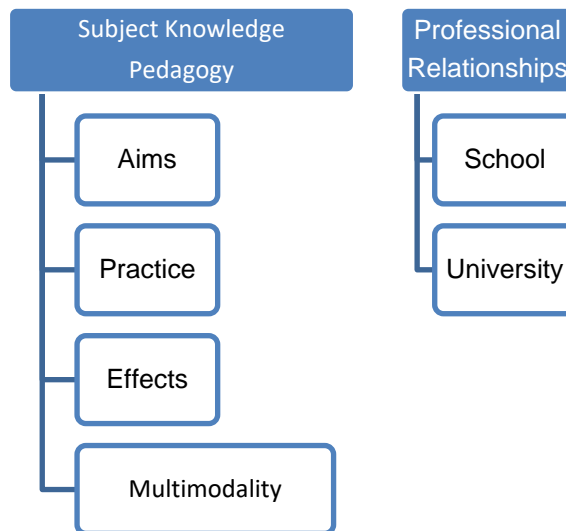


Figure 9- Major Categories - Interview Themes

As can be seen in figure 9 above (p. 184) and figure 10 below (p. 184), the category of ‘Multimodality’ is identified as part of the main theme ‘Subject Knowledge and Pedagogy’, reflecting the relative lack of acknowledgement in participants’ responses of my stated research interest. Its position within the hierarchical network of main categories and sub-categories is shown in the figure 10 below (p. 184), but it necessary to remember that this diagrammatic structure seems to separate strands of the discussion that were, in fact, interwoven and inter-connected in the participants’ comments:

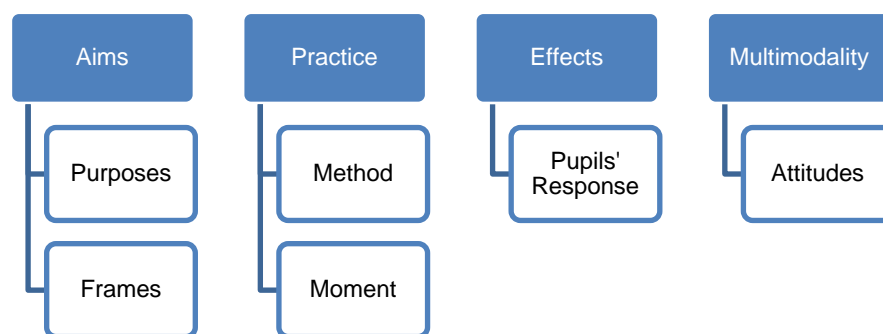


Figure 10: Categories and Sub-categories - Interview Themes

The category ‘Aims’ contained the following sub-categories organising participants’ references to factors that influenced and shaped to their pedagogic purposes (figure 11 below, p. 185):



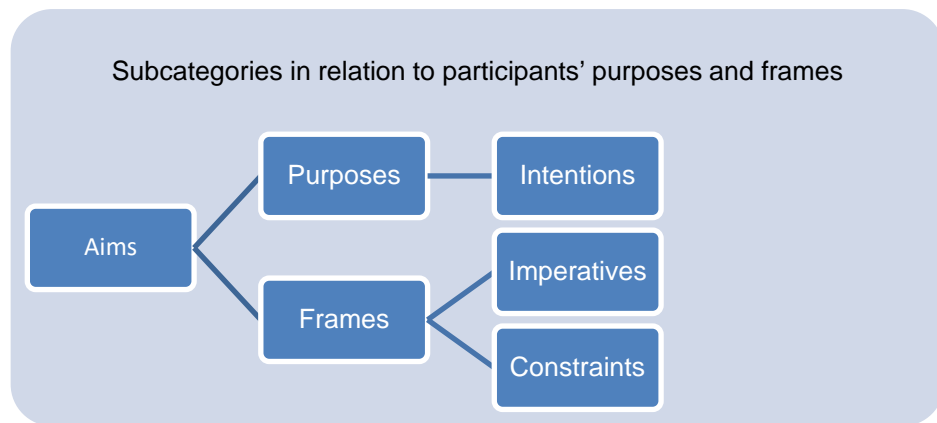


Figure 11: Sub-Categories - Coding

The major themes, main categories, and sub-categories were based on the codes derived from instances (comments/utterances) identified in the transcripts of the interviews with the participants. Figure 12 below (p. 185) shows the completed thematic structure drawn from the process applied to the data.

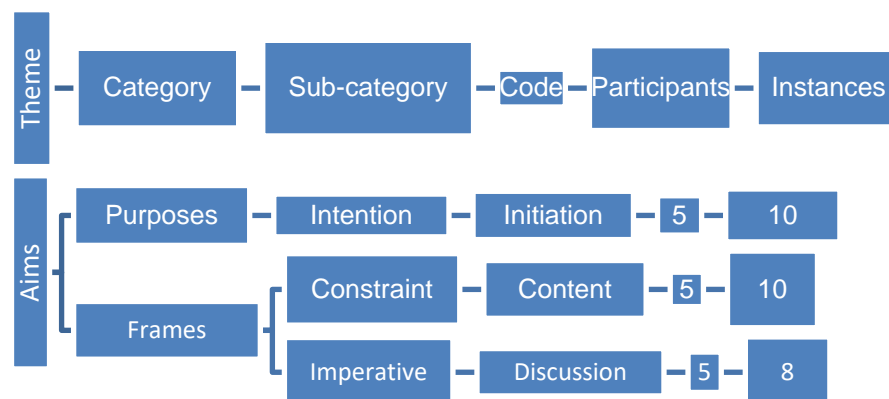


Figure 12: Thematic Category 'Aims' - Codes and Instances

As figure 12 above (p. 185) exemplifies, there were multiple instances in all participants' interviews where they referred to using visual material to start or *initiate* (coded as INIT) learning (e.g., either a lesson or a discussion within a lesson); equally, all participants referred to the *content* of the lesson as a determining factor in their decision to make use of visual material. The content of participants' lessons was influenced mainly by the orientation of the school and the English department to the new GCSE examination specification. All the participants expressed the view that *discussion* was essential to their approach as teachers of English and they believed that visual material employed within that frame enhanced the quality of discussion (Boche & Henning, 2015). This would

relate to the 'Spoken Language' element of the current National Curriculum, but was more in line with the previous National Curriculum's orientation to 'Speaking and Listening'. The participants, in the PGCE induction period, were given a strong steer towards the view that oracy is the foundation of literacy and tended to endorse the view that discussion is an unquestionably good thing in English. This valuing of discussion as a perspective on subject knowledge acts as an imperative in their lesson design and their teaching practice.

To be clear about the process of coding and the generation of categories and themes: as figure 13 below (p. 186) shows, the instances or utterances of each participant were the objects that were 'tagged' with codes. These codes were then grouped by related content and became categories. These categories later became sub-categories of more encompassing categories which were grouped according to major themes that they, in part, defined. These themes were then followed back through the categories and sub-categories to review and re-define the codes in use. Under the major theme 'Professional Relationships', participants' commentary was less diverse in nature, the major focus being their relationships with pupils. This explains why this secondary theme is divided into two main categories, 'School' and 'University', as shown in figure 13 below (p. 186):

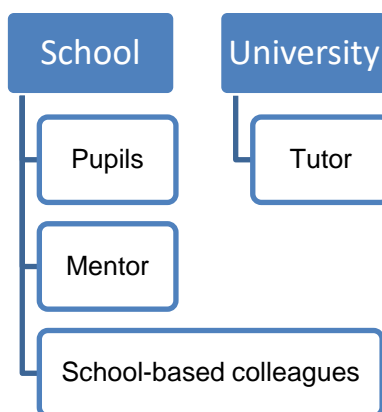


Figure 13: Thematic Category - Professional Relationships

As the following map (figure 14, p. 187) demonstrates, the trainees referred to many aspects of their professional context and practice, but less to ideas related to multimodal communication.

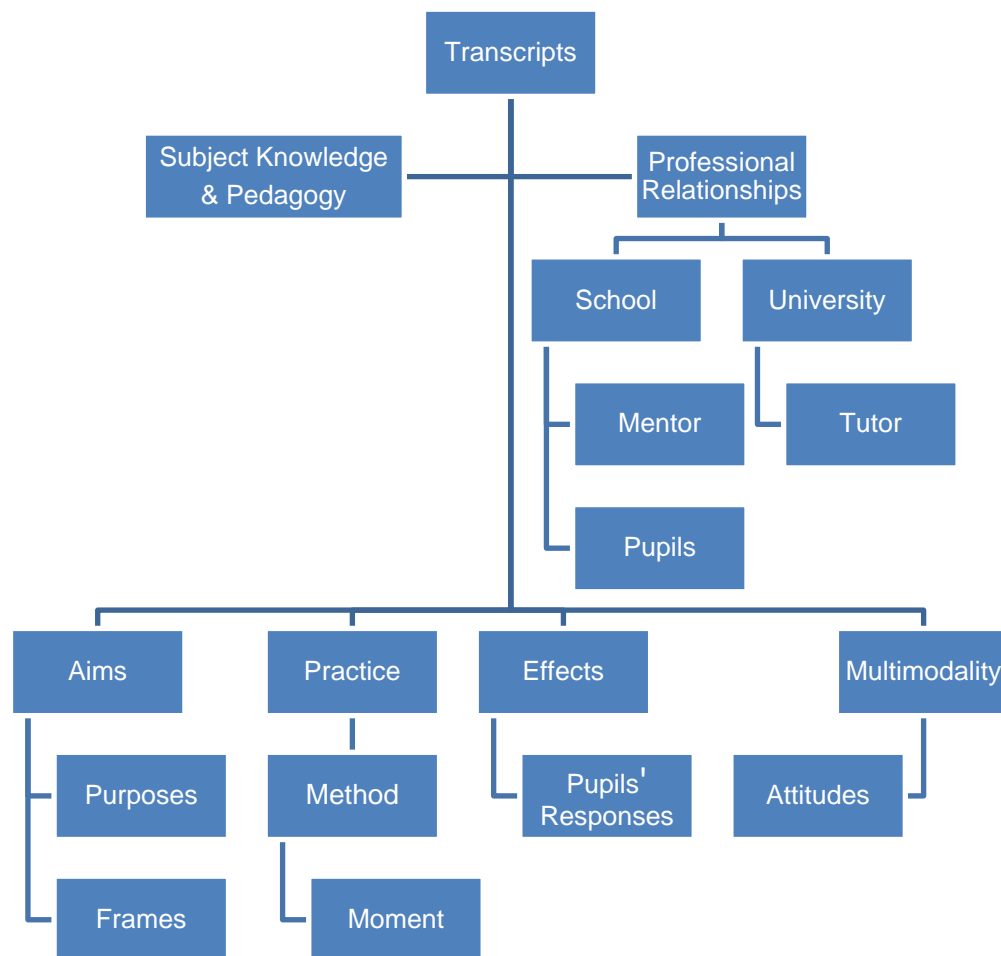


Figure 14: Map of Thematic Content

Trainees' views showed limited reference to the world of communication beyond printed literature of a certain limited genre. The complex reality of language in use, as utterance between real, living, breathing human beings in particular social contexts for particular purposes under particular conditions, was almost entirely absent. The reality of pupils' home literacy - social media, the internet, mobile phones – was also absent (and in one case, actively excluded). Where the trainees acknowledged (or were influenced by the agenda set by the existence of) the new National Curriculum, they referred to reading and writing of a particular kind for GCSE examination purposes. Few texts were mentioned (perhaps not so surprising in a general discussion), but those that were mentioned are typical of the limited range of texts and authors, constrained by examination specifications: Shakespeare (inevitably); Hardy (as a poet, though he is more regarded as a novelist); Willy Russell (a 1980s dramatist - a hangover from more inspiring curriculum choices at the end of the last century).

The predictable depreciation of language in the form of speech has taken this part of the curriculum and all but erased it from memory. 'Spoken Language' (the respectable forms of prepared speech deemed worthy of attention) was not mentioned by the trainees at all. That is not to say the trainees were ignorant of the value of talk in the classroom.

'Discussion' was valued, and visual material was valued because it generated discussion, an unquestioned and undoubted 'good thing' for learning. But the trainees did not always explain exactly what was under discussion in their lessons, nor did they question or explain how visual material performed the magical generation and improvement of language in pupils' speech and writing.

### **5.2.2 TRAINEE D (TD) INTERVIEW ONLY**

TD agreed to provide some exemplar visual material for the study, but she did not do so. Rather than exclude this contribution, exemplifying the four key tropes identified in the sample – 'visual as catalyst'; 'unanticipated interpretations'; 'boundaries'; and 'uncertainty' - as discussed above (see p. 163), TD's interview will be considered in some detail here. TD discussed particular images in the interview, but it is not possible to place her commentary in relation to examples of her practice, in line with the analysis adopted with the other trainees in the sample. Her contribution raised interesting questions that could have been illuminated by analysis of exemplar material. The interview with TD is discussed here to reveal and explore the limitations and constraints of the interview context and the frame set for the trainees by the questions I asked.

TD was a Media and English graduate in her mid-twenties. At the time of interview, she was continuing her second successful period of school based training (SBT2), and had secured her NQT post.

TD's view on the surprises and the challenges of working with visual material aligns in many respects with that of other participants: she was impressed by what her pupils could do when interpreting visual material (particularly in developing narrative from still images), but she remained surprisingly sceptical, given that she was a joint honours Media graduate, about the benefits of using visual material for pupils' learning (beyond specific intervention to support targeted pupils with identified needs – SEND/EAL - in their comprehension of narrative text).

### ***Why do you use visual material in your English lessons?***

TD's responses in the interview followed a tendency to respond indirectly to the particular question asked. When asked *why* she used visual material in her lessons, TD first of all began with *when*, before moving on to her intention or rationale:

I've found that there's a pattern. I usually use the beginning of the lesson, if I want students to interpret things about visual image.

(TD, Interview Transcript, April, 2017)

This idea – the use of visual material as a 'starting point' – was expressed by other trainees in the interviews and aligns with identified pedagogic patterns in teachers' use of *PowerPoint* (Kneen, 2015.) TD identified the start of the lesson as the appropriate place to develop interpretation of the visual in its own right, and implied that she did not often introduce visual material at other points of the lesson. Her chosen visual material at this 'starter' point functioned as the pretext for the lesson, if only as a recapitulation of previous learning, but TD recognised it offered something more than that to her pupils and to herself as a teacher. This was evident in TD's account of how she prepared to introduce the poem *A Wife in London* by Thomas Hardy (1899) in a Year 10 class:

I used a painting of the Boer War to see what they could interpret about it, without me just relating facts to them, because I wanted to see what students could gather and interpret, rather than me just relating facts. The majority of them were able to make fairly straightforward interpretations about the people involved in the painting, the setting, where it might be based in the world and what might have happened. And they came up

with things they couldn't interpret from the image; things that were gaps in their knowledge for me to then collect back and work with...

(TD, Interview Transcript, April, 2017)

TD recognised that her way of using the painting in the lesson was potentially 'limiting', but she was aiming to achieve something similar to the approach to historic visual material modelled in a session lead at the university by the Holocaust Educational Trust in February 2016.

I think that must have been in my mind when I planned the lesson. They interpret what they already could interpret about it and I could use that as 'assessment for learning': what they already know and were bringing to it and where the gaps... what gaps and questions they had... then reflect back on that at the end of the lesson...

(TD, Interview Transcript, April, 2017)

TD believed she was allowing the pupils to interpret the painting in order to ascertain the pupils' grasp of, or familiarity with, the historical context of the poem they were about to encounter. Her intention was to offer pupils an interactive discursive approach to establishing context (Boche & Henning, 2015).

### ***What's been the most surprising thing, for you, in using visual material?***

TD was surprised at the range of pupils' knowledge, finding that she was able to draw upon some pupils' particular interest in the historical period. She described one pupil as her 'Context King' and explained how she deferred to his 'expert' historical knowledge of the period. She also admitted to being surprised, in general, by her pupils' capacity to interpret images:

...the symbols that they can achieve from it as well. They might make interpretations about how people are feeling; what stage that photo may have been taken, if I use a photograph, that it might have been taken before something had happened or after something had happened. They could almost pick out a narrative of where that image is from and that's when it's surprising. I didn't really consider how the image pieced that together, I just wanted to see if they could consider what's in this image right now. They relate it to what may have happened previous to the

photo, or after the photo, and that's definitely surprised me; that's something that I didn't plan, that had happened, from using images.

(TD, Interview Transcript, April, 2017)

TD understanding relates to Barbara Hardy's concept of narrative as 'a primary act of mind transferred from art to life' (Hardy, 1977). TD observed with surprise that, for her pupils, deduction and inference of past and future motion was part of the act of interpreting the movement captured and frozen as a still image (representing a moment in time as a continuous present).

...it takes it to another level of learning, almost...

(TD, Interview Transcript, April, 2017)

This shows TD to have been relatively unaware of the sophistication of her pupils as makers of meaning and, even where she planned to rely on multimodal communication, she tended to underestimate the skills and knowledge of her pupils (whom she referred to consistently as 'students').

### ***What are the challenges, do you think, that you find with visual material?***

TD recognised that this collective act of interpretation was made more complex by 'cultural differences'. TD recounted an episode in her Year 10 class where a pupil, migrant from an African country, expressed, in response to an image, comments that were perceived by other pupils to be inappropriate remarks about race. This incident was related to her use of a painting depicting the Boer War, but this resource was not made available as an exemplar for the case study. TD explained her feeling that she had created the incident by not anticipating how individual pupils might react differently to the same image:

He made comments based on that image that other students were really offended by. I didn't consider, or 'risk assess', before using that image. I need to give attention to who my audience are and that there might be a different idea of something. I think it was purely a 'culture clash' and we managed to discuss what these differences were, but, yeah, I noticed there was a bit of hostility towards that student and they were really quite segregated. I felt like that was a bit of a downfall.

