2023

Critical questioning: tracking hegemonic meaning transformations across semiotic modes in the history classrooms of socioeconomically disadvantaged schools in Chile

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This thesis is presented as part of the requirement for the conferral of the degree:
Doctor of Philosophy

University of Wollongong
School of Education

August 2023

CERTIFICATION

I certify that the thesis at hand, submitted to satisfy the prerequisites for the conferment of the Doctor of Philosophy degree within the Faculty of the Arts, Social Sciences, and Humanities at the University of Wollongong, does not incorporate any previously submitted material for a degree or diploma from any other institution unless adequately acknowledged.

I also affirm that this thesis is an independent creation I authored solely. Any assistance received during my research thesis endeavours and the composition of this thesis has been recognised.

Signature of Student:

Carolina Andrea Badillo Vargas

31 August, 2023

ACKNOWLEDGEMENTS

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ABSTRACT

Critical questioning in history is essential for Chilean secondary students studying hegemonic multimodal discourses in a discipline involving interpretation. Being able to question, however, presents significant challenges for learners, particularly those enrolled in socioeconomically disadvantaged schools. One of the main challenges involves cultivating the skill and proficiency in composing written content that relies on both primary and secondary sources. Although existing literature examines the role of questions in the development of historical thinking, pedagogies of multiliteracies in which students learn to pose questions after viewing texts comprising multiple semiotic modes have not been investigated. The present study examines the potential of a multimodal pedagogical approach to teaching critical literacy. This approach uses mainstream films to initiate 'pedagogic talk' during which students and their teacher negotiate the questioning of the films. These cinematographic discussions are facilitated by structured learning activities that oversee the learning practice of 'posing questions' within history classrooms, laying the groundwork for crafting these questions during the writing process.

The research focuses on students' meaning-making practices while learning to pose questions across different semiotic modes. Specifically, the study is focused on the exploration of meaning transformations by exploring the deployment of discourse-semantic resources from one semiotic mode to another. The study employs Systemic Functional Theory, which provides analytical systems for tracking meaning-making transformations across multimodal texts. The data were collected through a literacy intervention in which I was the researcher and pedagogue, running remote classes in two Chilean schools from Australia due to the COVID-19 Pandemic. The key findings on the tracking of how ideas are formed, developed and changed across semiotic modes reveal that students construct their questioning based on cohesive meaning-making resources, such as contrast, repetition and expectancy relations, introduced by the film and negotiated through pedagogic sequences in the classroom talk. In other words, this pertains to the diverse semantic connections that mould our consciousness. These findings have implications for education, in particular the development of critical questioning. Understanding semiotic mobility in literacy practices enables teachers to provide tools for students to analyse semantic variations across various forms of communication, facilitating the development of consciousness in processes of critical questioning.

CHAPTER 1 - AN INTRODUCTION TO THE STUDY

Without a sense of agency, young people are unlikely to pose questions,
the existentially rooted questions in which learning begins.
(Greene, 2009, pp. 139-140).

1.0 A brief story of how the research emerged

This initial chapter provides a geohistorical and philosophical rationale for the project reported on in this thesis, a study of critical questioning in history classrooms in socioeconomically disadvantaged schools in Chile. The research emerges from observing secondary students facing the challenge of posing questions in the classroom. Critical questioning is an essential skill required by the national syllabus throughout secondary schooling (MINEDUC, 2023), as it enables students to examine the interpretative nature of history (Ricoeur, 1984). To address this educational need, I designed a learning experience where students could learn to pose historical questions in writing by using cinematographic discussions to spark their motivation in the classroom. Over the past 12 years, I have observed these classroom experiences in which students engaged in the learning of how to pose questions, a pedagogic work that has enabled me to understand learning as a semiotic process (Halliday, 1993; Vygotsky, 2012; Wells, 2001). Having experienced the favourable outcomes from this pedagogy of questioning over several years (Baeza & Badillo, 2017), research on how and why this multimodal literacy practice helps students learn to pose written questions is warranted.

The seed for what has become the present research study was planted in 2011 in response to what I initially perceived as my students' lack of interest in reading and writing in the history classroom of a Chilean public secondary school. According to the Education Quality Measurement System in Chile (SIMCE, henceforth), a lack of interest in reading and writing is commonly found in socioeconomically disadvantaged schools (SIMCE, 2021). After working as a pedagogue for a few years, I began to understand that the root of this unwillingness to engage with traditional literacy practices did not stem from a lack of interest in history learning. On the contrary, it was due to the learning opportunities that my students had had with reading and writing during primary school. Indeed, in 2022, Fundación Crecer, a Chilean foundation that provides literacy resources and support to disadvantaged communities, assessed approximately 2000 second-grade students across

Chile public schools that had a vulnerability index exceeding 70% (Fundación Crecer, 2022). The findings indicated that over 50% of these students could not read. Specifically, 50.9% of the evaluated children could only recognise vowels and could not read syllables or words containing consonants. Consequently, these primary students began the second grade without basic reading skills. Given the inherent difficulties in learning literacy at the early stages of schooling, studying historical events or processes, such as analysing the Chilean Letter of Independence in 1818, appears challenging and unappealing. While the utilisation of primary source evidence is crucial for fostering historical thinking (Seixas & Morton, 2013), research indicates that the temporal gap between historical events and secondary students' present influences their disengagement with the discipline (Grez, 2018; Maggioni et al., 2006). Hence, I came to suspect that the issue did not stem from a lack of interest in learning history but rather from the need for effective literacy practices to bridge the gap between students and the discipline.

In an attempt to address students' apparent disengagement with traditional historical literacy, I then designed a history pedagogy that could foster students' reading and writing skills. As part of the teaching strategy, I used moving images that would capture students' attention and could activate and foster their motivations for learning to question in writing. Specifically, I worked with mainstream films due to their widespread popularity and strong resonance among Chilean adolescents. At the time, my pedagogic practice in the history classroom was supported and guided by my work as a multimodal analyst, a part-time job in addition to my part-time teaching position (Badillo et al., 2017; Haas & Badillo, 2017; Manghi & Badillo, 2015; Manghi et al., 2014). Through observing, collecting and analysing multimodal data from various history classrooms as a multimodal analyst, I began to recognise and understand their inherent potential in interpreting different semiotic modes and means, including the whiteboard, drawings, images and gestures. However, my focus on enhancing students' writing abilities has always remained at the heart of my pedagogical approach, as I firmly believe that, without addressing writing skills, students' academic performance in public schools would show only limited improvement. Consequently, I realised that working on writing becomes an opportunity to promote social justice (Freire, 2003; Giroux, 1988; Kress & Bezemer, 2009).

Immersed in this educational scenario, I became both teacher and researcher, undertaking pedagogic-based research that draws on multimodality to enhance students' language and the

discipline-specific literacy of the history curriculum. From the beginning, the design of my pedagogic approach has been aligned with the principles of advanced multimodal literacy (Cope & Kalantzis, 2020; Manghi, 2013; Unsworth, 2001). Multiliteracies studies suggest considering two vital aspects of learning experiences (Kalantzis & Cope, 2023). Firstly, teachers should recognise, and conduct their work by considering, the diverse ways in which meaning is constructed within distinct cultural, social or context-specific settings. Secondly, meaning is constructed through a growing range of means where written-linguistic forms of "meaning intersect with oral, visual, audio, gestural, tactile and spatial patterns of meaning" (Cope & Kalantzis, 2015, p. 194). In my pedagogic practice, learning to pose questions in writing based on film discussions became the focus as I realised that questioning is an epistemological path for any further learning in the history classroom (Baeza & Badillo, 2017).

Teaching history through posing questions was inspired by Freire's (2005) philosophy, specifically his book, *Learning to Question* (Freire & Faundez, 2013). Although Chapter 3, Section 3.1.2 of this thesis introduces how his pedagogy of questioning underpins the design of the pedagogic intervention in the present study, it is important to know that his work advocates for learners' right to ask questions. Freire (2003: 58) recognises that "knowledge emerges only through invention and reinvention, through the restless, impatient, continuing, hopeful inquiry humans pursue in the world, with the world and each other". In my classroom, the process of historical inquiry included posing problems and questions for my secondary students after they had watched films and engaged in discussions, conversations that prompted them to formulate and write their own questions, in alignment with the history curriculum. Therefore, the present study has given me the space and time to investigate this pedagogy of questioning in order to describe the development of critical questioning in this situated context.

1.1 Aim of this study

Due to the pedagogic need to understand how critical questioning is developed in the history classroom, the present study aims to investigate a novel multimodal critical pedagogic intervention in which secondary students learn to pose written questions based on film discussions in the history classroom. This classroom-based research explores the potential for teaching critical visual literacy through student questioning of normative discourses. This involves investigating how the pedagogy can help secondary history students to identify hegemonic discourses (see discussion in

Section 1.3.1 below), to question them, and to write about them. This study also aims at finding out how meanings are transformed through this learning process. The study thus contributes to multimodal theorising as it is applied to the study of transformations of hegemonic meaning across different semiotic modes (e.g., music, language), the latter which are understood as modes for creating meaning in context (Kress & van Leeuwen, 2001). Exploring how students' ideas are formed, established and changed when they learn to question across different semiotic modes reveals that "their literacy practices are semiotically mobile" (Newfield, 2015, p. 267). Tracing those routes created by students' meaning-making practices can thus enable the present study to identify:

> ...where a breakdown occurs, why it occurs, and how to overcome it and prevent it from occurring again. We can also see how far the fault lies in the learner and how far it lies in the language that is being used to teach him or her (Halliday, 1985: 45).

1.2 Concepts and descriptions used in this thesis.

1.2.1 Critical perspective on hegemony

Hegemony is a key concept in critical theory, including critical literacy. Throughout the present study, the term hegemony will be used to refer to the formation and legitimisation of discursive practices in which dominance is exercised. In history learning, the study of hegemony is spread across the curriculum, as it examines the overarching dominance exerted by one group over another throughout different time periods and societies (e.g., nations, countries and transnational corporations), constituting much of official history. These relations of domination and control can be political, economic, military and, as the strongest, cultural. In exploring historical literacy practices, Martin (2003, p. 54) cautions about a diverse set of "grammatical technologies" that are employed within the field of history to convey the meanings that give coherence and understanding to the subject. He points out, "we make different histories - true. But we use comparable resources to naturalise a point of view, and to resist and subvert alternative readings". The present study understands that hegemony is one of the primary focuses within the field of history and also recognises that history serves as a means through which hegemonic discourses are crafted and disseminated to the population. To explore this, critical discourse studies have considered the relationship between hegemony and language. Fairclough (2013, p. 128) is one of the most

representative critical discourse analysts who have adopted the Gramscian and Foucauldian theories to explore hegemony:

> For Gramsci, the political power of the dominant class in such societies is based upon a combination of 'domination' – state power in the narrow sense, control over the forces of repression and the capacity to use coercion against other social groups – and 'intellectual and moral leadership' or 'hegemony'.

Gramsci – writing from jail during Mussolini's fascist regime – argued that domination was decreasingly exercised through physical violence and public punishments (e.g., the guillotine, hanging or witch-hunt). By contrast, "the moral leaders of society (including teachers) participated in and reinforced the universal notions of 'common sense', of what is considered true within society" (Darder et al., 2003, p. 7) or the way things have 'always' been. To explain this, Gramsci used the concept of hegemony, which operates as cultural domination based on moral and intellectual legitimations of common sense. Fairclough explores the construction of these legitimations through the study of discursive practices. For him (2013, p. 129), "discourse rather than (say) 'use of language' implies the imbrication of speaking and writing in the exercise, reproduction and negotiation of power relations and ideological processes and ideological struggle". Hegemony is produced and reproduced through discursive practices developed in different social groups such as families, schools and hospitals. In contemporary societies, the formation of discourses is fast and fluctuating, which stuns our consciousness. In this context, the ability to question becomes a crucial pathway to emancipation (Freire, 2005).

In order to explore the production of hegemonic discursive practices within modern societies, Fairclough (2013) considers the concepts of discourse and subjectivity proposed by Foucault (1981). From a Foucauldian approach, the term discourse not only refers to ways of giving meaning to reality but also implies forms of social organisation and social practice at different times in history. Based on the Foucauldian approach to exploring classroom practices, Walshaw (2007, p. 18) explains that discourse "structures institutions and constitutes individuals as thinking, feeling and acting subjects. To put it simply, discourses do not merely reflect or represent social entities and relations, they actively construct or constitute them. Power is productive and not simply repressive". Hence, the principal interrogation for Foucault is to explore how individuals are produced as effects of discourse. Individuals, or what are called subjects, do not have their own source of meaning, knowledge and action. This does not mean that we cannot speak, write, create

or accumulate knowledge and act according to 'our' desires, rather, what Foucault points out is that subjective experience is created and subjected to constant cultural conditions and circumstances. There are a variety of control devices or 'technologies of the self' present from birth to death that change according to historical time. An example that affects us all from the moment we are born is the assignment of gender. All the cultural and political norms that come with being identified as a man or woman range across how we dress, behave and interact with the world. Gender, as a 'control device', has been increasingly questioned in the last decades, 'producing' new public health and education discursive practices in different parts of the world. The development of historical reasoning, specifically the skill of questioning, is thus a tangible and applied practice that allows learners to analyse the formation of discourses throughout history. In that sense, the present study arises from the educational need to cultivate the ability to question historical sources within the curriculum.

One essential aspect of power in the production of hegemonic discursive practices is knowledge (Foucault, 1981). By working with historians, Foucault found different means by which knowledge is construed and legitimated by societies throughout history. This is what he calls 'regimes of truth' which validate and maintain discursive practices. One hegemonic discursive practice is schooling, where learners are exposed to daily assimilation of norms, beliefs, social practices, punishments and rewards. However, it is possible to recognise that hegemonic discourses are adaptive, that is, they are not fixed in time. For example, slavery was legally and religiously accepted and justified for centuries. After long civil strife, black people achieved their freedom in countries such as the USA. However, although slavery was abolished in 1865 in the USA, it was still possible to find black people fighting for the right to sit on a bus in 1955. This historical example reveals two other aspects of how subjects are constituted in discourses (Foucault, 1980). Firstly, power operates from the grassroots level within the social structure, functioning within the social domain rather than exerting influence from a higher position. Secondly, power is not a static entity that someone has or takes over. It is constantly exercised in our bodies, identities and relationships with others. In simple terms, power is exercised in shaping our human consciousness; and how we understand the world and ourselves in it is the result of a sum of social constructions learned since we were born. This understanding of power takes exception among radical education theorists who view power solely through narrative dichotomies such as domination or powerlessness. It is no longer about the dialectic relation between the oppressed and the oppressor. Freire (2005) cautions that

oppressed communities may internalise their own oppression and adopt self-destructive beliefs and attitudes. He suggests a pedagogy of conscientisation to transform society, which involves critical consciousness and reflection on the social, political and economic conditions that shape individuals' lives. Through conscientisation, the oppressed and the oppressors can develop a deeper understanding of the oppressive systems and work towards liberation.

Hegemony is widely studied throughout the history syllabus in Chile and is fundamental in developing historical reasoning. As mentioned above, coercion constantly changes, producing new ways of subjectivities that work as cultural practices. In the pedagogic intervention studied in this thesis, learning to pose historical questions based on film discussions is understood as creative acts of resistance: "creative acts that are produced as human beings interact across the dynamic of relationships and are shaped by moments of dominance and autonomy" (Darder et al., 2003, p. 20). The use of film screenings enables the teacher to slow scenes down and repeat them over and over, in order to have a close observation and reflection on those fragments that capture students' attention and shape their perception. In the present study, the focus extends beyond merely discussing the workings of power and ideology through various resources that create meaning in filmic narratives. Instead, it involves taking action by organising critical questioning through written inquiries, aiming to address and challenge these dynamics. In that regard, Walshaw (2007, p. 71) points out, "agency for learners is not about their forceful posturing in the classroom but rather about awareness of discursive restrictions and enablement made on them about what it means to be a learner".

1.2.2 Critical and Systemic perspectives on hegemony

The present study adopts Critical Discourse Study and Systemic Functional Theory to investigate "how language and reality are controlled for educational purposes" (Oteíza, 2006, p. 18). Critical discourse studies is an interdisciplinary field that examines discourse from a more ideological and interpretative perspective. Fairclough (2014) views language as a form of semiosis, similar to non-verbal semiotic modes. He acknowledges Systemic Functional Linguistics (Halliday & Matthiessen, 2013) as a framework for examining grammar's relationship to ideology and power (Martin & Rose, 2007). The present study works with Systemic Functional Theory (SFT), which expands its analysis to other semiotic resources (Kress & van Leeuwen, 2001), enabling the analysis of the multimodal data collected for this study (films, pedagogic talk, students' writing).

In SFT, meaning is a central theoretical concept, representing the purposeful exchange of information and negotiation of social relationships. This frame goes beyond a simple correspondence between words and reality, it understands the connection as a dynamic process shaped by context. Under this theory, meaning is realised through semiotic choices influenced by the social and cultural context and communicative intent (Martin, 2019). SFT has developed tools for investigating different semiotic resources (e.g., language, film, images) as meaning-making systems, emphasising the social, functional and contextual aspects of semiosis (Halliday & Hasan, 1985). In that regard, this theory enables me to investigate how secondary history students select and construct meanings within their cultural and accessible choice systems based on their context.

The present study recognises the potential connections and distinctions between Halliday and Foucault's frames as well as the potential advantages that these connections can offer to this study's approach. Halliday's systemic functional linguistics focuses on language systems, structures and functions, while Foucault examines power dynamics and discursive formations. Exploring the intersections between their ideas offers insights into language's social and discursive nature. Both thinkers recognise the link between power (hegemony) and discourse. Halliday's approach (Halliday, 1978) proposes language's connection to social, cultural and ideological factors, while Foucault emphasises power's exercise through overt mechanisms and discursive practices. Both approaches also recognise the social construction of meaning. For example, Halliday views language as a social semiotic system shaped by context, social relations and semiotic choices, while Foucault (1971) argues that historical and social factors shape meaning. Finally, they discuss the role of ideology and social control in creating and shaping language and discourse. Halliday's approach emphasises language's reflection and perpetuation of social ideologies and power structures, while Foucault reveals how dominant discourses regulate individuals and groups. Since Halliday and Foucault both highlight language and discourse as instruments of social control, it is possible to consider these frameworks together in research on the development of critical questioning in history learning, as they both recognise that language not only represents meaning but creates it (see Chapter 3, Section 3.2.3.4).

1.3 The influence of recent history in Chile in the study

Critical questioning as a discursive practice is understood as a recent civil right in the history of Latin America. Several dictatorships impacted the whole region during the Cold War (1945-1973),

and any means of questioning was considered a form of subversion for decades. Within this context, Chile established a neoliberal capitalist market, which reformed the educational system in 1981 during Pinochet's dictatorship (1973–1989) (Bellei et al., 2022; Gutiérrez & Carrasco, 2021). School administration passed from the State to city councils, and one of the main consequences of this shift was the socioeconomic stratification of schools (Inzunza et al., 2019). The most impoverished students are now concentrated in 'public' schools, while students from middle-income and wealthy families attend, respectively, subsidised and private schools. This radical shift was the result of the neoliberal policies inspired by the American economist Milton Friedman and applied in Chile by his students, well known as the Chicago Boys (1975). Under the protection of a dictatorship, they privatised the whole economy, deepening social segmentation and segregation between free (public) and paid (private) sectors. These radical socioeconomic changes are part of 'the shock doctrine' or the birth of the neoliberal model in the world. In fact, Chile is known as the cradle of neoliberalism (Klein, 2007). As a result, socioeconomically disadvantaged students do not have the same learning outcomes as their peers in better socioeconomic contexts. Hence, working on a pedagogy that teaches students how to pose critical questions in writing is part of seeking a path towards greater equity in the academic results of all students in Chile.

1.3.1 Brief reflection on literacy in times of COVID-19

Running classroom-based research during the COVID-19 pandemic presented unique challenges that required innovative adaptations. In the case of the cinema workshop, the entire program had to be modified to enable remote participation in public schools in Chile while I conducted the research from Australia. This adjustment allowed for continued engagement with the students despite the physical distance. In Chapter 2, specifically Section 2.3.2, a comprehensive literature review on recent studies focusing on digital learning during the COVID-19 time from a multimodal social semiotic approach is presented. This review provides a theoretical foundation and contextualises the study within the existing research landscape. In addition, in Chapter 4, Section 4.2.1.1, all the necessary adaptations made to the pedagogic intervention are outlined. These adaptations were vital to meet the requirements set by the Human Ethics Committee at this researcher's institution, University of Wollongong, by the end of 2020 and to ensure a high-quality

learning experience for the participating students who graciously contributed to this research endeavour.

1.4 Research questions

The research questions in this study interrogate an innovative multimodal critical pedagogical intervention. This intervention involves secondary students learning to formulate written questions by engaging in film discussions within the history classroom. The study adopts a multimodal social semiotic approach to examine the pedagogic intervention. This means that the use of films, pedagogic talk and students' writing is understood as three different *fixing points* in which meaning is materialised, forming a chain of semiosis. This methodological approach – explained in Chapter 4, Section 4.4.1 – enables the present study to delve into the pedagogical and semiotic influence that one mode has on another. In essence, it examines the concept of semiotic mobility within literacy practices by tracking the transformations of meaning (Newfield, 2015). As a result, the research questions tackle the investigation of hegemonic meaning transformation across the three semiotic modes while also analysing each mode independently.

The over-arching research question is:

How does a multimodal critical pedagogy work to facilitate hegemonic meaning transformations from film, through pedagogic talk, resulting in students' critical written questions?

This overarching question is formulated to examine meaning-making transformations. Specifically, it focuses on students' meaning-making practices when learning to question hegemonic discourses in the history classroom. It aims to lay bare what meaning-making resources are realised when students learn to question.

Further sets of more specific questions are as follows.

For film:

How do mainstream films, used in history learning, invoke hegemonic discourses?

This question focuses on how films make meaning and how film narratives position viewers to take notice of certain 'film elements' over others. This enables us to explore how the filmmaker creates filmic text, by examining what meanings films spotlight for viewers, facilitating the analysis of how and what hegemonic meanings are represented.

For pedagogic talk:

How do students and the teacher negotiate the construction of critical questions in pedagogic talk?

This question focuses on the pedagogic activities and the different semiotic modes involved in these activities. It enables us to examine what the teacher does to mediate the meanings represented by the film, and how students question them. Answering this question requires a close linguistic analysis of classroom interaction as the teacher and the students negotiate the question-posing process.

For students' writing:

How is the chain of semiosis visible from films through pedagogic talk, in students' writing?

This question was designed to study how students resemiotised hegemonic meanings in writing. This thesis study seeks to identify the impact of the usage of films and pedagogic talk on the meaning-making resources used to represent experiences within the written text.

1.5 Significance of this study

This thesis research significantly advances knowledge in critical pedagogy and multimodal social semiotics in education by examining how discussions of popular-cult films can effectively foster the critical skills necessary for the Chilean history curriculum. The study offers a comprehensive understanding by investigating five critical aspects of contemporary literacies' communicational landscape. Firstly, the study explores the role of films in developing historical reasoning (Donnelly, 2014; Marcus et al., 2018). Specifically, it delves into how filmic texts represent crucial historical curricular concepts, including gender inequality, institutional crisis, terrorism and colonialism. Secondly, this investigation focuses on the pedagogy of questioning, examining how learners select and employ these historical curricular concepts to generate their own historical written

questions. The study also analyses the negotiation and construction of critical questions through pedagogic talk between students and teachers (Rose, 2018). In doing so, it provides valuable insights into the teaching strategies implemented to foster historical reasoning within the classroom. Furthermore, the study is conducted on the active role of secondary history students, drawing inspiration from multimodal studies in education that emphasise understanding sign-makers' actions to explore the development of their agency (Cazden et al., 1996). This perspective enriches an understanding of how historical reasoning can be nurtured based on classroom-based research in a Latin American country.

Given that the pedagogic exchanges occurred online due to COVID-19 restrictions in Chilean schools, the study also investigates constructing written questions through remote teaching. By adopting a multimodal social semiotic approach in education, the research aims to provide a fresh understanding of emerging digital literacies and their impact on educational interactions. Lastly, this project contributes significantly to understanding the processes of resemiotisation in multimodal critical literacy (Iedema, 2003; Manghi & Badillo, 2021). It tracks the transformation of hegemonic meanings when students learn to pose historical questions, shedding light on crucial meaning-making practices that can enhance literacy skills in socioeconomically vulnerable schools. In addition, the investigation expands the methods for exploring semiotic mobility in literacy by analysing specific semiotic modes such as films, pedagogic talk and students' writing.

1.6 Structure of the thesis

Chapter 1 has provided the geohistorical and philosophical background to this study. The main goal of this thesis is to investigate the possibilities of employing a multimodal pedagogical approach to facilitate the development of written questions in history learning. Chapter 2 reviews literature to situate the study within the existing research in four key areas: history learning, the pedagogic discourse of history, multiliteracies pedagogy, and semiotic mobility in literacy. Chapter 3 explains the theoretical framework informed by Social Semiotics in education. Section 3.1 provides an introduction to critical theory within the realms of pedagogy, multimodality, and multimodal critical discourse studies. It establishes the connections and interplay between these fields. The second part of Chapter 3 outlines the theoretical principles of Systemic Functional Linguistics and its underlying architecture, specifically focusing on how discourse semantics is modelled. Section 3.2 offers valuable insights for the three subsequent

chapters of analysis that examine the structure of meaning-making in discourse across different semiotic modes. This chapter concludes by reevaluating the approach to semiotic mobility in literacy, considering the dynamic nature of meaning-making practices.

In Chapter 4, the methods employed in this research are introduced, along with an explanation of the systemic functional tools used to analyse the data. The data comprises three semiotic modes: films, pedagogic talk, and students' writing. In Section 4.4.2 of Chapter 4, the tool for analysing films is introduced, providing a detailed explanation of constructing identity and action chains to track characters, objects, actions and settings within the film. This analysis reveals the cohesive elements at play within the film. The tools developed for analysing the pedagogic register are presented in Section 4.4.3, shedding light on the structure of pedagogic discourse. Lastly, in Section 4.4.4, the IDEATION system is used to examine how ideas are expressed and interconnected within pedagogic talk and students' writing. The analysis of students' writing is further supplemented by the TRANSITIVITY and CONJUNCTION systems, enhancing the understanding of the writing process.

Chapter 5 examines four filmic texts worked on in the workshop. Each sample is comprehensively analysed in terms of identity, action and cross-modal chains to unravel their semiotic intricacies. Chapter 6 explores five distinct pedagogic conversations prompted by the film screenings analysed in the previous chapter. These conversations are subjected to an in-depth analysis using the framework of pedagogic register, offering valuable insights into the dynamics of the pedagogic discourse of history. Chapter 7 focuses on analysing five samples of students' writing, inspired by the previous chapter's analysis of pedagogic talk. This analysis provides a deeper understanding of the written outcomes produced by students within this context. Lastly, in Chapter 8, the research questions posed at the beginning of this thesis are revisited. This final chapter discusses the study's significant findings, highlighting the potential implications for pedagogy and multimodal studies. It also addresses any remaining issues and suggests further directions for future research from this study.

CHAPTER 2 - TRANSFORMATIONS OF MEANING IN CRITICAL LITERACIES: A REVIEW OF RELEVANT LITERATURE

2.0 Introduction

This study investigates a novel multimodal critical pedagogy, in which secondary students learn to pose written questions based on film discussions, in the history classrooms of socioeconomically disadvantaged schools in Chile. The following review of studies on historical reasoning and semiotic mobility in literacy provides an overview of what is already known about critical questioning and how it has been taught in the classroom so far. Section 2.1 introduces research investigating the challenges that secondary history students face in learning to question more generally, and then specifically in response to film screenings. Section 2.2 reviews studies that investigate historical literacy as discursive practices. Research reviewed in this section concerns the formation of pedagogic discourses of history, by examining history classroom interactions and questioning in writing. The literature in Section 2.3 includes studies conducted with educators working with a pedagogy of multiliteracies, and then narrows the analysis to specific literature on multimodal literacy practices during the time of COVID-19. Section 2.4 discusses the challenges of researching literacy practices from their semiotic mobility nature. This section also focuses on research on meaning transformation within literacy, by exploring different conceptual and methodological approaches. Lastly, Section 2.5 identifies the research gap in multimodal critical literacy settings that this study will address.

2.1. History learning

Since the 1990s, there has been a growing focus on history learning in educational research (Carretero & Voss, 1994; Leinhardt et al., 1994; Seixas, 1993; Voss, 1998; Wineburg, 1991). Academic history educators and history teachers agree that learning history requires studying historical content critically to understand "the choices historians must make in order to draw coherence and meaning from an infinite and disorderly past" (Seixas & Morton, 2013, p. 2). Thus, the primary issue regarding history learning is the lack of attention or training, from academic history educators and history teachers, in using historical methods to introduce learners to the study and examination of history (Seixas, 2017). The history teacher is responsible for introducing learners to the interpretative nature of history, making the epistemic difference between the past

(facts) and history (a construction of the past) transparent (Maggioni et al., 2004; Maggioni et al., 2006). In school textbooks, for example, the presentation of certain events and characters (e.g., the role of the bourgeoisie in socioeconomic changes of a country) instead of others (e.g., the role of the working class in the same process) reveals that historians make choices in how to construct and present the past (Archila, 2017). Learning history requires literacy practices that introduce students to the critical study of the discipline in order to not take for granted the construction of the past.