(TD, Interview Transcript, April, 2017)

The term 'segregated' here is used consciously, with TD criticising herself for causing and allowing that social divide to happen or exist in her classroom. This moment of the interview produced real conflict between my role as researcher and my role as tutor. It is not uncommon for new teachers to be challenged by the need to acknowledge and explore identity differences expressed in the classroom in a positive manner. My urge, as tutor, was to engage in dialogue with TD, to discuss in more detail what happened when 'we managed to discuss what these differences were', how she noticed that 'hostility' remained after that collective discussion, and how that affected her approach with that class subsequently. As researcher, under some pressure of time, I chose to remain within my planned structure of questions for the interviews, knowing I had some opportunity, in later tutorial sessions with TD, to question her assumption that this 'culture clash' was her 'downfall'.

As will be seen (Chapter 5. 4 Trainees' Content and Expression), this attitude relates to TB's notion of teacher's 'power' (see p. 211); TA's concerns about image selection (see p.199 and p. 205); and similar comments made by T1 and T2 in the Pilot Study (see p. 120). Here, TD believed she ought to have anticipated, and therefore avoided, the conflict and contradiction in the classroom associated with identity and culture, rather than address and manage such issues with sensitivity. This contrasts with TC's reaction to similar experience, where she sees the problem as one of behaviour management, rather than anticipation of reaction. TD's tendency to understatement here concealed keen awareness of her failure to resolve the situation appropriately in that moment.

TD's sense of humour prevented her from being a complete perfectionist about her teaching and she was well aware of the limitations and constraints upon teachers' use of visual material:

One of the difficulties is people being able to see the image, obviously. Usually, you have to have some kind of preparation, so you have a print-out. Just having it on the board, a lot of students at the back won't notice all the details within the image that the students at the front would and



sometimes whiteboards are pants anyway. Technology's not always reliable, is it? *(laughter)*

(TD, Interview Transcript, April, 2017)

***How do you see your work with visual material developing in the future?***

TD reported that she aimed to keep her presentations 'quite basic' as she did not want to 'overcrowd them'. As a result, she had been encouraged to use 'more visuals' by her mentor. This was the only advice TD received in relation to the quality of her lesson resources. TD's response to her mentor's guidance and advice took the form of two questions:

'What benefit would that have?'

'Why would that benefit the students' learning?'

(TD, Interview Transcript, April, 2017)

TD confessed she was not convinced by her mentor's suggestion that pupils who did not understand the work of the lesson might be helped by more visual material.

I know that, with certain students that I target for intervention, the images I've used have been successful in helping them understand the text, but I'm not really sure how beneficial it is for every member of the class.

(TD, Interview Transcript, April, 2017)

It is striking that this scepticism about the value of visual material in the English classroom is expressed by a graduate of a joint honours course in Media and English Literature. TD's uncertainty reflects the impact of changing attitudes towards what counts as subject knowledge in English as a result of the recent curriculum changes, and also the lack of clear frameworks for acknowledging pupils' progress in response to multimodal texts (Bearne & Bazalgette, 2010).

TD appreciated the ability of pupils to interpret and to generate narrative constructions from image, but she had concerns about whether or not images aided the interpretation of established narrative in print. TD did not discuss this in detail, but acknowledged that visual material had a role to play where text was inaccessible to the reader, that it was 'successful in helping them to understand

the text'. TD valued the creative, expressive potential of visual material for the generation of text through spoken or written language, but regarded visual material as potentially inhibiting or distracting when reading written language. This shows how TD's practice was shaped and influenced by the restored conservative view that pictures are for those that cannot read (Thomas, Place & Hillyard, 2008).

### 5.2.3 TYPOLOGY 2      TRAINEES' PERSPECTIVES

Before analysing the trainees' exemplar material, I took the opportunity to draw up another typology of visual material, based on the trainees' comments in the interviews (see below: figure 15, p. 194 and table 8, p. 195).

There are significant divergences from the tutor's 'ideal' typology presented above (table 6, p. 151). Typology 2 shows the PGCE students' orientation to the visual is relational and directional. It is a movement away from the visual, as convenient pretext, and towards the written text (via some element of spoken language, vaguely conceived as 'discussion').

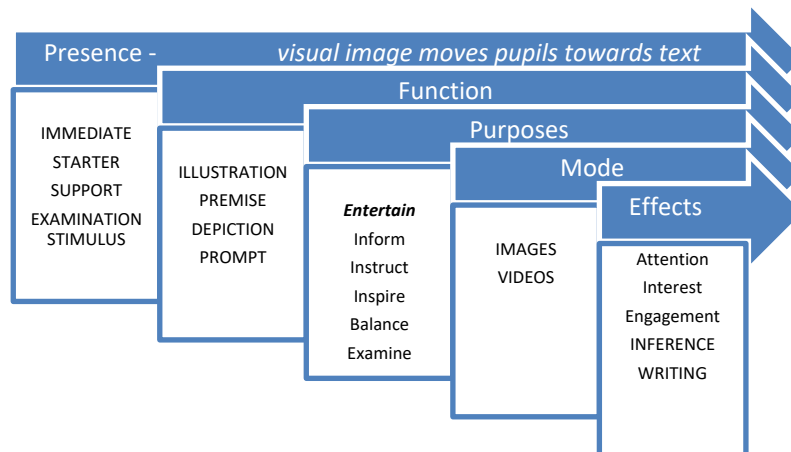


Figure 15: Typology 2- Trainees' Perspectives

The dominance of the end-goal (examination success in the form of descriptive writing) reflects the opportunities provided to trainees on placement.

THE CONVENIENT PREMISE (Attitudes)					
Typology of trainees' explanation of use of visual material in English lessons					
Presence of Visual Material	Function	Purposes	Mode of Visual Material	Pupil Action KS3 (KS4)	Effects
As <b>Immediate</b> on pupils' arrival in classroom content of lesson	As <i>general illustration of content relevant to purpose of lesson</i>	Initiate Stimulate Segue Pique Generate Engage Focus Draw in	VISUAL Image(S) Stuff Hook Tool Way in Google photographs (colour & monochrome), Printout Blown up Picture Art paintings, drawings, Graphic novels <i>PowerPoint</i>	Look at Watch Observe Predict Symbolise Infer Narrate Explore Throw up Interpret Discuss Question Reflect Revise Remember Draw (Not use of phone to create own images)	Attention (Offense) (Distraction)
As <b>STARTERS</b>	As <b>premise</b> for <i>conceptual elaboration or explication of relevant teaching point in lesson</i>	Instruct Illustrate Exaggerate Inspire Assess			Interest Motivation Confidence
As EPISODE(S) (Return to same VM later)	As <b>particular depiction</b> of <i>place, character, action or content or adaptation of text to another medium</i>	Differentiate Help Make accessible  Balance <i>Right VM</i>	VIDEO Clips <i>YouTube</i> Film, television,		Engagement (Fixation) Knowledge Interpretation Deep insight Surprising Memory
As SUSTAINED focus	As <b>prompt</b> for <i>text generation in one prescribed form of writing for examination purposes</i>	Prompt	Naturalistic	Describe Create	Writing
Movement from VM to Text VM is easier than Text But not for everybody					

Table 8: Typology 2- Trainees' Perspectives

### 5.3 THIRD MOMENT OF ANALYSIS

#### 5.3.1 MCDA – EXEMPLAR VISUAL MATERIAL

The range of exemplars is partial and reflects the participants' choice, from the limited experience of teaching available to them. This is a constraint on the data set for the case study.

It is not the purpose here to make an evaluation of the quality of the participants' teaching, or the quality of the pupils' learning; attention is given to statements at interview offering the trainees' perceptions of the impact of some of these materials and to the content of the lesson materials as resources for learning and teaching. The analysis compares the trainees' developing rationale for including visual material in their lessons with the exemplars of the visual material they have prepared for their practice in the classroom.

Having established the comparative content of the presentation in this basic descriptive form, the presentations were then each analysed, considering the grammar of visual design (Kress & van Leeuwen, 1996) and the three meta-functions of SFL as applied in MCDA. My aim was to explore the rhetoric and intent embodied in the presentation as a pedagogic text.

The exemplar materials as pedagogic texts, in each presentation slide, present forms of the 'realisations' as defined by Kress and van Leeuwen in *The Grammar of Visual Design* (1996, see particularly Chapter 6, *The meaning of composition*). Kress noted the impact of conventional discourse on visual-verbal text composition (in the print media of the 1980s & 1990s) and the manner in which meaning is generated. The semantic relationships between the Old (the Given) and the New (the Possibility) operate in the layout of images and text across the surface of the page and these relationships exist in tension with the representation of the Ideal and the Real in the combination of signs associated by the creator of the text.

Kress identifies these concepts with the movement of the reader's recreation of the meaning of the text through different areas of the text. This is relevant to the detailed analysis of the presentations in the following section of this chapter (Chapter 5.4, Content and Expression, p. 197). The analysis below explores the extent to which the semiotic orientation of the printed page as discussed by Kress and van Leeuwen (1996) can be applied to the different spatial relational and proportion ratio of the presentation 'slide' display.

All the trainees make use of the conventions of linear written texts when positioning their instructional text in their presentations (Kneen, 2015). The exemplars all construct an idealised form of the envisaged sequence of tasks the pupils are to carry out during the time available in the lesson, and in this way, even more than might be found with a conventional 'text-book', the coercive nature of the pedagogic text is evident. The dominant forms of visual material in the trainees' presentation exemplars are:

- *Decorative* - like the borders of illuminated medieval manuscripts;
- *Illustrative* – serving the explication of a key teaching point;
- *Contemplative* – as focus for discussion or thematic enquiry;
- *Provocative* – seeking a reaction (a risk-bearing strategy); and
- *Demonstrative* – to be imitated or represented in the form of writing.

In all but one of the exemplars, the visual is there to service pupils' use of language in the form of writing more often than it is there to prompt the spoken word, despite the trainees' preference for 'discussion'. The dominant movement is away from the content of the visual material and towards the written text that is the real work of the lesson.

O'Halloran (2008) proposes a systemic functional model for visual imagery composed of two strata: content and expression. These strata are variously composed of, in content, 'discourse semantics', involving intervisual relations, and the 'grammar' of visual design, involving concepts such as scene, episode, figure

and part; and, in expression, the cross-functional, inter-semiotic materiality of colour, framing, and perspective. O' Halloran (2008) contends that it is necessary to '...consider semiotic resources as part of a larger integrated phenomenon, rather than individual systems of meaning.'

Can signs be adequately understood if they are divorced from the contexts in which they are used and interpreted?

(Strinati, 1995, p. 116)

In the situated context of production and consumption of images that material, social semiosis becomes the appropriate form of discourse analysis, seeking to represent and account for the totality of the making of meaning in the communication event.

In seeking answers to the research question, I am aware that I have applied '... the interpretive ingenuity one associates with literary criticism...' (Widdowson, 1998, p. 136), knowing that Widdowson viewed this as a critical failing of CDA. I review and interpret the data qualitatively, whilst bearing in mind that the distinction between production and consumption of the texts is a matter of position and perspective.

#### **5.4 TRAINEES' CONTENT AND EXPRESSION**

***Trainee A (TA)***, a PGCE 'School Direct Tuition' trainee in his mid-twenties, studied English Literature and Creative Writing as an undergraduate. At the time of interview, TA was preparing to return to his 'host' school after completing his brief placement in another school. In my experience as a tutor, School Direct trainees are often, but not always, appointed as NQTs in their host school. There is an 'expectation' (not legally binding on either the school or the trainee) that this will be the outcome of the training. At the time of interview, TA had already secured his NQT post at another school.

TA provided examples of his chosen visual material, drawn from lessons in the early and middle stages of his training (October, 2016; January and March, 2017), including photographic images and video. The lessons focussed on descriptive writing in Year 7; the development of persuasive language in Year 7; discussion of 'attitudes to war' (as introduction to a unit of work on 'war poetry') in Year 8; and an extended study of Keats' poem *La Belle Dame sans Merci* in year 10.

TA regarded visual material in his lessons as an occasional counter-weight or alternative to reading for certain pupils in need of particular support:

...it's important to... balance the visual with the written word sometimes. You know... some students need certain stimulus and the visual is a better tool at providing that stimulus than the written word. It can be used to illustrate something that... perhaps is maybe harder to identify in the... written word...

(TA, Interview Transcript, April, 2017)

TA's assumptions about the immediate utility of visual material aligns with the view that visual communication enables the expression of kinds of meaning that may not be possible in language (Jewitt, 2000; 2003), but, as it is only for 'some children', TA's views are closer to a more sceptical view of visual communication:

Making sense of words requires extensive literacy. Making sense of images does not.

(Messaris, 2012, p.103)

TA equated visual material with the use of the written word, each being a 'tool' for the teacher to employ in order to stimulate children. Capturing the attention of particular learners was the starting point for TA.

... images are good too... as hooks for students as well, to get them engaged in something initially. It's good sometimes just to have images on the board as students arrive, to pique their interest before the lesson's properly started, give them an insight into what the lesson might be about... it's a good tool to use to inspire that... curiosity in the students...

(TA, Interview Transcript, April, 2017)

TA spoke of the need to engage his pupils, but said little about how they might be moved beyond initial curiosity about the content of his lessons. Once the pupils were on this 'hook', TA suggested, '...you can go further...', (Seglem & Witte, 2009) though he was aware that some might not go beyond that point. He felt the pressure to choose 'the right image' to match '...the reason for using image in that particular lesson...', but he found that visual material had the capacity to be '...a distraction...'

TA described teaching a novel, where his use of character illustrations had a limiting effect on students' interpretation. He was positive about using image in creative writing lessons, but remained ambivalent:

...images work for some students better than they do for others.

(TA, Interview Transcript, April, 2017)

He was confident that 'naturalistic' images could '...stimulate descriptive language...'. This view of the inspirational quality of depictions of nature follows eighteenth century romanticism. TA did not elaborate his understanding of how visual material stimulates language. He did not discuss how the qualities of *topographia*, as a particular form of written expression, would support the development of pupils' vocabulary.

When asked how he might recognise the effect of his chosen 'tools', TA suggested he might notice when pupils returned to the content at a later stage:

...they maybe... go on to it later in the lesson and... so you know that it's been noted and taken seriously and they've got something from it and it's helped them later on in the lesson.

(TA, Interview Transcript, April, 2017)

TA was aware he created a multimodal learning environment for pupils, but thought of pupils' learning and assessment primarily in terms of written and spoken language (Jewitt, 2003). The range of TA's exemplar visual material demonstrated the acknowledged tendency for teachers' texts designed for



presentation in the classroom to ‘...replicate the function of traditional text forms, such as textbooks or worksheets.’ (Jewitt et al, 2007, p. 307).

Figure 16 below (p. 201) is the entire presentation he devised for an early lesson with Year 7 on ‘descriptive writing’ in October 2016 (consisting of one *SmartNote* slide).

The slide is titled "Descriptive Writing" and has a content box that says "Content: Use descriptive language in my writing". Below the title is a horizontal line with five yellow stars, each containing a number from 1 to 5. Under each star is a learning objective:

- 1. I can write a few sentences about what I see in the picture.
- 2. I develop most ideas with detail. I am beginning to use interesting vocabulary.
- 3. I develop ideas by adding detail and create imagery using appropriate vocabulary with some devices.
- 4. I approach the task imaginatively and confidently, using a range of devices and imaginative vocabulary to create imagery.
- 5. I use stylistic devices subtly to achieve intended effects. My use of vocabulary is impressive.

At the bottom of the slide is a photograph of a waterfall cascading over rocks in a lush green valley, with a bright sun setting or rising behind mountains in the background.

Figure 16: Descriptive Writing - Year 7 (Trainee A)

(Original in Colour)

A brief search for the image online traced it in use on a religious website (Second Exodus <https://secondexodus.com/>). TA stated that he used the *Google* search engine as the source of all his visual material. The image chosen by TA has religious significance: a tablet of stone is poised in the waterfall, and the symbols ‘dawn’ and ‘water’ are suggestive of hope and salvation. This matches TA’s romantic orientation to the natural world, though the off-centre composition of the presentation slide does not support pupils’ focus on the image.

For something to be presented as Centre means that it is presented as the nucleus of the information to which all the other elements are in some sense subservient.

(Kress & van Leeuwen, 1996, p.213)

When this presentation slide is considered through the analytic lens of ‘visual grammar’ developed by Kress and van Leeuwen (1996), the meanings potentially

communicated to pupils by TA's design choices reflect the dominance of institutional and social framing.

For something to be Given means that it is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message.

(Kress & van Leeuwen, 1996, p.198)

The main content of the upper half of the presentation slide is devoted to an assertion of the lesson content and statements defining attainment goals in terms reminiscent of the Assessing Pupil Progress assessment criteria for writing at KS3 (DCSF, 2008), an optional part of the National Strategies policy abandoned in 2011.

For something to be New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention.

(Kress & van Leeuwen, 1996, p. 198)

The idealisation of the lesson content purports to offer Year 7 pupils something 'new' in the instruction doubling as the goal for the lesson: 'use descriptive language in my writing'. TA's aim here seems lacking in ambition. The ideal of pupil progress is represented in a sequence of gold stars, numbered 1-5, indicating movement from left to right across the screen, passing from the 'Given' ('Descriptive Writing') to the 'New' ('Use descriptive language in my writing').

For something to be Ideal means that it is presented as the idealized or generalized essence of the information, hence also as, ostensibly, its most salient part.

(Kress & van Leeuwen, 1996, p. 204)

These five gold stars indicate attainment criteria, presented with no apparent awareness of the symbolic weight or relation between the different colour fonts in use. The bureaucratic language of assessment is not well adapted for purpose or context. The distinctions between the criteria seem vague and unhelpful. It is unclear whether the desired hierarchy of 'interesting - appropriate – imaginative -

impressive' words is TA's own scale drawn up in the attempt to promote 'high expectations' or a given departmental expectation based on established practice. The list of adjectives recalls the vagueness of National Curriculum KS3 Attainment Target level descriptors for writing (QCA, 2010, p.18).