Responding to this curricular demand, various theoretical frameworks have been designed to guide historical literacy practices. In Canada, Seixas and Morton (2013) carried out the Benchmarks of Historical Thinking project (2006 to 2014), a program created to promote a new way to conduct history learning. This project proposes six closely interrelated historical thinking concepts, suggesting that school students can develop historical reasoning by being able to establish: historical significance, evidence, continuity and change, cause and consequences, historical perspectives, and the ethical dimension (Seixas & Morton, 2013). In the Netherlands, van Boxtel and van Drie (2018) have also worked to understand classroom learning practices better, focusing on secondary history students' reasoning performances. They propose a framework in which historical reasoning is about: continuity and change; causes and consequences; similarities and differences. Their empirical study and research by others (Lee & Shemilt, 2003; Lee, 2005; Limón, 2002; VanSledright, 2010) have found that secondary history students work on meta-concepts such as empathy, cause, agency, time explanations and changes. These studies show that history learning is no longer understood as the study of the past as an approach that mostly requires memorising facts that are considered essential, that is, 'knowing history' (Levstik & Barton, 2022). According to Seixas (2017), contemporary historical literacy practices foster historical reasoning as a specialised way of thinking through developing different skills and meta-concepts (e.g., asking questions or creating new counter arguments). These classroom learning practices are known as 'doing history' (Havekes et al., 2012).

Other theoretical frameworks have been focused on combining 'knowing and doing history' in the classroom. This approach seeks to balance and combine the development of historical reasoning and the historical contents that students have to learn according to the historical curricula (Havekes et al., 2012; Havekes et al., 2017). Havekes and Coppen have worked on developing a conceptual

framework known as Active Historical Thinking (2012, 2017), which is based on investigating novice and expert history teachers' practice in the classroom. This work points out the relevance of historical contextualisation in history learning. It proposes a conceptual framework that aims to guide schoolteachers in "describing conceptualisation on how the epistemic stance of students interacts with the segments of knowing and doing history" (Havekes et al., 2012, p. 75). In simple words, it helps teachers identify when their students are working on historical facts (e.g., when, where, who, what) and when they are 'doing' something with those facts (e.g., asking questions, writing arguments). In addition, several other pedagogical models have been developed to facilitate historical literacy practices regarding historical thinking and reasoning. The development of historical thinking competencies in Germany (Körber, 2015) has fostered the ability to re-construct and de-construct historical narratives, or the growth of meta-concepts such as empathy in history learning by using primary source evidence (Bartelds et al., 2022). For example, the concept of historical empathy is used to study the havoc that the last dictatorships caused in many countries during the Cold War. In Chile and Uruguay, research has demonstrated how documentaries and school textbooks introduce school students to the education of human rights when they learn history (Achugar & Baeza, 2021; Schleppegrell & Oteíza, 2023); and a recent study (Grez, 2022) explores how history teachers can include the use of emotions within literacy practices. As the research focus of the present study is on critical questioning, it is necessary to review historical reasoning studies deeply to see what has been researched so far on secondary school students asking questions in the history classroom.

2.1.1 Historical reasoning

Within studies concerning history learning in secondary education, historical reasoning serves as a theoretical framework that shapes the objectives of history education and informs the classroom learning activities through which students can delve into historical knowledge (Van Boxtel & van Drie, 2018). *Reasoning* has been defined as a high mental activity (Vygotsky, 2012) consisting of skills developed through social interactions and practices. Over the past two decades, van Boxtel and van Drie (2013, 2018) have developed a model to define and analyse historical reasoning based on their investigations of collaborative learning situations, in which the research focus is on the active role of secondary history students performing writing and speaking activities in the classroom. These studies have analysed classroom learning activities, identifying and organising

six components of historical reasoning: (a) asking historical questions; (b) using historical sources; (c) working with historical contextualisation; (d) providing (counter) arguments; (e) using historical concepts; and (f) using meta-historical concepts. These components are essential because they define what the reasoning is about. Three types of historical reasoning are proposed by van Boxtel and van Drie (2018): (i) continuity and change; (ii) causes and consequences; and (iii) similarities and differences. Interestingly, these same components and types of reasoning are also identified by the studies introduced in Section 2.1 above, such as working with historical contextualisation (Havekes et al., 2017), using primary source evidence (Seixas & Morton, 2013), or applying historical-meta concepts used by historians to study historical processes (e.g., agency, time, space, change, narration) (Lee, 2005; Limón, 2002). Although the field of reasoning is vast, for the purposes of the present study one component of historical thinking is particularly pertinent: asking questions.

2.1.1.1 Critical questioning

In the present study, critical questioning is understood as the ability to pose questions to uncover established beliefs and develop a more comprehensive and nuanced understanding of reality. Questions are the starting point in the process of historical thinking, as they shape each component of historical reasoning mentioned above (e.g., cause-consequence, similarities-differences, change-continuity). This means that questions can direct the learner to investigate the causes of an event or compare two incidents to identify historical changes and continuity. This explains the fact that history has its own taxonomy of questions, such as causal questions, descriptive questions or evaluative questions (Counsell, 2012). Historical questions can interrogate historical phenomena (e.g., What caused USA independence?) and also can question the source that presents facts about the past (e.g., Does this photo reveal sufficient evidence of black people's lives in slavery condition in Brazil?). Current literature emphasises the role of evaluative questions (Stahl & Shanahan, 2004). These encompass different types of questions such as descriptive, causal or comparison. For example, questions can be transformed from causal, "What caused USA independence?", into evaluative, "What is the primary cause for the independence of USA?". Importantly, not all questions seek the conversion of knowledge and information (van Drie & van Boxtel, 2008). A question such as "When did Columbus discover America?" does not require historical reasoning for a student studying Latin American history. Nevertheless, depending on prior knowledge,

available information and the context of the question, sometimes factual questions are required for reasoning. The same question, When did Columbus discover America?, does require historical reasoning when combined with What do you think? and Give reasons for your opinion. Using historical reasoning, students could argue that Columbus did not discover America in 1492, as that is a Eurocentric understanding of the existence of a whole continent and its cultures.

The approach to critical questioning in history learning has primarily focused on using it as a reading strategy to enhance text comprehension rather than as a tool for domain reasoning (Schreiber et al., 2006). For example, a study on historical reasoning development in a Chilean history classroom (Grez, 2018) explores thinking routines in which school students work with iconographic sources (e.g., drawings, comics, photos). The classroom learning practice consists of following a script, which the student must perform aloud: "I observe... I think... I ask myself..." (Grez, 2018, p. 13). This learning strategy also incorporates the question 'What makes you think that?' This inquiry elevates the exercise of reading an image to a deeper level of thinking as the focus shifts to the subject who is interpreting. As the present thesis study, Grez's work is framed by the new policies designed by the Ministry of Education of the Government of Chile (MINEDUC, 2023), promoting the intensification of critical thinking within various subjects.

In the case of history lessons, questioning as a skill is closely related to strengthening "Historical Thinking" (Seixas & Maton, 2013). In another exploratory study, Halldén (1998), acknowledging the role of questioning as a reading strategy to enhance text comprehension, cautions that students may encounter difficulties determining the 'correct' interpretation of historical questions in the classroom. Firstly, questions can be ambiguous. For example, a question inquiring about the factors leading to a specific event can be understood variously as seeking enabling factors, factors that caused the event, or a narrative depicting the event as a consequence of a broader chain of events. Secondly, students who have not yet fully assimilated the conventions of historical literacy rely on their own conceptions and frameworks to interpret questions, which may differ from those of teachers and historians. Another study regarding questioning (van Drie et al., 2006) examined how students engaged in reasoning when faced with evaluative versus explanatory questions. This research unveils that the evaluative question triggered more profound historical reasoning, encompassing argumentation, the depiction of change, continuity and explanation. This discovery implies that certain types of queries have the potential to stimulate in-depth, comprehensive

historical reasoning. Nevertheless, there is a dearth of empirical research that looks at the processes of students when posing and interpreting historical questions using primary and secondary source evidence (e.g., photos, letters, maps and films), the types of questions they ask during specific learning activities, and how questions facilitate historical reasoning. Therefore, research on how students pose and interpret their historical questions needs further development.

2.1.1.2 Films in historical reasoning development

The present study explores a pedagogic intervention in which films are used to foster historical reasoning. Specifically, it investigates the use of films to prompt pedagogic talk in which students learn to pose questions according to the history syllabus. School curriculums around the world seem to recognise that cinema presents opportunities for history educators to engage students in learning classroom activities (Baines, 2008; UNESCO, 2023). However, schoolteachers often need more expertise to effectively incorporate moving images into their teaching practice (Donnelly, 2014; Wagner, 2018). In the second edition of the book, *Teaching History with Film*, (Marcus et al., 2018, p. 16) it is argued that, despite the growing number of studies that explore the use of film in secondary schools, "not all are targeted specifically at history educators or are deeply informed by real classroom practice" (p. 16). This strongly supports the need for more research on film-based lessons, in order to guide and inspire academic history educators and schoolteachers working on learning strategies that foster historical reasoning by using film to develop analytical or interpretative skills.

Literature suggests that the use of films in the classroom, or what is called 'cineliteracy' (British Film Institute, 2000), has been considered with a twofold purpose in the history classroom. Commonly, educators use a film as a teaching resource for classroom learning activities (e.g., to begin a classroom discussion) (Donnelly, 2020). A film can also be used as primary source evidence that enables teachers to work on different components of historical reasoning (e.g., a Chaplin film that introduces students to Fordism as a labour-economic system in the 1920s) (Marcus, 2005). Whatever the purpose, and even if it is both, working with film implies that teaching and curriculum planning will include explicit exploration of "the patterns with which moving images communicate information, ideas and values" (British Institute Film, 2000, p. 13). As using a film as a teaching resource can take students into its world with little effort on their part

(Donnelly, 2014), the design and dissemination of programs that develop the film literacy of teachers are more necessary than ever.

In Latin American countries, documentaries about dictatorships, for example, have been used as classroom teaching resources in developing empathy in studies of human rights (Achugar & Baeza, 2021; Baeza, 2014; Bezerra, 2020) as well as inquiry on evidentiality. Films can also support history teachers in mediating abstract and unfamiliar concepts and technical vocabularies, such as the Industrial Revolution, colonialism, capitalism and terrorism. Although these historical concepts seem abstract and hermetic, they have been used and capitalised on by the entertainment industry of cinema. Classroom-based research studies have explored how filmic narratives have often normalised and reproduced existing social hierarchies and relationships of power, and have used the analysis of normative discourses to foster historical reasoning (Baeza & Badillo, 2017). For example, one study explored what was coined the 'Disney effect' (Afflerbach & VanSledright, 2001) to highlight the influential role of film in shaping perceptions and beliefs. This investigation cautions that teachers must guide their students to recognise the mechanisms of cinematic representation and connect this understanding to a comprehensive analysis of representations of reality.

Interestingly, the Afflerbach and VanSledright (2001) research dialogues with ethnographic research that shows the impact of new technologies on the literacy practices of children aged 2.5 to 4 years (Marsh, 2003). Although conducted within an early childhood education context, Marsh's (2003, 2006) work sheds light on how Disney's global discourses influence the everyday literacy practices of children. Through her comprehensive study which mapped young children's media landscape and media usage patterns, Marsh ultimately concludes that global media plays a crucial role in children's identity formation and the development of literacy skills. Based on these studies, it is possible to recognise how filmic texts, particularly mainstream films, construct prevailing and exclusionary discourses that may appear unquestionable in the absence of classroom learning practices fostering critical language awareness (Rogers, 2004). Consequently, it becomes crucial to consider studies that approach human learning as a semiotic process, that is, a process wherein meaning-making takes place (Halliday, 1993).

2.2 Pedagogic discourse of history

Approaching history learning through the lens of discourse provides a valuable opportunity to explore the ways in which semiosis mediates and influences our interactions with one another, as well as with the social, political and cultural fabric of our society (Christie & Derewianka, 2008). Within educational settings, examining language-in-use has led to investigations into the pedagogic discourse that occurs during teaching and learning experiences. The process of learning history entails the cultivation of a distinct perspective on the past, and it is through pedagogic discourse that teachers engage with their students, guiding them towards learning ways of thinking, representing and communicating that align with the discipline. In essence, pedagogic discourse encompasses the language employed throughout the teaching and learning process, serving as a conduit for transferring knowledge from the discipline to the classroom. In this regard, Bernstein (2004) highlights that teachers consistently negotiate the adaptation of knowledge derived from higher educational realms for classroom use. Educators continuously recontextualise resources for meaning-making by carefully selecting and adapting knowledge for the classroom. Therefore, learning history entails developing a language and a disciplinary mode of thinking (Henríquez et al., 2018)

In Australia, within what has become known as the 'Sydney School' (Unsworth, 2001), the study of pedagogic discourse has been developed largely within the broader study of genre-based writing pedagogy (Barnard, 2003; Christie & Martin, 2009; Lemke, 1998; Painter et al., 2010). Genre-based approaches are concerned with providing all school students with supportive scaffolding in literacy education, and genre-based approaches are strongly motivated by social justice concerns, responding to the educational disadvantage of students from lower socio-economic backgrounds, indigenous backgrounds and diverse language backgrounds (Rose, 2005). Genre-based approaches have had significant international impact. In the case of Latin America, where the present study is based, academic collaborations between the 'Sydney School' and genre scholars and linguists have been developed in Brazil (Barbara & de Macêdo, 2009; Vian Jr, 2009), Argentina (Ghio & Fernández, 2008; Moyano, 2018), Uruguay (Achugar, 2008; Flores, 2021) and Chile (Quiroz, 2013; Vidal, 2014). Although the presence of genre-based pedagogy in teacher training in English as a second language is strong in the region, there are a growing number of linguistic studies on the adaptation of Systemic Functional Theory to explore Spanish. These studies offer adaptations

of the semiotic systems to explore meaning-making resources in Spanish (Oteíza, 2017; Quiroz, 2023; Vidal Lizama & Montes, 2023). From a semantic perspective, genre-based pedagogy aims to instruct by utilising patterns of meaning and highlighting the significance of obtaining comprehensive literacy skills in diverse types of texts or genres within different curriculum subjects.

2.2.1 Historical discourse

From a social semiotic perspective, each social group has established tools to create meaning that fulfil their communication and representation requirements (Hodge & Kress, 1988). Accordingly, pedagogic discourse is aimed at apprentices, and endeavours to introduce them to a body of knowledge and the methods of signifying it. Historical discourse has been explored both in English and Spanish schooling settings (Achugar, 2008, 2009; Coffin, 1996, 2004, 2009; Matruglio, 2014; Schleppegrell et al., 2004). In the case of studies conducted in English classroom settings, Coffin (1997, 2004, 2009) has demonstrated that history has a specialised language, by examining the specific linguistic resources employed to convey historical meaning, such as evaluative language, causal relations and temporal markers. This understanding has been possible after thorough investigations of how school textbooks and students use grammar and vocabulary to create meaning in history. Studies conducted in Spanish educational settings have also revealed the presence of causal, temporal and evaluative forms of language in the formation of historical discourse. In particular, Oteíza (2009) has explored language resources used to represent evidentiality through the system of ENGAGEMENT, in order to recognise the presence of different voices in the formation of historical discourse (see also Oteíza & Pinuer, 2012). These linguistic studies demonstrate that history is an interpretive discipline in which what is chosen to be represented and what is left unrepresented is the result of ideological interpretations by the individuals constructing the historical narratives. Historical discursive practices have also been studied from a multimodal approach (Altamirano et al., 2014).

Narrating how events unfolded inherently requires a position from which to tell the story (Martin, 2003), revealing or concealing the communicated values. Coffin (1997) identifies three positions from which the narrator constructs historical discourse: recorder, interpreter and adjudicator: the recorder's voice in discourse is shown to interlocutors without judgment, trying to be objective.; the interpreter's voice makes judgments of ability, courage or luck; while the adjudicator's voice

builds a moral evaluation, an openly subjective interpretation. Each position shapes distinct narratives for the audience, carrying different evaluative connotations. Oteíza (2006) has also considered the narrator's position in analysing how verbal and multimodal modes present Chilean history to history students, necessitating the adaptation and expansion of the semiotic systems for studying pedagogic discourse of history in Spanish (see also Oteíza, 2017; Oteíza & Pinuer, 2012). The study of these more or less specialised or non-specialised meaning-making resources provides for the integration of epistemic sources (such as definitions and oppositions) and axiological sources (involving values and attitudes) is essential. This incorporation occurs at varying levels of abstraction (Martin et al., 2010; Oteíza et al., 2018). From a social semiotic approach and also with the adaptation of certain semiotic systems, these studies demonstrate, through the analysis of meaning-making resources, the types and components of historical reasoning already described in Section 2.1.1. (e.g., cause-consequences, continuity-change, using historical sources, working with historical contextualisation).

2.2.2 History classroom interactions

The analysis of pedagogic discourse serves as a significant intersection between linguistic and educational perspectives (Oteíza & Achugar, 2018). These studies have enabled us to understand better how historical reasoning is constructed in the classroom, exploring the patterns of language that teachers and learners use while learning to communicate in history classrooms. Through the analysis of historical classroom interactions (both written and oral texts) and school textbooks, focal points in pedagogic discourse of history have been identified, such as time-space, causality and evidentiality. In particular, classroom talk is crucial in developing students' ability to ask questions effectively within the history classroom. In the present study, talk is a collaborative process wherein students share what caught their attention from the film screening with the class. The teacher uses those topics of interest to introduce them to a method for posing questions. By describing this classroom interaction, it is possible to gain insight into the challenges associated with teaching, an inherently complex and unnatural task (Edwards-Groves et al., 2014).

Engaging in classroom conversations and discussions necessitates skill and preparation for schoolteachers. Despite their knowledge of the curriculum and subject matter, teachers cannot predict the exact questions or understandings students will bring forth during a lesson. This raises the question of how teachers can provide scaffolding in such situations, particularly when students

do not respond: what kinds of stimuli or semiotic resources should be employed? (Donnelly, 2014). Extensive research has been conducted on classroom talk to explore different types of talk and their functions within whole-class settings. One widely recognised framework is the initiate-response-feedback cycle (IRF) (Alexander, 2020; Sinclair & Coulthard, 1975), which has been extensively studied in the literature on classroom discourse. IRF refers to a pattern where the teacher dominates the conversation, evaluating students' responses. Large-scale studies (Alexander, 2017) have revealed that IRF is prevalent across various countries, limiting students' opportunities to initiate conversations and provide answers that generate new questions, thereby impeding the creation of meaningful dialogue (Bakhtin, 2010 referenced in Alexander, 2010).

However, dialogic teaching is an educational approach that promotes active dialogue and discussion between teachers and students. The principles for promoting dialogue in the classroom include *collective* reasoning, creating a *supportive* environment for students' ideas, *reciprocal* listening and exchange of ideas, *deliberation* of different perspectives, *cumulative* contributions, and *purposeful* planning aligned with learning goals. Dialogic teaching promotes dialogue in the classroom, where students engage in collaborative learning, express their thoughts comfortably, and enhance their understanding through meaningful discussions. It is possible to recognise all these characteristics in the pedagogic intervention informed by the present study; and the research needs to adopt a social semiotic approach to examine different patterns of language resources that teacher and learners use to negotiate historical reasoning in history classroom interactions (Oteíza et al., 2018). Observing the semantic dimension and the linguistic resources used in history classroom interactions enables this thesis study to understand classroom talk as one of the strongest and most flexible semiotic tools to mediate the discipline for learners. Nevertheless, schoolteachers commonly mediate historical discourse by employing various semiotic resources during lessons (e.g., gestures, speech, writing, or illustrations on a whiteboard), offering a teaching experience that allows for considering the semiotic potential of the orchestration of all resources within historical literacy practices, disputing the preponderance of language in literacy processes (Manghi et al., 2014; Manghi & Badillo, 2015).

2.3 A pedagogy of multiliteracies

In the present study, the popular film-based pedagogic strategy can be understood as a response to the changing nature of literacy in a rapidly evolving globalised and digital society. UNESCO's

(2023) conceptualisation of literacy advocates the skill to recognise, comprehend, interpret, generate, convey and process information through multimodal texts within different contexts. One salient aspect of contemporary literacy learning, within pedagogic practices and research literature, is how the incorporation of new technologies has modified meaning-making practices in the classroom over the past few decades (Jewitt et al., 2016). In light of these transformations, The New London Group proposed an initial agenda for 'the pedagogy of multiliteracies'. This seminal work addressed education and language issues, questioning developments in the world of communication and the corresponding demands placed on literacies (Cope & Kalantzis, 2009). This group of educational linguists, discourse analysts and semioticians pointed out that meaning-making practices are multi-contextual and multimodal (Cazden et al., 1996), two issues that inspired other academic educators to examine and think about literacy learning as situated and multimodal.

According to Kalantzis and Cope (2023), the multi-contextual and multimodal nature of language is addressed by multiliteracies. Firstly, the multi-contextual aspect refers to how meaning is created in situated contexts, creating variability in meaning-making processes. Consequently, teaching literacy should focus on how learners should be equipped to decipher discrepancies in meaning patterns as they constantly move from one context to another. Part of these changes has been explored by pedagogic discourse studies within SFT as described before (e.g., the communicative skills required in the biology class differ from those used in a shopping centre). Secondly, the multimodal aspect of communication refers to how meaning is currently construed through a growing range of multimodal means, where the realms of language converge with "visual, audio, gestural, tactile and spatial forms of expressions" (Cope & Kalantzis, 2015, p. 194). As a result, it becomes imperative to broaden the scope of literacy education, allowing it to go beyond prioritising reading and writing only. Instead, it should incorporate multimodal representations, particularly those prevalent in digital media, within the classroom setting (e.g., preparing a report on local topography based on images provided by Google Earth). Pedagogy studies on multiliteracies emphasise the significance of literacy pedagogy in today's ever-evolving communication landscape. These studies lay the groundwork for effective classroom practices that empower students to become lifelong, multiliterate citizens (Kalantzis & et al., 2000).

2.3.1 Design in multiliteracies

Design is a conceptual framework that educators use to understand literacy learning as a social semiotic practice in situated settings (Jewitt & Kress, 2003; Kress, 2010; Lim & Newby, 2021). Design refers to how individuals assign meaning to signs based on their own interests and experiences, which involve "processes of 'realisation of meaning' [or] 'making meaning material'" (Kress, 2010, p. 132). Learning thus is a transformative experience as teachers and students materialise their interests in semiotic products (e.g., talk, gestures and writing) that compose the communicational landscape known as literacy. Cope and Kalantzis (2015) propose utilising the concept of design for a literacy teaching program, "Learning-by-design", to operationalise a specific framework of multiliteracies. This program highlights the crucial role of pedagogy in learning experiences. According to these academic educators, teachers can select and arrange various sequences of learning activities as designers of learning environments. By explicitly indicating the pedagogic choices involved in each activity, teachers are prompted to carefully consider the appropriate range and chain of classroom learning activities for their students and subject matter (Kalantzis & Cope, 2023). Consequently, in a multimodal context, the design concept extends to the classroom setting, encompassing both teachers' design of learning experiences and learners' constructed meanings (Jewitt & Kress, 2003; Kress, 2010).

Multiliteracies research offers a perspective on learning design that argues that classroom activities always include various pedagogic repertoires. In pedagogy, four dominant repertoires centre around the idea of design (Cope & Kalantzis, 2015). Firstly, 'situated practice' immerses students in real-life situations to effectively apply their knowledge. Secondly, 'traditional pedagogy' emphasises explicit teaching and guidance, covering various skills. Thirdly, 'transformed practice' encourages collaboration, experimentation and creative use of new technologies to express ideas. Finally, 'critical framing' fosters critical thinking and text analysis skills. Although the pedagogic intervention informed in the present study considers these four pedagogic repertoires in its design (see Chapter 4, Section 4.4.1), the presence of critical framing is given more weight. Critical literacy practices encourage students to question and challenge the assumptions, biases and perspectives embedded in the texts they encounter, enabling them to recognise power dynamics and the social implications of different communication forms. In terms of what to do to know, the multiliteracies pedagogy advocates for a balanced design incorporating

the abovementioned four pedagogic repertoires. The present study aligns with the notion that no universal design fits all contexts for meaning-making (Kalantzis & Cope, 2023).

2.3.2 Designing digital literacy practices during Covid-19

Recent studies have focused on the effects of remote and hybrid shifting in literacy practices during and post the COVID-19 pandemic, from a multimodal social semiotic approach (e.g., Lim, 2021; Adami & Djonov, 2022). These studies have investigated how academic educators and teachers have had to reflect on the design of their pedagogic repertoires for traditional classroom settings and adapt them to online learning environments. One such recent study, conducted by Lim and Toh (2022), considered the concept of design to explore what the authors name "digital learning with semiotic technologies". This study explains that the idea of semiotic technologies refers to digital instructional tools and platforms that serve as resources for creating meaning and as social practices (van Leeuwen et al., 2013). Also, semioticians have proposed a social semiotic model for studying software and digital platform (Djonov & van Leeuwen, 2018) and use and the sociocultural context in which the semiotic practices occur. Considering this social semiotic model, Lim and Toh (2022) point out that the COVID-19 pandemic has revealed challenges related to digital learning worldwide. Their study explored digital literacies and how semiotic technologies can be used, focusing on "analysing video lectures, digital games for learning and social media platforms such as Facebook" (Lim & Toh, 2022, p. 74). Although the study acknowledges the difficulties associated with virtual learning, it emphasises the advantages found within this novel communication environment. These benefits include transitioning from a teacher-focused approach to a more interpersonal process centred on relationships (Matthiessen et., 2020). Furthermore, the use of the current semiotic technologies provides teachers with the opportunity to create diverse pedagogic repertoires. Therefore, their study and others (Reimers, 2022) demonstrate how semiotic technologies impact meaning-making practices and, thus, social practices.

During the quarantine periods in 2020 around the world, a collaborative project began to explore the transformative impact of the pandemic on our modes of communication and interpersonal engagement, while also examining the potential ramifications for future social interactions (Tan & K.L.E., 2022). This collaborative project was named, Pandemic Meaning Making of Interaction and Communication, which is more commonly known by the name, PanMeMic (Adami & Djonov,

2022). Although this research group is comprised of people from different disciplines (e.g., health, social media, business, marketing and education), Adami and Djonov (2022) outline significant transformations in communicative experiences across different fields. The overall changes involve several aspects. Firstly, there is a shift in mediation, where individuals engage in digital activities to maintain social distancing during quarantine. Secondly, the audio-visual domain has become crucial in sensory perception, mainly due to offline risks and the lack of touch and other senses in online settings. Thirdly, when interacting online, semiotic resources such as speech, gestures, gaze, facial expressions and body language require regulation and adjustments in public physical environments. Furthermore, meaning-making practices have changed, with new digital methods to convey meanings such as affection, indicate closeness, greet others, and facilitate turn-taking in meetings. Lastly, the interaction order has experienced significant transformations including the distinction between public and private spheres, formal and informal cues, and encounters with strangers or unexpected online interactions.

Transformations in communication have been theorised through the conceptual connection between 'meaning and matter' in human experience by Halliday (2005). He argues that processes of semiosis are constructed across orders of complexity: 'physical systems', 'biological systems', 'social systems' and, ultimately, "semiotic systems". Considering these orders of complexity, O'Halloran (2023, p.4) explores how "changes in any of these dimensions reverberate across the meta-system as a whole", pointing out, for example, how alterations in colour and brightness, such as changes in lighting, influence our sensory perception, the social environment and the interpretations we derive. Similarly, the material characteristics of a given situation, such as in-person meetings compared to online Zoom meetings, alter the social context and affect the types of semiotic decisions made. Kress and van Leeuwen (2001) add to the process of understanding contemporary semiosis, stating that, as an inherent aspect of the human condition, semiosis persists continuously and endlessly, regardless of whether the individual engaging in semiosis is aware of it or not. This social semiotic approach helps to explore the pedagogic intervention informed in this thesis regarding two learning dimensions. Firstly, it helps to investigate how students learn to create critical meanings in remote learning environments. Because of this digital learning context, it also helps to explore how students learn to recognise the semiotic potential of the different semiotic modes used for questioning, emphasising the power of *their* writing to question any narrative (e.g., filmic, conversational).

2.4 Semiotic mobility in literacy practices

In multimodal social semiotics, the framework of mobility in literacy has been developed to investigate all those semiotic shifts made by individuals within meaning-making processes (Kress, 2010; Newfield, 2015; Tan et al., 2020). According to Kress (2001, 2010), research should shift its focus towards the 'sign-makers' and their 'interests' by examing their transformative semiotic actions, rather than assuming that learners merely utilise pre-existing systems of communication. Even when the student is copying notes from the whiteboard into his notebook, in this act, transformation occurs. This implies that literacy is not a static concept but rather a dynamic, situated and, thus, adaptable system of communication. Different theoretical concepts have been developed to work on those ongoing semiotic shifts in literacy; including the concept of design, examined in Section 2.3.1, which considers the idea of mobility in learning. In the framework of multiliteracies pedagogy, recent studies have proposed the concept of 'transpositional grammar' to describe and analyse movements in meaning across and among different meaning forms (Cope & Kalantzis, 2020; Kalantzis & Cope, 2020). However, the selection of literature for the present review is driven by the aim of finding theoretical and methodological approaches focused on tracking semiotic shifts, with a specific emphasis on sign-makers' actions. This is fundamental, considering that the present study investigates how students pose historical questions in writing based on film discussions, a learning experience involving ongoing meaning transformations.

2.4.1 Intertextuality and questioning in writing

 The concept of intertextuality is important to this thesis as it concerns how writing is produced in response to texts that preceded it. Intertextuality aligns with the concept of semiotic mobility, acknowledging the diverse reinterpretation of meaning in creating signs. Derewianka (2011, p. 132) states that intertextuality recognises that "no individual text is distinct or isolated – its meaning is influenced by numerous other texts". For example, when we participate in a conversation or read a book, we are engaging with that specific interaction and participating in an ongoing dialogue encompassing preceding texts, texts concurrent with the interaction, and anticipated texts in the future. In his seminal work on dialogism (2010), Bakhtin emphasises the recycling of signs and asserts that every statement is intricately connected to other statements,

forming a complex chain. In the present study, this semiotic recycling is observable, for example, when my students talk about the film or write about it.

Intertextuality significantly shapes historical discourse, particularly in terms of evidentiality. In Latin American countries, studies on intertextuality have facilitated the analysis of how historical memory is constructed (Achugar, 2008) and how discourses are legitimatised (Oteiza et al., 2014), in conjunction with the ENGAGEMENT semantic system proposed by the appraisal framework (Martin & White, 2005). Oteiza's (2006, 2017) analyses are focused on history textbooks, examining the construction of explanations about recent Chilean history, particularly human rights violations committed during Pinochet's Dictatorship (1973-1990). The study considers interpersonal negotiation of attitudes from collective memories, individual opinions and official documents from the Chilean Government. A more recent critical and multimodal discourse analysis study by Oteiza and Franzani (2022) explores the multimodal construction of historical testimonies about the Mapuche people in Chilean primary education textbooks. This investigation focuses on verbal and visual testimonies, specifically analysing the symbolic representation of images and the construction of value through the appraisal system. Although the study primarily analysed school textbooks, its findings have implications for questioning students' writing due to the numerous exercises they contain. Furthermore, previous research has examined the representation of agency and responsibility in historical discourse in Chile, particularly concerning the construal of human rights (Oteiza, 2009; Oteiza & Pinto, 2008). Within the study of the formation of hegemonic discourses, intertextuality is concerned with power dynamics and ideological influences by studying dominant texts and signs. In particular, intertextuality helps my study to recognise how texts are negotiated, to be referenced and reproduced in various contexts in order to reinforce existing power structures (e.g., values, beliefs).

2.4.2 Transduction and synaesthesia

The study of semiotic mobility encompasses various forms of meaning re-articulation (Kress, 2010; Newfield, 2011). In order to explore meaning transformations, researchers have discussed a trajectory of critical concepts that explore different aspects of representation and communication (Newfield, 2011). Several studies emphasise the importance of investigating how meanings traverse different modes in order to understand the affordances associated with literacy-related semiosis (Lemke, 2009; Jewitt et al., 2016; Sindoni et al., 2016). Within this context, two concepts

have played a significant role in shaping investigations of semiotic mobility across modes. The first concept is synaesthesia, derived from the Greek words "syn" (together) and "aisthano" (perceiving). This concept has been explored by van Leeuwen (2017) who explains it as the automatic triggering of perception in one sensory modality by the stimulation of another modality, a phenomenon that occurs even in the absence of direct stimulation. For example, when a person sees a TV advertisement featuring a character drinking a cold bottle of Coke, this triggers a sensory perception of the taste of the cold drink in the person's mouth. The study of how the stimulation of a sensor leads to the involuntary experience of another perceptual system is of great interest in fields such as marketing, psychology or journalism. Therefore, the concept of synaesthesia refers to how the human brain is constantly engaged in transitioning, translating and transducing between various modes of representation. This phenomenon sometimes materialises as continuous transitions from one mode to another. In the context of the present study, my students have shown the ability to quickly identify when they are watching a war film, primarily due to the distinct colour filter employed by the filmmaker.

Transduction refers to the process of transferring meaning-making from one semiotic mode to another (Kress, 2000, p. 154). Each mode possesses distinct materiality (e.g., gestures, sounds, graphics) and has a unique history of social use. Consequently, different modes rely on distinct sign systems. For example, speech relies on words, whereas images do not. The concept of transduction involves re-articulating meaning from one mode's sign system to another, introducing the dimension of materiality in the study of semiosis. Recent studies in Systemic Functional pedagogy have explored the concept of transduction in various contexts. Examples include investigating English classes for Architecture students using semiotic modes such as diagrams and 3D models (Hellwig et al., 2022), as well as examining the use of images and videos in English classes in secondary schools in Uruguay (Flores, 2021). Transduction involves re-articulating meaning from one sign system to another, adopting the new mode of representation. This phenomenon pertains to externally observable semiotic action rather than being confined to brain activity. In the present study, transduction occurs when I request my student to verbally describe a scene they have just watched in a film.

2.4.3 Transmodal semiosis

Within the field of multimodality, the term *transmodal semiosis* offers a valuable framework for examining literacy practices as meaning-making processes with their respective "means for making meaning" (Newfield, 2015, p. 276). The study of the representation of meaning from one mode to another involves: (i) exploring the semiotic modes used to make meaning; and (ii) tracing the sequences of meaning-making produced by the semiotic shifts across modes (Newfield, 2009, 2015). Although there are different approaches to examine semiotic mobility in literacy practices (Kress, 2000; Stein, 2008), the present study considers classroom-based research conducted in South Africa, in particular, the studies proposed by Newfield (2009, 2011, 2015) who incorporates the idea of chain of semiosis presented by Stein (2008). The concept of a semiotic chain encompasses a series of sign or text creations where meaning is expressed through various modes, whether closely or distantly related by theme or topic. Instead of being confined to a singular moment, meaning-making is an ongoing and continuous process (Kress & van Leeuwen, 2001). A transmodal semiotic chain thus consists of links in different semiotic modes that serve as 'punctuations' within the semiotic process, marking moments of relative stability amidst its dynamic and transmodal nature. The notion of the transmodal moment directs focus on the relational within chains, particularly the impact of modal shifts on meaning and the connections or gaps between links (Newfield, 2011, p. 6 emphasis added):

> The transmodal moment is the moment of modal shift between texts realised in different modes in a chain of semiosis. It refers to the external manifestation of **semiotic consciousness,** the realisation of an idea in a new or different mode from that in which an idea was originally encountered, what might be called the 'translation' of that idea into a new or different mode.

This particular concept is directly relevant to my study which focusses on how students make meanings across film, classroom discussion and their own writing. Examining what happens in the transmodal moment enables insight into the way modal shifts bring about shifts in materiality, medium and genre as well as in meaning, orientation, disposition, subjectivity, identity and affect. It can also indicate how modes relate to, and call up, the semiotic practices of different communities at different historical periods. The concept of transmodal semiosis helps the present study to pay attention to how a complex network of choices and actions involving signs and symbols takes place. The concept of transmodal semiosis is operationalised through four methods

of analysis, one of which is introduced in the following chapter (on theoretical foundation) and explained in more detail in Chapter 4, Section 4.4.1.

2.5 In summary: identifying the gap

This literature review has shown the considerable focus dedicated to history learning in secondary schools. While there has been an increase in empirical studies on developing historical reasoning, much of the research attention has been on using historical sources, contextualisation or providing (counter) arguments (van Boxtel & van Drie, 2018; van Drie & van Boxtel, 2008), and limited attention has been given to the learning process of posing and interpreting historical questions (van Drie & van Boxtel, 2008; Baeza & Badillo, 2017; Grez, 2022). The review has also revealed that, despite increasing studies on using films in the classroom (Donnelly, 2014, 2020), more knowledge is needed about the contribution of film-based lessons to fostering historical reasoning (Marcus et al., 2018). It has demonstrated the concordance between studies in both literacy and linguistics on developing historical reasoning. Studies on pedagogic discourse of history within Systemic Functional Theory (see, e.g., Coffin, 1997, 2006; Matruglio, 2018; Martin, 2003; Oteiza, 2006, 2009, 2023; Oteiza & Franzani, 2022) have revealed that historical discourse is composed of the language of time, cause and evaluation. Importantly, in the case of Latin American countries, studies on historical discourse have similarly found the presence of causal relations, temporal markers and the language of evaluation. In particular, Oteiza (2006, 2017, 2023) has used and adapted the model of Appraisal (Martin & White, 2005) to explore meaning-making resources used to represent evidentiality in the formation of historical discourses in Chilean Spanish. This has been primarily to investigate the role played by the inclusion of other voices as historical evidence in the pedagogical discourse. However, the study of critical questioning as the action of posing questions needs more attention. In particular, students' meaning-making practices when they learn to pose historical questions in secondary schooling settings in Chile require comprehensive analysis.

Apart from research on multiliteracy pedagogies (Cope & Kalantzis, 2009, 2020; Unsworth, 2001), recent studies have considered the relevance of design in pedagogic repertoires in digital learning environments (Lim, 2021; Adami & Djonov, 2022). It is widely agreed upon that the emergence of new semiotic technologies has effects on both the creation of meanings and social practices (Djonov et al., 2018). Although learning-by-design is used by academic educators working on

multiliteracies programs currently, the concept of design essentially refers to how learners assign meaning to signs based on their own interests and experiences, which involves "processes of 'realisation of meaning' [or] 'making meaning material'" (Kress, 2010, p. 132). These meaning-making processes involved semiotic actions and shifts, in semiotic activities that can explain part of the learning experience undertaken by students in the pedagogic intervention informed in this thesis, in particular when the students chose to question certain cinematographic narratives. By considering my students' interest –as sign-makers– in the representation of meaning, the concept of 'mobile learning' appears to point out the essence of the alterations, transformation and remaking within learning practices. Despite the different theoretical concepts to explore forms of meaning re-articulation in contemporary literacy, such as transduction, synaesthesia or transmodal moments, a further gap reveals that little is known about how semiotic mobility might impact critical questioning development in the history classroom.

The next chapter introduces the theoretical foundations used to guide the study of students' meaning-making practices when they learn to question in the history classrooms.

CHAPTER 3 – FOUNDATIONS

3.0 Introduction

This chapter outlines the theoretical foundation for researching critical questioning development in the history classroom. This thesis study adopts a multimodal approach to design a critical literacy intervention and uses social semiotics to examine meaning-making resources when students learn to question. In order to report on the different theoretical dimensions that underline this study, this chapter is structured in three main sections. Firstly, Section 3.1.1 introduces the critical approach, and Section 3.1.2 deepens the theory by presenting the 'pedagogy of questioning' proposed by Freire (2005). Sections 3.1.3 and 3.1.4 explain the key terms underpinning the pedagogic intervention: dialogue, mediation, consciousness and perception. The critical literacy practice in the present study is approached from multimodal critical discourse studies in education, as this interdisciplinary field encourages academic educators to attend to alternative meaning-making practices that challenge hegemonic discourses. Section 3.2 introduces the social semiotic approach, which serves as a framework for examining the production and transmission of meaning (Halliday & Hasan, 1985; Halliday, 1978). In the context of literacy practices, social semiotics enables the exploration of how meaning-making processes influence learning (Halliday, 1993), recognising language as a versatile resource for expressing and creating meaning in diverse ways and for various purposes. This linguistic understanding has contributed to the development of Systemic Functional Theory (hereafter, SFT) (Martin & Rose, 2007), which offers tools to analyse the production and potential connections between complex texts, such as film, pedagogic talk, and students' writing. Section 3.3 presents the methodological adaptation of SFT to the study of different semiotic modes (Bateman et al., 2017; Jewitt et al., 2016; Kress, 2010). The section concludes with the concept of semiotic mobility, which inspired the present study to trace meaning transformations across various semiotic modes, exploring how students' ideas are formed, developed and altered across these modes (Newfield, 2015).

3.1 Critical theory, a path towards social justice

Significant and rapid changes to social practices, such as urbanisation, mass production and information exchange, have gradually organised our ways of being and way of interacting with others since the first phase of industrialisation (Fairclough, 2011; Hilbert, 2022; Hobsbawm,

2010). The role of institutions has been fundamental in the transformation of social practices, for example through the constitution of nuclear family, social classes, compulsory schooling, gender roles and so forth. All these practices of culture are occurring in an international scenario comprised of accelerated population growth, the birth of the nation-state as a modern political entity, and constant mutations of capitalism as a hegemonic economic model. The Frankfurt School (1918-1933) directed its research towards exploring the impact of these social shifts, specifically mass culture and the ascendance of consumer society, on the working class. By questioning the contradictions of capitalist society, this school of thought proposed a critical framework, suggesting that matters of social justice, domination and exploitation are not separate from acts of teaching and learning (Giroux, 2019). From such a standpoint, research into education and classroom practices has been seen as a means to address critical and situated social transformations. These changes might help eradicate social behaviours that have remained relatively stagnant in practices legitimised by discourses of different orders such as moral evaluation (e.g., religions), authority (e.g., family or government), rationalisation (e.g., theoretical frameworks) and mythopoesis (e.g., tales or myths) (van Leeuwen, 2008). Nowhere is this critical approach to education more relevant than in modern Latin American nation-states such as Chile, the location of this research and where capitalism had its most recent mutation, giving birth to neoliberalism (see Chapter 1, Section 1.3).

3.1.1 Critical pedagogy

The research reported on in this thesis has its foundation in critical pedagogy practices and their application to schooling in Western societies (Apple, 2012; Freire, 2000; Hooks, 2014; McLaren, 2015; Quintar, 2018; Sacristán, 2010; Shor & Freire, 1987). In the present study, critical pedagogy is understood and practised as a situated process of interactions in which individuals collaboratively construct learning. This means that the educator guides and accompanies student apprentices through new social practices; and through the learning experiences, the educator also gains awareness of students' learning processes (Freire, 1998). These experiences require educators and learners to be critical, as "social practices shape and form the cognitive, affective and development of individuals" (Daniels, 2001, p. 1). Being conscious of how we all contribute to these processes is fundamental. In critical pedagogy, the schoolteacher is invited to examine their own teaching practices (Giroux, 1988) so that they might represent transformative social

actions in favour of oppressed communities; understanding that oppression and social injustice go beyond just socioeconomic inequality but also include other forms of transgression such as racism, sexism, ableism and exploitation of natural 'resources' in developing communities (neo-colonialism). Therefore, critical pedagogy is concerned with schooling practices that encourage us to think about possible paths to eradicating social injustice in all its forms (Darder et al., 2003).

3.1.2 Pedagogy of questioning

Freire (2003, p. 65) points out the need for education models that can provide individuals with learning experiences to develop the ability "to perceive critically the way they exist in the world with which and in which they find themselves [...] to see the world not as a static reality but as a reality in the process of transformation". This approach has inspired the design of the literacy intervention analysed in this thesis. In particular, the Freire and Faundez (2013) book, Learning to Question, offers a systematised critique of contemporary education that has forgotten the relevance of questioning. In this seminal work, Freire and Faundez (2013, p. 69, emphases are part of the quote) caution us:

> In education, questions have been forgotten. Teachers and students both have forgotten them. In my opinion, all knowledge begins with a question. It starts with curiosity. But, curiosity is a question! I have the impression (and I don't know if you agree with me) that knowledge is now an answer, not a question.

The Freirean approach proposes a model of education in which learners critically consider reality (Freire 2005, first edition in English, 1970). For him, this is a process of conscientisation, which refers to heightened awareness, representing the primary aim of education. This process involves recognising the dehumanising impact of oppression, which extends beyond socioeconomic factors to the objectification of others within one's environment. Freire (2003, p. 59) argues that 'marginals' should not be seen as people living 'outside' society but as individuals that have always been "inside –inside the structure which has made them beings for others". His emphasis lies in asserting that the solution does not involve simply 'integrating' them into the oppressive structure, but rather transforming the structure itself to allow them to become autonomous 'beings for themselves'. In response to this unequal socioeconomic context, Freire (2005, p. 65) proposes a potential solution, coined "problem-posing education", in which people are understood as beings in the process of *becoming*:

[people] as unfinished, uncompleted beings in and with a likewise unfinished reality. [...] In this incompletion and this awareness lie the very roots of education as an exclusively human manifestation. The unfinished character of human beings and the transformational character of reality necessitate that education be an ongoing activity.

Freire problematises and questions contemporary literacy practices using the 'banking concept of education' and advocates for a problem-posing education as an alternative practice (Freire, 2005). In the banking concept of education, teachers are introduced as those who possess knowledge, and students accept their ignorance, justifying teachers' existence (Freire, 2003). Freire points out attitudes and practices in the classroom as being mirrors of society. Among these practices are: "teacher talks and students listen- meekly; (…) the teacher chooses the program content and students (who were not consulted) adapt to it, (…) the teacher confuses the authority of knowledge with his own professional authority" (Freire, 2003, p. 58). This banking approach sees the student as someone who lacks knowledge and needs to be 'integrated' or 'fit' into an already given society. In this model, the student is "an empty mind passively open to the reception of deposits of reality from the world outside" (Freire, 2003, p. 59). This banking model of education denies the human condition of conscious beings and "renders students critically inert and fosters an adaptive response to objective reality, [whereas] the problem-posing education compels the oppositive attitude" (Freire, 1996 in Buchanan, 2014, p. 8). This means that, in problem-posing education, learners are positioned not only as co-investigators in learning processes but as active agents with the responsibility for naming the world, an experience that requires consciousness-raising. Freire refers to this type of education as libertarian education, as it involves acts of cognition rather than mere transfer of information (Freire, 2005).

Freire proposes to work on transforming reality by first stopping dualistic relationships in the classroom. This means understanding learners as active agents of their own learning practices and teachers as learners of their students' learning processes. He recognises the active role of education as a practice of freedom (Freire, 2000), in which learners are encouraged to think about how they comprehend their relations with the world. This is a process of transformation that only happens in fellowship with each other through communication, the only channel that enables human life to hold meaning (Freire, 2005). Such educational relationships are essential, as hegemonic discourses shape individuals from birth and are reinforced through innumerable systems of representation daily (e.g., woman/man; poor/rich; able/disabled; good/bad). Following the Freirean approach, it

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is possible to interpret that this contemporary scenario has been orchestrated by the lack of critical practice.

Problem-posing education seeks the development of a process of learning design based on close observation of the social context of learners. This observation enables educators to identify components of students' daily lives that are meaningful to them. For example, Freire had a practice of working with familiar images for his learners (peasants) in his literacy practices (e.g., rivers, plants, tools). Learning to read images was one of the teaching strategies he used to introduce peasants to traditional literacy (Brus & Macedo, 1984). From that close observation of their realities, he promoted students' abilities to recognise ecological, social, political and economic inconsistencies that are produced by relations of social domination and, additionally, act against these dominations through questioning. The Problem-posing education is open to be used by teachers from all subjects of the curriculum as any knowledge begins with curiosity.

In this thesis study, the use of films to teach how to pose problems and questions is based on the learners' access to and interest in filmic texts. I use that motivation and the semiotic potential of films in order to work with learners on the development of critical awareness of representations of reality. Films are complex and rich semiotic resources that enable educators to work on almost any type of narrative (e.g., documentary, fiction, history, comedy, drama, action). In the present study, learners are exposed to film screenings, followed by classroom discussions in which they, as cognitive actors, share their perceptions of the film. This cooperative and collective process occurs through classroom conversations, the latter another resource that mediates reality. For Freire, dialogue is understood as a process of inquiry, an opportunity to develop critical awareness by examining and revealing how ideology and power are exercised daily through meaning-making practices (Foucault, 1981). Hence, problem-posing education regards dialogic inquiry as an essential act of cognition to unveil reality (Freire, 2003).

3.1.3 Dialogue and mediation in the classroom

Dialogue is the means through which transformative learning occurs (Freire, 2005). Through dialogue, subjects engage in a process of mutual learning and critical reflection, enabling the educator to create learning environments that foster a more profound comprehension of learners, including educators, *with* the world. By participating in conversations, student apprentices share

their perceptions of their experiences, a communicative experience in which language plays a fundamental role, as it carries syntax, semantics and, thus, representations of social structures and ideologies (Freire, 1975). For Freire, participatory communication is understood as an act of trust, love and hope through which educators can become apprentice learners of their students by observing how they learn. This aspect of the Freirean pedagogy has inspired the design of the literacy intervention reported in this thesis. Pedagogic talk is the core of the intervention, in which learners, firstly, share how they perceive filmic representations, and secondly, show me, as educator and researcher, how they negotiate meaning while learning to question. Therefore, dialogue is a pedagogic tool that mediates learning, a cooperative and transformative action that facilitates a critical exploration of our experiences *with* the world by means of conversational exchanges.

Vygotsky (2012) also recognised language as one of the most potent mediating tools in learning settings. From the field of psychology, he observed that individuals learn by doing. This understanding was possible through his investigation of learners' participation in goal-oriented joint activities. He found that learning involves using material and symbolic artefacts (e.g., whiteboards and historical timelines) to mediate human beings' capacities for performing tasks, reflecting, observing, and exchanging ideas with one another. Vygotsky's critical insight was to recognise that the impact on human development arises from semiotic tools based on signs, with the most powerful and adaptable being speech. He explored (1978, p. 57) speech as a semiotic tool that mediates social actions and mental activities. In order to explain the relevance of speech as a semiotic tool and its effects in human communities, Vygotsky (1978, p. 57) pointed out:

> Every function in the child's cultural development appears twice: first, on the social level, and later, the individual level; first between people (inter-psychological), and then inside the child (intra-psychological). This applies equally to voluntary attention, to logical memory, and to the formation of concepts. All higher functions originate as actual relations between human individuals.

Vygotsky (1978) posited that cognition begins with social interaction, and that ideas or concepts are internalised through a process called 'inner speech' which mediates higher mental functions such as memorising, thinking and reflecting. The study of semiotic mediation with particular emphasis on speech was the research focus for Vygotsky, who shares a common understanding of learning with Freire (2005). For both, learning to master any semiotic artefact requires that the

'cognitive apprentice' engages in practices in which semiotic tools play functional mediating roles.

The two most important contributions of Vygotsky's work that assist in the design and study of the pedagogic intervention studied in this thesis are: scaffolding and activity. Scaffolding is a way to theorise and approach semiotic mediation in classroom interactions, which enables the educator to support learners based on their potential capacities. Bruner (1997, p. 69) highlights that pedagogy relies on "scaffolding, which entails shielding learners from distractions, highlighting important aspects of a problem, sequencing steps for understanding promoting negotiation, or employing other forms of support". Under this social-cultural approach, learning is built in social interactions guided by attentive pedagogic support (Daniels, 2001). The concept of activity guides the observation of classroom interactions, wherein cultural practices are appropriated through semiotic artefacts, involving a three-stage cycle of transformation: modifying learners' cognitive processes; impacting the artefact itself; and ultimately, changing the social practice and its perception by others (Leont'ev, 1978). This cycle enables research educators and educators to visualise those transformative learning processes pointed out by Freire in which learners master the use of different artefacts, assuming ownership of them. In the present study, teaching to question is scaffolded through three learning activities (explained in Chapter 4, Section 4.4.1) which, once learned, not only will enable the learner to pose a written question but, along with this, will change their social practice when questioning as a member of a community (Lave & Wenger, 1991).

3.1.4 Consciousness and perception

Questioning requires a dialogic inquiry process in which learners negotiate their perceptions of the world with others. In that sense, dialogue, writing and other semiotic tools function as technologies of culture that guide the development of elementary mental functions such as attention, perception and memory, transforming them into higher mental functions (Vygotsky 2012; Halliday, 1993). For example, an educator can train students' natural attention into voluntary attention by using coloured sticky notes. Learning to question requires the development of consciousness in perceiving reality, which involves the essential role of perceptual systems in our cognitive and learning processes (Freire, 2005). In the present study, perception is understood as "the first moment of recognition, identification or discernment in the arising of something distinct, coupled with the activation of a basic impulse for action toward the discerned" (Varela et al., 2017, p. 66).

This process is formed through the interpretation and organisation of sensorial impulses. This gradual process, influenced by continuous perceptual experiences and interactions with the environment, leads to the development of sensorimotor schemes (Di Paolo, 2020). This enactive framework of perception recognises the active role of the agent in shaping their cognitive life, and highlights their embodiment of consciousness (Varela & Maturana, 2003). This understanding of the role of perception in the development of consciousness provides me –as a research educator- with opportunities to consider pedagogic activities with the purpose of developing learners' consciousness of their own perception.

Within the study of literacies in the new media age, Kress (2001, p. 402) argues that "the process of perception is a matter of learning, just as much as is the matter of production". This idea leads Kress to consider two relevant concepts, affordance and design (2010), which are adopted and adapted from the studies of perception initiated by Gibson (2015) and Norman (1981). Gibson (1979) began an ecological approach to investigate the development of the perceptual systems and, the same as the enactive framework, placed the research focus on the agent, although with a strong emphasis on the relation with the environment. Gibson (1979) proposed that, when people perceive, they discriminate, attend or privilege a portion of the world according to the affordances of the object. Perception thus is selective as we attend to objects that bear salient meaning for certain goals, which has been called task-oriented perception (Gibson, 1979). Therefore, the concept of affordance is key, as it points out "the opportunities for interaction that an environment (including other organisms) offers to the individual" (Segundo-Ortin, 2020, p. 3).

Norman (1988, p. 9) delves into the idea of affordance and argues that the concept refers to "the perceived and actual properties of the thing, primarily those fundamental properties that determine just how the thing could possibly be used. A chair affords (is for) support and therefore, affords sitting. A chair can also be carried out". This understanding of affordances considers the relevance of the design of objects as well as their social and material aspects. In other words, the design of an object affects the individuals' uses of it. These ideas are considered and adapted by Kress (2001, 2010), who proposes the term 'modal affordance' to examine meaning-making resources in literacies. This adaptation refers to the potentialities and constraints of the different teaching resources used in classroom interactions. It refers to the distinction between what can be easily conveyed through various resources for meaning (e.g., language, music, painting) and what is more

challenging or impossible to express through these means (MODE, 2023). In the case of the pedagogic intervention analysed in this thesis, the uses of film screening, pedagogic talk and students' writing require being aware of how perception might be scaffolded by the teacher. This involves considering the different potentialities and limitations that all these semiotic artefacts might offer to literacy practices, with filmic texts being one of the richest and most complex in the creation of meanings.

3.1.4.1 Perception and filmic texts

In the current Chilean curriculum, films are considered teaching resources, and hence, educators need to know how to scaffold their affordances in their pedagogy. Studies demonstrate that "the perceptual guidance that films exhibit is in many respects intended: that is, filmmakers explicitly construct films precisely so that the attention of viewers is directed along paths that contribute to desired affects" (Bateman & Tseng, 2013, p. 354). Filmic scenes provoke different reactions and emotions in a matter of seconds, something that oral and written language do not achieve so easily. A film image may transcend verbal language, impacting the processes involved in the construction of meanings (Deleuze, 2019a). Films' affordances also may vary according to the experience of the learner, a learning scenario that necessitates consideration of the idea of a 'design in multiliteracies' (see Chapter 3, Section 2.3.1) that can take advantage of the *opportunities* that films might offer to the classroom (Kress, 2010).

Cinema, seen as an art form accessible to the masses, holds a transformative quality through its thought-provoking and emotionally evocative effects achieved through montage (editing). It alters our thinking, emotions and actions in profound ways (Cole & Bradley, 2016). The French philosopher, Deleuze (2019a), works on the relationship between image and thought drawn in his filmic studies, pointing out that what we watch in a film is the director's perception. In that regard, "what [Deleuze] argues is that what is most valuable about cinema is precisely that it turns me away from the thoughts I own […] [while] we are watching a film, we are traversed… by perceptions that are not ours" (Rushton, 2012, p. 11). In the pedagogic intervention reported in this thesis, learners are taught that, when watching the film, they must remember that they see the world through the filmmaker's eyes. In other words, the characters on stage, the background music, outfits, script, camera framing and the recording speed are the director's choices to create meaning. These observations are based on Deleuze's work on how films portray movement, suggesting that

this depends on the montage type. The films used within the literacy intervention reported in this thesis come from the North American cinema film industry, which presents an organic montage in which the body is central and compositions are composed of binary relationships representing: man and woman; the poor and the rich; the good and the bad, and so forth (Deleuze, 2019b).

In the pedagogic intervention, the use of films is a learning opportunity to explore different construal of reality to those of traditional sources such as chronicles or textbooks. Talking about the film is an occasion not only to question the film but also our perceptual systems which are shaped by filmic texts (montages). Being able to investigate classroom interactions in which learners are seen as sign-makers working with cinematography discussions is an opportunity to observe how their agencies are developed, understanding agency as "the capacity of individual organisms or systems to execute goal-directed or intentional actions" (Segundo-Ortin, 2020, p. 1). The present research studies agency by exploring how subjects are subjected to discourses such as filmic representations, classroom conversations and writing. Therefore, exploring the construction of discourses enables the present study to examine how subject positions and experiences become accessible to individuals and groups, aiming to investigate the linkages between knowledge and forms of social control, constructed and legitimised through those discourses (Foucault, 1981).