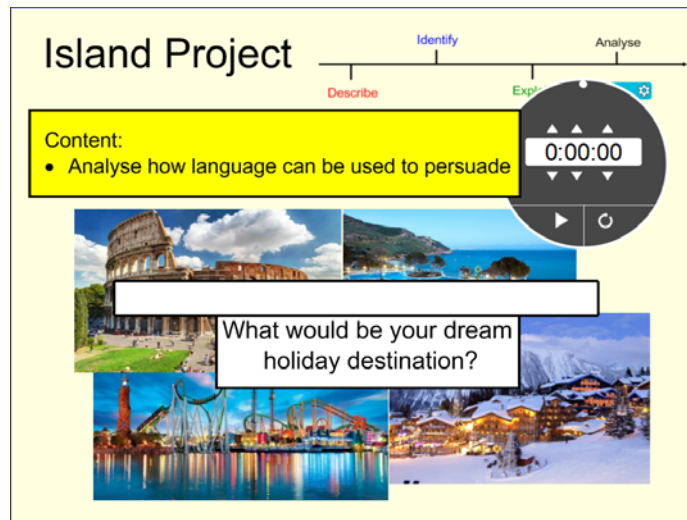
The image that provides the 'stimulus' for pupils' descriptive language is crammed into the space Kress defines as 'the Real'.

The Real is then opposed to (*the Ideal*) in that it presents more specific information (e.g. details), more 'down-to-earth' information (e.g. photographs as documentary evidence, or maps or charts), or more practical information (e.g. practical consequences, directions for action).

(Kress & van Leeuwen, 1996, p. 204)

The presentation was supported by 'planning sheets', differentiating three tiers of support for the task. For the most able students, the planning sheet consisted of the displayed image, three empty frames (one for each paragraph) and an empty frame for an 'ideas bank'. Intermediate pupils were given frames with suggestions for the content of each paragraph. The least able students were provided with exemplar sentences for each paragraph box). This was the only example of pupils' notes or 'worksheets' being drawn from the presentations amongst the exemplar material.

TA's evaluation of the lesson reports his management of the lesson activities was mistimed. TA's discussion of the planning sheets and sharing pupils' ideas seem to have reduced the time for pupils to write as individuals. TA's evaluation of the lesson focuses on task completion, asserting that 'everyone made progress', without considering the quality of the visual resources used. These are characteristic features of early lessons on first placement.



**Figure 17: Persuasive writing – Year 7 (Trainee A)**

(Original in Colour)

TA's lesson evaluation of his 'persuasive language' lesson for year 7 in January 2017 features all too rare commentary on resources, and foreshadows his comments (at interview in April, 2017) on appropriate selection of material for a class and effective placing of visual material in the structure of a lesson.

The starter task engaged the class straight away. Even just having the question and the images displayed as they arrived intrigued some of the students. I could hear them reading the question inquisitively to the person next to them as they settled into their seats. I think the difficulties some pupils found with the main activities, particularly the text-based task, was that they struggled to go beyond their own personal reaction to the text.

... It was helpful to plan the differentiated elements of this lesson slightly differently. The main target for this was the lower ability students ...so that they were able to access the lesson in the same way as everybody else. It largely had a positive effect, enabling that particular group of pupils to start the activities already having begun some of the thinking. Where I found difficulties – and I think this was true for the class in general, rather than a specific group – was in my choice of images and text.

(Trainee A, Lesson Evaluation, January, 2017)

TA's starter task slide (figure 17, p. 204) is a masterpiece of 'clutter', with 'Unit of Work' title, lesson objective, task timer and pedagogic expectations all competing

for attention with four overlapping images partially obscured by a plain white frame, and at the centre of the chaotic jumble is a question. It seems unsurprising his pupils responded by reading the question, as the rest of the slide conspires to force the 'reading path' (Kress, 2003; Jewitt, 2008; Hiippala, 2012) of the beholder (Doonan, 1992) towards the clear space at the centre of the slide. The arrangement of the images renders the photographs of the differing holiday destinations down to colourful abstractions. The black and white circle of the timer in the right hand corner is a particularly aggressive manifestation of the interpersonal meta-functional meaning in this text. The ideational meaning here is carried immediately by the written text, as the immediacy of images is defeated by their positioning and size and the central white bar obscuring much of their detail.

The question of selection and handling of sensitive images is posed by TA's first presentation slide introducing 'War Poetry' for Year 8 (figure 18, p. 205). In design terms, the juxtaposition of images is a questionable tactic, and the use of colour in the background of question frame gives the verbal question predominance. The ethics of representation, in using photographs of people in extreme circumstances, do not seem to be at the forefront of the trainee's consciousness.



Figure 18: Attitudes to War - Year 8 (Trainee A)

(Original in Colour)

The image of the young Syrian child, Omar Daqneesh, in particular, is complicated by exploitative connotations that TA seems not to have acknowledged. Despite TA's concerns about choosing 'the right image', he seems not to have considered tutorial advice about age-appropriate content, the depiction of suffering or the creation of particular narratives by the author of the content. The trainee simply arranges these images into a collage of recent images of conflict, not recognising he has a responsibility of care, and needs to curate more consciously the contents presented to the young people with whom he is seeking to establish a discussion of 'war'. In the interview TA, the first of five interviews being conducted within a relatively brief window of opportunity, the duality of my role as researcher and tutor was challenging. As TA's tutor, I recognised a need to engage TA in dialogue about his approach; to reflect on the wisdom of emphasising pupils' 'feelings'; and to question the assumptions TA was making about his pupils' personal experience and knowledge of violent conflict. As researcher, I was aware of the limited time I could devote to pursuing these questions and I was guarding against my tendency to abandon the structure planned for the interview.

This lesson was planned before the PGCE cohort explored similar ethical questions involved in the pedagogic use of images in seminar sessions with the Holocaust Education Trust in February 2017 (HET, online, *nd*). As TA observed:

...it comes down to how particular I am about choosing.

(TA, Interview Transcript, April, 2017)

This recognises the significance of 'everyday' teacher and pupil text design decisions, but does not address the complexity of the multimodal interaction of classroom communication:

...ways in which teachers design and use pedagogic materials shape how students can remake a text through its possibilities and resistances or how they can navigate the designed relationship of image and writing and identify possible reading paths.

(Jewitt, 2008, p. 262)

TA's later lesson (figure 19, p. 207) is more explicit in positioning ideal lesson structures and learning in the main frame of the presentation. The content of TA's pedagogic texts clearly demonstrates how his design process is shaped by the demands of the curriculum; his discursive positioning; his perception of students' interests and ability; and the schools' policies, resources and facilities (Jewitt et al, 2007, p. 306).

Though his whole school 'presentation' policy imposed a certain model of teaching and learning on his presentations (SSAT, 2013), TA reported that no other advice was given in school on the quality of his main pedagogical resources. In my role as tutor, observing his teaching practice, I was the only person who commented at all on the visual element of his resources for learning.

Figure 19: Romantic Poetry - Year 10 (Trainee A)

(Original in Colour)

This runs counter to advice on multimodal design:

Teachers need to be supported in designing the digital space of the IWB for learning in ways that also enable them to exercise their professional autonomy and have a situated response to the national curriculum.

(Jewitt et al, 2007, p. 315)

**Trainee B (TB)**, an Anthropology graduate in her mid-twenties, had received her early education outside the UK (an unusual profile for a PGCE (SE) 'Core' trainee). At the time of interview, she was continuing her second successful period of school based training (SBT2), but had not yet secured her NQT post.

TB provided three exemplars of her use of visual material, in the form of *Microsoft PowerPoint* presentations. All three were created during her first period of school-based training (Autumn, 2016: SBT1), leaving the development of her practice in second placement in some doubt, but included in chronological order (November to December, 2016):

- a homework task building on drama approaches in reading a novel with year 7.
- an 'exam style' writing task for Year 9;
- and a 'starter' activity reviewing the theme of 'social responsibility' with low attaining Year 10 pupils studying a 'modern drama' set text: *An Inspector Calls*, by J. B. Priestley (1945).

TB's presentations show evidence of the writing marks she made on the IWB in class (she was the only participant to use this function of the IWB).

TB's Year 7 lesson, on one of the *Montmorency* crime novels, set in Victorian London, by Eleanor Updale (Scholastic, 2003-13), does not feature visual material until the last (ninth) slide of the presentation (figure 20, p. 209), where it is used to prepare pupils for a homework task creating characters similar to those in the text. The exercise combines 'information retrieval' with the drama technique 'role on the wall' where a blank silhouette is annotated to represent and record collective reflection on character (Neelands & Goode, 1990).



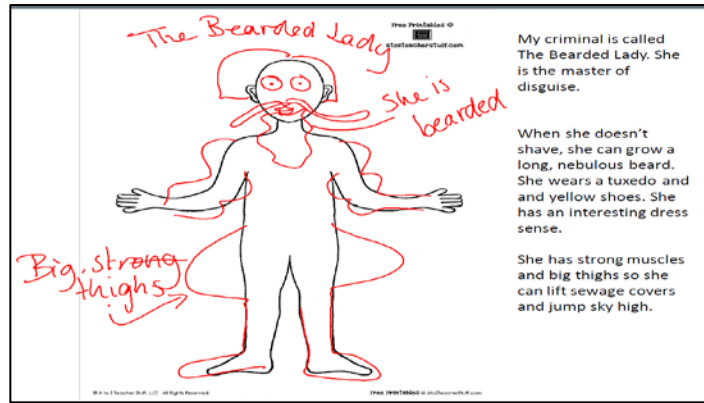


Figure 20: 'Role on the Wall' - Year 7 (Trainee B)

(Original in Colour)

In the lesson, pupils worked in pairs, interviewing each other in character. The content of the eight presentation slides displayed, to this point, had been written text only. To consolidate the work of the lesson, TB partially modelled the homework task. The modified slide shows the residual trace of how TB modelled a process of taking salient detail from a simple character description to annotate the blank silhouette (figure 20, p. 209). TB's 'live' interaction with the IWB (her own handwriting and drawing in red) is captured on the slide. Her mode of interaction between text and image has involved movement from right to left across the screen (contradicting the movement of significance from 'old' to 'new'). The androgynous silhouette has been modified to show muscular development and extra-textual detail, such as hairstyle. TB's annotation does not connect with or highlight the more challenging vocabulary, but there appears to be an attempt to capture the beard in the form of a 'cloud' as denoted by the adjective 'nebulous'.

It is unknown whether TB was relying on departmental or found resources for this homework task that illustrates her view on the value of images as 'consolidation' of learning (TB was the only participant to discuss pupils' use of image positively):

I use *PowerPoint* and I use video a lot in lessons and even for the students to draw their own images to consolidate what they've learnt.

(TB, Interview Transcript, April, 2017)

The image of the silhouette was sourced from the American website [atozteacherstuff.com](http://atozteacherstuff.com) (copyrighted 1997-2015) and is identified by three trademark signs, one above and two below the image. The incorporation of these marks and the vertical line to the left of the screen (residual evidence of the scanning of the image) contradicts TB's expressed preference for 'cleanliness' in communication:

...presentations that you get from 'Tess' [TES] are just dotted all over with all sorts of stuff and... I like my presentations very clean and basic so I keep them fairly... uncluttered.

(TB, Interview Transcript, April, 2017)

TB also defended working from the assumption that sensational images lead pupils to better language use through aroused emotional response, so long as the images were selected judiciously by the teacher, and not examined critically by the pupils (Jewitt, 2007). In her Year 9 lesson, she included a deliberately provocative image as stimulus for creative writing, though the exercise was much constrained by examination rubric.


TB's presentation on 'GCSE Writing', for Year 9, began with the display of GCSE examination assessment criteria in the form of simplified bullet points (representing GCSE Assessment Objectives 5 and 6 – Content, Organisation and Technical Accuracy – adapted from the GCSE Mark Scheme English Language paper 1, Section B). The next two slides displayed exemplar passages of narrative prose, full of errors, intended to support an exercise for pupils in applying the assessment criteria.

The task presented for individual work was (figure 21, p. 211):

**Paper 1 Section B: Sample question 5**

You are going to enter a creative writing competition. Your entry will be judged by a panel of people of your own age.

Either: Write the opening of a narrative piece:



[24 marks for content and organisation  
16 marks for technical accuracy]

[40 marks]

Slide 30 Copyright © AQA and its licensors. All rights reserved.

**Figure 21: GCSE Writing – Year 10 (Trainee B)**

(Original in Colour)

The presentation (figure 21, p. 211) mimics the layout used in GCSE examinations and the use of the copyright sign implies this is taken directly from an AQA examination paper. After another slide reminding the class of expectations relating to structure (based around the terms ‘exposition’, ‘problem’ and ‘resolution’), the language content is stripped away and the distorted image, above (figure 21, p.211), is presented in isolation as follows (figure 22, p. 211):



**Figure 22: Stock Photograph (Alamy online) (Trainee B)**

(Original in Colour)

The image (figure 22, p. 211) is sourced from alamy.com (Alamy Ltd is a privately owned stock photography agency established in 1999, with an online archive of over 10 million images, with connections to RM, the educational technology company). The logo of the company is visible across the image, indicating that TB chose to use this image despite this mark (deployed to discourage unpaid use of the image).

The lesson plan provided by TB was for the second lesson related to this particular image, focussing on completing the writing task. There was no indication of how TB supported pupils, as writers, in the task of developing a piece of creative writing piece from such an image. There was no obvious direction of pupils' attention to detail of the image (and no indication, either, of how TB intended to manage any possible negative responses of pupils to the image). There was no recognition that pupils with different cultural identities might respond in different ways, partly because TB anticipated all individual responses would be different. She expressed the view that, because pupils varied in their response to images:

...the power isn't in the image itself, but the judging how the students will respond to that.

(TB, Interview Transcript, April, 2017)

TB believed the 'power' in using images in teaching does not exist in the content of an image (the image itself is inert), but in the evocation of a desired response by carefully judged selection of an image (i.e., in the teacher's intention). Images only become powerful tools (for the teacher) when the teacher accurately 'judges' pupils' responses in advance (and selects an image that produces the desired range of response). This view coexisted in contradiction with her endorsement of free personal response and her didactic use of other images. TB believed her use of image created a coincidence of pupils' interpretation and teacher's intention.

TB drew attention to her use of this particular image (figure 22, p. 211) in her interview, describing it as a 'strong image' and 'pretty gruesome'. She accepted it was 'controversial', as she had used it with more than one year group and had encountered:

...some students who didn't want to look at that. Perhaps they were being overly dramatic, but I had to respect that they didn't want to engage with that image in the detail...

(TB, Interview Transcript, April, 2017)

It was not clear from her comments whether or not the pupils' objections were related to cultural identity and particular sensitivities. TB did not refer to the fact

that the image is a photograph of an Italian butcher's shop, with signs in Italian and currency in euros. Ignoring the geographical and cultural unfamiliarity, TB makes a deliberate choice not to recognise the content of the image, prioritising instead subjective and impressionistic responses. This is sensationalism, and rather dubious practice.

TB's lesson plan focussed on the assessment of the quality of writing (in two narrow frames) and then allowed pupils 25 minutes to write, before assessing their own 'examination performance' according to a generic self-assessment checklist.

TB regarded visual material as something to 'enrich' her lessons, though the exemplars above (figure 20, p. 209; figure 21, p. 211 & figure 22, p. 211) did not conform to her interview statement that she used images in her lessons:

...to give pupils... a sort of starting point. I use them primarily as a 'starter' (and) ...to generate discussion.

(TB, Interview Transcript, April, 2017)

TB, in common with TA, describes images as a 'tool', and deployed them as an easy way to move pupils towards learning (Seglem & Witte, 2009):

...within that context...within the starter... that they're such a powerful tool to animate students... I find it a really good segue into the lesson and a light segue into the lesson, rather than starting straight with a text.

(TB, Interview Transcript, April, 2017)

TB's Year 10 lesson, revising Priestley's (1945) drama, *An Inspector Calls*, featured an image-based 'starter' activity (figure 23, p. 214).

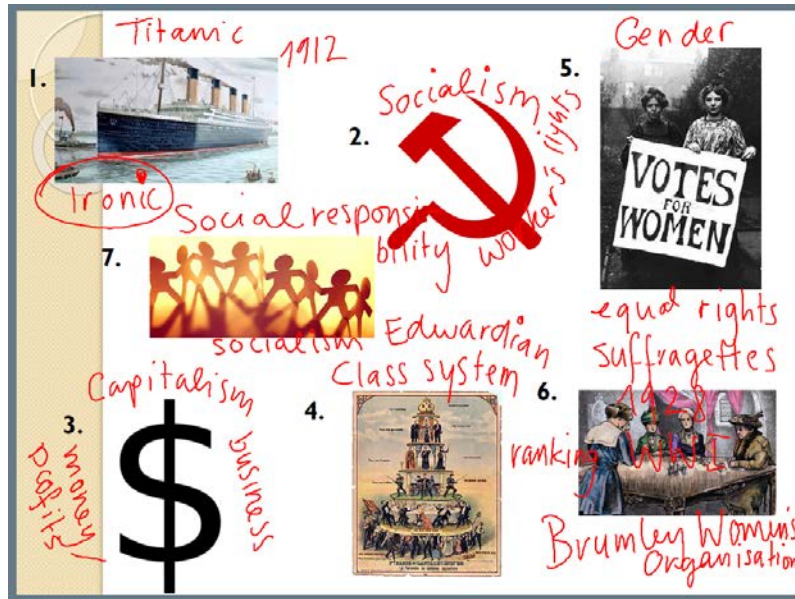


Figure 23: Context - *An Inspector Calls* - Year 10 (Trainee B)

(Original in Colour)

An array of numbered images arranged on the first slide (figure 23, p. 214) was her ‘segue’ for an initial discussion in line with the lesson objective, ‘thoughtful consideration of the contextual factors of the play (when planning an essay)’. The images float in uncertain relation in different realms of the slide and the diverse modes of the various images create a chaotic, crowded, visual combination (exacerbated by TB’s annotations in red ink around and over the images).