3.1.5 Multimodal critical discourse studies in Education

In order to research critical questioning practices in the classroom, the present study is underpinned by the interdisciplinary field of multimodal critical discourse studies (Fairclough, 2013; Djonov & Zhao, 2017; Kress & van Leeuwen, 2001; Wodak & Meyer, 2015; O'Halloran, 2011). These studies are underscored by an "acute awareness of the ways social, historical, cultural and political circumstances shape and are shaped by meaning-making practices" (Zhao et al., 2017, p. 19). This involves studying social practices by exploring *what people do* with semiotic resources such as language, gesture and music (Halliday, 1978; Hodge & Kress, 1988). It further delves into how these practices impart meaning to the world (Foucault, 1981). These meaning-making processes imply forms of organisation based on social practices at different times in history, which construe and legitimise discourses and vice versa (van Leeuwen, 2008). Discourse refers not only to ways of giving meaning to reality through conversations or other forms of language use but "involves taking-for-granted 'rules' that determine what is possible to speak, do and even think at a particular time and space in history" (Walshaw, 2007, p. 40). Hence, discourses have different ways of

structuring areas of knowledge and social practices, revealing how discourses shape "ways of interacting", "ways of representing", and "ways of being" in society (Fairclough, 2004, p. 140; Hasan, 2015), with the classroom being one of those 'spaces' where these experiences begin (Rogers, 2004).

Multimodal critical discourse studies examine how different forms of communication shape and convey ideas through a dialectical approach between language and ideologies. The dialectical analysis refers explicitly to the relationship between semiosis – language or other meaning-making resources – and elements of social practices, enabling analysts to investigate social problems through discourse. Fairclough (2013) proposes exploring discourses through three co-dependent dimensions: social practice, discursive practice, and text. Following these dimensions, in the present study, the exploration of sociocultural practices refers to situational, institutional and societal contexts, such as social practices that occur in the history classroom of Chilean secondary public schools. In this context, several discursive practices are taking place simultaneously, and the one that interests this study the most is classroom interaction. This interaction is a discursive practice in which the educators and learners produce multimodal texts such as talk, notes on the whiteboard based on the talk, and brief pieces of writing produced by students at the end of the session. The study of these multimodal texts is thus the core of discourse analysis, and Fairclough highlights Systemic Functional Linguistics as one of the primary theories in providing tools to analyse texts in this regard (Halliday & Matthiessen, 2014). Figure 3.1 illustrates these three dimensions of discourse.

Figure 3.1 Fairclough's Dimensions of Discourse (2013, p.133)
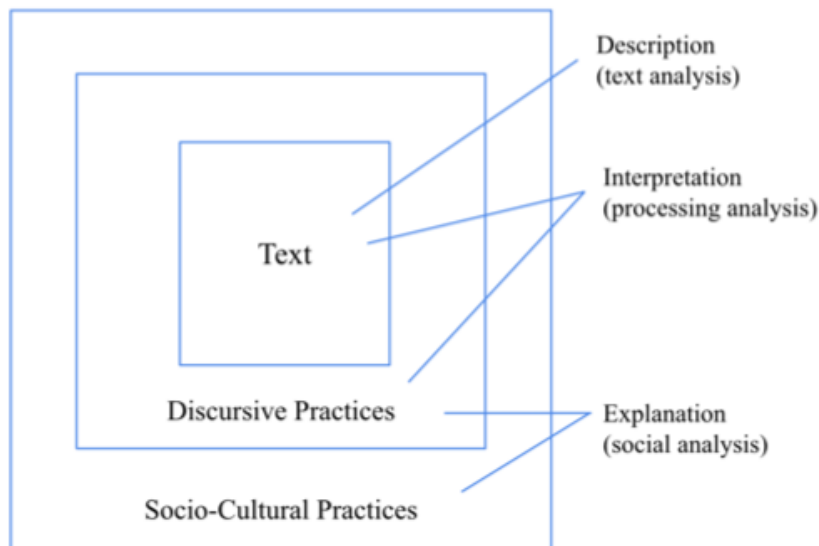
Discourse studies emphasise the role of coherence in the ideological constitution and reconstitution of subjects in discourses. In order to understand how a discursive practice makes sense and is carried on by people, it is essential to recognise that coherent interpretations of any text depend on the dynamic connection between the text and its context. Multimodal critical discourse analysts have considered this approach by using and adapting tools from Systemic Functional Linguistics to analyse multimodal texts, expanding this theory to study other nonverbal semiotic resources. The following section of this chapter reviews the foundations of Social Semiotics and Systemic Functional Linguistics to comprehend their adaptations to the study of other semiotic resources; in particular, Halliday's (1978) perspective on text, which involves considering language use in a specific context rather than viewing sentences and lexical resources in isolation from their social and cultural context. His work investigates regularities whereby meaning is made, that is, "the grammar (which includes vocabulary) through which sensations, experience, thought and social relations are transformed into meaning" (O'Halloran, 2023, p. 4). Halliday argues that grammar is a theory of human experience, emphasising that discourse studies require a grammatical analysis to be more than just comments on the text. Halliday and Hasan's seminal book, *Cohesion in English* (1976), presents a set of meaning-making resources used to examine the structure of text. This

pioneering book inspired Martin's (1992) work, *English Text*, which offers a deconstruction of texts by examining how semiotic systems are instantiated, revealing ideologies that these texts construe (Martin & Rose, 2007). Like Halliday, Martin approaches semiotic research as a form of social action "oriented to de-naturalising hegemonic discourses and, concomitantly, facilitating intervention in political processes" (Halliday, 1985 in Martin, 1992, p. 20).

3.1.6 Summary of the critical dimension in the present study

Critical theory recognises that technological and economic forms of progress in contemporary societies are not equal to advances in social equity and care for the environment. This critical approach points out that matters of social justice, domination and exploitation are not separate from acts of teaching and learning (Giroux, 1988). Within this framework, Freire's pedagogy emerges as a critique of an educational system that fails to question the societal structures in which these injustices persist. His critical pedagogy advocates educational approaches in which learners are understood as cognitive agents with the ability to perceive and transform their realities through questioning, a process named conscientisation (consciousness-raising), as mentioned in Chapter 3, Section 3.1.2. Freire (2005) argues that learning to question is the initial step, which occurs through dialogue. Similar to Freire, Vygotsky's work (1978) recognises the importance of reflection and action (praxis), acknowledging that speech is a sophisticated semiotic tool that mediates our thoughts and actions. Understanding this process and being critically aware of how it shapes cognitive, emotional and ethical growth presents pedagogic opportunities to scaffold social practices (Daniel, 2001). Critical literacy thus becomes vital for comprehending semiosis in classroom interactions, encouraging students to question and not take social practices for granted, given the fast and fluctuating communication processes that inundate today's learners. In the present study, I thus understand that students can exercise agency by developing consciousness of how discursive formations construct and legitimise their subjectivities by questioning. Following this understanding, I examine students' meaning-making practices when they learn to question, from the perspective of the field of multimodal critical discourse studies, as this critical approach enables me to analyse how discourse both represents and produces those practices.

3.2 Social semiotics

This thesis adopts a social semiotic approach to examine critical questioning as a meaning-making practice in the history classroom. The field of semiotics explores how signs function in society (Saussure, 1974). Thus, "semiotics offers the promise of a systematic, comprehensive and coherent study of communication phenomena as a whole, not just instances of it" (Hodge & Kress, 1988, p. 2). This understanding draws on the social dimension of the theory which is widely incorporated and systematised in the analyses initiated by Halliday (1978, 1985). He proposes a theory of semiotics in which the study of signs is carried out in relation to other signs, revealing systems and valuers of signs; that is to say, "the study of meaning in its most general sense" (Halliday, 1985, p. 4). Halliday argues that the most sophisticated semiotic resource for meaning making is language, though there are many others (e.g., gesture, colours, music) in which meaning is produced and communicated through social and cultural practices. The essential aspect of social semiotics thus is that it enables us to investigate how people use signs to communicate with each other according to their situated contexts. In other words, it is possible to explore how social practices are mediated through semiotics.

3.2.1 Semiotic system

Semiotic systems are pervasive in our daily lives as we rely on them to communicate with each other and make sense of the world around us. From the words we use to the images we see, semiotic systems are essential to human communication and understanding. The relevance of semiotics lies in that it is a system of thought that explicitly seeks to mediate between the environment and its perception in consciousness (Halliday & Hasan, 1985). This connection is explored by social semiotics (Halliday, 1978) which explores meaning as sign systems. In order to introduce the idea of systems, Figure 3.2 illustrates an example of a simple semiotic system of restroom pictograms in Western countries.

Figure 3.2 System Restroom pictograms

restroom pictograms ⟶
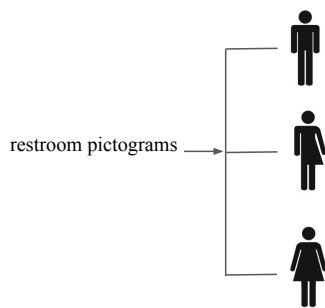
This diagram illustrates restroom pictograms as a system with the following three features. (i) It composes of a finite set of **choices** or oppositions. In the diagram, the system has three options, since the bathroom is mainly used according to gender choices. (ii) The choices in the system are **discrete**. That is to say, someone can only choose one restroom at a time. (iii) "It is the **oppositions**, not the substances, in the system that are important" (Eggins, 2004, p. 13). This means that it is not 'male' because it is not 'gender-neutral' or 'female', and vice versa. In order to construct a semiotic system from the diagram introduced above, we must understand that each pictogram prompts different behaviours in the person who looks for a restroom in a public place. This means that, when the pictogram resembles a person with a dress, people who identify themselves as women choose and use the bathroom for female. When the pictogram shows only the shape of a person not wearing a dress, people who identify themselves as men choose and use the bathroom for males. When the pictogram represents a person with half a dress, people who identify themselves as gender-neutral choose and use that restroom. As a result, these pictograms function as part of a sign system, which has evolved over time in relation to social changes (as discussed further below). In other words, these drawings encode or express the action from a set of possible behaviours that should be performed by a person in a public venue. Figure 3.3 represents the semiotic dimension in the restroom pictograms system.

Figure 3.3 Semiotic system of restroom pictograms
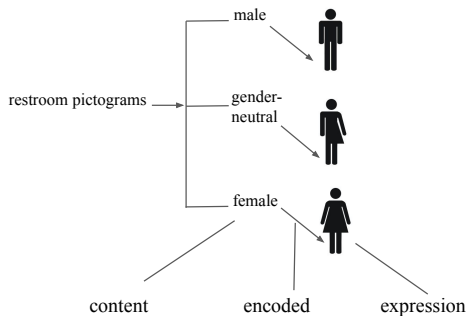
Figure 3.3 illustrates that the relationship between content and its expression is described through the concept of encoding. The realisation relationship is represented by a downward pointing arrow. In this system, the content 'female' is realised by/encoded in a pictogram of a person wearing a dress. The content 'male' is realised by a pictogram of a person, and the content 'gender-neutral' is realised by a figure of a person with half dress and pants. This semiotic system of restroom pictograms is composed of three options, each of which is a fusion or pairing of content and expression. This sample introduces us to the idea that semiotic systems are constructed by social conventions. In that regard, the relationship between the two sides of the sign – content and expression – is always arbitrary (Saussure, 1974). In this restroom pictogram, the link between females and dresses is a historical construction initiated and reinforced by the idea of gender, which has innumerable repercussions in social life. This sample illustrates how gender choices impact and are impacted by the construction of semiotic systems such as this restroom pictogram, which organises a 'private' behaviour such as the use of the toilet in public. In addition, this semiotic system introduces the idea of clothing, which has acquired diverse semiotic values according to the culture. Items of clothing carry meaning in the same way as other systems such as cars, houses and diets. "Wherever people have the possibility of choice, there we find the potential for semiotic systems, as the choices we make are invested with meaning" (Eggins, 2004, p. 15). As a result, semiotic systems introduce us to a first principle, that "signs are not sets of individual things, but rather networks of relationships" (Halliday, 1985, p. 4).

Social semiotics considers context as a fundamental factor in the study of meaning-making processes. As mentioned, semiotic systems are established by social conventions. These

agreements might change over time, which explains why the semiotic system of restroom pictograms was binary 50 years ago but now it has a third choice represented by gender-neutral label. The three pictograms represent a change in the content of the sign system, which expresses an adaptation of the semiotic system caused by new social behaviours performed by people. This semiotic adaptation is an explicit example of how hegemonic meanings function. The cultural practices of gender choices have not disappeared but, rather, now include a further difference. These hegemonic social practices are understood as systems of meaning, revealing a connection between social structure and modes of meaning (Halliday, 1985). According to Halliday (1978), language is the most complex and refined meaning-making resource, and its study is an opportunity to explore human beings as individuals and as collectives. The idea of language as a social semiotic resource involves understanding it as a tool with which we can apply different types of functions that enable us to communicate with each other.

3.2.2 Language, context and text

Although there is an immense number of semiotic resources with their respective affordances to mean, language presents especially complex systems of meaning that uniquely respond to the needs of our culture. Halliday (1985) points out the relevance of exploring language in context by proposing the theoretical concept of text. Back in the 1960s and 1970s, this linguistic approach was a paradigm shift that took linguistics from studying words and clauses, to the examination of (Halliday, 1978. p. 60):

> text with particular reference to the text-in-situation, which may be regarded as the basic unit of semantic structure - that is, of the semantic process. Text has no connotation of size; it may refer to speech act, speech event, topic unit, exchange, episode, narrative and so on.

In the case of language, text refers to any instance of 'living language' that is taking part in a context of situation (Halliday, 1985), and the most relevant aspect of this proposal is to understand that text and context are aspects of the same process.

Halliday uses the theory of the context of situation proposed by the anthropologist, Malinowski (1935). Malinowski explored how the Trobriand Islander people he lived with and studied used language on a daily basis, founding two relevant notions in the study of communication processes. Malinowski first realised that, in order to explain the study of texts in Kiriwinian language to

Westerner people, it was important to provide what he named the context of situation, which means the environment of the text (Malinowski, 1923 in Halliday, 1985). Thus, his notes included a description of the immediate environment in which the interactions occurred. He also realised that linguistic interactions also respond to a whole cultural history behind the people involved in the communication process. This is what he named the context of culture. Hence, the interpretation of the meaning of a text requires considering these two aspects of context. This approach had a relevant impact on the design of the social semiotic theory founded by Halliday, as it is presented in SFT architecture.

The relationship between context and text has been theorised in such a way that text examination reveals how context is organised. In this sense, no text is free of ideology, as it is a product of social interactions (Eggins, 2004). However, it is relevant to identify when a piece of language or other semiotic resource is a text. In order to define what a text is and how it is constructed, Halliday and Hasan (1976, p. 1) offer a study of spoken and written English, in which "TEXT is used to refer to any passage, spoken or written, of whatever length, that does form a unified whole". In the process of examining a text, they introduce the term texture, which is "the property that distinguishes it from something that is not a text. It derives this texture from the fact that it functions as a unity with respect to its environment" (1976, p. 2). Therefore, the property of texture is related to "the listener's perception of coherence" (Hasan, 1985, p. 72).

3.2.3 Systemic Functional Theory

In the present study, the methods to analyse the data come from SFT. Three, related aspects differentiate SFT from other semiotic approaches: (i) it is systemic; (ii) it is functional; and (iii) the context matters in the creation of meanings (Halliday, 1978; Halliday & Hasan, 1985; Halliday & Matthiessen, 2014). These three features have been adapted from linguistic studies to the exploration of all types of resources for meaning since the early 1990s (Kress & van Leeuwen, 2020; O'Toole, 1994). This theoretical evolution enables this thesis to investigate critical questioning literacy by exploring students' meaning-making practices using different semiotic resources. In particular, it investigates how learners choose and make meanings from the choice systems available in their culture and to which they have access. In order to understand how meanings are modelled and materialised according to SFT architecture, the organising principles of language are introduced as follows.

3.2.3.1 Stratification

Within SFT, language is categorized into various levels along a continuum of abstractness. This model of stratification began with Hjelmslev (1961) whose proposal stratified language into two levels: content and expression. Figure 3.4 illustrates co-tangential circles that represent the relationship between these levels. In this model, language corresponds to the expression plane (denotative semiotic) that construes social context, and context is the content plane (connotative semiotic) (Halliday & Matthiessen, 2014). This is understood as a bi-directional relationship that proposes linguistic comprehension in which language is the bridge between our minds (inner experiences) and social environments (outer experiences).

Figure 3.4 The relationship between language and context
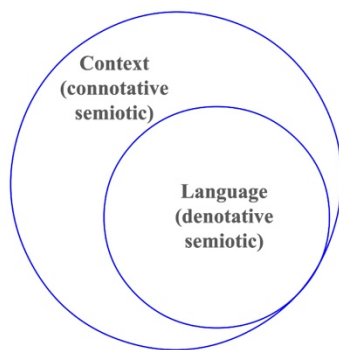
Based on this dual stratification, Halliday (1978) proposed stratifying the content plane into two strata, semantics and lexicogrammar. As a result, the content plane is composed of the stratum of semantics, which instantiates meanings, and that of lexicogrammar which expresses semantics through words and wordings. The expression plane is formed by the stratum of phonology/graphology. These strata are connected to each other through a relationship of realisation, another key concept within SFT which proposes that elements of one stratum realise elements in another. The notion of 'metaredundancy', proposed by Lemke (1998), helps to understand the articulation of these relationships among strata. At a higher level, meanings are acknowledged as being comprised of patterns of meaning that exist at the level immediately below

them. In that regard, the study of discourse semantics is focused on the patterns of lexicogrammatical structures.

Following Martin (1992), this stratification model has been further developed with a new stratum, enabling us to analyse meaning-making resources from a different perspective: context is stratified into two connotative semiotics, genre and register. At the most abstract stratum of reality is located genre which corresponds to "a system of 'staged goal-oriented social processes' responsible for shaping our cultural practices" (Martin, 1986, p. 246). In Martin's model, genre is realised through the lower level of context, register (see Halliday and Hasan, 1985 for a different stratification model). This stratum is comprised of three variables, tenor, field and mode. The field is concerned with the events occurring within a social activity (what's going on), whereas tenor is concerned with the dynamics and connections between the individuals involved in the interaction (who's talking to whom). Lastly, the mode is concerned with the function of language itself and how it contributes to the overall structure of a text (Martin & Rose, 2007). Located between language and genre, the register is an intermediary layer whose variables link language use to our culture's societal processes. As result, social context is modelled through register and genre theory (Christie & Martin 1997; Martin & Doran, 2015). The described hierarchy of stratification across language and context is represented in Figure 3.5.

Figure 3.5 Stratification of language and context (adapted from Martin, 1992 in Hao, 2015, p. 13)
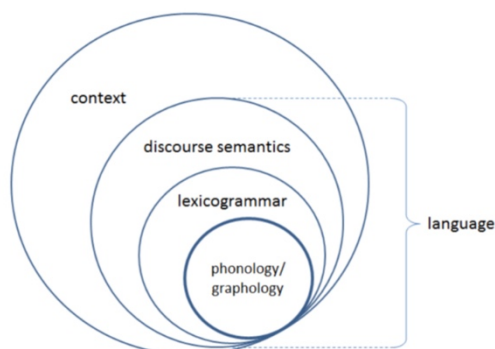
Understanding the hierarchical stratification model and its realisation relationships has significant implications for critical questioning development in literacy. In classroom interactions, critical literacy involves supporting learners to recognise and analyse patterns of meaning at different strata. In particular, the orders of reality, such as context and discourse semantics, have an impact on linguistic decisions made at lower levels, such as grammar. As explained, choices from a more abstract level have implications for choices made from the strata below. For example, pedagogic register variables are essential to guide learners in performing a learning experience such as writing (Hasan, 1985, 2020). Through a clear orchestration of the register variables (field, mode and tenor), the teacher can scaffold choices from one order of reality to another, supporting students to develop an understanding of abstract levels of reality. Therefore, SFT enables me to explore learning to question from a trinocular perspective in this thesis. Halliday and Matthiessen (1999: 504) introduce us to this idea by saying:

> A stratified semiotic defines three perspectives, which (following the most familiar metaphor) we refer to as 'from above', 'from roundabout', and 'from below': looking at a given stratum from above means treating it as the expression of some content, looking at it from below means treating it as the content of some expression, while looking at it from roundabout means treating it in the context of (i.e. in relation to other features of) its own stratum.

In the present study, students learn to mean critically by developing knowledge of lexicogrammar in the history classroom (e.g., how to pose historical questions) during a classroom conversation in which the teacher and students speak with reference to context (e.g., film screening). Therefore, this emphasis provides students with opportunities to enhance their awareness of how texts create meaning in context, extending beyond the level of individual clauses and clause complexes.

3.2.3.2 Metafunction

Within the architecture of SFT, language is considered functional. This means that people 'use' language to do different things in context (Halliday & Hasan, 1985). Halliday (1978) proposed to explore meanings from the perspective of their social functions, within a conceptual framework for classifying the different aims and purposes for which people use their language. Halliday proposed three simultaneous functions of language, which he called metafunctions: ideational, interpersonal and textual. The ideational dimension refers to experiential meaning, that is, how we use language to construe our experience of the outer world (doing, being, saying) and our inner

world (thinking and seeing). The interpersonal metafunction refers how we use language to enact our social relationships of power and solidarity with others. The textual metafunction is concerned with how we use language to organise our construals and relationships into cohesive units of text. In other words, textual meanings compose ideational and interpersonal meanings into discourse (Halliday & Matthiessen, 2006).

In the present study, logical meanings are of particular relevance, as they are useful for examining how interpretation is guided by textual elements that depend on each other, providing content and messages with cohesion and coherence (Halliday & Hasan, 1976; Hasan, 1985). The study of logical choices reveals information about the field dimension in a social context. The present study, for example, explores the process of students learning to question in which they unveil how a text dynamically construes expectations regarding its social contexts (Martin, 2016). In the pedagogic intervention examined in this thesis, the construal process is experienced through films, classroom conversations and students' writing. Regarding semiotic processes such as this, Fairclough (2013:60) argues:

> Coherent interpretations of texts are arrived at by interpreters on the basis of cues in the text, and resources […] which they bring to text interpretation. Coherence is a key factor in the ideological constitution and reconstitution of subjects in discourse: a text 'postulates' a subject 'capable' of automatically linking together its potentially highly diverse and not explicitly linked elements to make sense of it. In postulating such a subject, a text contributes to constituting such a subject.

SFT pedagogic literacy studies have demonstrated that learners improve their meaning-making abilities by engaging in the analysis and reconstruction of patterns of meaning within texts (Derewianka, 2011; Vidal, 2014; Macnaught, 2015). As the processes of meaning creation are highly intricate, it becomes crucial for both educators and learners to analyse and reconstruct patterns of meaning found in elaborated and precise examples produced by experienced writers. For example, in the literacy intervention studied in this thesis, I scaffold questioning through talk and writing on an e-board. As part of the learning activities (explained in detail in Chapter 4, Section 4.4.1), learners are first guided to describe a situation watched in the film. This means that the learners are encouraged to talk about 'what was going on' in a scene, that is, the field of discourse of a filmic text. They are then supported to problematise the scene described by them. After that, the students are guided in interrogating the problem posed by asking a question

according to the history classroom (e.g., why/cause; process/how; consequences/what consequences). This last activity implies paying attention to the grammatical structure of questions in the history classroom (Coffin, 1996). Finally, I ask the learners to classify the question (e.g., cause, effects). This last task seeks to foster metalanguage development in the history classroom. Directing students' attention towards meaning creation across various strata of language, especially discourse semantics, is crucial, as it provides them with the necessary skills to navigate the intricacies of questioning in writing. The emphasis on studying students' meaning-making practices seeks to understand better pedagogic activities that would foster questioning in the classroom.

In the present study, the metafunctional organisation of meaning guides the analysis of the pedagogic intervention. The research focus is on the ideational metafunction at the level of discourse semantics, which is the most abstract perspective of text in context (Martin, 1992; Martin & Rose, 2007) This enables us to identify and describe semiotic resources that construe different types of social actions. As this research aims to track meaning transformations across the semiotic modes (e.g., film, pedagogic talk and students' writing), it is necessary to analyse the content and expression planes. This means that semiotic modes are examined at the level of discourse semantics but that it is necessary to go down to the lexicogramatical stratum for films and students' writing and go up to register to explore the pedagogic talk. Figure 3.6 illustrates how language is modelled in context, creating the stratal hierarchy of realisation.

Figure 3.6 Modelling language in context (adapted from Martin & White, 2005 in Macnaught, 2015, p. 34)
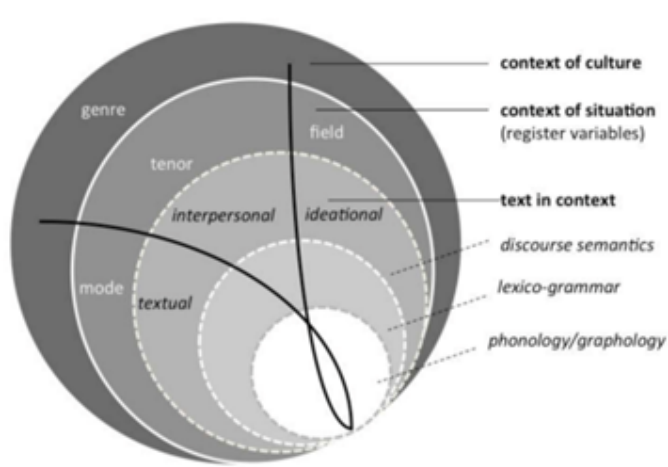
3.2.3.3 Instantiation

Instantiation is another important SFT concept that informs this study, as it explores the connection between language viewed as a system with the potential for expression and language observed in its actual form as written or spoken text. The term system represents the inherent ability of a language to create meaning, whereas a text represents a specific example of language choices drawn from the system, influenced by a particular context and moment in time (Szenes, 2017). Thus, individual texts bring the language system to life. Halliday and Matthiessen (2014, p. 27) draw a metaphorical comparison to illustrate the connection between language viewed as a system with the potential for meaning making and language observed in its concrete form as text, likening this relation to the correlation between climate and weather:

> Climate and weather are not two different phenomena; rather, they are the same phenomenon seen from different standpoints of the observer. What we call 'climate' is weather seen from a greater depth of time – it is what is instantiated in the form of weather. The weather is the text: it is what goes on around us all the time, impacting on, and sometimes disturbing, our daily lives. The climate is the system, the potential that underlies these variable effects.

This metaphor well explains how the analysis is carried out in this study. Analysing texts requires focusing simultaneously on the specific occurrences and the broader systemic capacity. The interpretation of what the learner "actually says" must be understood in conjunction with what they "can say" (Halliday, 1978, p. 40), which is fundamental within literacy practices. It is often necessary to navigate back and forth, generalising based on instances while identifying instances based on systemic potential. Concerning the interconnectedness of stratification and metafunction within the system, the instantiation process establishes a relationship between the system and specific instances at various levels, positions and functions, as Figure 3.7 represents.

Figure 3.7 The cline of instantiation (adapted from Martin 2010 in Macnaught, 2015, p. 38)
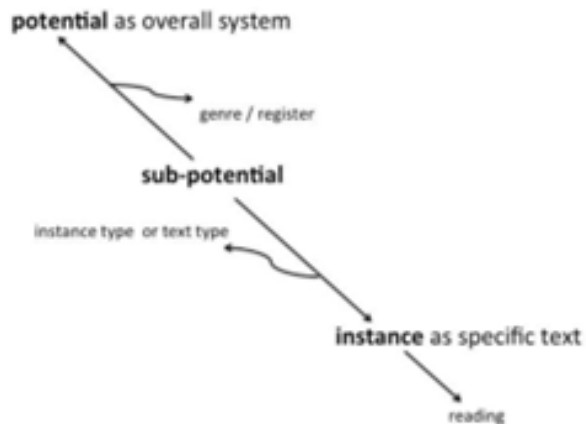
3.2.3.4 Semogenesis

Within SFT, the process of generating meaning, known as semogenesis (Halliday & Matthiessen, 1999), is categorised into three temporal frames: phylogenesis, ontogenesis and logogenesis. Phylogenesis deals with the evolutionary development of human language and broader semiotic advances. Within this extensive timeframe, ontogenesis involves the growth and development of individuals' meaning-making abilities. The third temporal frame, logogenesis, specifically focuses on the immediate unfolding of meaning "in the form of a text" (Halliday & Matthiessen, 2006, p. 18). In this timeframe, attention is given to the specific choices made by speakers and writers when expressing themselves through various modes. It encompasses the gradual construction of entire texts, choice by choice and instance by instance. For example, from a logogenetic perspective, it is possible to analyse how learner contributions shape a written target text during a pedagogic talk as it evolves. Therefore, meanings constructed within the shorter time frame contribute to the emergence of meanings within the larger time frame. By comparison, meanings within the larger time frame influence the choices of meaning made within the shorter time frame. As the present study explores the development of questioning over multiple sessions, the logogenetic time frame becomes particularly pertinent. The relationships between these semiotic changes are depicted in Figure 3.8.