Seven separate images (figure 23, p. 214) – a modern painting of *RMS Titanic* imitating a period postcard (Beutel, 2008); the red hammer and sickle emblem of the communist movement (source unknown); a black dollar sign (source unknown); an American cartoon, *The Pyramid of Capitalism* (Industrial Worker, 1911 – derived from an original by the Union of Russian Socialists, c.1900); a photograph of WSPU founders, Annie Kenney and Christabel Pankhurst, (source unknown); an illustration of a scene reported in the text (source unknown); and a contemporary photograph of a paper-chain representing ‘togetherness’ (source unknown) - pasted over a stock *MS PowerPoint* design scheme. Most, if not all, of these images are available via Wikipedia, but it is not known whether TB used that as her source.

This simultaneous display of a 'wall of images' echoes, in miniature, the *Bilderatlas Mnemosyne* (1924-29) of the German artist, Warburg, that Mitchell (2010) takes as a point of comparison in discussing the online mobility of the visual as a distinctive feature of the internet and world wide web. Warburg's hope in creating his 'Image Atlas' was '...that it would allow its spectators to experience for themselves the "polarities" that riddle culture and thought.' (The Warburg Institute, nd, online, accessed 2018). TB's selection and use of visual contents was more didactic, when working with low attaining pupils.

At her interview, TB asserted the primacy of the pupils' response to image, explicitly identifying it with the act of reading the printed word:

They're reading the image as much as they read a text. We just have more visual clues to go on and, the same way in which they look at an image - it has a thousand different associations with it - they'll also look at a word and have a thousand different associations (and personal responses).

(TB, Interview Transcript, April, 2017)

TB asserted that reading text and image are one and the same process, but she did not recognise that this multiplicity of possible 'readings' could complicate her exercise of 'power' in anticipating the range of pupils' possible interpretations.

**Trainee C (TC)**, a PGCE (SE) 'Core' trainee in her mid-twenties, was an English Language and Linguistics graduate. At the time of interview, she was maintaining a second successful period of school based training (SBT2), in a school she perceived to be 'more challenging', and she had secured her NQT post.

TC recognised that she did use much visual material at the start of lessons in her first school-based training (SBT1), but she was starting to appreciate the benefits for pupils. TC's main reason for using visual material was to 'engage' pupils as

'they like image', but, initially, she had been less confident about exploiting its entertainment appeal (Thomas, Place & Hillyard, 2008) with older pupils.

I've used image much more in second placement. I've got a bit more creative and pushed myself with that. I've used it with a top set Year 10 group in my second placement and they've really enjoyed it. It was for descriptive and narrative writing - teaching Section B of Paper 1, Language - and they really enjoy it. I've used it in the starters, where they have to do short sentences just to describe them really quickly and then I've also used them in extended task, using a mixture of sentences, writing using just one image - that sort of thing.

(TC, Interview Transcript, April, 2017)

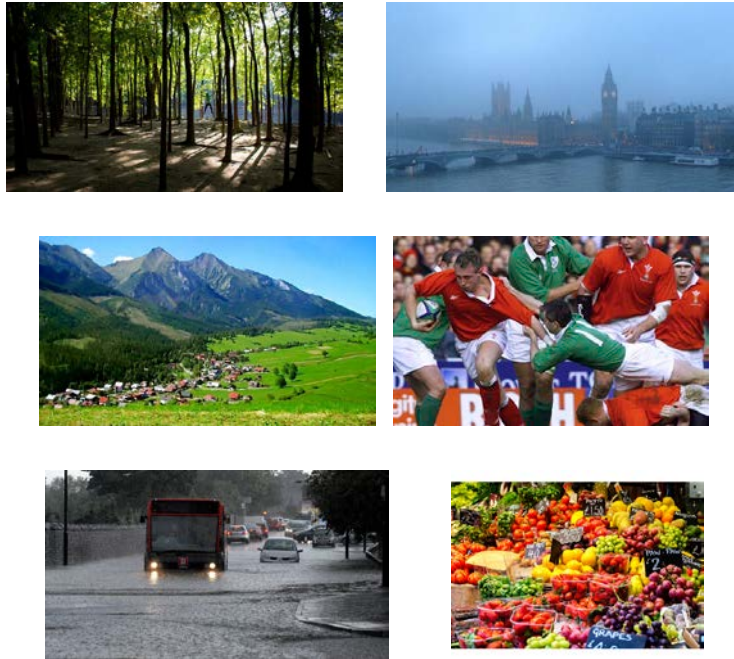
TC provided two exemplar *Microsoft PowerPoint* presentations from the early part of her second period of school-based training (Easter, 2017: SBT2) that were part of a sequence of lessons for a 'top set' Year 10 class. The second lesson consisted of three main activities:

- 1) a starter activity where paired pupils collaboratively described an image;
- 2) viewing and discussion of a video depicting an artist at work in stop-frame animation, used to introduce the concept of 'layered description'; and
- 3) a writing activity modelled through a grid imposed on an image as a frame to focus pupils' attention (supported by another grid prompting the use of language features rewarded in examination).

TC's lesson evaluation stated she '...differentiated by image, using some much harder ones than others, spreading these over the less/ most able.'

TC did not provide any further comment explaining why she thought some of her chosen images 'were harder ones than others' and she did not give any detail on which pupils were tasked to describe which image. These images (figure 24, p.217) were available to the class on their desks and, later, on the presentation when their writing was reviewed in whole class discussion.





**Figure 24: Creative Writing – Year 10 (Trainee C)**

(Original in Colour)

TC regarded these images as presenting a varied ‘challenge’ to her pupils’ powers of observation and description. TC was pleased that her lesson provided pupils with an opportunity to produce ‘blinding descriptions’ with ‘lots of ambitious vocabulary’, though the effectiveness of her strategy for ‘differentiation by image’ was not evaluated. TC did not explain which pupils’ descriptions were ‘blinding’.

TC recognised that her work with Year 10 had produced some ‘amazing pieces of writing’, particularly when she used a video, *Speed Drawing of a face/ painting in Dry Brush Technique* (Potraitpainterpabst, 2012), to support and illustrate, through analogy, her idea of ‘layered description’. TC’s described how she felt when working with moving image:

I had a video of a painter layering up an image and I was trying to get across the students that they had to layer their own writing, a bit like the painter starts with outline mainly, then moves on and add a bit more shade or detail...but the video was about five minutes long and it slowed down. It got half way through and I stopped it because I felt like I was

wasting time. I was being observed and I felt really funny about letting the children just see...

(TC, Interview Transcript, April, 2017)

This suggests TC regarded the visual as less valid than informative 'teacher talk' (Tamim, 2013), though her scepticism was challenged by her experience.

I felt because it was 'Art' rather than something - I don't know - an issue or something I could discuss; because I'm just trying to get them to think about... But now I look back on it and realise that it was really important. It was a really important part of the lesson because I was trying to explain to them about 'layering it up' - quite an abstract thing - and I felt they would probably switch off. And (with the video) they really thought about it and, looking at their faces, they were all just watching, really reacting. It had some music on it and they were really into it and they actually understood. And it built into a lesson where they all produced these amazing pieces of writing.

(TC, Interview Transcript, April, 2017)

TC recognised this incident as an important moment of her professional development, but her comments also indicate inhibitions trainees have about valid exploration of the range and variety of modes of communication in their teaching.

My mentor really liked it. And that was when I thought I really shouldn't have cut it short; I should have let them see the whole thing, but, because I haven't had experience... if there wasn't a teacher in the room, I would have let them watch the whole thing. I feel this enormous pressure in my second placement to do everything absolutely right and if I'd let it go on for the whole five minutes I'd be really worried they'd be like, '*I don't know why you let it go on so long. That's a really long chunk of an hour.*' Actually, the teacher was really enjoying it and I shouldn't have panicked.

(TC, Interview Transcript, April, 2017)

TC's reflected on an incident early in her teaching practice (SBT1), when she found it difficult to respond to an unanticipated reaction to her choice of visual material.

In my first placement, I did 'The Slave Trade' with Year 8 and I used images that I'd OK'd with my mentor beforehand; they'd all been fine,

she'd used them with other classes. The class hadn't really warmed to me - they wanted their old teacher back and I think they were already in a bad frame of mind – so when I showed these images they started trying to be quite disruptive. And then I showed them images that they weren't too sure about. It was just an illustration of the slave ship where they're all sort of lined up and so, obviously, it's portraying an awful thing. I'm trying to get that across to the students, but they are having none of it. They just didn't think it was relevant to them at all! They just didn't want to know.

Yeah, it sort of derailed, and then I tried to gain it back, but as soon as I tried to move it on - discuss the image and how it actually felt like a constructive thing - some children were still just 'up in arms' and they just wouldn't behave from then on. I hadn't really thought about that and I'm not sure how I'd deal with it, if I had the same reaction.

(TC, Interview Transcript, April, 2017)

TC did not provide the particular images that were at the heart of this incident as exemplars for this case study. As with TD, the absence of these particular images is a frustrating limitation. TC legitimised the content of the images as 'mentor approved' (Yandell, 2017) and de-legitimised the reaction of the pupils to the images (dismissing their response as an opportunistic expression of hostility).

TC's commentary indicates the contextual complexity of relationships trainees have to negotiate as they are learning how to introduce and handle challenging content. It was, for her, more a matter of her confidence as a teacher, and her relationship with the class, than their relationship to the image (or hers):

I already felt slightly unsure, or... I didn't really portray my strongest character, I don't think, in front of the class. So they already felt that they could push it a little bit.

(TC, Interview Transcript, April, 2017)

After this incident, TC regarded the diversity of pupils' reaction and interpretation of image (or any content) as an unpredictable, randomised, and circumstantial hazard.

There are different reactions to images, obviously, but I hadn't really thought about that until it happened in the lesson. Sometimes, some students will find something offensive, whereas others will find it completely fine. It just depends on sort of what mood they're in that day; how they feel walking into the lesson; and whether they want to get on with the work, or if they're trying to find something, maybe, to be disruptive about.

(TC, Interview Transcript, April, 2017)

Although the issue of pupils' potential strong negative reactions to content of images had been discussed in university sessions, the incident TC described took place before the session with the Holocaust Educational Trust (February, 2016) that opened up discussion in more depth of ethical issues in the use of explicit descriptions of traumatic historical events (HET, online, *nd*).

The contribution of **Trainee D (TD)** has been discussed separately (see p. 187-193). Her perceptions connected with TB's views on the teacher's 'power' to pre-judge pupils' responses to a given image (see p.211); TA's views (see p. 200) and the views of T1 and T2 in the Pilot Study (see p.120) on the importance of selecting the 'right image' (see p.199); and TC's view on managing pupils' unanticipated reactions (see p. 217-219). The lack of exemplars from TD is a limitation of the data set for the case study.

**Trainee E (TE)**, a career-changing PGCE (SE) 'Core' trainee in her 50s, was, at the time of interview, about to return to her second placement (SBT2). Her second school, a co-educational academy school, provided a clear contrast to her first placement experiences at a single-sex independent school. TE's views on teaching English were shaped by earlier M.A. studies in English Literature and extensive professional experience in journalism and public relations. At the time of interview, TE had not secured her NQT post.

TE's initial comments on the presence of visual material in her lessons adopted a very broad definition of 'image' that blurred the distinction between image and print, taking both as equally 'visual':

I would say I use image, or an image, or some form of *PowerPoint*, for the majority of my lessons. When I say 'image' it can just be a *PowerPoint* slide with instructions on; it's a nice little support scaffold for them.

(TE, Interview Transcript, April, 2017)

TE asserted the view that not all lessons required visual material. Her choice of resource, and how it was used, would be linked to her purpose in the individual lesson.

I might use an image; we might 'brainstorm' and I might start writing on the board. It depends on the lesson and it actually depends on the class and what I'm doing.

(TE, Interview Transcript, April, 2017)

TE spoke about using video, in particular, to emphasise the performance element of dramatic texts, such as Shakespeare's plays. She asserted that moving image adaptations of texts helped pupils access the more challenging texts required by the new National Curriculum (e.g. Victorian Gothic literature).

Language can be a huge barrier, particularly with Shakespeare, Victorian stuff or Gothic novels. Some of the kids find the words quite daunting and any way you can get round that, in whatever way, that's a help to them, and you, because it makes it easier for you to motivate them to learn and makes it easier for them because they're more confident.

(TE, Interview Transcript, April, 2017)

The phrase 'get round that' hints that video enabled the pupils (and TE herself) to evade rather than engage with the language of the texts (as in T2's presentation on *The Tempest* in the Pilot Study, see figure 5, p. 129 and figure 6, p. 131). TE used video as a form of abridgement for pupils to become familiar with some aspects of the narrative content (via illustration or representation of setting, character and plot). Whilst there are many antecedents for this tactic - see, for example, *Tales From Shakespeare* (Charles and Mary Lamb 1807); *Shakespeare*

*Stories* (Garfield, 1985); the *Animated Tales* TV series (S4C/BBC, 1992-94); and, at its most extreme, *No Fear Shakespeare* (*SparkNotes*, 2003 -2009) - TE did not specify how this tactic enabled the pupils to become more confident, or more capable, readers of challenging texts.

TE's reasons for using visual material in her lessons were varied and pragmatic:

I find that using visual material gives me a break from talking and gives them a break from talking. I quite like using an image to stimulate a discussion. I sometimes find that it can throw up some really surprising things and that they're much more perceptive and responsive to an image. They demonstrate some rather deep insight, I find.

(TE, Interview Transcript, April, 2017)

TE provided examples of her chosen visual material, drawn from lessons in the early and middle stages of her training (October, 2016; January and March, 2017), including photographic images and works of art (images of paintings). The lessons focussed on:

- 1) supporting discussion of metaphysical poetry for KS5;
- 2) assessment of writing in Year 9; and
- 3) genre study (writing science fiction) in Year 9.

TE did not provide exemplars of lesson plans or evaluations. TE enjoyed discussing John Donne's poem, *To His Mistress Going To Bed*, with Year 12 pupils in the relatively relaxed environment of an independent girls' school (SBT1), during her first placement. As TE commented in her notes accompanying the presentation:

Thought we could look at representations of mistresses in Art to spark some conversation.

(Trainee E, note contextualising exemplars, April, 2017)

As can be seen (figure 25, p. 224), TE presented a series of images of women: each of whom could be said to have an interesting individual history to be revealed beyond the immediate impact of the image itself. It is unclear

whether the historical narrative related to each image was revealed and developed by TE in the discussion; whether the images were used by TE to elaborate a theme about the representation of women as 'mistresses in Art'; or whether the 'conversation' was proceeding entirely from pupils' immediate reactions to each image.

TE did not explain how this 'conversation' would be related to the study of the poem, but her comments suggested that her expertise in working with these images was less secure. This raises several questions about the relevance of cross curricular subject knowledge and preparation when using 'Art' in this way in English lessons.

Slide 1 is *Portrait of Beatrice Cenci*, (Reni, c. 1600), a 16<sup>th</sup> century Roman aristocrat who murdered her abusive father. Slide 2 is *Danaë* (Rembrandt, 1636), a figure in Greek mythology, whose son Perseus killed her father. Slide 3 is *Reclining nude 111*, (Boldini, 1842-1931), from the later work of a successful society portrait artist. Slide 4 is *Venus*, (Cranach the Elder, 1532), the Roman reincarnation of the Greek goddess, Aphrodite, symbol of love and beauty. Slide 5 is a distorted and incomplete version of the mannerist oil painting, *A scene from Commedia dell'arte (Two Ages)*, by an unknown French master, dated to the second half of the 16<sup>th</sup> century (Pushkin Museum of Fine Arts, Moscow) depicting the *innamorati* (*lovers*) and one of the *vecchi* (*old men*) who is not displayed here in this cropped image. Slide 6 is *In the garden* (Spiess, 1892), a late nineteenth century work by a German painter. Slide 7 is a photograph of *Julianne Moore* (Thompson, 2002), replicating the painting, *La Grand Odalisque*, (Ingres, 1814). None of this information featured in the presentation.

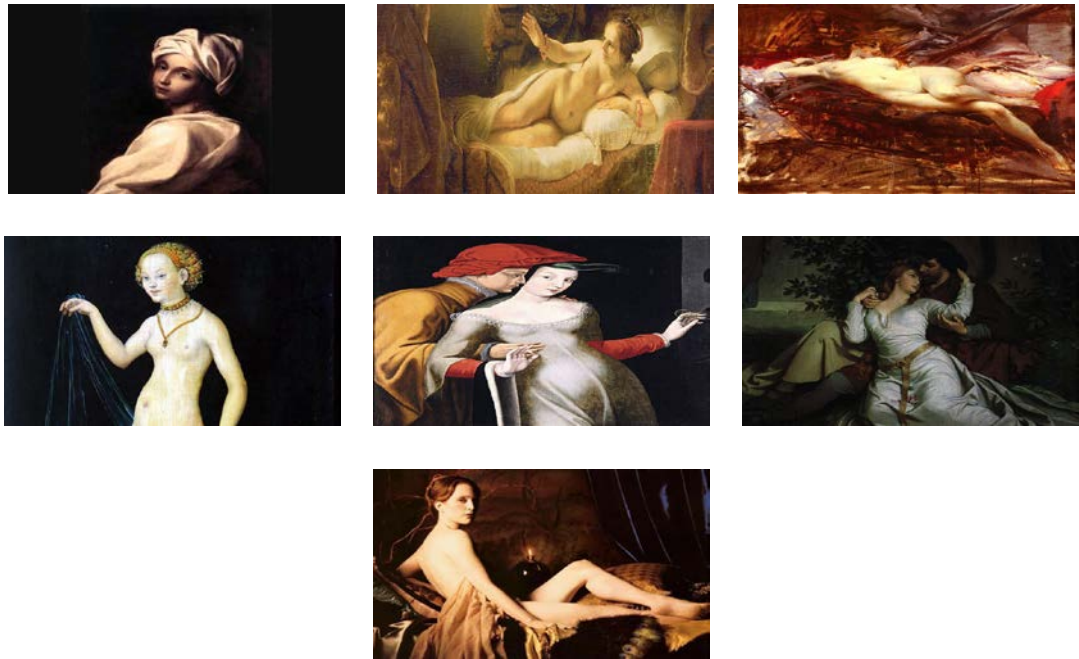


Figure 25: *To His Mistress Going To Bed* – Year 12 (Trainee E)

(Original in Colour)

There is much to be discussed in relation to this collection of images, such as, how and why the different modes of painting and photography share genres, within different parameters (Scott, 1999). Despite TE's poor quality reproduction of these images, a general 'conversation' could aid pupils in developing their interpretation of John Donne's poem, though it could be argued that the amount of female flesh on display is at odds with the tenor and thrust of Donne's poem (displaying his own nudity to persuade his mistress to reveal hers).

TE was aware of this lesson being part of a different sort of teaching in a very privileged space. Even so, as TE observed:

Renaissance art is not something they encounter everyday - none of us really encounter that sort of art everyday - but they can come up with some amazing... they don't just look at it as a naked lady wearing jewellery; they look at all sorts of things: *'why's she so pale?'* and *'why's she got that look on her face?'* The fact that the hair is twisted in a certain way and she's in a room which has got light in it which they know is expensive. They come up with all these things from one image. I think I've found it really quite gratifying. I'm not saying that's necessarily my



choice of image, it just so happens that some of the images I have chosen have generated that kind of response.

(TE, Interview Transcript, April, 2017)

The term 'Renaissance Art' is applied by TE loosely to a collection of images plucked from several different centuries (without any acknowledgement of author or provenance), where only three or four of the images could be categorised as 'Renaissance Art'. Although it may appear from the representation above (figure 25, p. 224) that TE was also unconsciously imitating, in miniature, Warburg's atlas of images (1924-29), the images were not juxtaposed in her presentation. They were presented in series, and TE's interview comments imply she was recalling the discussion centred around slide 7, the photograph of *Julianne Moore* (Thompson, 2002), replicating the painting, *La Grand Odalisque* (Ingres, 1814).

An important point here is that TE contradicts TB's view:

...the power isn't in the image itself, but the judging how the students will respond to that.

(TB, Interview Transcript, April, 2017)

TE credits the image with the power to 'generate' responses, not her choice of image, and regarded the pupils' response to her choice of image as a surprising coincidence:

I'm not saying that's necessarily my choice of image, *it just so happens* [emphasis added – RSR] that some of the images I have chosen have generated that kind of response.

(TE, Interview Transcript, April, 2017)

TE's choice of visual material shifts according to the purpose of her lesson, the perceived ability of the pupils, and, to an extent, her anticipation of the cultural capital the pupils have to draw upon. TE's use of visual material changed during her second school placement, working with pupils across a greater range of ability.

Unlike TB, TE did not extend control or ‘choice’ of visual material to pupils, and she expressed scepticism about pupils generating images as part of their learning (Luke, 2003):

I’m not a huge fan of getting them to get their phones out and take pictures or things like that. I have to say I don’t use that very often.


(TE, Interview Transcript, April, 2017)

TE’s second exemplar presentation was for a lesson on perspective (in writing), for Year 9. In her note providing general commentary on her exemplars, TC described this lesson as ‘...assessment... differentiated by image...’ (a term also used by TC). The concluding *Powerpoint* slide from TE’s Year 9 assessment lesson (figure 26, p. 226), directed pupils to use personification, writing in the style of Charles Dickens (under the gaze of an engraved monochrome image of the ‘Great Man’):

Produce a piece of imaginative writing FROM THE POINT OF VIEW OF SOMETHING IN THE IMAGE. There are no people in any of the pictures so you will use PERSONIFICATION . Write in the style of Charles Dickens. Think carefully about the vocabulary you choose and the mood you want to convey. You are **NOT DESCRIBING** the picture... you are creating a story through the use of language techniques and narrative perspective.

Use ALL the techniques below to mimic Dickens ' style:

- Different sentence lengths
- Unusual/interesting vocabulary
- Alliteration
- Lists
- Repetition
- Pathetic Fallacy



Don't forget about planning, spelling, paragraphs and punctuation - and proofread!

**Figure 26: Perspective in Writing – Year 9 (Trainee E)**

In TE’s instructional slide (figure 26, p. 226), the image of the author looms large in the area associated with the ‘new’, the writing is placed mainly in the realm of the ‘given’. The preamble to the task occupies the space of the ‘ideal’, and the exhortation to technical accuracy is firmly anchored in the space associated with the ‘real’.

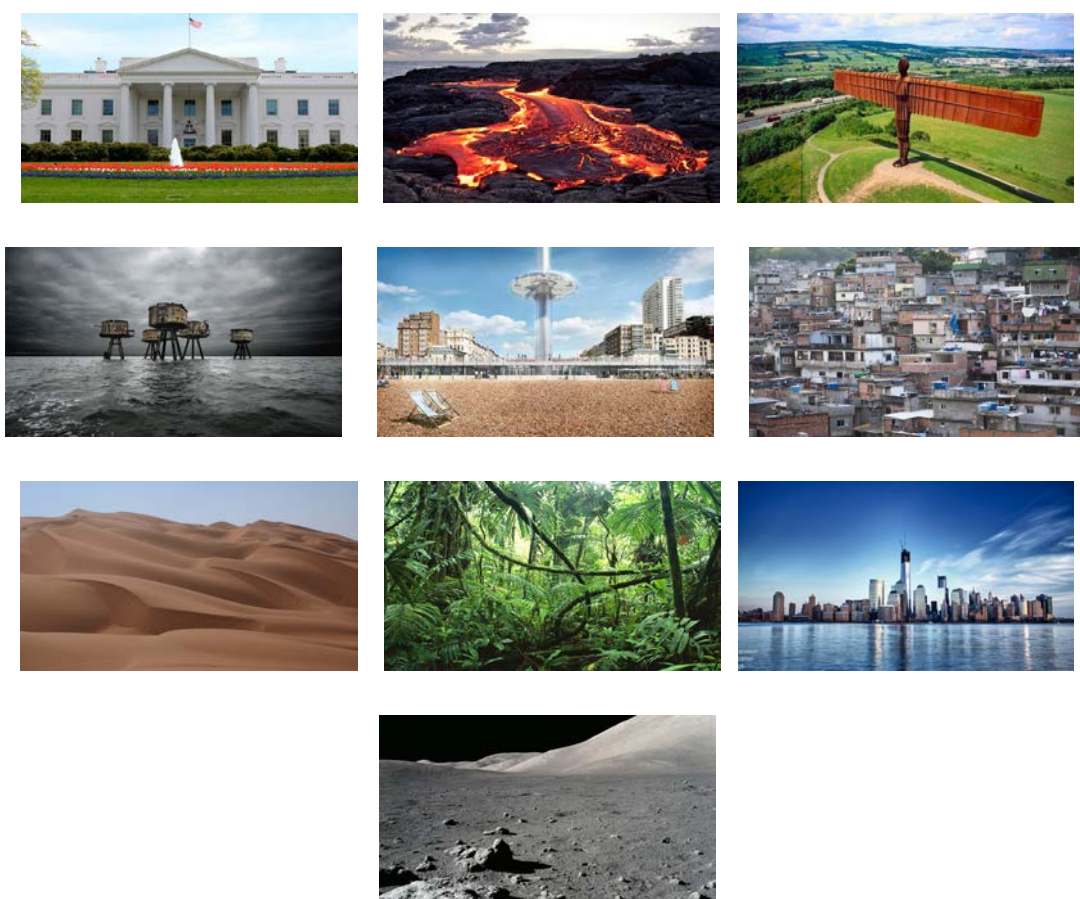


Figure 27: 'Personification' – Year 9 (Trainee E)

(Original in Colour)

TE did not provide any detail of how her preceding display of 'differentiation by image', in a sequence of ten separate images (figure 27, p. 227), was intended to operate in the lesson. Her instruction to the Year 9 pupils was to adopt an object from one of the images and then write in the imagined character of the animated object. A technical quibble might be that the task TE set her pupils was more like the rhetorical device *prosopoeia* (often simplified as 'personification'), but it provided a variety of opportunities for pupils to adopt and sustain narrative perspective, through imaginative characterization of inanimate objects.

TE's use of the visual in starter activities for her lessons was demonstrated in a sequence of four *Powerpoint* slides at the beginning of her third exemplar presentation (figure 28, p. 228). To begin the lesson on the genre of science fiction, TE presented an image of a 'futuristic' cityscape with her title 'A Vision'

imposed in the upper central area to draw attention to the unreality of the image (an artist's impression of a future environment – source unknown).

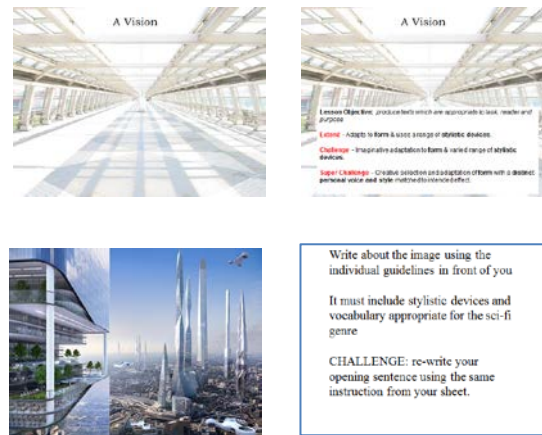
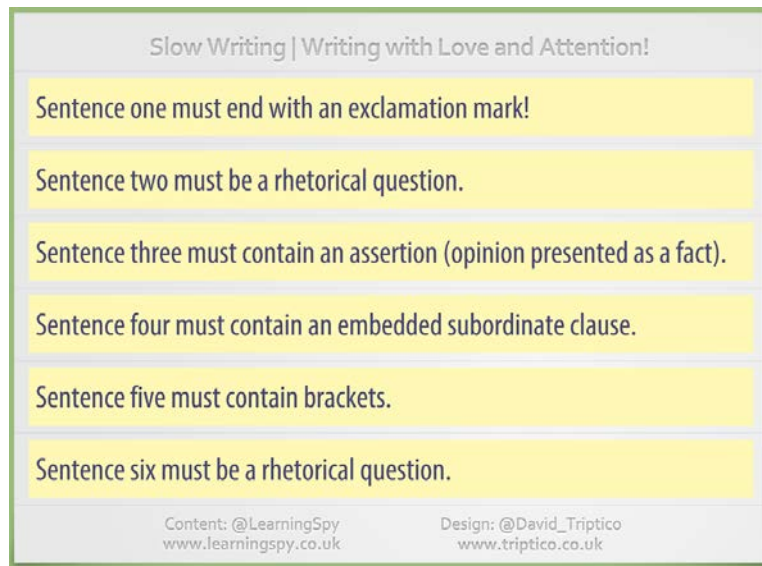


Figure 28: Genre (Science Fiction) – Year 9 (Trainee E) (1)

(Original in Colour)

The second slide superimposes upon the image ‘lesson expectations’ in the jargon of GCSE assessment criteria. There was no clear sense of task here, unlike the lesson on Dickens, and it is unclear how TE intended her pupils to react to the first image. The third slide presents a more colourful image of a futuristic cityscape, and the fourth slide clarifies that individual pupils have separate task guidelines to support their writing. It is unclear whether pupils were able to discuss this optimistic vision of the future, with its flying cars, and hi-rise arboreal gardens towering above the more familiar urban sprawl below, before or during their writing time.

TE’s presentation shifts abruptly from the visual as pretext for writing to the imposition of rules for the pupils’ writing task, where the visual is no longer relevant. These four slides are followed by eight more slides, all demanding a variety of language features to be adopted in the writing, and these are directed to groups of separate pupils according to ability, mostly delivered in the form of a series of imperative commands (figure 29, p. 229 - source – *Learning Spy* aka David Didau’s website/blog, *nd*):



**Figure 29: Genre (Science Fiction) – Year 9 (Trainee E) (2)**

(Original in Colour)

It was unclear why TE believed this rigid formula, from which there could be no deviation, would produce a better quality piece of writing in the genre of science fiction by individual pupils. It seems unlikely that 'writing with love and attention' could be achieved through strict adherence to a checklist, designed to ensure required language features are incorporated for the purposes of assessment; but that was TE's clear meta-functional ideational meaning. There was nothing in the presentation that explained why these sentences *must* appear in this sequence, or why TE believed compliance with this instruction would lead to pupils learning anything about writing, love, attention or science fiction.

TE's rigidity of purpose in the Year 9 writing assessment was the opposite of the approach she adopted in her first placement.

It was clear from the analysis of the material that, whatever restraints or guidance the PGCE (SE) students were obliged to follow in their practice, they were allowed considerable autonomy in selecting visual material to support their teaching. They had far more control over their presentations than over which texts were to be taught at what point, to whom. The extent to which the exemplars were

adaptations of available departmental resources, or extant presentation resources selected from those freely available on the internet, or self-generated texts was unclear from the materials submitted. The participants were aware of how time-consuming it was to prepare these lesson resources as part of their overall planning commitments. The time they devoted to this task varied according to the quality and detail of the departmental planning and resources available to them in their placements, but all were operating under the restrictions of the 'accountability culture' (Siegel, 2012).

The exemplar materials demonstrated the participants' different attitudes, backgrounds and approaches to the visual when designing the learning they hoped to achieve in their lessons. They were aware of the teacher's power (and, to a lesser extent, the responsibility) in choosing images for use in the classroom. They believed, in varying degrees, that the main advantage of the visual was the alleviation, or removal, of the difficulty of reading for pupils who, for a variety of reasons, find texts too challenging. Whilst they appreciate and, to an extent, defend the discursive possibilities of the visual in the classroom, some were more explicit in asserting that such possibilities were only to be provided for older and/or more able pupils.

In sum, it would appear the confidence the trainees had in visual material, as prompt for discussion (Boche & Henning, 2015), was less valued in their practice than its role in supporting the development of pupils' descriptive writing. Yet, in the exemplars, it was unclear what logic, or theoretical perspective, underpinned the participants' faith in the benign magic of visual material and its mysterious positive operation on the quality of pupils' language use in writing. They did not recognise 'photography's ability to disempower language' (Scott, 1999, p.26). The underlying assumption of the pedagogic texts (pupils move easily from the visual sign to writing via 'discussion') is at odds with the scepticism expressed by the trainees in their interviews about the difficulties of getting it 'right' for everyone in the class.

### 5.4.1 TYPOLOGY 3 - TRAINEES' DESIGNS

At this point in the case study, it was possible to create a third typology, representing the PGCE (SE) students' design practices and rhetorical intent as demonstrated in their exemplar presentations: Typology 3 (table 9, p. 231).

Table 9: Typology 3 Trainees' Designs

THE IDEAL LESSON PRESENTED (Imagined Action)					
Typology of trainees' preparation for use of visual material in English lessons					
Presence of Visual Material	Function	Purpose(s)	Mode of Visual Material	Pupil Action KS3 (KS4)	Content (possible effects)
As <b>DECORATION</b> To create coherent text to sequence of presentation	As <i>attention holder – thematic connection (vague) Literal not Metaphoric</i>	Direct attention	Use of colour Background image/art PLATFORM Powerpoint SmartNote YouTube	Gaze Look at Watch See	Attention
As <b>STARTERS possible illustration</b> of content relevant to purpose of lesson	As <i>premise for conceptual elaboration or explication of relevant teaching point in lesson –</i>	State expectations Instruct Explain Illustrate Provoke Initiate	TEXT Instruction Idealised Progress Print  VISUAL Image(S) Picture photographs (colour & monochrome), (Printout)  VIDEO Clips Film, television	Discuss Label Infer Interpret Compare (with text) Question Choose Remember	Engagement  Knowledge Memory
As <b>EPISODE(S)</b> (Return to same VM later) Repetitions Re-sizing images	As <i>particular depiction of place, character, action or content or adaptation of text to another medium</i>	Differentiate Revise Assess (Discussion)			
As <b>SUSTAINED focus</b>	As <i>prompt for text generation in one prescribed form of writing for examination purposes</i>	Prompt	ART paintings, Graphic art drawings	Describe Create	Writing
Movement from VM to Text VM is easier than Text - But not for everybody					

The PGCE (SE) students' exemplar presentations made use of a range of resources, resemiotized in complex ensembles, whether they preferred 'basic' simplicity as their standard presentation or whether they designed pedagogic texts that were more deliberately complex.

There was clear evidence that the PGCE (SE) students were adapting their practice on a pragmatic basis over time, with differing levels of experience and expertise. The contradictory impression here was that, whilst the participants espoused their commitment to open interpretation and discussion with pupils, their use of the visual in their pedagogic texts often demonstrated a more rigid and didactic intention to de-limit what the visual material might be allowed, by them, to mean for the pupils in their lessons.

Reflective comparison of the three typologies was at this point possible, and this will be discussed in detail below in Chapter 7.

*This chapter has presented a detailed MCDA based on the interview transcripts and the trainees' exemplar materials. The thematic continuities and discontinuities in the typologies devised so far in the case study will be discussed further in Chapter 6 – Findings.*



## CHAPTER 6 FINDINGS

*In this chapter the main findings of the case study are presented and discussed, with reference to existing research literature. The results of comparing and contrasting the three typologies are discussed.*

### 6.1 TYPOLOGY

The use of typology was helpful in organising the conceptualisation of the main term in this case study 'use of visual material', especially in relation to what Collier et al (2012) describe as 'Thinking in terms of kind hierarchies'.

Following Collier, et al (2012), the construction of the conceptual representation performed by the three typologies in this study may be understood as follows:

- *Overarching concept*: the concept represented by the typology, made explicit and displayed as the title in the diagrammatic presentation of the typology.
- *Row and column variables*: separate, plausible and coherent dimensions of the overarching concept, capturing the salient variations in the concept.
- *Matrix*: coherently organizes the typology representing relations among different components through cross-tabulation of the component categories of the dimensions of the concept.
- *Cell types*: exemplary types presented in relation to the overarching concept.

(Adapted from Collier, et al, 2012, p. 223)

### 6.2 TYPOLOGICAL COMPARISON

The next section will discuss the contrasts between the three typologies for the use of 'visual material' that emerged at different points in the case study.