Figure 3.8 Time frames and semogenesis (Martin & Rose, 2007, p. 318)

[instantiation] ——————————[development]———————————[genealogy]
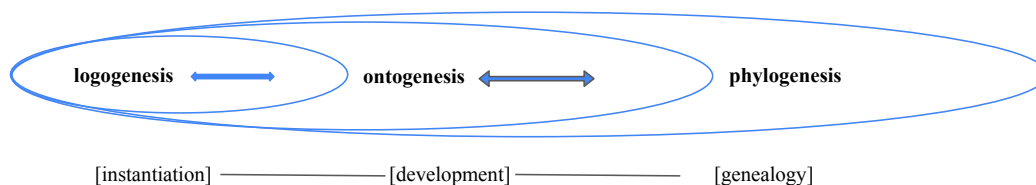
3.2.4 Discourse Semantics within the tri-stratal perspective

3.2.4.1 A context for discourse analysis

The term 'discourse semantics' is concerned with the study of relations of meaning across a text (Martin & Rose, 2007). Discourse analysis uses a comprehensive set of six systems, grouped into the three metafunctions: "ideation and conjunction (ideational); negotiation and appraisal (interpersonal); and identification and periodicity (textual)" (Martin, 2019, p. 358). These systems were developed by Martin (1992) and other linguists (Martin & Rose, 2007; Martin & White, 2005) as a reinterpretation of the SFL model of cohesion (Halliday & Hasan, 1976; Hasan, 1984, 1985). As noted early in this chapter, this seminal work introduces us to the term text, which refers to "any passage, spoken or written, of whatever length, that does form a unified whole" (Halliday & Hasan, 1976, p. 1). Halliday and Hasan (1976) propose the term 'texture' to distinguish text from non-text and use it to elucidate how a text forms a cohesive and unified whole.

Texture is what holds the parts of a text together, providing them with unity; and it depends upon two key variables: cohesion and coherence (Eggins, 2004). Cohesion refers to how parts within a text combine to create a cohesive and unified piece, and coherence regards how the text relates to its extra-textual context (e.g., the social and cultural context in which it occurs) (Eggins, 2004). Martin's reinterpretation (1992) of cohesion as discourse semantics is made as part of a stratificational approach to cohesion (Gleason, 1965). As introduced above, this means that the stratum of discourse semantics is allocated between lexicogrammar and context (register); hence,

discourse analysis is an interpretation realised in lexicogrammar and strongly influenced by the context. Thus, discourse semantics aims to "build a model that place texts in their social contexts and looks comprehensively at the resources that both integrate and situate them" (Martin, 2016, p. 61). The following section discusses Martin's (1992) reinterpretation of cohesion as discourse semantics.

3.2.4.2 Modelling discourse

This section presents an outline of early work on cohesion in order to explain the main changes in the theory and its current application. Halliday (1978) introduced us to "cohesion as non-structural relations beyond sentences, within what he refers to as the textual metafunction" (Martin, 2002, p. 53). Halliday and Hasan (1976) explored how a text is constituted through what they named **cohesive devices** which correspond to the meaning-making resources for the creation of cohesion. Table 3.1 presents the inventory of cohesive resources proposed by Halliday and Hasan (1976).

Table 3.1 Inventory of cohesive resources by Halliday and Hasan (1976) in Hasan (1984 p. 85)

I. REFERENCE	IV. CONJUNCTION
1. pronominal	1. cohesive conjunctive
2. definitive article	a. additive
3. demonstrative	b. adversative
4. comparative	c. causal
II. SUBSTITUTION & ELLIPSIS	2. continuative
1. nominal	
2. verbal	
3. clausal	
III. LEXICAL	
1. reiteration	
a. repetition	
b. synonymy	
c. super-ordinate	
d. general word	
2. collocation	

Halliday and Hasan (1976) proposed five cohesive resources: reference, substitution, ellipsis, lexical cohesion, and conjunction. Hasan (1984, p. 184) explains that cohesion emerges through the use of these cohesive resources, producing "a semantic bond which is created between this member and some other element in the textual environment". Two of these elements linked create a **cohesive tie**, which points to the idea of 'two-ness' that is crucial to the notion of cohesion. Cohesive tie is thus a term that refers to a relation between at least two members or elements in the text (Hasan, 1985). Within this early work on cohesion, the research focus was primarily on these five cohesive ties: reference, substitution, ellipsis, conjunction and lexical cohesion.

The term 'reference' is used to describe the use of resources within a text to identify or refer to an already established participant or circumstantial element, such as using 'Margaret', 'she' or 'her'. Ellipsis is a cohesive device used to omit a clause or a portion of a clause or nominal group in a given context where it can be reasonably assumed or understood. For example, conversations present this kind of omission in, "Did you do it? Yes, I did [it]". In this case, the speakers understand each other because they speak to the context of situation. Languages also present "a set of place holders which can be used to signal the omission (e.g., so and not for clause)" (Martin, 2002, p. 53). These are known as substitutions and sometimes they are considered the same as ellipsis (Halliday, 1994). Hence, reference, ellipsis and substitution include "small, closed classes of items or gaps and have together been referred to as grammatical cohesion" (Martin 2002, p. 53).

Conjunction presents a vast inventory of connectors which are responsible for linking clauses in discourse. In Halliday and Hasan (1976), conjunctions are understood as linking devices that establish connections between sentences. This idea is reformulated by Martin, based on Gutwinsky's work (1976), who considers all linkers (connections between sentences), including hypotactic (coordinating and subordinating). Finally, lexical cohesion is considered as a complement of grammatical cohesion, which involves open system items. For example, the repetition of lexical items, synonymy or near synonymy (including hyponymy) and collation are considered as part of the inventory of cohesive resources.

3.2.4.3 Discourse semantics

Martin (1992, 2002, 2016, 2019) proposes a reformulation of the notion of cohesive ties as discourse structures. This change was motivated by the text-oriented idea of semantics as part of a stratified content plane (Gleason, 1968; Gutwinski, 1976). In this stratified approach, cohesive devices were reformulated as a set of discourse semantic systems at a more abstract stratum than lexicogrammar, with their own metafunctional organisations. Martin (1992) develops semiotic systems based on the semantic role of cohesion (Martin, 2002; Martin, 2016), proposing to track the various references to the same participant throughout the text. This tracking allows these participants to be matched to the relevant processes and circumstances and, where necessary, to be put in chronological order, creating 'activity sequences' (Martin & Rose, 2007). These changes have enabled reorganisation of cohesive devices in relation to the three metafunctions and the proposal of a discourse semantic stratum. Table 3.2 presents the six major systems organised into the three metafunctions.

Table 3.2 Sematic systems aligned with metafunctions (Martin & Rose, 2007, p. 8)

Discourse systems		Metafunctions
appraisal	negotiating attitudes	interpersonal
ideation	representing experience	ideational
conjunction	connecting events	ideational
identification	tracking people and things	textual
periodicity	information flow	textual
negotiation	enacting exchanges	interpersonal

Ideational systems are comprised of Ideation and Conjunction systems. These two systems have the function of construing experience in discourse (Martin & Rose, 2007). These two systems respond to the register variable of field which is understood as "a set of activity sequences oriented to some global institutional purpose, including the taxonomies of entities involved in these sequences" (Martin, 2019, p. 359). In the present study, these two systems are used to analyse students' writing. By doing so, this analysis is expected to outline the patterns of lexical relations that can combine to construe the field in the process of questioning; in other words, what is being questioned. The Ideation system extends Halliday and Hasan's (1976) work on lexical cohesion by proposing three sets of lexical relations. The first corresponds to the taxonomic relations system

which extends the possible relations among semantic units realised through lexical items. These taxonomic relations comprise repetition, synonym, contrast, class and part (Martin & Rose, 2007). The second proposes a model of nuclear relations which examines semantic relations within clauses. Within this model, the semantic units are realised through nominal groups, verbal groups and clauses. This model is based on logical relations: elaboration, extension and enhancement (Halliday & Matthiessen, 2014). Martin (1992, 2002) explains that the aim of this expansion is to encompass semantic relationships that are classified as collocations in Halliday and Hasan's work (1976) (Martin, 2019). The third set corresponds to the **activity sequence** construed by clauses as a text unfolds. This last lexical relation refers to the relation from one process to the following one, revealing possible connections in the development of experience. In the present study, this tool is fundamental in analysing the texts produced by students, in particular to observe the possible correlations within the written text. Martin (2019, p. 360) states that "the discourse structures afforded by these ideation relations are termed lexical strings".

The system of conjunction is also built on earlier research on cohesion (Halliday & Hasan, 1976), and is concerned with interconnections among processes. Martin and Rose (2007) propose four types of conjunctive relations: additive, comparative, temporal and consequential. These semantic relations construe "logical meaning that connects activities and messages in sequences" (Martin & Rose, 2007, p. 119). In addition, three types of dependency are recognised between clauses: paratactic, hypotactic and cohesive. The relevance of internal and external conjunctive relations proposed by Halliday and Hasan (1976) is sustained by Martin and Rose (2007).

Interpersonal systems are comprised of Negotiation and Appraisal systems. These two systems have the function of enacting relations between individuals. These systems respond to the register variable tenor, which is concerned with "the relations of power and solidary whereby speakers position themselves as interlocutors in discourse" (Martin, 2019, p. 360). In the present thesis study, the system of Negotiation is used to explore the structuring of pedagogic discourse. Negotiation is concerned with interactions as exchanges between speakers, and has two general dimensions: the role of speakers, and the type of exchange (Martin, 1992; Martin & Rose, 2007). In the present study, exchanges between speakers enact pedagogic register variables such as pedagogic activities, pedagogic modalities and pedagogic relations (Rose, 2018). This system provides classroom conversation with methodological tools to examine how pedagogic exchanges

are built, by examining how roles and moves are negotiated. The study of these interactions draws on earlier research on exchange structure (Sinclair & Coulthard, 1975; Berry, 1981; Ventola, 1987).

Textual systems are comprised of Identification and Periodicity systems. Martin (2019, p. 361) points out that these two systems compose "discourse as waves of information texturing the register variable mode". The register variable deals with the affordances of a wide range of forms of communication and their affordances (e.g., writing, pictures, email, video, text, speaking). In the present study, the system of Identification is used to analyse the screened films in the literacy intervention. This semantic system has been adapted from *English Text* (Martin, 1992) to analyse filmic texts (Tseng et al., 2021; Tseng, 2013). The system of Identification enables tracking how entities are introduced into discourse and keeping track of them once there (Martin, 2019). This semantic system and its adaptation to film studies are reviewed in the discussion of the methods of this study (Chapter 4, Section 4.4.4.6).

3.2.5 Summary of the socio-semiotic dimension in the present study

Social semiotics is a theory that explores how meaning is created and conveyed through various resources for meaning. This theory views language as a social semiotic system that serves as a tool for making meaning and communicating with others. The architecture of systemic functional linguistics explains how language is organised into functional components, such as grammar and semantics, and how these components work together to create coherent texts that represent meaning. This approach emphasises the importance of context and situational factors in shaping language use and interpretation. Semiotics is thought of as systems of meanings. These option systems are modelled at different levels of abstraction, which refers to the stratified aspect of the theory. Culture and its social structure present social practices that shape discourses which are carried out or materialised through texts. In that sense, text is understood as "the material object produced in the discourse" (Hodge & Kress, 1988, p. 3) and as the minimum unit of the semantic stratum.

As mentioned, three aspects distinguish SFT from other semiotic approaches and explain its adoption in the present study: it is systemic, functional, and emphasises the significance of context in the construction of meanings. The systemic aspect of the theory is linked to the construction of meanings through choice systems. In this study, secondary school students choose and construct

meanings from the choice systems (network systems) available in their culture and accessible to them. These option systems are modelled at various levels or strata. In this regard, culture and its social structure present social practices that configure discourses, which are manifested or materialised through texts. As a result, the study of learning to question from a social semiotics perspective enables me to explore meaning-making processes as responses to the social structure's needs.

3.3 Functional theoretical approaches to multimodality

Social semioticians have considered SFT to investigate meaning in various semiotic resources. These studies respond to the need to better understand contemporary communicative practices, composed of multiple and varied resources for making meaning. For example, if someone uses the mobile phone application, WhatsApp, that person can choose to send voice messages, photos, videos or even traditional written texts in which emojis can be inserted. The study of the use of multiple 'forms' of communication, such as the ones used in a WhatsApp conversation, and their 'ensembles' has been approached from the perspective of multimodal studies (Bezemer & Kress, 2015). Multimodality is focused on meaning-making and its meaning-makers in interaction processes (Kress, 2010). Many studies in multimodal studies have considered and adapted the investigation of language as social semiotic to other resources for meaning (e.g., Bateman et al., 2017; Jewitt et al., 2016; Kress & van Leeuwen, 2020; Tan et al., 2020; O'Halloran, 2023). However, something that brings all these studies together is in considering text as a 'semantic unit' connected to the social situation. That is to say, text is studied as a mode of social action (Halliday & Hasan, 1985). In that regard, SFT scholars such as Kress and van Leeuwen (2020) and O'Toole (1994) extrapolated and systematised Halliday's theory to study nonverbal semiotic resources, developing a study of communication based on the large range of media and semiotic modes within cultures. This social understanding of semiosis enables the present study to research meaning propagations through different 'forms' of communication that people use to represent their experiences in the world and shape relations with others (Jewitt et al., 2016).

It has been proposed that four essential questions must be considered before carrying out a multimodal study of any communicative practice (Bateman et al., 2017). The first is to ask, 'Who are the sign makers?' This inquiry refers to agents who create and produce signs that convey meaning to a specific audience. These agents may have varying roles, rights and obligations. For

example, in the film industry, sign makers can include directors, producers, screenwriters and actors. The second question asks, 'Who are the intended 'sign consumers'?'. This question considers the intended audience who receive and interpret the signs. These consumers can be diverse, such as medical professionals, art critics, or pupils in a classroom. The third question is, "What is the canvas in which, or on which, the sign makers are working?". This support can be anything where distinctions can be made in space and time. This includes the environment, the bodies of the sign makers and any other material entity. The last question is, 'what is the time *profile* of the entire constellation?'. Signs can vary depending on the context. Some signs are made once and for all and then left as they are, while others are (re)produced continually through the actions of the producers and consumers. Some signs can also exist independently of their original makers. Ultimately, the longevity of a sign's existence depends on its context and purpose. In the present study, the ultimate goal of the literacy intervention is to introduce learners (sign-makers) to writing as a means to 'materialise' and 'visualise' their questioning permanently. The present study recognises writing as one of the least managed literacy skills in socio-economically disadvantaged schools (UNESCO, 2017). Therefore, bridging the academic performance gap in this area is imperative.

3.3.1 Semiotic mode and multimodality

In order to undertake a multimodal analysis, it is necessary to consider the fundamental components of multimodal semiosis, the semiotic modes (Bateman, 2013; Bateman et al., 2017). Kress introduces us to the concept of 'mode' by defining it as a "shaped and culturally given resource for making meaning. Image, writing, layout, gesture, speech, moving image, soundtrack is examples of modes used in representation and communication" (2010, p. 79). Mode is thus understood as the product of cultural practices, and whether 'something' is a mode or not it is a question specific to a particular 'user community' (Kress, 2000). For example, a history teacher decides to use comics and historical photos to introduce learners to the study of The Cold War. Although these two modes are visual, the teacher must be aware that these modes have distinctive potentials for making meaning in the learning process. In other words, the teacher has to know the modal affordances of the resources used in the class (Kress, 2010; Oteiza, 2006). This is due to the fact that the constitutive features, meaning-making practices and materiality of comics differ from

historical photos. Therefore, it is imperative to systematise the study of modes to understand our increasingly multimodal communicative practices better.

Examining the primary use of semiotic modes enables working with text creation in multimodality, a process that must be precise for analytical purposes (Bateman, 2001, 2014; Bateman et al., 2017). Modes appear to have two dimensions, material and semiotic. The material dimension is related to the perceptual systems employed for perceiving them (e.g., visual: writing; aural: spoken language). The material itself determines the type of manipulation possible for any semiotic usage of material. Users assign significance to the material used in the semiotic dimension (e.g., red colour is used to represent left political parties around the world). It is relevant to constantly ask how the material and semiotic dimensions are related to each other. These dimensions have as theoretical background the ideas of signifier and signified (Saussure, 1974) and expression and content (Hjelmslev, 1961). However, instead of solely discussing 'signified' or 'content' for some expression, it is proposed to separate two very different levels of that content (Bateman et al., 2017). The initial categorisation of content is named 'content form' and describes the specific forms that can be created from any given material. This implies that a material can be utilised by a semiotic mode in distinct ways, which may vary from how another semiotic mode would use the same material (e.g., sound is differently 'used' in music and spoken language). Lastly, the second subcategory of content is referred to as 'content discourse', which pertains to the process of how individuals interpret and comprehend any arrangement or selection of forms in a material; in other words, how people make sense of semiotic modes by using different interpretative mechanisms. Figure 3.9 illustrates how all semiotic modes integrate within three semiotic 'strata' or levels: the material dimension, which serves as support; the technical characteristics arranged across various descriptive axes (abbreviated as 'form'); and the level of discourse semantics.

Figure 3.9 Abstract definition of a semiotic mode (Bateman et al., 2017, p. 117)
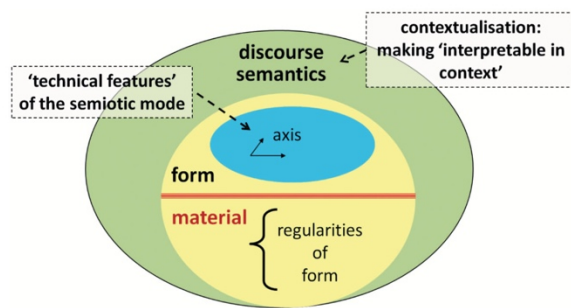
The stratified functional model of language and the methodological approach to semiotic modes provide the present study with theoretical foundations to conduct the investigation as follows. The three teaching resources used in the literacy intervention are considered and examined as semiotic modes. Film is the first semiotic mode to be examined at the level of discourse semantics by using tools to analyse cohesion in film (Bateman & Schmidt, 2013; Tseng, 2013). The aim is to explore the perceptual guide of textual elements in a film; that is, how filmic narratives make sense and guide an audience's attention. In that regard, the Identification system has been adapted for tracking film elements (Tseng & Bateman, 2010; Tseng, 2013; Tseng et al., 2021). These elements are identities of characters, objects, settings and characters' actions (Tseng, 2013). This type of analysis reveals how these elements are cohesively tied together as films unfold. These elements are fundamental to guide the perception of which aspects of the narrative are significant to build discourse interpretations. In the case of the present study, this is intended to reveal which film elements capture students' attention. This initial examination is fundamental in order to understand and identify the ideas and experiences selected by students.

Pedagogic talk is the second semiotic mode examined within the literacy intervention. This resource for meaning is investigated at the level of register by using pedagogic register analysis (Rose, 2018). The purpose is to map choices in teaching and learning at the contextual stratum of register (Martin, 2010; Rose & Martin, 2012; Rose, 2018, 2019, 2022). This includes the study of the field of pedagogic activities, the tenor of pedagogic relations between the teacher and learners, and semiotic modes of pedagogic modalities (Rose, 2014, 2018, 2022). This kind of analysis

reveals the structuring of pedagogic discourse, understanding pedagogic practices as options chosen from the available systems by teachers and learners as the lesson unfolds. The three variables of register are explained in the chapter on the methods of this thesis (Chapter 4, Section 4.4.3). However, one of the relevant aspects of investigating 'pedagogic talk' is to reveal how the question-posing method is negotiated between the teacher and students. This classroom interaction is the core of the literacy intervention, as it scaffolds the students to produce a piece of writing at the end of the class. In order to study pedagogic exchanges, the discourse semantic system of NEGOTIATION provides the theoretical ground on which the pedagogic exchange structure has been built (Martin, 1992; Martin & Rose, 2007).

Finally, the examination of students' writing aims to track which ideas are questioned after watching and talking about the film and understanding how these experiences are construed in a written text. In order to do this, meaning-making resources provided by the IDEATION system are used to examine how students construe experience when they learn to question in their writing. This system enables us to study experience in terms of 'what is going on' and how that process is configured. This takes us to study the field of experience of questioning which is constituted by sequences of activities involving people, things, places and qualities as the text unfolds (Martin & Rose, 2007; Halliday & Matthiessen, 2014). These activities and their elements are prompted by film elements that the students select, such as characters, objects, actions, settings and qualities. Construing experiential meanings requires lexical cohesion that makes elements dependent on each other for interpretation (Halliday & Hasan, 1976; Martin, 1992). Thus, the study of lexical relations reveals semantic relations among people, places, processes and qualities as a text unfolds. In addition, the CONJUNCTION system demonstrates how activity sequences are logically connected (Martin & Rose, 2007). Overall, Figure 3.10 illustrates the theoretical foundations used to understand and interpret different forms of communication and identify patterns and structures that shape our understanding of language and media. In the following figure, film, pedagogic talk, and writing are encircled to differentiate them from each other as distinct semiotic modes. Each mode possesses its own set of theoretical tools in the present study.

Figure 3.10 A theoretical approach to the study of semiotic modes

Semiotic modes:

Films

Medium (canvas)	Screen(s)	Discourse semantics (interpretative mechanisms)
Material	visual, sound	IDENTIFICATION system (Tseng, 2013) → To reveal cohesion and coherence in filmic narratives.
Content: form	Filmic moving images	

Pedagogic talk

Medium (canvas)	Voice	Discourse semantics
Material	Sound	NEGOTIATION system (Martin & Rose, 2007) → To examine pedagogic exchange structure at register level (Rose, 2018).
Content: form	Spoken language, gestures, lexical resources and grammar	

Students' writing

Medium (canvas)	Paper and screen (monitors/phone)	Discourse semantics
Material	Visual, haptic	IDEATION & CONJUNCTION systems (Martin & Rose, 2007) → To reveal how experience is construed in students' writing.
Content: form	Written language, Lexical resources and grammar	

Investigating films, pedagogic talk and students' writing as semiotic modes enables the present study to precisely analyse and reclaiming the theoretical concept of 'text' for multimodal studies. As mentioned, a text refers to a constructed entity that utilises various semiotic modes, supported in a medium (canvas) to organise its material consciously, facilitating interpretation through utilising these modes. That is, expressed more simply, "a text is what you get whenever you actually use the semiotic modes of a medium to mean something" (Bateman et al., 2017, p. 132). The relevant aspect of a text is its materiality, which differentiates it from discourse (Hodge & Kress, 1988; Bateman et al., 2017). The concept of 'textuality' is thus understood as "the realisation of the entire set of semiotic modes in a communicative act as well as the semiotic relations involved" (Bateman et al., 2017, p. 133). Exploring semiosis in literacy requires a multimodal approach that captures the fluidity and constant meaning transformation across the semiotic modes involved in teaching practices.

3.3.2 Semiotic mobility in literacy practices

Multimodal analysts argue that semiotic mobility is a predominant component of literacy (Stein, 2008; Kress, 2010; Newfield, 2015). Teachers and learners work with a wide range of means to

create meaning, involving semiotic shifts across semiotic modes. For example, students learn to represent a mathematical problem by using software. This requires students to learn to mean verbally, numerically and digitally. Exploring how representations of meaning migrate and mutate across semiotic modes helps us see how ideas are shaped and changed within literacy practices (Newfield, 2015). Semiotic mobility involves the transfer and transformation of meaning across different semiotic modes. The use of technology in education has further expanded the possibilities for creating meaning through different modes. As discussed in Chapter 2, Section 2.4, the study of semiotic mobility varies depending on the kind of rearticulation of meaning (Kress, 2010; Newfield, 2011). Understanding how meaning is rearticulated and reshaped across modes can help this thesis research to understand how students' ideas evolve across different literacy interventions. Although there exist various ways of approaching the study of semiotic mobility, the present study considers three key concepts: transformation (Kress, 2000, 2010); chain of semiosis (Stein, 2008; Newfield, 2011, 2015); and resemiotisation (Iedema, 2003; Price & Archer, 2023), explained as follows.

3.3.2.1 Transformation

Kress (2000) proposes that the principle of transformation is central as semiotic systems are constantly under alteration. This socio-semiotic understanding highlights the importance of recognising the creative and agentive role of sign-makers, emphasising their 'interests' and intentions in the process of meaning-making in a dual sense. Kress, firstly, argues that there exists a transformation process at play even when school students engage in seemingly passive activities such as copying content from a classroom whiteboard. This transformation involves altering the arrangement of the elements being copied while the elements themselves remain the same (Kress, 2010). Secondly, Kress also incorporates the concept of transformation into the broader social context, drawing on Paulo Freire's emancipatory proposal (Kress, 1995). Freire advocates for 'dialogic teaching' that enables learners to critically perceive the ways in which they exist in the world and to view the world as a constantly evolving reality rather than a static one (conscientisation), mentioned in Chapter 3 in Section 3.1.2 (Freire, 2005). Kress thus understands the process of learning to perceive reality critically as a form of semiotic work that has transformative effects on the social world (Bezemer & Kress, 2015). This concept of transformation contrasts with dominant theories that view language as stable and governed by

fixed rules and categories. Instead, social semiotics views semiosis as a dynamic process where the resources used to create meaning are selected and transformed based on the interests of the sign-makers in a given context (Kress, 2010).

3.3.2.2 Semiotic chain

Learning is comprised of permanent transitions, translations and/or transductions across semiotic modes. Research on semiotic mobility of literacy requires considering constant and varying types of semiotic shifts in pedagogic environments (Newfield, 2014, 2015). In order to maintain an in-depth focus on the representational mobility of literacy, the concept of chains of semiosis is proposed to examine classroom settings in South Africa (Stein, 2008) and operationalised by Newfield (2015) to explore transmodal moments. These are defined, "semiotically speaking, as a moment of radical change, during which the shift in mode impacts other formal elements such as materiality, medium, genre, and site of display and reshapes meaning in dramatic ways" (Newfield, 2015, p 270). This concept focuses on external semiosis; that is, meanings that are manifested externally in material forms. Exploring how shifts in mode produce changes in meaning is expected to help us obtain a better comprehension of how learning might be affected by these moves. In other words, semiotic mobility has a powerful influence on learning.

Newfield (2015) proposes four approaches to track the semiotic mobility in literacy practices. The four options for studying chains of semiosis are: (1) text- and/or mode-based analysis; (2) analysis that tracks the semiotic chain as a process; (3) integrated analysis, which integrates the two first approaches to track the semiotic shifts; and (4) analysis of interaction (Newfield, 2015). In order to address the research questions of this thesis study, the third approach has been selected to track how semiotic shifts occur in and across semiotic modes. The way in which these approaches are operationalised is through the idea of chains of semiosis, which is defined as an ongoing process of sign creation (Stein, 2008; Newfield, 2011, 2015). In these processes, meaning is materialised in a variety of linked semiotic modes, what Stein (2008) called 'fixing points' based on Kress's understanding of semiosis 2000). The creation of meaning is continuous rather than limited to a moment in time (Newfield, 2014).

The integrated transmodal approach combines mode- or text-based analysis with tracking the chain of semiosis. The texts are considered moments of *fixing or punctuation* in the transmodal semiotic

chain (Kress, 2003, in Newfield, 2015). This perspective focuses on "semiosis as an ongoing rather than an end-stopped process (Newfield, 2015, p. 275), considering semiotic modes, meaning-makers and their contexts. Thus, this makes it possible to study semiotic modes; that is, their epistemological logics and how a sign-maker shifts meaning across different texts. It is relevant to understand these semiotic shifts because our contemporary societies are hyperconnected and information flows constantly. Thus, learning to mean requires a deep understanding of the constant changes in meaning to which we are exposed.

An integrated approach to the study of critical questioning is most appropriate due to two reasons. Firstly, a mode-based approach better explains modal affordances within literacy pedagogy; in other words, enables a better comprehension of how a teacher could use the semiotic potential of a semiotic mode to teach. This perspective also highlights that semiotic modes have different epistemological logics (Newfield, 2015), which requires finding and using the appropriate tools to examine a mode regarding its meaning-making resources. Secondly, "tracking the *process and movement of transmodal semiosis"* enables one to analyse "how meaning-makers construct texts which lead into and out of another for particular purposes" (Newfield, 2015. p 273, original emphasis). This approach is concerned with semiotic mobility as activity and process, enabling multimodal analysts to map the flow of texts and their multimodal ensembles and convergences.

3.3.2.3 Resemiotisation

In multimodal discourse studies, Iedema (2003) introduces the concept of resemiotisation to explore how meanings are constantly reshaped and transformed through time, space and semiotic modes. In this regard, resemiotisation provides the researcher with the tools for "(1) tracing how semiotics is translated from one into the other as social processes unfold, as well as for (2) asking why these semiotic resources (rather than others) are mobilised to do certain meaning at a certain time" (Iedema, 2003, p. 29). These shifts impact how meaning-making is represented and how these changes could modify individuals' reality perceptions. Resemiotisation enables me in this thesis research to describe and identify all those semiotic shifts by considering the time and space (Deleuze & Guattari, 1988; Koivistoinen et al., 2016). Marvel and DC films, such as Batman in 2012, are situated in distant time periods and geographical locations. These cinematic worlds are considerably removed from the realities experienced by the Chilean student participants in the

present study. This investigation thus studies multimodal mediation processes where the teacher designs pedagogies as acts of critical negotiations among meanings, regarding their forms and functions (Harman, 2018; Newfield, 2011; Rogers, 2004). This study argues that dialogic interactions are one of the critical stages in the proposed literacy intervention chain of semiosis (Bakhtin, 2010). Through pedagogic talk, the teacher and students negotiate how hegemonic meanings will be resemiotised in writing. In this case, *overt instruction* is the pedagogic strategy through which learners are introduced to work on language use; that is, meta-language development (Jewitt, 2008). Within this literacy intervention, as a researcher-teacher, I learn about what film elements might catch students' attention and how I could use those plot fragments to guide the learner in constructing historical questions. According to Shor and Freire (1987, p. 1):

> dialogue is not a mere technique to achieve some cognitive results; dialogue is a means to transform social relations in the classroom and to raise awareness about relations in society at large. It is a mutual learning process where the teacher poses critical problems for inquiry.