The tutor's typology (Typology 1, table 6, p. 151) takes as its motif the concept of the motivated sign and considers the process of communication between teacher and pupils in the following process:

- Frames – teacher’s rhetorical/pedagogical purposes
- Presence of Visual Material – place/duration in lesson
- Mode of Visual Material – visual/visual-verbal/still/moving images/artefacts
- Semiotic Emphasis – the triadic nature of Sign as Symbol, Index and Icon
- Signs of learning – pupils’ responses (making meaning)

The typology developed on the basis of PGCE (SE) students’ interview responses (Typology 2, table 8, p. 195) places the concept of the visual as the convenient premise for teaching that views the process of communication as flowing from the teacher to the pupils in the following process:

- Presence of Visual Material – place/duration in lesson
- Function of Visual Material – illustration/premise/depiction/prompt
- Purposes – Initiate-Stimulate-Segue-Pique-Generate-Engage-Focus-Draw in/Instruct -Illustrate-Exaggerate-Inspire -Assess/Differentiate - Help -Make accessible-Balance-Right VM/Prompt
- Mode of Visual Material – breadth of possible choice
- Pupil Action – Look at-Watch -Observe-Predict-Symbolise-Infer-Narrate-Explore-Throw up-Interpret-Discuss-Question-Reflect-Revise-Remember-Draw-(Not use of phone to create own images) /Describe-Create
- Effects – Attention-(Offense)-(Distraction)/Interest-Motivation-Confidence/Engagement (Fixation) Knowledge-Interpretation-Deep insight-Surprising-Memory/Writing

Table 10: Comparison A: Typology 1 - Typology 2

Typology 1 – Tutor’s Perspective	Typology 2 – PGCE (SE) Students’ Perspectives
<b>Frames</b> – teacher’s rhetorical/pedagogical purposes	<b>Presence of Visual Material</b> – place/duration in lesson
<b>Presence of Visual Material</b> – place/duration in lesson	<b>Function of Visual Material</b> – illustration/premise/depiction/prompt
<b>Mode of Visual Material</b> – visual/visual-verbal/still/moving images/artefacts	<b>Purposes</b> – Initiate-Stimulate-Segue-Pique-Generate-Engage-Focus-Draw in/Instruct -Illustrate-Exaggerate-Inspire - Assess/Differentiate -Help -Make accessible-Balance-Right VM/Prompt
<b>Semiotic Emphasis</b> – the triadic nature of Sign as Symbol, Index and Icon	<b>Mode of Visual Material</b> – Image/Video
<b>Signs of Learning</b> – pupils’ responses (making meaning)	<b>Pupil Action</b> – Look at-Watch -Observe-Predict-Symbolise-Infer-Narrate-Explore-Throw up-Interpret-Discuss-Question-Reflect-Revise-Remember-Draw-(Not use of phone to create own images) /Describe-Create
	<b>Effects</b> – Attention-(Offense)-(Distraction)/Interest-Motivation-Confidence/Engagement (Fixation) Knowledge-Interpretation-Deep insight-Surprising-Memory/Writing

Typology 1, the tutor’s perspective establishes frames before considering the presence of visual material in lessons. This concept of framing is absent in Typology 2, the PGCE (SE) students’ perspectives, where their consideration begins from the presence of the visual material in their lessons. In relation to the presence of visual material, there is continuity in that both tutor and PGCE (SE) students separate the types of presence of visual material in the lesson on the basis of time: the tutor’s typology considers time duration without specification, but the PGCE (SE) students’ typology is more definitely sequential, locating momentary usage as the starting point, and episodic or sustained focus is located in relation to the initial moment of use of visual material, as ‘starter’ activity.

The PGCE (SE) students' rationalisation of the presence of the visual material was entirely functional and though in some respects this bears some similarity to the content of the tutor's frames in Typology 1, their use of visual material, was less discursive than they suggested; and their descriptions of practice revealed a more didactic approach than they acknowledged. These rationalisations were drawn from the visual material, rather than framed by purpose. The awareness of mode was far less accurately articulated in the PGCE (SE) students' explanation of the range of visual material they included in their lessons. Whereas the tutor's model concerns itself with semiotic range and recognition of signs or states of learning, the PGCE (SE) students were focussed on what they expected the pupils to do in response to the visual material, and the effects they hoped to achieve by the use of visual material, (most notably, the main desired effect was the production of some form of writing).

The PGCE (SE) students do not prioritise the transformation of the students' semiotic resources. This calls into question whether the recognition of learning can be considered to be the premise of the practice they are developing. It also calls into question whether any understanding of the difference in experience between reading print and beholding image is validated in their teaching. It is unclear whether the notion of 'beholding' (Doonan, 1992) has any value at all for the participants.

The PGCE (SE) students' typology introduces a notion of visual material, as a simplistic device, not something they would generally use with older or more able pupils, as it is a tool that it is 'not for everyone'. Most importantly, where the tutor's perspective seems to offer a movement towards learning, the PGCE (SE) students seem only to excuse and permit the use of this 'easier' material as a premise for moving towards text (the more challenging written word).

Typology 2, categorising PGCE (SE) students' interview responses, places the concept of the visual as the convenient premise for teaching. This views the process of communication as flowing from the teacher to the pupils:

- Presence of Visual Material – place/duration in lesson
- Function of Visual Material – illustration/premise/depiction/prompt
- Purposes – Initiate-Stimulate-Segue-Pique-Generate-Engage-Focus-Draw in/Instruct -Illustrate-Exaggerate-Inspire -Assess/Differentiate - Help -Make accessible-Balance-Right VM/Prompt
- Mode of Visual Material – breadth of possible choice
- Pupil Action – Look at-Watch -Observe-Predict-Symbolise-Infer-Narrate-Explore-Throw up-Interpret-Discuss-Question-Reflect-Revise-Remember-Draw-(Not use of phone to create own images) - Describe-Create
- Effects – Attention-(Offense)-(Distraction)/Interest-Motivation-Confidence/Engagement (Fixation) Knowledge-Interpretation-Deep insight-Surprising-Memory/Writing

The typology developed by the researcher on the basis of ITE students' exemplar visual materials (Typology 3, table 9, p. 231) presents an ideal form of the lesson to be taught in the presentation resources that frame the process of communication as flowing from the teacher to the pupils in the following process:

- Presence of Visual Material – 'starter' and reiterations
- Function – Illustration/premise/depiction/prompt
- Purpose(s) –Direct attention/State expectations/Instruct-Explain-Illustrate/Provoke-Initiate/ Differentiate-Revise-Assess-(Discussion)
- Mode of Visual Material – Presentation Platform/Text/Image/Moving Image/Graphic Art
- Pupil Action KS3 (KS4) - Gaze-Look at-Watch-See/Discuss-Label-Infer-Interpret-Compare (Image with Text)-Question-Choose-Remember/ Describe-Create
- Content (possible effects) – Attention-(Offense)-(Distraction)/Interest-Motivation-Confidence/Engagement (Fixation) Knowledge-Interpretation-Deep insight-Surprising-Memory/Writing

Table 11: Comparison B: Typology 2 - Typology 3

Typology 2 – ITE Students’ Perspectives (Interviews)	Typology 3 – ITE Students’ Lesson Resources (Preparation for Practice)
<b>Presence of Visual Material</b> – place/duration in lesson	<b>Presence of Visual Material</b> – ‘starter’ and reiterations
<b>Function of Visual Material</b> – illustration/premise/depiction/prompt	<b>Function of Visual Material</b> – – Illustration/premise/depiction/prompt
<b>Purposes</b> – Initiate-Stimulate-Segue-Pique-Generate-Engage-Focus-Draw in/Instruct - Illustrate-Exaggerate-Inspire - Assess/Differentiate -Help -Make accessible-Balance-Right VM/Prompt	<b>Purpose(s)</b> –Direct attention/State expectations/Instruct-Explain-Illustrate/Provoke-Initiate/ Differentiate-Revise-Assess-(Discussion)
<b>Mode of Visual Material</b> – Image/Video	<b>Mode of Visual Material</b> – Presentation Platform/Text/Image/Moving Image/Graphic Art
<b>Pupil Action</b> – Look at-Watch -Observe-Predict-Symbolise-Infer-Narrate-Explore-Throw up- Interpret-Discuss-Question-Reflect-Revise-Remember-Draw-(Not use of phone to create own images) /Describe-Create	<b>Pupil Action KS3 (KS4)</b> - Gaze-Look at-Watch-See/Discuss-Label-Infer-Interpret-Compare (Image with Text)-Question-Choose-Remember/ Describe-Create
<b>Effects</b> – Attention-(Offense)-(Distraction)/Interest-Motivation-Confidence/Engagement (Fixation) Knowledge- Interpretation-Deep insight-Surprising-Memory/Writing	<b>Content (possible effects)</b> - Attention/Engagement/Knowledge/Memory/ Writing

Typology 3 (table 9, p. 231), the PGCE (SE) students’ content and expression, differed in significant ways from Typology 2 (table 8, p. 195), the PGCE (SE) students’ attitudes. Where the PGCE (SE) students claimed to be engaging the attention of pupils by using a wide range of visual material, as a catalyst for learning in various ways, their exemplar material showed the immediate use of visual material, in their pedagogic texts, tended to be either decorative or highly coercive direction of their pupils’ attention towards task or text, rather than content or concept. The second typology categorises students’ claims and concerns about the effects of their use of visual material and the third typology represents the content and expression of their pedagogic texts, viewed as artefacts.

The PGCE (SE) students acknowledged, and maintained in practice, the use of visual material as their didactic premise for elaborating their lesson content and purpose. The range of visual material they claimed to use was not fully represented in their lesson preparation in the sample of exemplar material. The range of visual material in the exemplars had more diverse modality than the PGCE (SE) students were able to articulate in their interview responses. The range of what the pupils might do when engaging with the visual material was more limited than the PGCE (SE) students suggested.

Episodic use of visual material was present in Typologies 2 and 3. This usage was conceived mainly as depiction of aspects of written text, mainly to provide access to the written text for pupils unable to read the text successfully themselves. In Typology 3, lesson preparation, the notions of interpreting and discussing visual material, in order to provide access to text gave way to the purposes of revision. The PGCE (SE) students' goal here was fixing in the pupils' memory those aspects of text thought to be relevant to the examination.

The sustained and dominant use of visual material, in the latter typologies (2 & 3), was in the service of the GCSE assessment regime, even where many of the exemplars were drawn from their work with pupils in KS3. Visual material was regarded, and selected for use, as a suitable prompt for the generation of descriptive written text, with no consideration of the content of the image. The topographical mode of representation dominated the content of images in preparation for one element in the process of examination for English GCSE: descriptive writing (with the option to make use of an image as prompt).

The contrasting differences between the tutor's perspective and PGCE (SE) students' espoused attitudes are somewhat marginal, but the significance of the difference in the first moment of contrast becomes more apparent when juxtaposed with the second moment of contrast that shows how the PGCE (SE) students' attitudes do not match the pedagogical texts they have prepared for their

lessons. It becomes clear that a narrowing of the frame and scope of teacher action (and potential for pupil learning) has taken place.

Most notably, the notion of recognition of learning is reduced to repeated practice in the form of writing required by the GCSE assessment regime. Whilst lip service is given by the PGCE (SE) students to the idealised value of discussion and interpretation, in their practice, this is curtailed because interpretation is seen to bear unpredictable risk. The apprehension of risk (the consequences of failure in managing pupils' immediate behaviour in the classroom, or of pupils' failure to acquire, remember and recall the authorised knowledge of written text that will gain merit in the exam) clearly has a limiting effect on the PGCE (SE) students' pedagogy in relation to the use of visual material.

Constructing the typologies served the purpose of organising the data and enabling contrasts that identified significant categorical differences between the tutor's perspective on 'the visual'; the PGCE (SE) students' attitudes towards 'the visual'; and the PGCE (SE) students' use of 'the visual' in their lesson preparation.

### **6.3 DISCUSSION OF MAIN FINDINGS**

The main findings below (p. 240 - 249) summarise and synthesise the three moments of the data analysis (p. 171 – 232) in relation to the typological contrast above (p. 233 - 240).

***Ambivalence about 'The Visual'*** - The PGCE (SE) students' enthusiasm for the potential benefits of using visual material in their lessons is heavily counterweighted, and undermined, by a general scepticism about the value of 'the visual' as a medium for learning. This scepticism was present in all the participants' interview comments in various forms: doubts about the benefit of implementing mentors' advice on greater use of the visual for all learners; hostility



to pupils making their own images; and the belief that the visual was 'not for everybody'.

This scepticism, based on an understanding that the visual was essentially an easy way to avoid the chore of reading texts that were too demanding for their younger pupils, was held in an ambivalent balance with the enthusiasm they felt for the discursive possibilities of using the visual with more sophisticated and mature pupils. This was evident, starkly, in one participant's exemplars (TE) where the presence of the visual was limited in the lower school, but in a presentation aimed at sixth form, the content of the presentation was entirely visual (paintings as artefacts for discussion in relation to the thematic content of a poem).

This ambivalence reflects the PGCE (SE) students' awareness of the characteristic availability of the visual for manipulation or interpretation; but also a dubious recognition that, for all their personal facility with words, there is something about the visual that eludes them.

In relation to the domesticating tendencies of semiotics, for instance, with its taxonomies of signs and sign-functions, I like to think of the image as the "wild sign," the signifying entity that has the potential to explode signification, to open up the realm of nonsense, madness, randomness, anarchy, and even "nature" itself in the midst of the cultural labyrinth of second nature that human beings create around themselves.

(Mitchell, 2006, online)

***Reductive Use of Visual Material*** - The case study identifies the pedagogical distance between the typologies of tutorial advice, the PGCE (SE) students' understanding and their application in lesson preparation. It could be argued that the tutor's advice does not adequately conform to the realities of the contemporary classroom, but the pragmatic adaptation that obliges the PGCE (SE) students to neglect the metaphoric possibilities of the visual in their teaching of English is experienced by them as an unsatisfactory compromise. The new insistence on

the centrality of memory as the hallmark of learning (the key to examination success being the ability to recall and repeat the authorised version of textual appreciation) is interpreted by the PGCE (SE) students as a requirement to direct a considerable proportion of their teaching towards memorisation. Quite apart from the question of what is worthy of being remembered in the new National Curriculum for English, there is distinction to be made between genuine, memorable learning and constrained repetition. As Scott (1999) reminds us, the important thing to remember about memory is that:

Memories are not things we have to create and remember by acts of will, or things we return to. All our lived experience naturally becomes memory as it shifts into the past, but it continues to inhabit us in our present...

(Scott, 1999, p. 288)

The PGCE (SE) students have an understanding of the contemplative value of visual material with 'modal credibility' and 'high modal value' in its representation of realities. They are also aware that the problematic and provocative nature of the visual presents uncertainties that they are sometimes hesitant, reluctant or unwilling to embrace in their teaching at this point of their professional development. This leads them towards positioning the visual content of their teaching predominantly in representative, demonstrative or illustrative modes and as a result, sometimes, particularly with younger pupils, the presence of the visual is reduced to superfluous decoration.

***Limited Conception of 'The Visual' and Language*** - In the case study, it became apparent that the PGCE (SE) students' understanding of how pupils' language acquisition and vocabulary development might be enhanced in practice through the use of visual material was limited and in need of theoretical development.

The limitations of their practice pointed to the necessity of developing their understanding of three separate, but related, theoretical propositions:

- language as a social practice;
- the visual as a complex process of social semiosis; and
- the relation between language and the visual experienced by pupils in the multimodal world of communication.

This theoretical limitation was most obvious in the practice of graduates of English Literature, but was also present in the other participants, including graduates of more obviously media-related degree courses. Their relative awareness of the potentially rich possibilities of learning through the visual was more obviously influenced by each participant's own cultural consumption than by the content of their graduate studies.

***Understanding and Practice*** - The PGCE (SE) students articulated less awareness of the variety of modes of visual material employed in their teaching, in that there was greater diversity of mode in their resources than they acknowledged in the interviews, but the analysis of the exemplar resources indicates they exaggerated, misrepresented or misunderstood what the pupils would or could be doing with those resources in the lessons.

Although a greater range of modes and modalities is present in their exemplar materials than they recognised in their interview commentaries, it is a striking omission that 'the digital realm' appears to be almost entirely excluded from any consideration of pupils' existing knowledge or experience. Although the PGCE (SE) students freely drew upon online sources for their visual material, the existence of the internet, the 'world wide web', social media and the presence of the visual in the lives of pupils, in a variety of multimodal spaces where the social practice of written and spoken language is mediated through unprecedented semiotic resourcefulness, was not acknowledged.

This is a restoration of the divide between home and school literacy that the English teaching profession has long acknowledged and sought to ameliorate.

Although the PGCE (SE) students and their pupils, to a greater or lesser extent, inhabit the same multimodal world of communication, the uncompromising academic agenda leads the PGCE (SE) students towards practice that ignores multimodal communication, and refuses to recognise their pupils' multimodal learning, even as they develop their own skills in managing multimodal presentation.

The PGCE (SE) students regarded the visual and the digital world of communication as a resource, or a tool, for their teaching purposes, but do not recognise it as something for the pupils to use independently in the classroom, or beyond, for learning that is relevant to English (despite clear knowledge that this is the 'literacy' the pupils, and they, inhabit every waking minute of the day).

It is not surprising that the PGCE (SE) students regard the visual as a 'tool' for teachers. As Adams points out:

There has always been a deep link between humankind and our machines. Our tools or techne extend our reach, abilities, sensory perception, locomotion, and understanding. In adopting a tool, we invite it to enhance, or more dramatically, transform what we do and how we perceive the world.

(Adams, 2006, p. 2)

For the participants, demonstrating competence in the use of this tool is an essential part of establishing their identity in the classroom as teachers. Only one of the participants showed any interest in pupils' generating or using images as part of their learning in English. Visual material was a tool for teachers' use only, in their perspective; only one of the participants had some awareness of visual material as a tool for pupils to use in their learning.

This is confirmation that the recent establishment of more defined subject boundaries between Media Studies and English has had a limiting effect on the

PGCE (SE) students' conceptions of what it is permissible to study in English lessons, and how. The extent to which this effect is influenced variously by departmental or institutional attitudes, or by the rubrics of the subject that forbid the study of 'ephemeral' texts at KS4, is beyond the scope of the data in this study. I have to acknowledge here that it would have been helpful to have the mentors' attitudes represented in the data, as that might have contributed something towards addressing this limitation. Where mentors' attitudes have been reported by the participants, they were recognised as encouraging and positive towards the inclusion of a variety of visual material, albeit in a general way, without specific guidance (e.g. the participants who experienced a school policy that dictated presentational form reported no advice about presentation content).

***Ethics of Using Image in the Classroom*** - The main challenge recognised by the PGCE (SE) students was the ethical dimension of the use of visual material in the classroom. It was evident in both the interviews and the exemplar material that the forthright discussion between placements (February, 2017) with the Holocaust Education Trust (HET) on the questions teachers' must consider when including images in 'Teaching the Holocaust' had brought some of their teaching experiences into a new light. Although none of the participants in the case study were preparing lessons relating to the Holocaust, the discussion of teachers' purposes in selection and the significance of the manner of presentation of images challenged them to reconsider their use of visual material in general. One participant (TA) made clear retrospective links between this HET session and his early selection of images in preparing a sequence of lessons on 'World War One poetry', when reflecting on his selection of some images of war for a Year 8 class.

The question of pupils' responses to 'challenging' visual material had been discussed during the induction period of their training course, and the PGCE (SE) students found in their early teaching experiences that their enthusiasm for the provocative nature of the visual came with complications they had not anticipated. Most of the PGCE (SE) students adopted some form of sensationalist approach with the visual in some early lessons. Two participants (TC and TD), in particular,

were somewhat chastened by the experience of negative pupil reactions to their choice of images, where they had not intended to provoke or shock. They tended to regard their failure to anticipate and control pupils' behaviour (in the particular incidents they recalled in interview) as the product of their mistake in selecting the wrong kind of image. The incidents of charged emotional pupil responses to images presented were not seen as reason to review whether their practice promoted the value of individual interpretation and sensitivity to diverse identities. In each incident, the participants described their choice of the image as the cause of the problem, rather than the manner of its presentation, or their relative lack of experience in managing discussion when particular sensitivities are engaged. Each of these participants described these vivid memories of losing control of the process of meaning making as something to be avoided in the future.

It is clear that the PGCE (SE) students were aware, to a greater or lesser extent, that they exercised power in the choice of visual material, and that with this power to influence pupils' interpretation came responsibility to 'get it right'. However, at least one of the PGCE (SE) students was insufficiently aware of the presence and operation of personal values when making selections of visual material for use in the classroom.

***Autonomy in Design of Visual Material*** - The PGCE (SE) students felt they had freedom and autonomy in selecting and preparing visual material for use in their classrooms. They felt the responsibility of being judged on how well they used visual material in their lessons, without clear practical or theoretical guidance. One reported receiving no guidance at all from their mentor, apart from being encouraged to use 'more visuals'; another was uncertain about the inclusion of video, only to discover, belatedly, their mentor was fully in favour of their choice. The participants spoke of devoting time and care to the selection of images when preparing their presentations for use in lessons, but also recognised they were relying on existing resources, whether departmental or online, in an attempt to keep their planning time within reasonable bounds.

The exemplar materials are a mixture of self-devised compilations of visual material adapted from departmental resources and appropriated online resources. The general approach fits in with the familiar 'recycling' of materials that is routine in teaching. There was no acknowledgement of the source of the visual material, apart from accidental inclusion of identifiers, and none of their presentations included explanation or consideration of the original context of the visual material. The visual material is 'repurposed' (resemioticized) by the PGCE (SE) students' rhetorical design. In this way, the participants were developing and demonstrating their own sophisticated attempts at creating multimodal combinations to suit their purposes with the available semiotic resources (tools) at their disposal, and the issue of the origin of the visual material and the presentation software itself was not necessarily a matter of concern to them:

Thus, the sales pitch—eloquent, charismatic language, and appeal to emotions—may also be the stuff that good teaching is made of.

PowerPoint may assist in this project, affording a teacher easy access to a wealth of appealing and provocative images and techniques aimed at evoking interest.

(Adams, 2006, p. 19)

A complex set of dynamic tensions clearly exists for PGCE (SE) students between:

- 1) their commitment to English as a subject enabling exploratory discussion, free expression of personal response, and development of the subjective or affective realm of knowledge;
- 2) their intention to establish particular knowledge for pupils to 'contextualise' the texts for examination purposes;
- 3) their perceptions of school and departmental expectations of presentation quality, form and content; and
- 4) their view of themselves as developing professional teachers, who perhaps *ought* to be in complete command of learning and determine everything that happens in their classroom.

The influence of the frame provided by the presentational software of choice is barely recognised, particularly as the PGCE (SE) students, mostly, in this case

study have been brought up through the medium of *Microsoft PowerPoint* for a considerable portion of their educational experience at secondary school and in Higher Education.

Indeed, it may only be a creative teacher, an experienced rhetor, or a thoughtful, practised user who thinks to venture much beyond the PowerPoint defaults. An unassisted novice, a new teacher, or a busy lecturer may be more inclined to accept as given the PowerPoint defaults in forming their presentations, and subsequently the ideas about how they will present their material. And this is understandably so because, particularly when we as humans are navigating an unfamiliar environment or are under time constraints, we gladly accept or fall into the most accessible, appealing invitation at hand. In the case of PowerPoint, 'ease of use' equates with high invitational appeal. As educators, we are inclined to choose the option that seems to offer the simplest, quickest path to our desired end—a good teaching presentation.

(Adams, 2006, p. 5)

***Relative invisibility of the visual in reflection*** - The PGCE (SE) students (almost exclusively via *Microsoft PowerPoint*) introduced learning resources and managed learning activities based entirely around these resources for a substantial portion of time in their classrooms. The visual material embedded in those resources (or serving as the main resource) was used in various ways, according to their purposes and priorities. The particular effects of this visual material on the quality of pupils' learning was often left unrecognised in the PGCE (SE) students' reflections on learning. The quality and functions of these resources tends to be neglected or generalised in the PGCE (SE) students' evaluations of the impact of their lessons; and tends not to be a major focus of comment or discussion in dialogue with their tutor or their mentor. The PGCE (SE) students commented that mentor feedback did not provide any evaluation of the quality of visual material present as resources in the lesson, and they had no guidance on how to engage with their impact or effects on pupils' learning. One trainee (TA) commented that only his tutor made any critical reference to the visual resources in his lesson; another trainee (TD) referred to her mentor merely exhorting her to use 'more' visuals; another trainee (TC) was encouraged and surprised by her mentor's positive comments on the impact of a video she was hesitant about



using. This raises a question as to the extent to which these matters are 'invisible', 'taken-for-granted' and not seen as a high priority in the practice of trainee teachers, mentors and tutors.

*The following chapter draws on these findings to present the conclusions of the report of the research project and presents an evaluation of the case study in relation to the initial aims of the research.*

## CHAPTER 7 CONCLUSION

### 7.1 SUMMARY

In so far as there have been, as yet, no other studies seeking to understand how PGCE (SE) students' use of visual material is informed by an awareness of the concepts of multimodality and social semiosis, the research project makes a contribution to the development of knowledge and understanding in the field of Secondary English Initial Teacher Education.

In the context of recent policy changes affecting the teaching of English in England, I have reviewed research literature on multimodality, communication and social semiosis in relation to learning and teaching; and explored novice teachers' understanding of the place of 'visual material' in their preparation of pedagogical texts. MCDA and Social Semiosis were applied in this case study, within the limitations and constraints of 'insider research' and its inevitable ethical dilemmas. Through the analysis of an initial survey, semi-structured interviews, the sampling of exemplar 'visual material', and the development of typological contrasts, the research project has established a range of key findings.

### 7.2 KEY FINDINGS

The key findings of the case study are reiterated here as follows:

- a) **Ambivalence about 'The Visual'** - The PGCE (SE) students' enthusiasm for the potential benefits of using visual material in their lessons is heavily counterweighted, and undermined, by a general scepticism about the value of 'the visual' as a medium for learning.
- b) **Reductive Use of Visual Material** - The PGCE (SE) students placed the visual content of their teaching predominantly in representative, demonstrative or illustrative modes and as a result, sometimes, particularly with younger pupils, the presence of the visual was reduced to superfluous decoration.
- c) **Limited Theoretical Conception of 'The Visual' and Language** - The PGCE (SE) students' understanding of how language acquisition and vocabulary development might be enhanced in practice through the use of visual material was limited and in need of theoretical development.

- d) Understanding and Practice** - The PGCE (SE) students were relatively unaware of the variety of modes of visual material employed in their teaching and ignored 'the digital realm' that is part of pupils' existing knowledge or experience beyond the classroom. Although they draw upon online sources for their visual material in a routine manner, PGCE (SE) students regarded the visual and the digital world of communication as a resource, or a tool, for their teaching purposes, but did not recognise it as something for the pupils to use independently in the classroom, or beyond, for learning that is relevant to English.
- e) Ethics of Using Image in the Classroom** - The PGCE (SE) students find the ethical dimension of using visual material in the classroom challenging.
- f) Autonomy in Choice of Visual Material** - The PGCE (SE) students recognised their responsibility to exercise professional judgement in making good use of visual material in their lessons but were not always supported or enabled to develop their autonomy in doing so.
- g) Relative Invisibility of 'The Visual' in Reflection** - The PGCE (SE) students introduced learning resources and managed learning activities based entirely around these resources for a substantial portion of time in their classrooms. The particular effects of this visual material embedded in those resources on the quality of pupils' learning was not recognised in the student teachers' reflections on learning. The quality and functions of these resources in general were mostly neglected in trainees' evaluations of the impact of their lessons and tended not to be a major focus of comment or discussion in dialogue with tutor or mentor.

## **7.3 EVALUATION**

### **7.3.1 Research Aims**

The particular aims of this research study (see p.30) can be summarized as:

1. to explore PGCE (SE) students' understanding of the significance of multimodal communication as part of their professional subject knowledge;
2. to consider how postgraduate PGCE (SE) students' practice was informed by a range of factors; and
3. to make use of the findings of the study to inform future curriculum design in Initial Teacher Education.

The first aim was realised through the analysis and typological contrasts established in the case study that support the key findings listed above (see p.240-249). The case study explores an aspect of multimodal communication - use of visual material in the preparation of pedagogic texts – as part of PGCE (SE) students' developing subject knowledge and subject pedagogy.

The second aim was partially realised. The range of factors influencing the PGCE (SE) students' practice encompassed by the data-gathering within the case study did not include everything anticipated in the stated aim of the research, but some important factors not identified in the original aim were considered, e.g. the impact of the new curriculum and GCSE assessment protocols. The case study showed that personal experience was more influential than prior study in shaping PGCE (SE) students' use of visual material and that PGCE (SE) students' evaluation of the effectiveness of multimodal approaches in their teaching tended to remain undocumented. University input on multimodality in English was not reflected in the PGCE (SE) students' discussion of their use of visual material, though I recognise that I did not question them directly on the issue of multimodality (see p.136). From the data set for the case study, it was not possible to gauge the impact of PGCE (SE) students' wider reading and research in this field of knowledge, nor the extent of any peer-to-peer collaboration. As discussed earlier (see p. 87 - 88) my decision not to include mentors in the study meant that the influence of school-based colleagues' contributions was only represented in the data set indirectly via some of the PGCE (SE) students' commentary.

The third aim has been realised, to the extent that the case study influenced the design and content of the subject curriculum sessions for the following PGCE (SE) cohort. I recognise that publication of this thesis and the further dissemination of its key findings have potential impact in the field of ITE. In this way, the research has reaffirmed the complex and reflexive nature of the relationship between ITE tutor and PGCE (SE) student. If, as some PGCE (SE) students have been kind enough to suggest, I have been successful and have contributed something of value to their professional development; or lead them towards interesting

questions about the teaching of English; or, indeed, inspired some of the next generation of teachers to go beyond the obvious, it was as part of that intense, dynamic, challenging, occasionally frustrating, and hugely rewarding professional relationship that is an essential facet of this case study.

### **7.3.2 Case Study Context and Focus**

The research project, as an example of descriptive and intrinsic case study (Yin, 2014; Stake, 1995), is limited to a specific 'singularity' and the results of the project cannot be generalised, nor can the insights gained from the research activities be relied upon as infallible objective truths that might be replicated elsewhere in a similar case study by another researcher. As insider research, constrained in its aims by ethical dilemmas, the research project could not investigate the impact of the PGCE (SE) students' use of visual material on pupils' learning and the commentary on learning provided by the participants must be regarded as perception and self-estimation, with the attendant caveats. The case study did not have the opportunity to consider how the PGCE (SE) students mediated or sublimated or resemiotized their prepared pedagogic texts in the classroom in interaction with their pupils. However, the pedagogic texts have been examined in their own right as artefacts worthy of study (Bezemer & Jewitt, 2010). The forms of the exemplar pedagogic texts ranged from predominantly visual (e.g. a sequence of images without any written textual framing) to a prepared script for the lesson to be taught, dominated by written instruction and interrogation (e.g. limited visual content placed at the beginning to support 'starter' tasks, and incorporated as illustration of tasks and questions).

The case study has examined how various frames (Bezemer, 2008) acting upon the decision-making processes of the PGCE (SE) students and how their selection and positioning of visual content in their pedagogic texts reflects the relationship between the PGCE (SE) students' developing subject knowledge and subject pedagogy (Yandell, 2012).

The highly supervised nature of teacher training and the institutional requirement for detailed preparation of lessons means that PGCE (SE) students are expected to dedicate a high proportion of their time to the preparation of lesson plans and resources. In this context, unscripted and impromptu use of visual material would be an unusual tactic, so the exemplar materials are evidence of deliberate and considered choice, to varying extents. The PGCE (SE) students adopted a limited range of approaches in the exemplar visual material to solve problems in learning and teaching through the use of the visual. In comparing these materials to their interview statements, the PGCE (SE) students' explicit and implicit assumptions about the nature of the visual and its role in their teaching and the pupils' learning were made available for analysis. The case study has examined the frames and concepts that shaped the PGCE (SE) students' pedagogic texts and, through multimodal analysis of the content and design of their pedagogic texts, explored the relevance of multimodal communication in the teaching of English (Kress, 2010; Jewitt, 2007).

### **7.3.2 Case Study Findings**

During the entirety of the discussion, there was no recognition by the PGCE (SE) students of pupils' use of the internet or social media or the digital realm. Despite their own reliance on *Google* and *Microsoft PowerPoint* in their teaching, the PGCE (SE) students made no reference to allowing pupils to make use of these tools for their own learning. One, Trainee E, indicated a positive antipathy to pupils generating their own images as a form of learning. The PGCE (SE) students' reservation of the visual and technology as pedagogic implements for didactic use by the teacher was accompanied by ambivalent attitudes towards the value of visual material for pupils. It was found by the PGCE (SE) students to be dubious and dangerous, as much as they would like it to be direct and delightful. ITE English students, as the *raison d'être* for teaching their chosen subject specialism, generally espoused the values and benefits of the discursive mode, believing it a good thing to promote discussion with pupils in their lessons, but their model of presentation of visual material was informed by a rhetorical intent that was more coercive. Despite a strong bias towards the idea of 'differentiation by image' as a

justification or excuse for the presence of the visual in their lessons, and a general belief that the visual is particularly helpful for SEND or EAL pupils and is not helpful for the 'Gifted and Talented' - 'it's not for everyone' (Student A, Interview Transcript, April, 2017) – there was no mention of literacy, or any explanation of how the visual supports language acquisition in the discussion, by the students. Their scepticism about the benefit of visual material was related to the challenges they faced in managing pupils' interpretation in modes beyond their accredited authority in dealing with the printed word as graduates of English studies of one kind or another, but was also related to their personal orientation to the visual in their own lives. This finding may have some implications relevant to the recruitment of applicants to postgraduate training to teach English.

The revised National Curriculum has been promoted in Arnoldian and Leavisite terms, deliberately chosen to signify a restoration of a set of values that were not, by and large, promoted by the English teaching profession in previous decades. The conservative orientation to 'the Great Tradition' and British knowledge - reducing Arnold's dictum '...the best that has been thought and said **in the world...**' (Arnold, 1869, emphasis added RSR) - is at odds with the critical perspectives most of the PGCE (SE) students encountered in their own degree studies. When filtered through the Teaching Standards (the medium of professional accountability for imparting knowledge) (DfE. 2011), this conservative frame encourages novice teachers, under the perceived threat of mentors' judgement, to conform to an approach that models transmission of the correct examination interpretation of authorial intentions for pupils to remember. The PGCE (SE) students were conscious of the pressures of the GCSE examinations acting as a strong disincentive and were wary of adopting any tactic not modelled in practice or otherwise endorsed by school-based colleagues. Though the PGCE (SE) students' rationale expressed a formal adherence to the celebration of subjectivity and multiplicity of perspectives in interpretation, their pedagogic texts (and their reaction to pupils' responses) do not conform to those values.

The reformation of the teaching of the English language in England, prioritising canonical texts (and promoting sesquipedalian metalinguistic terminology as the approved tool for developing appreciation of ‘great works’ of English Literature), implicates those training to be teachers of English in the encouragement of pupils to assimilate, appreciate and not to question approved interpretations of text. It is a key goal for PGCE (SE) students to be seen as credible authorities on their subject in their own right by their pupils and by their mentors (TS3 & TS4, DfE. 2011). The PGCE (SE) students were surprised that their use of what they considered to be a simple tool could be so readily disrupted by their pupils’ divergent interpretations and reactions. This echoes findings in the BFI Reframing Literacies project (BFI, 2013), where teachers’ lack of expertise in discussion of the visual was a source of professional anxiety. The surprising tendency in the PGCE (SE) students’ conceptions and in their presentations was that visual material was chosen mainly for its literal, denotative, value, without much regard for the connotative or symbolic possibilities in relation to their intended audience.