Therefore, I use multimodal critical discourse studies grounded in SFT in order to explore how students and teacher co-construct questions to interrogate hegemonic meanings negotiated through films discussions.

3.3.3 Summary of the multimodal dimension in the present study

Multimodality as an approach is crucial in understanding contemporary communicative practices, where various resources are used to create meaning. A systemic functional theory is employed to explore the multimodal critical literacy intervention analysed in the present study. This theoretical decision is based on the pioneering work carried out by Kress and van Leeuwen (2020) and O'Toole (1994), who extended Halliday's (1978) theory to the study of nonverbal semiotic resources. This work has enabled research into the propagation of meaning through different communication forms. These social semioticians undertake analysis of semiotic modes by involving both material and semiotic dimensions (Bateman et al., 2017), modes that are shaped by cultural practices and used to create meaning in diverse ways. Exploring semiosis in literacy demands a multimodal approach to capture the fluidity and constant transformation of meaning across modes involved in teaching practices. In contemporary literacy practices, learning mobility is an essential component, particularly with the increasing use of technology in classroom learning

activities. The present thesis study focuses on three key concepts to analyse semiotic mobility in literacy: transformation, chain of semiosis, and resemiotisation.

3.4 Concluding remarks

This chapter set out to give an overview of the theoretical foundations of the present study. Section 3.1 introduced the critical dimension that inspires and guides the design of a pedagogy of questioning aligned with the principles of multiliteracies. Section 3.2 presented a socio-semiotic dimension to explore the pedagogy of questioning, through a theoretical approach informed by Systemic Functional Linguistics. Section 3.3 finished introducing the multimodal dimension by reviewing the primary adaptations of SFT for the analysis of multimodal literacy practices. The chapter presented and combined three critical approaches that emphasise the potential of education research and classroom practices as avenues for enacting necessary and context-specific social transformations to dismantle entrenched social behaviours. Therefore, the pedagogy of questioning is examined in this study as a discursive practice that aims to develop critical consciousness through learning to question in the history classroom.

CHAPTER 4 – THE RESEARCH DESIGN

4.0 Introduction

This qualitative study investigates the potential of a novel multimodal critical pedagogic intervention to develop the questioning performance of Chilean secondary students in the history classrooms of disadvantaged schools. In this chapter, I explain the design of the pedagogy and the conduct of the online workshops before outlining the analytic tools used on the data. The online workshop sessions involved film screenings used to prompt pedagogic talk, in which the posing of questions was negotiated between the teacher and the students, discussions that finally were resemiotised in students' writing. Tracking meaning transformations across these semiotic modes was critical for exploring the modal affordances of the semiotic modes used for critical literacy. Multimodal critical discourse studies drawing on Systemic Functional Theory were used in the analysis of films, pedagogic talk and students' writing, resulting in a comprehensive and exhaustive description of the learners' situated language use (Lave & Wenger, 1991), which

contributed to a comprehensive and exhaustive description of their ability to question in the history classroom.

This chapter presents the research design and how the theoretical framework influenced the choice of tools used to examine the data. This chapter is organised into five main sections. Section 4.1 revisits the research questions introduced in Chapter 1 and explains why this research adopts a qualitative approach from a socio-semiotic perspective (Halliday, 1978; Hodge & Kress, 1988). Section 4.2 introduces the data collection, describing the educational settings and the student participants. Section 4.3 presents the design of the pedagogic intervention, including the three forms of data collected: films, the learning activities that guide pedagogic talk, and students' writing. Section 4.4 presents and explains the data analysis procedures carried out using SFT. Finally, the chapter ends with ethical considerations and consolidation.

4.1 Research questions

As introduced in Chapter 1, the overarching research question driving this thesis is:

How does a multimodal critical pedagogy facilitate hegemonic meaning transformations, from film through pedagogic talk, resulting in students' critical written questions?

This overarching question is broken down into a set of more specific questions as follows.

For the film:

How do mainstream films, used in history learning, invoke hegemonic discourses?

For the pedagogic talk:

How do students and the teacher negotiate the construction of critical questions in pedagogic talk?

For the students' writing:

How is the chain of semiosis visible, from films through pedagogic talk, in students' writing?

4.1.1 Qualitative research approach

In order to address the research questions above, discourse analysis is used within a qualitative research design to explore the learning process in which secondary students develop the ability to

question in the history classroom. Cresswell (2014, p. 145) argues that the qualitative paradigm is focused on the study of "processes rather than outcomes or products". In the present study, the pedagogic intervention aims to develop students' ability to question in writing, a learning process that uses film screenings and is scaffolded by pedagogic talk. Thus, this study investigates how the students learn to pose written questions by examining the entire learning process. This means adopting an analytical approach that enables tracking the text-making activity of students learning to question across different semiotic modes (Stein, 2008; Newfield, 2015), an approach explained in Section 4.5.3.

The research is interested in students' meaning-making practices and examines how learners "make sense of their experiences and their structures of the world" (Kress, 2010, p. 32). The qualitative research design takes as a starting point a social semiotic understanding of communication processes in the classroom which "recognis[es] the agency of social actors and social/power relations between them" (Jewitt et al., 2016, p. 131). Thus, it is not the study of semiotic modes itself, but is it is the study of what learners do with them (Kress & van Leeuwen, 2001), to develop a better understanding of how to enhance communication in literacy.

As a qualitative researcher, I understand myself as a "primary instrument for data collection and analysis" (Creswell, 2014, p. 145). Indeed, I am the teacher responsible for designing and running the pedagogic intervention, and the primary researcher in investigating it. In this dual role of researcher and teacher, I understand my classroom as the space (time and place) where I can design and try innovative classroom learning practices such as the pedagogy of question examined in the present study. In addition, I can observe learners' progress and adapt the pedagogic practice in real-time to meet the evolving educational needs of my students. By conducting a classroom-research investigation, in which I am the teacher and researcher, I also contribute to bridging the gap between theory and practice and cultivating a holistic understanding of the educational landscape.

This project involves fieldwork that was initially intended to be carried out in person in the physical classroom. Due to the Covid-19 pandemic, it was carried out remotely through Zoom between Australia and Chile, representing a significant innovation in the delivery of the original cinema workshop model. In particular, the change involved a significant shift in terms of multimodality in an educational setting. The project is among the first studies undertaken in this manner and thus

provides the opportunity to investigate the impact of the shift to online learning for contemporary literacies.

4.2 Data Collection

4.2.1 Context

4.2.1.1 The COVID-19 pandemic

The pedagogic intervention was run remotely in Chile from Australia due to the Covid-19 pandemic and worldwide travel restrictions. The first COVID-19 case in Chile was detected in early March 2020, coinciding with the school year's beginning. After two weeks, schools adopted remote learning (Bellei et al., 2022) and distance learning was maintained for the entire year. In 2021, schools were allowed to deliver hybrid classes and, finally, return to activities in-person in the second semester. Under these circumstances, the school recruitment for this research was challenging. Recruiting volunteer schools, teachers and students willing to participate in workshops during a time of global Zoom fatigue was difficult. In addition, it was necessary to consider internet and technology access in disadvantaged schools and the process of gaining consent virtually. Despite these factors, school history teachers in two schools, and their students, agreed to collaborate. The workshops were delivered for the first school between November to December 2020 and for the second school between June to July 2021.

4.2.1.2 School setting

This study was conducted at two secondary schools located in the central region of Chile (Valparaíso). These schools are socioeconomically disadvantaged, including school students from the lowest income quintile in Chile as classified by the governmental institution, called the National School Aid and Scholarship Board (the Spanish acronym is JUNAEB), responsible for overseeing the State's allocated resources to support vulnerable Chilean children and youth, considering their biopsychosocial circumstances, ensuring their successful integration, retention and achievement within the Educational System (JUNAEB, 2022). The participant schools present a 93% and 87% vulnerability index. These figures are calculated based on family income and the probability of school failure.

This study was conducted within the Department of History. History is a compulsory school subject with four hours per week of teaching in secondary schools. According to the Chilean curriculum, schoolteachers are expected to design workshops, in addition to regular class time, to deepen curricular themes such as civic education, poetry, sustainability and economics. Enrolment in these workshops is voluntary, and school students can obtain extra credits by participating. As discussed in Chapters 1 and 2, critical questioning is a core requirement in the syllabus of the four grades of secondary school in history. That is, students have to learn to pose problems and questions to examine historical events and processes. However, developing this essential ability requires time and practice and it receives limited attention in a crowded curriculum. This educational context motivated the design of the initial pedagogic intervention which ran through cinema workshops for the first time in 2011 in a public secondary school.

This pedagogic intervention operates within the framework of multimodal critical literacies, with the central goal of equipping learners with empowering and versatile critical multiliteracy skills. These skills facilitate a comprehensive grasp of historical contexts and serve as a lens through which students can adeptly interpret both the present and the past. In addition, this perspective enables them to construct informed visions of the future (Donnelly, 2020). The significance of this critical approach lies in its transformative potential, as it empowers learners to engage critically with diverse information sources. This empowerment enables them to discern nuances, question assumptions, and form well-rounded opinions. As a result, critical framing enriches learners' historical reasoning and aids in the development of essential life skills necessary for becoming future multimodal, critical *citizens*.

4.2.2 Participants

The pedagogic intervention involved a total of eleven school students from Grades Nine and Ten. Five students in the first school and six in the second were recruited on a voluntary basis by their history teachers. While the number of student participants may seem small, a small cohort of learners was necessary due to the large amount of data to be collected from each student. This is also all that is needed because the present study will provide a thorough analysis of the pedagogic talk and students' writing in each workshop. While the study's feasibility was influenced by the limited number of samples and the scope of the pedagogic intervention, it is crucial to recognise that the significance of this decision lies in developing a methodology to explore this type of data.

Specifically, it involves discovering and mastering the tools that Systemic Functional Theory has developed for each semiotic mode utilised in the pedagogic intervention. The first school participated in five weekly online workshops from November to December 2020, and the second school had the same experience from June to July 2021. These students were chosen to be part of the intervention for three reasons:

1. The history schoolteachers invited students with high commitment and responsibility. The workshops were run as an extracurricular activity during a time designated for workshops in the afternoon. Students had to be willing to participate, and to complete and submit worksheets in each session.
2. These students demonstrated interest in and affinity for films and classroom discussions in the history classroom.
3. These students were interested in participating in the pedagogy of questioning to improve their ability to question films through writing.

The participants' demographic information varied concerning gender, age and school. They were aged from 14 to 16 years, and had completed eight years of elementary school in which history was a compulsory subject with four teaching hours per week each year. The number of female students overall was higher in both schools and only one male student participated in the workshops in each school. This did not have any impact during the classroom conversations, as everyone had the opportunity to participate equally. Students' names have been anonymised in both class conversations and writing in order to safeguard their identities. Although the total number of participants was 11, only ten were included in the analysis. A student from the second school was excluded because she did not attend all the workshops and submit the worksheets. Finally, the two schools have similarities in terms of location and socioeconomic status, but these did not impact the development of the workshops and students' performances.

The participants' previous experience with critical questioning in film discussions and writing was very similar. Although a few students were more familiar with audio-visual texts such as anime films and manga comics, the pedagogy of questioning used in this study was new for everyone. Thus, all the participants required time to become familiar with the learning activities. However, after the second workshop, everyone understood the pedagogy and actively participated in the

discussion. In addition, the schoolteacher was invited to each session, for two main reasons: firstly, to offer increased security and confidence to students unfamiliar with pedagogy and to support me as a new teacher; secondly, attending the workshops allowed the schoolteacher to observe how the pedagogy of the question and related activities functioned with the students.

4.3 Stages of the data collection

4.3.1 Design of the pedagogic intervention

In the present study, the data collection took place within a pedagogic intervention designed around the principles of a pedagogy of questioning (see Chapter 3, Section 3.1), history learning (see Chapter 2, Section 2.1) and multiliteracies (see Chapter 2, Section 2.3). The primary learning goal of the pedagogic intervention was to pose critical written questions in the history classroom. In order to understand how the intervention worked and, thus, how the data were collected, this section presents and explains the design of the cinema workshops at three curricular levels: firstly, the lesson plan design which provides a general view of how the intervention was organised; secondly, the lesson structure which presents how each session is planned; and thirdly, the learning activities which guide the film discussions and students' writing. Figure 4.1a presents the five workshops with their respective learning goals, curricular contents and teaching resources. The original design had two initial workshops to introduce students to pedagogy, another two workshops to provide students with time and space to practice the new skills and, finally, two lessons to consolidate the new knowledge. However, the last two sessions were merged into one due to school holidays in both schools.

Figure 4.1 Lesson plan design, lesson structure, and learning activities

Figure 4.1a Lesson plan design

Lesson plan design	First lesson	Second lesson	Third lesson	Fourth lesson	Fifth lesson
	Learning goal: *To introduce students to the pedagogy of questioning based on the discussion of the film screening.*	Learning goal: *To pose critical questions based on the discussion of the film screening.*	Learning goal: *To pose critical questions based on the discussion of the film screening.*	Learning goal: *To pose critical questions based on the discussion of the film screening.*	Learning goal: *To pose critical questions based on the discussion of the film screening.*
	Curricular contents: -Terrorism -Nuclear power -Institutions crisis	Curricular contents: -Terrorism -Nuclear power -Institutions crisis	Curricular contents: -Gender -War technology -Mythology	Curricular contents: -Gender -War technology -Mythology	Curricular contents: -Colonialism -Technology -International relations
	Resources: -Film: Batman by Nolan (2012). -Student worksheet.	Resources: Film: Batman by Nolan (2012). -Student worksheet.	Resources: Film: Wonder Woman by Jenkys (2017). -Student worksheet.	Resources: Film: Black Panther by Coogler (2018). -Student worksheet.	Resources: Film: Black Panther by Coogler (2018). -Student worksheet.

Figure 4.1b Lesson structure

Lesson structure	1. Introduction to the pedagogy and film 2. Film screening 3. **Pedagogic talk** 4. **Students' writing**
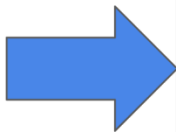
Figure 4.1c learning activities

Learning activities	1 Have an **idea** 2 **Problematise** the idea 3 **Interrogate** the problem with a question 4 **Classify** the question

Each workshop was organised following four central pedagogic moments that organise the lesson structure. Figure 4.1b illustrates these activities, the first being the introduction to the pedagogy and film screening in which the teacher presents the learning activities and general information about the film. As part of the teaching instruction in this first pedagogic moment, the teacher asks students to notice how the filmmaker represents curricular content, for example, how Christopher Nolan represents the ideas of terrorism and institutional crisis in Batman (2012) or how Patty Jankis works with gender and war technology in Wonder Woman (2017). In this pedagogy, watching the film is understood as an active perceptual activity with a clear goal, as students have to identify information in the filmic text. For the second pedagogic activity, the film screening, the teacher selects scenes or fragments strategically, as it is impossible to watch a whole film and do tasks in a regular school session (90 minutes). After watching a few scenes, the third pedagogic moment consists of classroom discussion using the film screening as a primary source for the conversation. Pedagogic talk (3) and students' writing (4) are in bold to highlight that these pedagogic moments have the same four learning activities: (i) identifying an idea, (ii) problematising the idea, (iii) questioning the problem and (iv) classifying the question, repeated in two distinct modalities. Film is thus the semiotic mode that triggers the classroom conversation.

Figure 4.1c shows the four goal-oriented joint activities that scaffold what students do while posing a question (Vygotsky, 2012). Although the data produced by these four activities are examined through SF (Systemic Functional) analyses of pedagogic exchanges and teaching learning cycles (Rose & Martin, 2012; Rose, 2018), which are explained later in this chapter, it is fundamental to introduce here the rationality behind the design of the question-posing method. The method is composed of four steps which are inspired by the pedagogy of questioning (Freire & Faundez, 2013) and historical questions (van Boxtel & van Drie, 2018). The first activity consists in 'having an idea' based on the film screening. Here, the student begins by describing something that caught their attention, which can be a situation, a character, a thing, or a mix of everything. Once the student has described what caught their attention, the teacher introduces the second activity inviting students to problematise the idea or situation described. From the beginning of the intervention and in each class, students are taught that problems are understood as possibilities to ask and investigate reality rather than conceiving of problems as obstacles or complications (Duschaztky & Corea, 2002). This is a crucial learning activity for these students, as posing

problems demands practice that schools do not provide on a regular basis. Curricula require students to pose problems and questions in order to evaluate historical sources. Therefore, they need to be taught how to do it.

The third goal-oriented joint activity is interrogating the problem by posing a question. The teacher invites the learner to ask 'the problem' a question by imagining that the problem posed is a person who might give some answers. The enquiries are historical questions such as cause, processes and consequences (see Chapter 2, Section 2.1.1.2). Finally, students have to classify their questions according to whether they are asking about cause, effect or other aspects. The pedagogic intervention encourages students to follow the four learning activities of noticing, problematising, interrogating and classifying in order. The e-board and colours are used during the pedagogic talk to reinforce each learning activity visually. While students orally pose their ideas (yellow), problems (green) and questions (blue), the teacher takes notes of these on coloured sticky notes that are displayed during the conversation. These colours scaffold activities by offering a visual reference for the stage at which the learner works and allowing them to re-read what was said.

The three activities mediating the pedagogic talk in this intervention draw on dialogic teaching (Freire, 2005; Freire & Faundez, 2013). This means that the teacher actively listens to students' common-sense perspectives; from that, the teacher and students negotiate the posing of problems and questions. Following Freire's approach (2005), it is the apprentice who is examining and questioning power structures and patterns of inequality from their life experiences. No one can read the world for the apprentice. The problems and questions must create a dialogue with the apprentice's own experience. Otherwise, they work with empty words that do not dialogue with the apprentice, what Freire calls 'verbalism' (Freire, 2005). As discussed in Chapter 1, being critical involves developing awareness through the transformation of often-overlooked 'realities'. In other words, apprentices learn how to question their own perception of reality and develop awareness (Fairclough, 2004; 2013). In such a pedagogy, educators are responsible for observing and grasping how their students learn to guide learning. Once the educator has listened to the apprentice, it is possible to introduce them to the disciplinary field, such as an examination of causation or consequences in the history classroom.

4.3.2 Data sources

Data sources collected in this study include fragments of the films screened in the workshops, video recordings of pedagogic talk, and students' writing. Table 4.1 presents the sets of data collected at each school in terms of quantity. Although the same pedagogic intervention was run in both schools, a higher number of worksheet submissions was collected in School B.

Table 4.1 Sets of data collected

	School A			School B		
fragments of films	25			25		
video recording	hours	minutes	seconds	hours	minutes	seconds
video recording	6	34	56	6	10	45
students' worksheets	21			23		

4.3.2.1 Films

Comics-based films are well-known as adaptations of comics or their characters into films. These audio-visual adaptations have resulted in a superhero genre which is currently one of the dominant forms of popular cinema worldwide. In the case of Chile, the last three national reports on the 'analysis of cinema in Chile and its audiences' present the top ten films each year, and have ranked productions such as Captain Marvel, Spiderman, Avengers and the Joker (CAEM, 2018, 2019, 2020). These rankings reveal the high consumption of DC and Marvel film productions by Chilean people, which is one of the reasons behind the choice of comics-based films for the intervention. In the literacy intervention, students were asked in the first session of the cinema workshop, 'Why do you think we watch comics-based films in this workshop?', to which one student replied:

> *"Miss, many people complain about this* [the speaker in this data excerpt here was silent] *except Americans. It is that all these characters like Captain America or Wonder Woman, these types of films. They save the world, but the world is only the USA. It is pure propaganda from there, with*

the flag. Even Wonder Woman's costume is like super American, just like Captain America. All their costumes have American flag colours. Oneself grows up seeing it; it is something that is very internalised. I realised when I was little that all the problems the USA has had throughout history are packaged and made into a film. They turn their problems into marketing". Student A, Workshop n1, minute 23 (June 2021)

The comics-based films selected for the literacy intervention were Batman, Wonder Woman and Black Panther. *Batman the Knight Rises* by Nolan (2012) is based on a DC comic that first appeared in 1938. The final film in Nolan's *The Dark Knight* trilogy was selected for the cinema workshop due to the plot in which Gotham City is under a terrorist attack by mercenaries from the East. The theme of terrorism is a part of The History of the Present in the national curriculum (MINEDUC, 2023). In addition, Christopher Nolan directs psychological films that depict moral decadence, the fall of institutions and the representation of citizens' terror in this film. The second film was *Wonder Woman*, based on a DC comic that first appeared in 1941. This comics-based film was the first Warner Bros Picture directed by the female director Patty Jenkins and was a DC blockbuster in 2017. This film represents themes related to Greek mythology, world wars and gender inequality, which are part of the history curriculum. The last comics-based film was *Black Panther*, the first superhero of African descent in mainstream American comics, created by Stan Lee for Marvel Comics and whose first appearance was in 1966. This superhero film was directed by Ryan Kyle Coogler and distributed by Walt Disney in 2018. This film production has been labelled the highest-grossing film of all time by an African American director. This film was selected because themes such as colonialism, technology and ethnicity are part of the history classroom.

4.3.2.2 Pedagogic Talk: Classroom video recording

Each session of the intervention was video recorded. The online platforms used in this study to run the workshops and collect data were Zoom and Jamboard. In the case of Zoom, using the camera was optional for students due to privacy issues and internet connection. Because of this, the chat Zoom was a significant additional relevant resource during classroom interaction, mainly managed and read by the schoolteacher. This was the only responsibility of the schoolteacher, who was invited to observe each session. The chat from each Zoom session was collected and stored with each video recording. The sessions were then re-watched and categorised into segments named: synopsis, actions and time (Barrera & Celon, 2020) (see Appendix B, Table B4). Google offers

additional teaching resources such as the interactive whiteboard tool, Jam Board. In the intervention, the most relevant features of this tool were: (i) 'Sticky Notes and Annotations' which allows easy annotations and comments, which was useful for collaborative discussions and feedback; and (ii) 'Real-Time Collaboration' which allows multiple users collaborate on the same Jamboard in real-time, which feature is helpful for remote or distance learning scenarios. The Jam Board was essential during the pedagogic talk when students and the teacher negotiated how to pose problems and questions. Data were collected from the Jamboard by downloading the slides. This material was organised and stored on the platform, Padlet. All these platforms were chosen due to their free nature, versatility of tools, and storage capacity.

4.3.2.3 Students' writing

As mentioned in Section 4.3.1, the final pedagogic moment in the pedagogic intervention is writing. This is an individual learning activity that occurs at the end of each session. Figure 4.2 presents the worksheet, which includes a model for students' writing by presenting examples above the table where students had to write their answers. This table comprises four numbered columns representing each step of the question-posing method. Therefore, this worksheet's design aims to guide students through the same learning activities worked on during the oral discussion but this time in writing. Students could repeat the same ideas, problems, questions and classifications from class discussion or write about something different.

Figure 4.2 Students' worksheet

Reading films

I. Have a look at the following examples before writing.

Contextualization questions	You can start writing:	**Who** is involved in the problem? **Where** is the problem located? **When** did the problems occur?
Causation questions	You can start writing:	**Why** did the problems occur? **Which are the causes** that originated the problem?
Process questions	You can start writing:	**How** did it develop?
Consequences questions	You can start writing:	**How did the problem change** the situation? **What are the consequences** of the problem for ...?

Examples to guide students' writing. In bold is suggested how to initiate the question.

Numbered columns guiding the four steps of the question-posing method.

1. Scenes from the film: What idea or message does the scene convey? How does the director represent that idea in the selected scene? (clothes, time, colours, places, actions, music)	2. How could you problematise the idea described?	3. How could you interrogate the problem?	4. Classify your question

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4.4 Data analysis

4.4.1 Research Methods

This thesis research aims to trace the transformation of meaning across various semiotic modes. The analysis commences by individually examining each semiotic mode. Upon completing this initial scrutiny, the analysis shifts to the interconnectedness of the three semiotic modes: film, pedagogic talk and students' writing. These three 'fixing points' where meaning materialises (Stein, 2008; Newfield, 2015) are interlinked, with the film screening stimulating pedagogic discussions, which in turn scaffold the students' writing process. Although films constitute the initial link in the semiotic chain, the analysis sequence was inverted. Consequently, the first semiotic mode scrutinised was the students' writing. This reversal of the analysis sequence facilitated the establishment of potential correlations between pedagogic talk and students' written work. Furthermore, this methodological choice optimised research time, allowing for identifying and selecting pertinent segments from the video recordings for multimodal transcription and subsequent analysis.

As each semiotic mode has different means of making meanings, it is necessary to use the appropriate analytical tools in each case. Although the analyses differed, they allow examination of how experiential meanings are construed from a tri-stratal dimension. The analysis of films was carried out at the discourse semantics stratum using the system of IDENTIFICATION, which was adapted for tracking film elements by Tseng (2013). The analysis of pedagogic talk was implemented through pedagogic register analysis proposed by Rose (2014, 2018, 2019, 2022). This set of tools enables me to examine the three variables of register to reveal the dialogic basis of the history classroom, for example, how the pedagogic exchange structure models the way experiences watched in a film are negotiated through language in interaction (Rose, 2019). Finally, the students' writing was analysed through the IDEATION system at the discourse semantics stratum. This system enables me to examine how the experience of questioning is construed in discourse. In order to explore students' particular ways of viewing the world, the system of TRANSITIVITY enables me to reveal underlying patterns of meaning that may not be evident or conscious for the reader (Coffin, 2009).

As the pedagogic intervention was conducted in Spanish, the analysis was first carried out in this language, and then the meaning was translated into English. I translated all the data, which was subsequently reviewed by three English teachers – two from Chile and one from Uruguay. The objective was to preserve idioms and Chilean expressions in both oral conversation and writing as much as possible. The analyses for Chapters 6 and 7 are provided in Spanish in their respective appendices.

4.4.2 Cohesion in Film

The film semiotician Christian Metz (1974, p. 69) highlighted that "film is hard to explain because it is easy to understand". Janney (2010) responds to Metz's reflection on the filmic text by asserting that explaining how film works is achievable through the adaptation of a concept from language discourse analysis. This intermediary concept is cohesion which pertains to our ability to perceive a text as a "unified whole rather than a collection of unrelated sentences" (Halliday & Hasan, 1976, p. 1). The interpretation of textual elements relies on their interdependence, though this can vary depending on the nature of the semiotic artifact (van Leeuwen, 2015). Janney (2010, p. 245) illustrates a differentiation between cohesive devices in two texts: Figure 4.3 conveys information "conceptually, similar to sentences in language", while Figure 4.4 does so "perceptually, akin to shots in film sequences". While identifying the smallest unit in the first Figure requires mathematical knowledge and a few seconds, recognising the same unit in the second is nearly instantaneous. This observation aligns with the notion that "perception is selective: we focus on objects that carry salient meaning for specific goals" (Gibson, 1979, cited in Bateman & Tseng, 2013, p. 354). Therefore, to elucidate how narratives direct the viewer's attention and contribute to desired effects, it is imperative to analyse the cohesive devices filmmakers employ in constructing films (Bateman & Tseng, 2013).

Figure 4.3 Conceptual relations   **Figure 4.4 Perceptual relations (Janney, 2010, p. 245)**
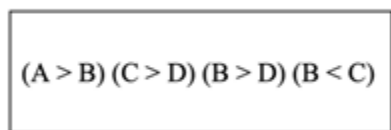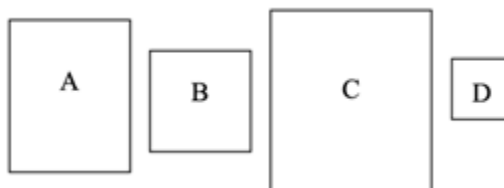
Multimodal researchers have developed methods for studying films based on Systemic Functional Theory (Bateman & Schmidt, 2013; Tseng, 2013; Tseng et al., 2021). Specifically, the examination of cohesion in film discourse addresses the relationship between various parts within films, drawing from the proposition made by Halliday and Hasan (1976) for describing verbal texture. Cohesion is a valuable mechanism for analysing films as it enables collecting and tracing distinct semiotic resources (Bordwell, 2006; Tseng, 2013; Janney, 2010). In order to conduct the study of multimodal cohesion in film, Tseng (2013) adapted the IDENTIFICATION system proposed by Martin (1992). Figure 4.5 illustrates, as a system network, the functional capacity for "cuing identities of characters, objects, and settings throughout a film" (Tseng & Bateman, 2010, p. 222). As introduced in Chapter 3, Section 3.2.1, within these networks, contrasting options are structured into systems. For example, in the system of [presenting/presuming], only one of the two features can be chosen at a time. In addition, the networks can simultaneously incorporate interconnected systems by grouping them together using a right-facing curly bracket. In this system, choices must be selected from the attributes presented by both the two systems [generic/specific] and [presenting/presuming]. Likewise, a choice from each of the MODE OF REALIZATION and SALIENCE systems needs to be made, resulting in the potential for extensive cross-classification in certain instances. Chapter 5 will delve into and explain this system network through data analysis.