The dominant practical realisation of their conception of the visual, for these PGCE (SE) students, was a strange modulation of the well-known principles of Charles Dodgson’s fantastic characterisation of Humpty-Dumpty:

“When I use a word,” Humpty Dumpty said, in rather a scornful tone, “it means just what I choose it to mean—neither more nor less.”

“The question is,” said Alice, “whether you *can* make words mean so many different things.”

“The question is,” said Humpty Dumpty, “which is to be master—that’s all.”

(Dodgson, 1867, p. 118)

This rhetorical principle underpinning the design of their pedagogic texts could be characterised as, ‘*When I use **an image** it means just what I choose it to mean, neither more nor less.*’ This contradicted their professed aversion to treating any texts, written or ‘multimodal’, with such definitive certainty. This also explains the adherence to ‘basic’ design and avoidance of ‘clutter’ in their presentation. For them to ‘master’ the image, and for the visual to be useful as a tool for them as



teachers, it had to be contained and constrained in simple and immediate forms (but this was always at risk, as Humpty-Dumpty's question remains to be answered).

Current models of excellence in teaching English, as perceived by PGCE (SE) students, have the effect of privileging the authority of the teacher over the independent thought of the pupil in the process of making meaning. The bureaucratic excision of the visual from the curriculum content of English creates conceptual difficulties for PGCE (SE) students seeking to explore more collaborative, dynamic and inclusive forms of learning, and these difficulties will continue to have a limiting effect on the manner in which they, as qualified teachers, conceive the purposes and functions of visual material in their teaching of English in future. The capacity of pupils to imagine alternatives to the way their world appears to be (or is presented to them) can be enhanced when a teacher values the metaphoric mode over the assertoric and the apodictic, because visual thinking precedes and supports linguistic thinking (Arnheim, 1969).

The case study reaffirms the following pragmatic advice to subject tutors in ITE:

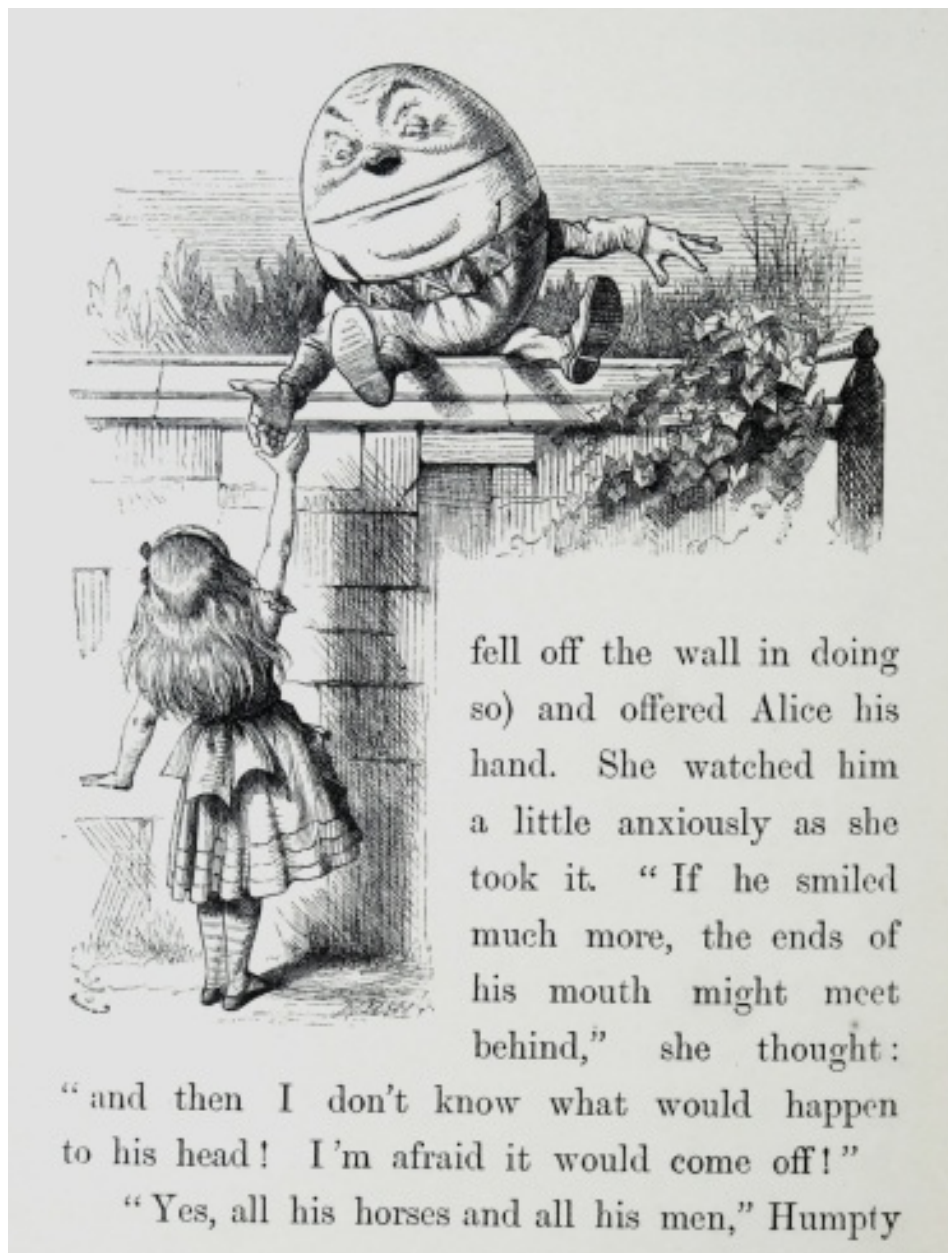
- PGCE (SE) students benefit from guidance on sources and use of resources in their teaching, to address the narrowing effects of 'test-teaching' and curriculum imperatives (Yandell, 2017);
- PGCE (SE) students benefit from discussion of presentation, information design and graphic design in relation to preparation of pedagogic texts (Jewitt, Moss & Cardini, 2007);
- PGCE (SE) students benefit from discussion of social semiotics and multimodal communication as part of their training on subject knowledge and pedagogy, in addition and in relation to other forms of socio-linguistic and psychological theories of learning, such as cognitive load theory, dual coding, and embodied cognition (Kress and van Leeuwen, 1996; Jewitt, 2007; McKee, 2018);

- PGCE (SE) students benefit from guidance on selection and use of visual material, and also strategies for managing pupils' varied reactions and interpretations of sometimes challenging material (HET, online, *nd*);
- PGCE (SE) students benefit from being encouraged to bring the multimodal world of communication into their English classroom, particularly as Media Studies is in decline (or under attack) (Buckingham, 2014);
- PGCE (SE) students benefit from advice on how to work with departmental resources in line with school policy whilst reflecting carefully on the impact of their practice; and
- PGCE (SE) mentor training could offer support and guidance in directing PGCE (SE) students' professional development in this area, with particular attention to critical reflection on the impact of learning resources in lessons.

#### **7.4 FURTHER RESEARCH**

The direction of research in this area could and should move into the classroom to examine how the content of pedagogical texts is mediated through language and multimodal discourse between teachers and pupils. This would most likely take the form of action research, as practitioner research, and could make use of lesson study approaches, or the opportunities for critical reflection via video-recordings of teaching for professional development purposes. It would be necessary to take a multi-disciplinary approach, as such collaborative work is likely to be necessary to produce the larger body of research evidence that would enable others to apply the findings of the emerging field of multimodal studies in the context of teacher education.

The developing research base of 'multimodal pedagogy' (NLG, 1996; Kress and van Leeuwen, 1996; McKee, 2018) might then be drawn upon to inform, expand and enhance novice teachers' understanding of the principles of pedagogic text design, the significance of social semiosis involved in all communication, and, specifically, the multimodal nature of acts of communication that are intended to produce learning.



fell off the wall in doing so) and offered Alice his hand. She watched him a little anxiously as she took it. "If he smiled much more, the ends of his mouth might meet behind," she thought: "and then I don't know what would happen to his head! I'm afraid it would come off!"

"Yes, all his horses and all his men," Humpty

Figure 30: John Tenniel's illustration for *Through the Looking-Glass, and What Alice Found There* by Charles Dodgson (1871) - drawing, engraved onto wood block, transferred via electrotype copy process for printing –

Multimodal Text (1871)

## APPENDIX

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## APPENDIX 2 INTERVIEW TRANSCRIPT (TRAINEE D)

### **Why do you use visual material in your English teaching?**

I've found that there's a pattern... so I usually use the beginning of the lesson if I want students to interpret things about visual image...um... so recently I had... I was teaching *A Wife in London* by Thomas Hardy and I used a painting of the Boer War... erm... to see what they could interpret about it without me just... relating facts to them... erm...because I wanted to see... what students could gather and interpret rather than me just relating facts...

### **And what year group was that?**

Year 10.

### **And how did that go?**

The majority of them were able to make... erm... fairly straightforward interpretations about... the people that were involved in the painting erm... and... and the...the setting... and the fact that... where it might be based in the world...and what might have happened...I then... I was then able to... sort of quote... what questions of you got about this... particular image? And they came up with things they couldn't interpret from the image...things that were a bit of... gaps in their knowledge for me to then collect back {?}

### **Is this rather like the way you running the Holocaust Education Trust session, did something...**

Yeah... very similar to that. Yeah... I think that must have been in my mind when I planned the lesson... they interpret... what they already could interpret about it... and I could use that as assessment for learning what they already know and were bringing to it and where the gaps... and what gaps and questions they had... then reflect back on the end of...

### **I wouldn't have thought Year 10 now would be very knowledgeable about the Boer War?**

You'd be surprised.

### **Really?**

There were a couple that knew a lot about it... Yeah...

### **Boys?**

I don't know how... Yeah, boys.

### **Boys.**

Yeah...

### **Yeah... Interesting**

I had a student that I called my 'Context King'. I'd always refer to him if I... if he knows... if he might know more about the subject than me... because nine times out of ten he does. With his 'History'...

### **It's interesting isn't? That pupils have those kind of identities...**

Yeah... and I'll 100% draw into that...

**Yeah... and not every teacher picks up on that. OK what was so apart from that background their contextual cultural capital if you like – what else surprised you about the ways visual material has operated in your teaching?**

Er... the symbols that they can achieve from it as well... so that they might make interpretations about how people are feeling... what they... what stage that photo may have been taken, if I use a photograph... that it might have been taken before had happened or after something had happened... erm.. so they could almost... er... pick out a narrative of where... where that image is from... and that's when it's surprising... OK, I've didn't really consider the image pieced that together I just wanted to see if they could consider what's in this image right now... they almost relate it to what may have happened previous to the photo or after the photo... and that's definitely surprised me...

**That's interesting...**

Yeah...

**'Cos that's actually a technique that worked with other students as an exercise, y'know, 'Take this photograph as an image. What happened before? What's going to happen after?**

Yeah... That's something that I didn't plan, that had happened, from using images.

**Do you remember that painting we discussed in September: *The Deserter*?**

Yeah...

{?}

**So... What are the challenges, of using visual material? What have you found difficult?**

Er... cultural differences... erm... there being... I've got a student in my year 10 class that's made some comments that other students have been offended by... because he has a very different background... He's from XXXXX...

**OK...**

and he's emigrated to England... And he's made comments based on that other students were really offended by... that I didn't consider... like, 'risk assess'... previous to using that image... that something I need to give it a {?} who my audience are and there might be a different...

**From what sort of angle?**

He made a comment about race... that offended a lot of students in the room... or they felt was inappropriate, but I think it was purely... a culture clash... and he had a different idea of something..

**Right...**

And we managed to discuss what these differences were and... sort of... but, yeah, I noticed there was a bit of a... bit of hostility towards that student...

**(bit of tension)**

...they were really quite segregated... so... I felt like that... was a bit of a downfall... erm... actually... people being able to see the image, obviously. Usually, you have to have some kind of preparation, so you have a print-out... just having it on the board, a lot of students at the back won't notice all the details within the image that the students at the front would...

**...because the quality of the presentation...**

Exactly and sometimes whiteboards are pants anyway. Technology's (laughs) not always reliable, is it? So, I think, having the time to prepare and have those colour... or if it's black and white... blown up images at the front for the students to interpret... and having a follow-up, not just... what they... er... what else they can gather from it... I think sometimes that be quite limiting. You normally need to have questions alongside... or a task alongside that image ...also opening it up to what else... could we interpret from this or do you have any questions about it as well. So that...yeah... it takes it to another level of learning, almost.

**Fine. OK. And... Where do you see this going in the future in you practice?**

Erm... I'd like to use more images... er... In a recent mentor meeting... on this placement... my mentor said that... my presentations... I keep them quite basic... purely because I don't want to overcrowd them... Yeah... ..and she said, 'I think you could use more visuals within your presentations.' ...and I said, 'What benefit would that have?'...er... 'How... 'Why would that benefit the students' learning?' and she said, 'Oh, because it may help bridge the gap for those that aren't necessarily understanding... the text on the screen.' So I think that I could use visuals to bridge any misunderstanding... in tasks that I maybe asking the students to do...

**OK Do you think it's an effective form of differentiation?**

With this... the same Year 10 student... who has... erm... difficulty accessing a lot of lessons... especially 'Literature' lessons...

**The guy from XXXXX...**

Yes... complete pest , but I won't go into that now but... he... he's sitting learning Shakespeare and poetry... when he... barely... can barely speak English.

**So he's at Stage 1 of EAL learning?**

So I use a lot of visuals to like... narrate what's happening so with the... *Wife in London* lesson...I chose a variety of images that would... symbolise a particular part of the poem... and then he just had to link... what was going on... and tell me what was going on...

**...create a story.....create a story between the pictures...**

And then he actually managed to extract a quote and put it next to each image as well.. so he actually managed to succeed...

**So he's beyond the basic level?**

Yeah...OK....Originally I just wanted him to be able to narrate and when I saw that he was finding that really easy I was able to go 'OK, I want you to find a quote and attach it to each image' and he managed that successfully as well. And I think using images as a differentiation technique for him has been really successful... erm... it's also been successful with stretching 'gifted and talented' students...

**OK**

But the... the average student... I haven't really... I dunnow... it... yeah.

**Not convinced?**

Not really. But I have with certain students. But not as a whole. Yeah. I think there's some... I've planned a lesson for Wednesday... where we are... we're looking at inference... how to make

inferences from a media text...Right... So we're going to be looking at a David Attenborough clip, from Africa, and previously... I want to sort of draw in are skills of how does... what thoughts might be going through an animal's mind and how they might be feeling... so I've got an image of a... a cheetah about to pounce on... a kudu. And I'm going to try and imagine... get them to imagine... what... senses they might be feeling and what thoughts they might... I'm not really convinced that that's going to be effective... but it's a conversation that we've had...

**Maybe it's the anthropomorphism in there that's actually more difficult...**

(Yeah)

**....than the actual question...**

(Yeah...)

**... of drawing inferences?**

'Cos, originally, I wanted them to write a creative paragraph... about what is going on in the picture. To practice their target that they've just had from their creative writing? Because I want them to be able to sort of reflect back on that target throughout the module.

**Well... maybe... maybe it's in the way you use the video?**

Yeah

**In terms of... that 'before and after' thing that... inferring what happens next... prediction is one of the skills that helps with that... maybe look at an opportune moment to pause the video and ask them to write creatively about 'what happens next'....{?} It's always very difficult... that question of when you stop a video... Have you used video much at all?**

Yeah... I have done. Erm... predominantly with... Year... 9... to look at *Macbeth* at the moment. And I'm... I'm against the view that they should be watching before they've actually looked at the play, but the department would like them to look at the Polanski version before we even look at the play. Ok, fine, if that... that's what you want to me to do, then that's what I will do. Erm... so I'm stopping it at set points and I'm asking them to interpret it...

**Why are you against it?**

Because I'd rather them act it out first? erm... You said something at the start of the year that one of the strongest things we have as teachers is the suspense of what's going to happen next in the narrative? And now that they know...I've got some interesting characters in that class, as it is... who have difficulty finding... y'know... focussing on task... now, I don't really have that as a tool because they know what's going to happen... So I might 'we could find out what happened' so they'll be like 'I already know, so I'm not really interested in this anymore' ...So I've lost that now because they know what happens throughout the narrative... On the flip side to that... erm... they understand... y'know, obviously, Shakespeare is difficult... a difficult... difficult language... sort of that become barriers for a lot of students in my class... it's a mixed ability class... so it's a real... mixture... of characters in there of different abilities... the things they enjoy and things they struggle with and erm... now they know the narrative it's almost taken that fear out of Shakespeare for them they're like, 'OK, I know what *Macbeth's* about now, OK maybe I can tackle the next thing you throw at me and see how this goes'... erm.. yeah I've used the Polanski version 'cos it's the closest to the play... erm... in my previous placement I used the Gould film and I only showed... er...clips when we were looking at that particular extract and I found that more successful ... because... it was almost like an abstract way of looking at *Macbeth* and the witches were terrifying and therefore the students were able to grasp the dramatic impact of the witches on a Jacobean audience. They

found that... really effective. I feel like I have used more images on placement 2 than I have on placement 1.

**Is that being driven by {?} or your mentor pushing you?**

I think curiosity, if I'm honest. Also because it's mixed ability... I feel like I have to be... I'm having to differentiate... on a different level now... than I was on placement 1. So I'm using it for... I have a lot more EAL students on this placement. I didn't have any on last placement... I had one but he wasn't... he was XXXXXX and had quite fluent English... whereas now... you've got refugees that have just arrived in the country... and cannot speak much English.

**You've got your job. You know where you're going. How do you see this panning out in your NQT year? What kind of resources do you think the department will be using?**

Erm... I'd like to continue using images... erm... I'm not really sure where I'd go with it if I'm being completely honest with you... I haven't really thought about it... erm... but I guess that I would... I know it's set... from September... so I'll be going back to... students in sets rather than in mixed ability...

**So the interesting question for you will be ... the middle ground... in terms of how...**

And like I've just said... I'm not really sure how beneficial it is for every member of the class... but I know that with certain students that I target for intervention that the images I've used have been successful... with them understanding... the text...

(End of Interview)