Figure 4.5 The filmic identification system developed in Tseng (2009, p. 30)

generic
specific

presenting
MODE OF REALIZATION
mono-modal
cross-modal

SALIENCE
immediate
gradual — dynamic
static — PRELUDE — mono-modal / cross-modal

presuming
unique
variable — explicit / inexplicit
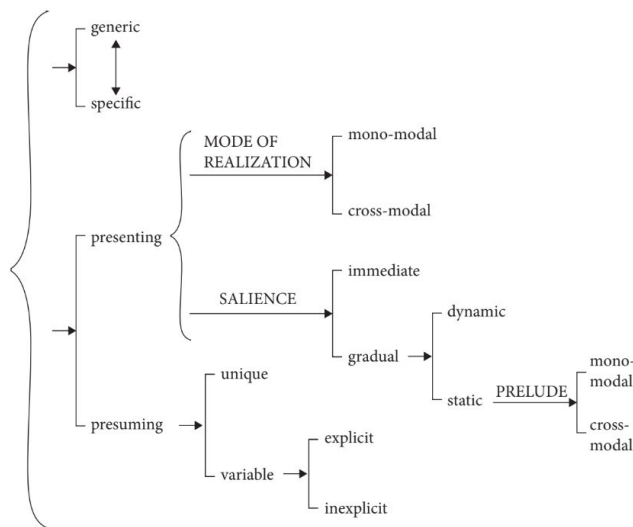
Central to this approach is the analysis of how textual elements can rely on previously presented elements in a text to construct 'chains' of interconnected elements (Bateman & Tseng, 2010). In this regard, two specific tools are used to explore the perceptual guidance of textual elements within a film. Firstly, the film's elements, including characters, settings, objects and characters' actions, are mapped out. The analysis focuses on how these elements are cohesively interwoven as films unfold. These elements play a fundamental role in guiding the perception of which aspects of the narrative hold significance for constructing discourse interpretations. Secondly, the study investigates the connections between identities and their action chains to compare the degrees of text coherence in films (Tseng, 2013). Figure 4.6 illustrates how a character is tracked by constructing 'chains' of textually related elements (Bateman & Tseng, 2010). Such chains reveal how elements are cohesively tied together as films unfold. Tracking these textual elements is fundamental in order to identify which aspects of the narrative might be significant to build interpretations. In the case of this study, this helps to clarify which film elements students identify and question. This study focuses on how students interpret film elements and question them. Therefore, tracking cohesive patterns makes it possible to bridge the film as viewed, what appears on screen, and the narrative interpretation (Bateman & Tseng, 2010).

Figure 4.6 Cohesive chain

10   A woman!

11   get her out

12   Blind sister
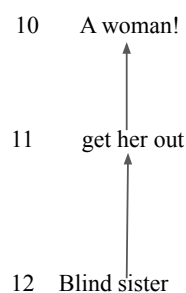
Example of cohesive patterns construed by tracking a character. An arrow represents how elements are tracked to signal their dependence, and the numbers are the shots in which the identities are realised visually/verbally.

After establishing identity chains that tie together visually prominent film elements, the following step is to examine the types of actions, interactions and behaviours in a film to identify transitivity patterns. The analysis of action patterns in film examines what is shown to observers: characters' actions, interactions, gazes, movements and behaviours. How much information the spectator receives about characters' actions determines how the viewer interacts with film characters and how interaction results in emotion and sympathy (Tseng, 2013). In order to analyse how characters behave, the linguistic framework of transitivity has been adapted to filmic process types. Transitivity analysis concerns who does what to whom (or what), and this system works with three main categories: participants, processes and circumstances. Table 4.2 illustrates the adaptation from linguistic to filmic process types proposed by Tseng (2013, p 116).

Table 4.2 Filmic process types

Filmic process types	Linguistic process types
transactional action (showing dynamic interactions between 'Actors' and 'Goals', namely, between characters or between characters and objects)	material process (describing verbal group of 'doing')
non-transactional process (showing characters' behaviour without interaction with other characters and objects)	behavioural process
reactional process (displaying gazing of 'Senser' at some 'Phenomenon', often realised in point of view shots)	mental process (verbal group describing sensing such as seeing, thinking, hearing, and so on)
verbal process (showing dialogue or monologue of characters)	verbal process (describing quotation)
conceptual process (minimal action, focusing on revelation of identity or part-whole relation of characters, objects or settings)	relational and identificational processes.

Semantically compatible process types which can be used for analysing language text and film

Once the action patterns have been identified, the last step is to examine the connections between identities and action chains to compare degrees of text coherence in film (text) (Tseng, 2013). This filmic analysis is based on Hasan (1984) who points out that, for cohesion to occur, at least two members of one chain must stand in the same relation as two members of another chain (Halliday & Hasan, 1989, p. 91). To illustrate this, if we consider the tracking of three film elements—a woman, a group of men, and a room—it becomes necessary to construct a cohesive chain for each element. Consequently, the analysis would focus on identifying the processes through which these characters interact. It is conceivable that these characters are interlinked within three distinct

processes: (i) a reactional process (a man glancing at a woman); (ii) a verbal process (a man instructing a woman to exit the room); and (iii) a transactional action (the man gripping the woman's arm and leading her out of the room).

4.4.3 Pedagogic register analysis

Pedagogic register analysis (PRA, henceforth) from Systemic Functional Linguistics enables us to map choices in teaching and learning at the contextual stratum of register (Martin, 2010; Martin & Rose, 2012; Rose, 2018, 2019, 2022). This includes the study of the field of pedagogic activities, the tenor of pedagogic relations between students and their teacher, and "semiotic modes of pedagogic modalities of speaking, writing, viewing and gestures" (Rose, 2018, p. 1). This kind of analysis reveals the structuring of pedagogic discourse, understanding pedagogic practices as options chosen from the available systems by teachers and learners as the lesson unfolds. Section 4.4.3. explains how these semiotic systems constitute the pedagogic register variables, revealing how teaching and learning occur in the classroom.

4.4.3.1 Pedagogic relations: pedagogic exchange structure

Pedagogic relations are concerned with studying the interpersonal dimension of the pedagogic register. This register variable enables us to examine how the teacher and students' relationship is enacted linguistically. In the context of this study, this will highlight how the development of critical questioning as a skill is negotiated in exchanges between speakers during the pedagogic talk. In order to study pedagogic exchange structure as proposed by Rose and Martin (2012), the discourse semantic system of NEGOTIATION provides the theoretical ground on which the pedagogic exchange structure has been built (Martin, 1992). This system is constituted by 'two general dimensions' (Rose, 2018): the roles of speakers organised by 'moves'; and the 'type of exchange'. According to Martin (1992), a move is described as "a discourse unit that, in its **unmarked** realisation, functions as a clause independently selecting for MOOD" (p. 59, original emphasis). Move can be categorised into two distinct types based on the nature of their content negotiation. Specifically, they revolve around goods and services, or information. Moves that handle goods and services fall under the category of moves of action (A), while those that deal with information are categorised as moves of knowledge (K) (Berry, 1981). Moves typically emerge within sequences, contributing to the construction of larger structures. This construct is

referred to as an exchange, which is conceptualised as a "three-part structure, potentially comprised of three moves: Initiation ^ (Response) ^ (Feedback)" (Martin, 1992, p. 47). In classroom interaction settings, exchanges are mostly to exchange knowledge/information. The example below corresponds to the data collected and illustrates how K1 initiates the exchange in a dk1 move, an exchange that may consist of knowledge provided:

dK1 Here [scene], we saw that Wayne gets out of jail.

dK1 Question: What caught your attention from what we saw?

K2 When the nurse tells him that the only thing that would help him is fear,

K2 It's like the only thing that would empower him to get out is the fear of death

K1 Then, it caught your attention that he tells [silence]

K1 the idea is fear
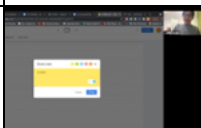
K1 [teacher writes "the idea is fear" in a yellow box on the e-board]

This interaction type is often called the 'Initiation-Response-Feedback' cycle (Sinclair & Coulthard, 1975; Alexander, 2010), and it is characterised by having a teacher as the speaker responsible for evaluating the response. Although the pedagogic intervention focuses on teaching to pose problems and questions, which mostly bring unexpected answers from the students, the teacher knows the structure of a historical question. Thus, the teacher has the experience to recognise and guide the students to pose a question that can meet the curriculum standards.

One or more exchange moves are another critical aspect in examining pedagogic exchange structure. This means that other moves can expand exchange roles. For example, moves to check, clarify, repeat, reply or confirm meanings in a conversation can all be used to expand the typical IRF (Initiation ^ Response ^ Feedback) structure. These can also be non-verbal moves (Martin, 1992; Martin & Rose, 2007) such as gestures or sounds. Table 4.3 illustrates the same interaction shown to introduce pedagogic exchange structure above but includes a column to track moves, including non-verbal moves captured through screenshots. Moves 6 and 7 occur simultaneously: the teacher writes on the e-whiteboard what the learner is saying to guide her into identifying the idea from the film (Learning activity 1). Thus, the learner can observe what she says in this pedagogic practice. The semiotic potentials of colour and written text are explained in detail in the

pedagogic modalities section, Section 4.4.3.3, below. Besides this, another column for the speaker shows who is talking (the teacher or students), and the column to the far-left records the movements by numbering them. In the present study, the teacher predominantly assumes the role of 'dk1', though the teacher may not know the specific answer the student will provide. However, the teacher deeply understands the steps encompassed within the question-posing method (introduced in Section 4.3.1). As a result, the teacher is adept at discerning whether the student is presenting an idea or engaging in problematisation. The construction of metalanguage in the sample in Table 4.3 is rooted in pinpointing the film elements that engage the viewer's interest. By describing the script or the actors' actions, the teacher aims to prompt the student to identify a notion or concept that encapsulates the encounter, serving as an initial pedagogic strategy.

Table 4.3 Workshop 2 School B

m	sp	text	role
1	T	Here [scene], we saw that Wayne gets out of jail.	dK1
2		Question: What caught your attention from what we saw?	dK1
3	S1	When the nurse tells him that the only thing that would help him is fear,	K2
4		It's like the only thing that would empower him to get out is the fear of death	K2
5	T	Then, it caught your attention that he tells [...]	K1
6		the idea is fear	K1
7			A1

4.4.3.1.1 Pedagogic relations: Acts and Interacts

Examining 'exchange roles' enables me to observe classroom discourse structure as a series of K2^K1 exchanges (Rose, 2018). In the context of pedagogic practices, these interactions require conscious acts such as acts of attention, perception, choice and engagement (Rose, 2018). These acts are exchanged by interactions that invite learners to pay attention, model perception, inquire about choice, and enact praise and engagement. Thus, it is possible to recognise that "two systems emerge simultaneously for the structuring of pedagogic relations, a system of acts and a system of

interacts, whose features may be co-selected in various combinations" (Rose, 2018, p. 6). Tables 4.4 and 4.5 present systems of features in pedagogic relations.

Table 4.4 System of ACT, the name of features is presented in italics
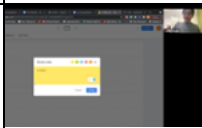
Acts

conscious acts	perceiving	non-specific		*attention*
		specific	visual	*perception*
			aural	*reception*
	thinking	remembered		*knowledge*
		applied	alternative	*choice*
			implicative	*reasoning*
			interpretive	*conception*
	valuing	appraising		*disposition*
		interested	realis	*engagement*
			irrealis	*anticipation*
behavioural acts	learner acts	non-pedagogic		*behaviour*
		pedagogic		*display*
				accordance
	teacher acts	pedagogic		*evaluation*
				instruction
	teacher/ learner	pedagogic		*activity*

Table 4.5 System of INTERACTS, the name of features is presented in italics

Interacts

teacher roles	instructing	presenting knowledge	for learners to emulate			*model*
						impart
		evaluating learners	before evaluating			*check*
			evaluate	affirm		*repeat*
						approve
						praise
				reject	implicit	*qualify*
						ignore
					explicit	*negate*
						admonish
	directing acts					*direct*
						suggest
						permit
learner roles	displaying for evaluation					*display*
	according with others					*concur*
						demur
teacher/learner roles	soliciting acts					*invite*
						inquire
						insist

Table 4.6 illustrates the same conversation but adds the systems of ACT and INTERACT together to introduce the options available for teachers and students.

Table 4.6 Workshop 2 School A

m	sp	text	role	interact
1	T	Here [scene], we saw that Wayne gets out of jail.	dK1	invite attention
2		Question: What caught your attention from what we saw?	dK1	inquire perception
3	S	When the nurse tells him that the only thing that would help him is fear,	K2	display perception
4		It's like the only thing that would empower him to get out is the fear of death	K2	display reasoning
5	T	Then, it caught your attention that he tells [...]	K1	
6		the idea is fear	K1	model perception
7			K1	repeat

4.4.3.2 Pedagogic modalities

Rose (2018, p.11) states, "the system of pedagogic modalities is the most complex system for pedagogic register". This register variable is fundamental to examining how different modalities make meanings in each move of the pedagogic exchange. Thus, it enables us to consider other semiotic resources involved in pedagogic talk beyond verbal modes, such as whiteboards, videos, gestures and colours. In order to systematise all the semiotic resources used in the classroom, in his (2018) work Rose introduces a framework encompassing two central systems within pedagogic modalities: SOURCE and RECORDING. Within the SOURCE system, there exist three key choices— environment, record, and speaking—and each of these options is characterized by the presence of two concurrent systems. The term 'sources' pertains to various phenomena within the environment, which could encompass activities, individuals, objects or locations. Each of these systems offers a range of choices for sources and methods of incorporating them into the exchange, as outlined by Rose (2018, 2022).

Table 4.7 illustrates options for environmental sources. The two primary options for sourcing these phenomena are to name or indicate them; for example, the teacher points something on the e-whiteboard or makes some gestures to guide the students during the conversation.

Table 4.7 Environment sources

Environment sources						
environment source		*activity*				
	item	*person*				
		thing				
		place				
environment sourcing	sourcing mode	*name*				
		indicate			verbal	gestural
			pointing		*locate*	*point*
			describing		*compare class/part*	*imitate symbolize*

Table 4.8 illustrates options for record sources and sourcing systems that involve three simultaneous systems RECORD MODALITY, RECORD TYPE and RECORD ACCESS. These systems bring together devices used in the classroom daily, such as audio and video recordings, and graphic records such as diagrams, videos and pictures. Record access is shared as a display, for example when the teacher projects the screen with a projector or copies of a map through photocopies. The use of video recordings and projection of an e-whiteboard board is fundamental in this study, as the pedagogic intervention was held through Zoom. For record sourcing, students must restate by recasting a film scene, or the teacher has to use the mouse cursor to point to something on the e-whiteboard. The teacher usually writes what the students say on the e-whiteboard as a visual record. This move is followed by an exchange in which the student has to read what was written in order to identify wordings in the sentence, which helps to continue with the negotiation. For example, if the speaker has posed and approved the problem, it could be easy to re-read the problem to question it. This move provides students with the time to observe what they have said about the film during the conversation and reflect on how the negotiation has flowed.

Table 4.8 record sources and sourcing systems

Record sources				
record source			verbal	visual
	record type	graphic record	*verbal text*	*picture*
			symbolic text	*diagram*
		recording	*audio*	*video*
	record access	individual		
		shared	display	
			copy	
record sourcing	sourcing mode	*name*		
		restate	repeat	*read*
				recite
			diverge	*summarise*
				rephrase
				recast

			verbal	gestural
		indicate		
		pointing	*locate*	*point*
		describing	*compare*	*imitate*
			class/part	*symbolize*
	sourcing language	*same* as record		
		other language		

Table 4.9 illustrates the spoken source, which refers to teacher and learners' knowledge that might be individual or shared. In the case of shared knowledge, this might happen due to a prior move or prior lessons. Regarding the means of sourcing them into the exchange, the teacher might present new content or elicit learners' knowledge. For example, when the teacher questions the students, this may be in an exchange in which learners have to recall some knowledge from memory or infer the response.

Table 4.9 Speaking systems

Spoken sources			
spoken source	individual knowledge		*teacher*
			learner
	shared knowledge	prior	*lesson*
		prior	*move*
spoken sourcing	teacher speaking	present	*new*
			restate
		elicit	*remind*
			enquire
	learner speaking	from memory	*recall*
		from focus cues	*infer*

Table 4.10 illustrates a dialogue that enables us to observe in Move 4 how the student recalls a move and reads from the e-board a problem posed by her peer (Moves 5 and 6) in order to do the task introduced in Move1.

Table 4.10 Workshop 5 School B

m	sp	Text	Role	Sourcing	Interact
1	T	What is the problem behind this?	dk1		inquire reasoning
2	S	Teacher, I think it is our problem.	K2		display reasoning
3		We are taking it as			perception
4		black people will colonise in a different way		recall move	display reasoning
5		There it says			
6				e-board	
7		Why do you think colonisation would be different		read note	
8		if it were run by black people?			
9		The same will happen,			display knowledge
10		but with people of another colour.			display reasoning
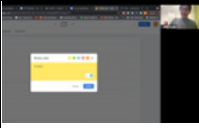
Table 4.11 illustrates the RECORDING system, outlining the available choices for capturing meanings derived from pedagogic activities. These captured meanings could serve as sources within the subsequent exchange. The initial two alternatives encompass the act of either writing or sketching. Writing comprises two simultaneous systems, which are wordings or symbols. Symbolic texts are something common in math or any science class. In the case of drawing, marking graphic records can be found across different subjects, as teachers always circle, highlight or underline information to guide students' attention or model their perception.

Table 4.11 Recording system

Recording sources		
write	wordings	symbols
	text	*equation*
	notes	*expression...*
draw	*picture*	
	diagram	
mark records	*annotate, label, highlight, underline*	
	...	

Table 4.12 illustrates the teaching interaction between teacher and student as before, but has added a new column: the pedagogical modalities (sourcing). Move 2 shows how the teacher uses a film scene to trigger the first learning activity. A student decides to restate the script in order to pose the description of an idea in the film, which is what the teacher asked them to do (Move 3). The teacher evaluates and approves what the student said by restating the student's move in a yellow box on the e-board (Moves 6 and 7). In this pedagogic intervention, the use of colours is essential when students perform a task: these three colours play a relevant role during the negotiation of the learning activities because they scaffold metalanguage. In that regard, the colour represents a learning activity involving a cognitive demand, such as yellow to describe an idea, green to problematise, and blue to question the problem.

Table 4.12 Workshop 2 School A

m	sp	text	role	sourcing	interact
1	T	Here [scene], we saw that Wayne gets out of jail.	dK1	Film scene	invite attention
2		Question: What caught your attention from what we saw?	dK1		inquire perception
3	S	When the nurse tells him that the only thing that would help him is fear,	K2	restate script	display perception
4		It's like the only thing that would empower him to get out is the fear of death	K2		display reasoning
5	T	Then, it caught your attention that he tells [...]	K1		
6		the idea is fear	K1	restate move	model perception
7			K1	display E-board Write read	repeat

4.4.3.3 Pedagogic activity

Examining pedagogic activities sheds light on the nature of learning and what is significant to teachers and students at a particular point in time. Thus, this examination focuses on students' ability to learn to question through the help of a more experienced individual, in this case the teacher. In order to study those pedagogic practices, Rose (2014) proposes to approach pedagogic activity from the scale rank. In that regard, a lesson is the highest rank, which is created of one or more lesson activities. These lesson activities, in turn, produce one or more learning cycles. Figure 4.7 illustrates a rank scale structured by five cycle phases, enacted in discourse by exchange roles. At the rank of learning cycles, it is possible to find an orbital structure in which the nucleus is centred on the learning task, which the learner always performs. However, the student needs pedagogic guidance to accomplish the task and consolidate new knowledge. There are two phases before the task, prepare and focus, in which the teacher introduces and specifies the task for the student, through probe questions. Once the student has performed the task, there are two other phases, evaluate and elaborate. The teacher might approve or reject the student's performance and add more details.

Figure 4.7 Orbital structure of learning cycles, enacted by exchange moves (Rose, 2014)
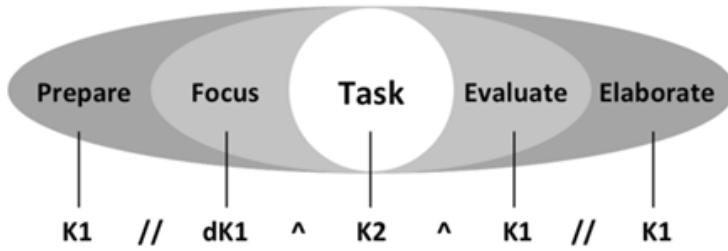
In the pedagogic intervention examined in the present study, tasks in learning cycles involve identifying film elements and proposing descriptions, problems and questions. In order to analyse learning cycles, it is necessary to identify the learner's task first. Once the task is identified, it is important to examine the data by asking the following research questions: Is the student displaying receptivity or being receptive? If the learner is displaying receptivity, is the source to identify meaning in the film or propose an idea from their knowledge? Does the focus give explicit criteria for the task? Is the task prepared with explicit criteria, as well as focused? Is the learner's display affirmed or not? If elaborated, does the teacher do it monologically or ask learners? If the exchange is dialogic, this becomes an embedded learning cycle. Table 4.13 presents the system features in pedagogic activities described in Rose (2018).

Table 4.13 System of CYCLE PHASES

task	manual	...		
	semiotic	displaying	from text/image	*identify*
			from knowledge	*propose*
		receptive	verbal	*receive*
			visual	*perceive*
nuclear phase	focus	implicit/explicit		*focus*
	evaluate	affirmed		*affirm*
		not affirmed		*reject*
marginal phase	prepare	explicit criteria		*prepare*
	elaborate	monologic		*elaborate*
		dialogic -> new cycle		
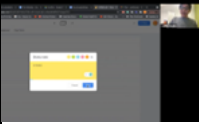
In addition to the succession of cycle phases, knowing the content specific to each phase is essential. This involves the determination of the nature of the object or situation under consideration, recognition, suggestion, arrangement, and elaboration (Rose, 2018). Matter is the curriculum field of each cycle phase and is highlighted in the transcript (bold). Matter can be labelled with the specific topic in the transcript or with generalised terms suggested in the Table 14 below. It is essential for the teacher to check how closely the matter is focused and be prepared to identify whether the task responds to these phases, in other words, to determine whether the students do what the teaching instruction asks them to do.

Table 4.14 System of MATTER

curriculum knowledge	about field	sub-field	topic	
		elements		activity
			item	thing person place
				data...
			dimension	class part property ...
	about language (common examples)	naming	metalanguage	
		discourse	text phase paragraph	
		grammar	sentence/clause wording word	
		expression	spelling pronunciation punctuation	
pedagogic mode	language image gesture	(as above)		
pedagogic activity	ped activity step criteria			

As Table 4.14 illustrates, the MATTER system enables us to distinguish, firstly, whether the student is talking about something watched in the film, which refers to the field. Secondly, it helps us identify how the student talks about language, which refers to metalanguage, a relevant aspect of the pedagogy of questioning. The construction of metalanguage in the following sample (Table 4.15) is rooted in pinpointing the film elements that engage the viewer's interest. By describing the script or the actors' actions, the teacher aims to prompt the student to identify a notion or concept that encapsulates the encounter, serving as an initial pedagogic strategy in the negotiation of meaning.

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Table 4.15 Workshop 2 School B

	m	sp	text	role	phase	sourcing	interact
Activity 1							
prepare	1	T	Here [scene], we **saw** that Wayne gets out of jail.	dK1	prepare	film scene	invite attention
Focus on idea	2		Question: **What caught** your attention from what we **saw**?	dK1	Focus descrip		inquire perception
Task	3	S	When the nurse tells him that the only thing that would help him is fear,	K2	Propose	restate script	display perception
	4		It's like the only thing that would empower him to get out is the fear of death	K2	propose interpretation		display reasoning
evaluate	5	T	Then, **it caught** your attention that he tells [...]	K1	elaborate		
elaborate	6		**the idea** is fear	K1	metalanguage	restate move	model perception
	7			K1		display e-whiteboard write read	repeat

4.4.4 Methods for the analysis of students' writing: Examination of experiential meanings

The examination of students' writing aims to track which ideas are questioned after watching and talking about the film and to understand how these experiences are construed in a written text. In order to do that, meaning-making resources from the IDEATION system are used to examine how students question the field of experience in their writing. This section explains how the use of this system enables us to study experience in terms of 'what is going on' and how that process is configured. This takes us to study the field of experience, which is constituted by sequences of activities involving people, things, places and qualities as the text unfolds (Martin & Rose, 2007; Halliday & Matthiessen, 2014). These activities and their elements are inspired by film elements that the students select, such as characters, objects, actions, settings and qualities. Construing experiential meanings requires lexical cohesion that makes elements dependent on each other for interpretation (Halliday & Hasan, 1976; Martin, 1992). Thus, the study of lexical relations reveals semantic relations among people, places, processes and qualities as a text unfolds. In addition,

conjunctive relations demonstrate how activity sequences are logically connected (Martin & Rose, 2007).

4.4.4.1 Lexical relations and taxonomies between message parts

The study of lexical relations reveals how elements in activities are related across clauses throughout a text. These lexical relations construct taxonomies of people, things, processes, places and qualities, building a field (Martin & Rose, 2007). These relations can be of different types, such as repetition, synonym and contrast, which can be represented through lexical strings. Thus, the study of lexical relations shows the different meaning-making resources that provide the text with cohesion, but also reveals how the structure of discourse reveals what is questioned. For example, the students question gender inequality through a classifying taxonomy, which is realised by female and male pronouns. Table 4.16 illustrates the taxonomies proposed by Martin and Rose (2007) with examples of the data collected for this research.

Table 4.16 Types of taxonomic relations

Taxonomic relations	Example
Repetition	coloniser | coloniser
Synonymy	men | male
Contrast	historical events | fiction
Meronymy (whole-part, part-part)	film | scene
class-member (class-subclass)	gender | female

Examining lexical relations enables us, firstly, to describe how the students structure their reasoning in verbal texts after reading the filmic text. Specifically, this analysis helps identify and track which film elements the students select, such as characters, objects, actions, settings and

qualities. Secondly, it helps recognise how these elements are related to each other, which constitutes the field. For example, it is probable to find exhaustive classifications when the field is specialised. Figure 4.8 illustrates a lexical string displaying a classifying taxonomy in the pedagogic talk (as a text). Three lexical items are instantiated in different grammatical forms in which similar experiential meanings are shared, such as terrorism, terrorist and terror. The relations between these lexical items are represented through ties, and their position in the transcript indicates the order in which they occur in the text.

Figure 4.8 Lexical string displaying a classifying taxonomy

Speaker A: It strikes me when one talks about **terrorism** [...]

Speaker B: For Batman, Bane is a **terrorist.** He is not a revolutionary or a superhero,

                    he is a **terrorist.**

Speaker A: It's what you said about fear in relation to **terror** because

                    its core is fear.
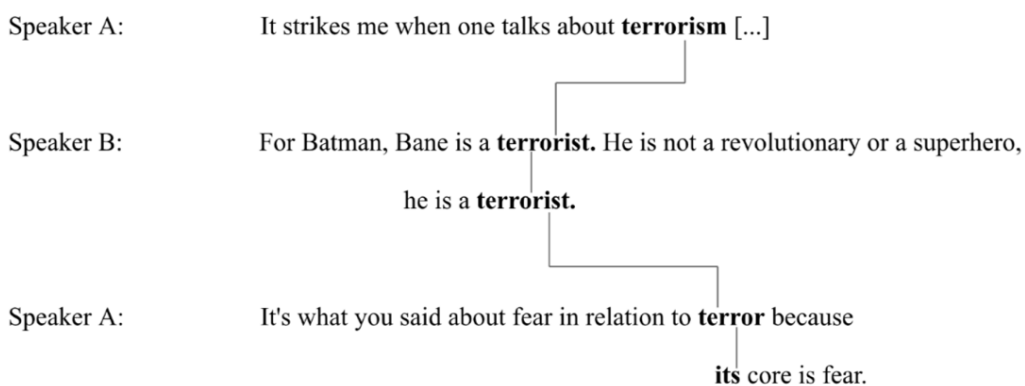
In this case, the speaker refers to a scene about terrorism and classifies one of the characters (the villain) as a terrorist since he has caused terror in the population. The conversation and analysis end by pointing out that fear is the core of terrorism. Therefore, it is possible to recognise and describe how the students construe experiences through different systems of lexical relations, revealing how perception has been introduced by the film and modelled by the pedagogic talk (Rose, 2018, 2022).

4.4.4.2 Nuclear relations

Analysis of nuclear relations explores the configuration of people, things, actions, places and quality as they are related to activities (Martin, 1992). This means that the analysis focuses on relations between these elements within the clause with respect to whether they are more or less centrally involved in the process (Martin & Rose, 2007). Each element plays a role within the clause depending on how close or far it is from the process. Thus, this tool helps identify the role

of items of activities questioned by the students. For example, the student decides to problematise and interrogate the scene in which Wonder Woman is ejected from a council of war. There is a significant difference between if the student says/writes, (a) "she was kicked out from the council of war", compared to (b) "those men kicked her out from the council of war". In Sample b, it is possible to find who instigates the process, that is, the people responsible for that action. Therefore, nuclear relations reveal whether the students recognise patterns of agency in the process under questioning.

Martin (1992) interprets nuclear relations within the clause as realising three lexical relations: elaboration (=), extension (+) and enhancement (x). These relations are based on the general logico-semantic relation of expansion proposed by Halliday (1985). Elaboration is understood as the most significant to construe experiences, as it offers "specification, restating, clarification or refining of meaning" (Martin, 1992, p. 310). Thus, analysis of nuclear relations shows whether the students elaborate their ideas, through using Classifier-Thing structures in the nominal group. This analysis helps this thesis as it demonstrates how the same element can change its role from one activity to another by being relocated within the clause. For example, the student begins by describing, "the filmmaker makes you see that someone wearing a mask is dangerous", and then the same student continues problematising the experience by saying, "a mask makes you become a threat". In order to understand how the same thing (mask) can represent different experiences in these two samples, Section 4.4.4.3 following introduces how to analyse nuclear relations.

Nuclear relations analysis is concerned with identifying the essential elements in a clause, without which a clause cannot exist: "The essential experiential pattern is that people and things participate in a process" (Halliday 1994, in Martin & Rose, 2007. p. 91). The essential participant "without which there would be no process experience is known as Medium". The examples drawn from the data collected show Processes with their Medium:

Wonder Woman	is fighting
Batman	was climbing
The mask	scares
Medium	**Process**

Besides the Medium, other participants might be involved in the process, such as the Agent that instigates the process impacting the Medium in a way. In the examples below, the Agents (German soldiers and the script) instigate the Processes (killed and questions) that impact the Mediums (the Amazons and history):

German soldiers	killed	the Amazons
The script	questions	history
Agent	**Process**	**Medium**

Processes can be represented in passive forms in which the Agent is introduced using a 'by' phrase (Halliday & Matthiessen, 2014). As can be seen from the sentences written by students, the presence of an Agent in posing a problem and a question helps to identify whether the learner recognises agency within the experience under questioning:

The Amazons	were killed	by German soldiers
History	is questioned	by the script
Medium	**Process**	**Agent**

Some effective processes can also be extended to a third participant, that is known as Beneficiary. As the following sample shows, the negotiation of the armistice benefited a particular group of people:

The armistice	guaranteed	peace	to European citizens
Agent	**Process**	**Medium**	**Beneficiary**

There are other participants known as Ranges. The first type of Range is an 'entity' that the process extends to:

entity	Ares	envies	humans
quality	you	become	a threat
possession	soldiers	have	weapons

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Medium   Process   Range

Martin and Rose (2007) propose three other types of Range central to the Process: 'inner ranges'. The first type refers to the lexical Process in which the Range clarifies the type of Process, such as "play the piano", "do a dance", "have a bath" and so on. The other two Ranges are named 'class' and 'part':

process	He	takes over	the power
class	Amazons	were	mythological warriors
part	Amazons	fight	with their fists
	Medium	**Process**	**Range**

All in all, it is possible to recognise four degrees of 'nuclearity' within a clause: the centre (Process/Range process), nucleus (Medium/Range), Margin (Agent/Beneficiary), and Periphery (Circumstance). Investigation of how these meanings are combined reveals how elements are positioned in each activity and how different configurations of items within the clause can transform meanings. The section following shows that these changes can be traced by analysing activity sequences.

4.4.4.3 Activity sequences

Viewing the questioning of field experience as activity sequences involves studying activities as either recurrent or variable (counterexpectant) (Martin, 1992; Martin & Rose, 2007). Thus, this type of exploration is mainly characterised by expectancy, that is, one activity expects another (Martin & Doran, 2015), for example: (i) someone meets a person; (ii) they start a relationship; and (iii) they get married. Based on this sample, it is possible to recognise that the study of activity sequences recognises that texts can present different series of events such as descriptions, reflections or reactions to the event under construction. In that sense, this tool enables us to explore

how students question through systems of activity. Because of how the literacy intervention is structured, the students are expected to begin by describing an activity based on a scene. The students describe an event and continue adding other activities, which might modify the first idea. After that, the students are asked to problematise the initial activities, which can bring either recurrences or variables. Finally, the students have to interrogate the problem by posing a question that might be anticipated through the elements in the previous activities, such as people, things, processes, places and qualities. Martin and Rose (2007, p. 76) propose organising the analysis of activities through phases, arguing that "the text's genre predicts types of phases, as its field predicts activities within each phase". Thus, studying activity sequences enables us to examine and recognise potential phases, from describing a scene to posing a question.

However, the study of activity sequences also requires the examination of conjunctions. Martin and Rose (2007) argue that events in an expectant sequence count on connectors that bring logical meanings to the experience. Thus, in the analysis of activity sequences, conjunctional relations between clauses should also be examined to determine the logical meanings in the text. The following example text illustrates a written description of a scene from the film, *Wonder Woman*, by a student in the fourth workshop. Different activities constitute this description, but now the focus is on the conjunctions that are in bold:

Scene description.

When Wonder Woman is going to fight in the trenches.

ᐱ

This scene wants to represent the idea that

ᐱ

you can win one way

ᐱ

 or another.

ᐱ

Also, it represents female power

ᐱ

as many women lost their lives in the war

ᐱ

the same as men.

4.4.4.4 Tracking logical connections throughout the text

The logical connections between clauses are examined through a semantic system called CONJUNCTION (Martin & Rose, 2007). This system is used to analyse how conjunctions manage expectancy in the context of the activities that happen in the text, and how that influences the type of activities (Hao, 2015). Conjunctions are seen not only as a grammatical resource to link one clause to another but as a tool that facilitates the investigation of how the students relate activities in sequences, organising arguments in order to pass from describing an activity to interrogating it. Martin (1992) proposes the study of conjunctions as non-structural analysis, a methodological decision that enables us to examine connectors within the clause as well. Martin and Rose (2007) propose four main types of conjunctions: 'adding', 'comparing', 'time' and 'consequence'. These interconnections can be considered as 'external conjunctions', as they relate activity sequences logically, construing the field beyond the text. Conjunctions are also used to organise the text, which are known as 'internal conjunctions'. In addition, this system is concerned with three forms of dependency among clauses: paratactic, hypotactic and cohesive. Thus, the study of conjunctions provides the analysis with a deeper understanding of the logic of discourse (Martin, 1992; Martin & Rose, 2007; Hao, 2015).

4.4.4.4.1 External and internal conjunctions

Many conjunctions realise either external or internal logical meanings. In this regard, the usual question for the analysis is whether the clause introduced by the conjunction works for sequencing events (external) or ordering the sequence of arguments in the discourse (internal) (Martin & Rose, 2007). Table 4.17 illustrates a sample of students' writing in which conjunctions are identified in bold. These logical connections will help us to explain different types of conjunctions and expectancies in a text. The sample is organised according to the three learning tasks: (i) describe an idea in a scene; (ii) problematise the idea; and (iii) interrogate the problem.

Table 4.17 Student's writing based on the film screening of *Batman*.

[Scene]	Bruce Wayne wakes up hyperventilating, breathing heavily **and** the healer begins to speak to him.
[Problem]	Bruce Wayne was trapped **by** Bane in a prison. Bruce finds himself in the pit from which he just wants to escape **but** he can't.
	He cannot climb out of the pit **and** whenever he tries, he falls.
	Then the healer tells him that it is **because** he is not afraid of death.
[Question]	Can fear be considered **as** an enhancer?

Table 4.18 is structured to illustrate the four logical relations proposed by Martin and Rose (2007). These conjunctional relations can be applied for external and internal logical meanings. The first is an 'adding unit', and the conjunction in this sample is 'and'. The second is a 'comparing unit' that informs about similar or different experiences. In this sample, the conjunction 'as' is used to compare similarities between fear and enhancer. However, conjunctions can also link messages that were not expected. These are called counterexpectant, and this sample introduces two of them. The first conjunction 'contrasts' two activities with the conjunction 'but', and the second introduces a logical relation of time with the conjunction 'then'. The logical relations related to time sequence time between activities. The last logical relation is known as 'consequence' which relates units such as cause-effect or evidence-conclusion. In this sample, it is possible to identify two types of consequences. The first conjunction informs about 'cause' and is realised by the conjunction 'because'. The second is related to 'means' and is realised by the conjunction 'by'.

Table 4.18 Types of conjunction and expectancy

	expectant	counterexpectant
addition	***and***	
comparison	*As an enhancer*	***but*** *he can't.*
time	***whenever*** *he tries.*	***Then*** *the healer tells him*
consequence	***because*** *he is not afraid of death*	
	by *Bane*	

This sample enables us to introduce the four types of conjunctional relations, which can relate ranges "from simple clauses to more complex sentences or from text phases to stages of a genre" (Martin & Rose, 2007, p. 177). In order to introduce more conjunctions, Table 4.19 illustrates the basic options for external conjunctions reported by Martin and Rose (2007, p. 122).

Table 4.19 Basic options for external conjunctions

addition	addition	*and, besides, in addition*
	alternation	*or, if not- then, alternatively*
comparison	similarity	*like, as if, similarly*
	contrast	*but, whereas, on the other hand*
time	successive	*then, after, subsequently, before, previously*
	simultaneous	*while, meanwhile, at the same time*
consequence	cause	*so, because, since, therefore*
	means	*by, thus, bus this means*
	purpose	*so as, in order to, lest, for fear of*
	condition	*if, provided that, unless*

4.4.4.4.2 Type of dependency

Conjunctions are used in three different grammatical contexts. These are related to how "the clause as a whole may be related to one or more further clauses to form a complex of clauses or a 'clause complex'" (Martin et al.,, 2010. p. 239). Below, the sample from the data shows how the first type of dependency connects a sequence of independent clauses:

Bruce Wayne was trapped by Bane in a prison

and there was a pit

and there was a healer

These clauses start with and, which allows each clause to stand independently. The name of a similar dependency between two independent clauses is called 'paratactic'. However, it is possible to find other dependency relations between clauses in which one clause depends (β) on the other that is independent, that is, dominant (ᵪ). This clause relation is known as "hypotactic":

(ᵪ) Bruce listened to the healer, (β) **who** was an old prisoner in that jail.

(ᵪ) The healer explains to Bruce (β) **that** there is a secret to jumping.

The last type of dependency relation among sentences is known as cohesive. This scene shows that the healer begins to speak to Bruce and gives a piece of vital advice, to jump the wall. According to the healer, the problem was that Bruce did not feel fear when he jumped the wall. **Once** Bruce put into practice the healer's advice, **then** he was able to jump and escape from jail. **Thus,** could fear be considered as an enhancer?

4.4.4.5 Assembling the analytical tools

The last part of this section shows how all the resources are assembled to examine questioning field experience as activity sequences. Table 4.20 contains three columns that identify: (i) the number of the clause; (ii) the conjunctional relations; and (iii) relations between roles within the clause. All these analytical tools help to trace how students manage expectancy while moving from one phase to another in the text.

Table 4.20 Assembling the analytical tools

clause	connector	nuclear	central	nuclear	peripheral
1	When	Wonder Woman	will fight		in the trenches
2		This scene	wants to represent	the idea that	
3		you	can win	one way	
	or	another.			
4	Also	it	represents	female power	
5	as	many women	lost	their lives	in the war
6	the same as	men.			
7		The director	constructed	this scene in such a way	
8		The scene	shows	Wonder Woman's strength.	
9		The problem	is	war in general	
10	as	it	caused	a lot of damage	
11	also	it	caused	a lot of suffering	
12					By the time of the war,
		men	thought that		
13		women	were	inferior to them,	
14	as	they	could not fight		
					How
15		men	conclude that		
16	than	women	were weaker	them?	

4.4.4.6 The system of IDENTIFICATION

Although the IDEATION system is primarily employed to analyse students' writing, there will be occasions where the IDENTIFICATION system needs to be utilised to identify instances when the student is referring to the context of the situation (pedagogic talk). This system was proposed by

Martin (1992), based on Halliday's work, and further developed by Martin and Rose (2007). The three central systems of identification are 'presenting', 'comparison' and 'generic/specific'. The presenting system pertains to resources that introduce participants' identities into a text, while the presuming system cues readers/listeners about participants' identities that have already been introduced in the text. Generic reference identifies a class or any member within a class, whereas specific reference identifies a particular manifestation of a class. In both systems, the role of comparative reference among participants is considered.

Within the Negotiation system, key terms are known as 'phora'. These types of phora in language indicate semantic ties between participants (people, places, and things). These relationships are identified as cohesive when their identities are retrieved in the text. The identities of participants can be retrieved either from the text itself or from extralinguistic context. The former type of identity retrieval is termed 'endophora', while the latter includes two subtypes: 'exophora', wherein identity is retrieved from the context of the situation; and 'homophora', which refers to identity retrieval from the context of culture (Martin, 1992, p. 122). There are also types of retrieval known as anaphoric and cataphoric, which involve presuming information that is explicit in the text. These types of phora are presented in each communication process and could thus aid in the examination of students' writing as the final text produced in the literacy intervention: "The discourse structures enabled by presuming endophoric (i.e., co-textual) identification relations are termed reference chains" (Martin, 2019, p. 361).

4.4.4.7 The system of TRANSITIVITY

Inspired by Derewianka's (2011), the present study maps the Process types realised by verbs throughout students' writing. This analysis is conducted through the system of TRANSITIVITY (Halliday & Matthiessen, 2013) which enables me to explore how students learn to question by construing "a dynamic story world of characters and phenomena (participants), activities (processes) and settings (circumstances)" (Humphrey et al., 2012, p. 14). In the present study, the analysis focuses on mapping the processes throughout the text. Table 4.21 illustrates using examples of each type of process.

Table 4.21 Process Type

Process Type	Description	Samples
Material	Doings and happenings processes	She **wrote** a book
Relational	Describes states of being or identity	He is a **superhero**
Mental	Cognitive, psychological, perception processes	They **believe** in ghosts
Behavioural	Actions involving behavior or communication	My friends **laugh** loudly
Existential	Indicates existence or possession	There **is** a solution.
Verbal	Involves speaking or communication processes	She **said** hello

4.5 Ethical considerations

There were several ethical considerations implicated in this study due to the international circumstances in which the data were collected and the pedagogic intervention. The global shift to online classes required: (a) online school recruitment; (b) collection of virtual consent forms; and (c) cinema workshops conducted through Zoom. The considerations for the pedagogic intervention included (d) the educator and researcher. Considerations for the participants were: (e) the workshops were held as an extracurricular activity in the history classroom during the time assigned for workshops during the pandemic; (f) working with a new history teacher; (g) getting familiar with the pedagogy of questioning and the project; and (h) emotional responses to new classroom interactions through Zoom and to being recorded. All these considerations required the researcher's university human research ethics full committee's approval and also consent from the participants' communities. The actions taken to address these considerations are detailed as follows.

The pandemic kept Chilean schools delivering online and hybrid classes from March 2020 to August 2021. International flights were suspended by that time, which forced this study to recruit and run this project in Chile from Wollongong, Australia. This involved the following considerations and actions.

(a) The school recruitment was very challenging, as it was online, with a time difference of 14 hours between Australia and Chile. In order to invite and motivate schools, an informative short video was prepared for the school in which the project was explained in five minutes.11 This video introduced the study, and it was sent via email with a file with all the information about the research

and the cinema workshops. As this study works in disadvantaged schools, contacting schools that received government support regarding internet and technology access was essential. Once the schoolteacher and principal agreed to collaborate with this research, the history teacher was the key person that made it possible to go forward with the recruitment. The schoolteacher selected and invited students who might be interested in participating in cinema workshops. (b) Once the students accepted to be part of the intervention, the schoolteacher shared students' and parents' emails, which facilitated the virtual consent form collection that the researcher carried out.

(c) The cinema workshop had to be adapted to be held through Zoom, signifying a dynamic shift towards remote learning. Technology integration was thus pivotal in ensuring the workshop's continuity and efficacy. In this context, using two free virtual platforms, Google Classroom and WeTransfer, emerged as crucial elements. Google Classroom, equipped with a range of teaching resources, including Stream and Jam Board (e-board), seamlessly facilitated the creation of an interactive and engaging virtual classroom environment. Furthermore, WeTransfer served as an efficient tool, enabling the dissemination of the three films prior to the workshops, thus ensuring that participants were well-prepared. In addition, the strategic incorporation of the Whatsapp application played a pivotal role in maintaining swift and effective communication with the class, enhancing engagement and fostering a sense of community even in the remote learning landscape. Remarkably, all these resources are made available free of charge, underlining their utility in providing equitable access and inclusive education for schools and students alike.

Concerning the pedagogic intervention, (d) the foremost ethical consideration was to address the responsibilities associated with executing the intervention and conducting its analysis, both of which were carefully deliberated. The first consideration was inviting the history schoolteacher to attend each workshop to accompany their students and observe the pedagogy of questioning. This measure ensured students' engagement within the boundaries defined by the consent forms, and allowed the schoolteacher to acquaint themselves with this innovative teaching strategy. The second ethical consideration revolved around the data analysis process, which was conducted twice by the researcher, with a temporal interval of six months. This approach aimed to identify potential variations in the coding approach. In addition, the analysis of the three distinct semiotic resources underwent scrutiny and commentary by three researchers who were familiar with the tools employed for data analysis. This multi-layered examination reinforced the robustness and validity

of the analytical outcomes, contributing to the overall credibility of the study. These ethical considerations not only underscore the commitment to maintaining the well-being and consent of all participants but have also fortified the methodological rigour and integrity of the research, exemplifying a comprehensive and responsible approach to scholarly inquiry.

(e) Regarding the time allocated for participating in these extracurricular workshops, student participants were awarded academic credits for engaging in the history classroom workshop. In addition to this academic incentive, the students acquired the valuable skill of formulating problems and questions, a pivotal curricular objective. Notably, the schoolteachers were exempt from preparing teaching materials or grading student worksheets, allowing them the flexibility to engage in classroom discussions as and when needed. (f) Working with a new history teacher and (g) getting familiar with the pedagogy of questioning were also aspects that played a pivotal role, particularly during the initial two workshops, where students were acclimatising to both the new teacher and the novel pedagogical approach. In order to help the students, the schoolteacher actively participated in the discussions, encouraging their students to express their thoughts and engage in dialogue.

(h) The emotional responses stemming from the novel classroom interactions facilitated through the Zoom platform and the prospect of being recorded were carefully considered. Students were granted the autonomy to control their camera settings, allowing them to turn it off at any point if desired. In addition, the chat feature provided an alternative means for students to communicate and interact with their peers and the class.

4.6 Concluding remarks

In conclusion, this methodological chapter serves as the cornerstone of this study, delineating the blueprint for the execution of both the execution and the study of a classroom-based research project. As outlined in Section 4.3.1, the chapter unveiled the intricate design of the pedagogic intervention, which stands as the linchpin of data collection. This deliberate intervention, carefully orchestrated to align with research objectives, emerges as the primary conduit through which data were gathered. The second part of the chapter, in Section 4.4, introduced a triad of pivotal analytical tools that underpin the robustness of data analysis. Firstly, in Section 4.4.2, the exploration of cohesion in film, a lens through which the film screen within the pedagogic

intervention, was dissected and decoded. Secondly, in Section 4.4.3, PRA unveils the intricacies of classroom conversations, delving into the subtle nuances of interaction dynamics. Thirdly, in Section 4.4.4, the IDEATION system emerges as a suitable tool to examine questioning within students' writing.

CHAPTER 5 – COHESION IN FILM: TEXTUAL LOGIC IN MOVING IMAGES

5.0 Introduction

This chapter introduces the first mediating texts encountered by the students in the pedagogic intervention, films. In particular, the present study uses mainstream films due to their broad acceptance and accessibility among secondary school students. The consumption of mainstream films is exceptionally high in Chile (see Chapter 4, Section 4.3.2.1), so it is possible to understand these cinematographic pieces as bearers of hegemonic discourses. Cinema is a platform where various cultural practices can be represented and disseminated. Because of its widespread reception, the normalisation of discursive practices portrayed in films has unprecedented influence over the population. Thus, filmic narratives are the perfect pedagogic resource to work on the development of critical questioning (see Chapter 3, Section, 3.1.4). The use of films as secondary source evidence in learning history can offer the opportunity to address critical multimodal literacy skills required by the curriculum. Learning to read moving images seems imperative in a world where the semantics of the discourse direct the viewer through narrative progressions that prevent disorientation while also allowing for a relatively specific set of preferred interpretations made by the filmmaker (Tseng & Bateman, 2010). The present study understands films as the first *fixing point* in the chain of semiosis (Stein, 2008; Newfield, 2015). In other words, films are the first semiotic mode in which meaning is materialised within the pedagogic intervention. This first analysis chapter thus explores the meaning-making resources in the film that prompted pedagogic talk and then students' writing.

The analysis of film as text necessitates a deep exploration of its intricate structure, comprising dynamic images within which a range of diverse semiotic resources adopt distinct roles. Films constitute intricate semiotic modes, often guiding viewers towards interpretations with minimal effort on their part (Tseng & Bateman, 2010). This phenomenon bears significant social and cultural implications due to the pivotal role of cinema as a formidable medium that harnesses moving images to construct visual experiences, thus shaping meanings and exerting influence over collective memories (Cole & Bradley, 2016). To investigate how films convey meaning, Bateman (2007) posits that, if filmic images convey narratives analogous to the role of writing in language,

films can thus be studied as textual entities. However, when applying linguistic principles to film studies, an awareness of the distinctions between 'conceptual representation in language' and 'perceptual representation in film' is crucial (Janney, 2010). Despite these distinctions, language and film share sequential characteristics, allowing for the consideration of descriptive patterns in sequences of shots. In this context, the multimodal nature of film images underscores that cinema does not merely present static images with added movement; instead, it presents 'movement-images' (Deleuze, 2019a). Deleuze (2019b) asserts that the frame teaches us that the image extends beyond mere visual perception as it is both visible and legible. Consequently, it is not solely 'viewable' but also 'readable'. Thus, the study of montage (editing) becomes fundamental in comprehending *how films mean* (Bateman & Schmidt, 2013).

This chapter is divided in five sections. Section 5.1 provides an overview of the use of moving images in the classroom, contextualising their significance as teaching resources. In addition, this section discusses the adaptations made for remote teaching during the COVID-19 pandemic in the present study. Section 5.2 explains how the three films selected contribute to the pedagogic intervention. Section 5.3 presents the historical curricular contents that these films address. Section 5.4 presents the analysis of the four film fragments. Each filmic text analysis follows a specific structure.

5.1 Guiding viewers' perception in filmic representations of hegemonic discourses

In order to understand how filmic representations of hegemonic discourses guide my students' perception, the research question that leads the analysis asks: *How do mainstream films, used in history learning, invoke hegemonic discourses?* In order to address this inquiry, the analysis is carried out through consideration of multimodal cohesion in film (Tseng, 2013; Tseng et al., 2021). This framework uses tools that were developed for language, such as the systems of IDENTIFICATION and TRANSITIVITY (Martin, 1992; Martin & Rose, 2007; Halliday & Matthiessen, 2013), and adapted to films (Tseng, 2013). These adapted systems are designed to study cohesion in film, addressing the relationships between film elements (characters, objects, settings, characters' actions) throughout the filmic narratives (Tseng, 2013). In this chapter, the analysis is conducted using cohesive chains. These chains are constructed with arrows to represent the tracking of elements, indicating their dependencies. The numbers correspond to the shots in which the identities are visually/verbally realised (Tseng, 2013). The analysis in this element-based study

isolates and relates individual elements within shots and sequences; that is, it analyses the montage (editing) (Tseng & Bateman, 2010). The analysis of cohesion enables identifying how images, sounds, spoken and written language, camera movements, framing and colour, for example, collaborate in order for the viewer to track participants, locations and objects throughout a developing sequence of events (Tseng et al., 2021). This can help in the analysis of films from the USA, which mostly create ways of perceiving the world based on defined cinematographic strategies such as camera movement, close-ups and cross-cutting (Deleuze, 2019a). Therefore, the study of multimodal cohesion in film enables me to explore the textual logic that organises films and reveals the experiential logic of understanding a film narrative.

Chapter 4, Section 4.4.1 presents the tools used to examine films in this analysis chapter. In order to examine the shot sequences screened in class, the patterns for analysis and interpretation are: (a) identify and trace the salience film elements; (b) gather and trace the instantiation of these film elements in the filmic narrative; (c) analyse the *identification strategies* used by the filmmaker based on the system of IDENTIFICATION; (d) gather and trace the instantiation of these film elements in the filmic narrative through 'identity chains' as well as 'action chains'; and (e) provide a summary of what this analysis reveals through interlinking filmic identity and action chains.

5.1 Moving images in the classroom

School teachers have access to a broad and expanding array of teaching materials that offer guidance on incorporating moving images into learning cycles (Donnelly, 2020). However, film education is notably absent in student-teacher training programs (Marcus et al., 2018) (see Chapter 2, Section 2.1.1.2). Despite this training gap, the pedagogic intervention described in this chapter draws upon over ten years of practical experience using films in classrooms and public libraries in Chile. The intervention has successfully adapted learning strategies aligned with the national syllabus (MINEDUC, 2023) and the Chilean cinema school clubs. These teaching materials have also facilitated the design of pedagogic activities and sequences, including the pre-screening activity discussed in this chapter.

The pre-screening activity provides students with a contextualisation of the film and the specific scenes selected by the teacher for the session. Figure 5.1 illustrates a typical PowerPoint slide shared at the beginning of the session, presenting general information about the film. In addition,

three curricular concepts are introduced to guide students' analysis while watching the film in each session. The teacher uses the following prompt question before any film screening: "How does the film represent the concept of […] (e.g., terrorism, nuclear power)?" All the films seen in the workshops are dubbed into Latin American Spanish.

Figure 5.1 General information about the film

5.1.1 Adapting film screenings for remote teaching

The entire literacy intervention underwent adaptation to accommodate remote implementation due to the COVID-19 pandemic. This necessitated significant changes to ensure effective teaching and data collection for the present study. Considering that this research embraces a social semiotic framework, which acknowledges the physical, biological (sensory), social and semiotic aspects of human experience (Halliday, 2005), it becomes pertinent to highlight any alterations within these dimensions. As Chapter 2, Section 2.3.2 mentions, modifications in any of these dimensions have far-reaching consequences throughout the communication process. In the context of the literacy intervention, for example, the material characteristics of the situation shifted from in-person workshops to online Zoom classes, resulting in changes to the social context and the nature of the semiotic choices made by the teacher and learners.

In regard to the film screening activity, the initial adaptation involved the utilisation of online platforms to conduct the workshops, with the literacy intervention taking place via Zoom. As a result of relying on broadband internet, a second adaptation was implemented, which entailed sending the students three films in advance, several weeks prior to each session. This ensured they had ample time to watch the films independently, with only a few scenes being watched collectively during the workshop. This approach prevented issues such as frozen film projections, which would have hindered the analysis of the pedagogic talk. To facilitate communication and provide relevant information, WhatsApp groups were created for each school, allowing for the weekly distribution of reminders and flyers highlighting the selected scenes to be analysed in each workshop.

5.2 Marvel and DC films

Over the past three decades, Marvel and DC have increasingly invested in producing comics-based films, captivating three generations of readers/viewers, and attaining an almost cult-like status worldwide. Certain concepts are conveyed more effectively and rapidly through images than a few sentences alone. This is exemplified by Figure 5.2 which was featured in the inaugural cinema workshop to acquaint learners with the historical and pedagogic motivations for employing comics-based films as tools for nurturing critical thinking. In addition, this illustration encapsulates a momentous historical shift, vividly portraying the evolution from comics to cinematic representations. Therefore, this image represents the evolution from comics to cinematic adaptations, a transformation that covers and includes many generations. As mentioned above, these films thus offer a platform for exploring how hegemony functions as cultural practices, influencing international relationships among nations.

Figure 5.2 Wonder Woman 1941 and 2017

5.3 The curriculum context

The pedagogic intervention in this context addresses the requirements outlined in the syllabus, focusing on fostering historical thinking and reasoning skills. In the intervention, films introduce key historical concepts such as terrorism, colonialism and weaponry. The essential pedagogic exercise behind watching the film is to identify how the filmmaker represents these concepts in the film and to question them during the film discussion talk. Each lesson incorporates specific curricular concepts to direct students' attention and guide the classroom conversation. Table 5.1 visually depicts these historical concepts, represented through various scenes in each film.

Table 5.1 Curricular concepts in each film

Films	Historical curricular contents	Scenes
THE DARK KNIGHT RISES JULY 20	-Terrorism	Attack on the city and and stadium; plane hijacking
	-Nuclear power	scientist activating nuclear reactor; corporate trading nuclear technology
	Institutional crisis	criminals playing the role of judges; prisoners released from jail
WONDER WOMAN	-Gender	Diana ejected from court martial; Diana trying outfits on
	-War technology	Doctor poison creating lethal gas; Trench attack
	-Greek Mythology	Origin of amazons; Description of the island of the amazons
BLACK PANTHER	-Colonialism	Killmonger becomes the king of Wakanda
	-Technology	Technology created based on vibranium
	-International relationships	The king giving a speech at United Nations

5.4 Filmic texts

5.4.1 Film screening 1, Hijacking the Plane

5.4.1.1 Synopsis: The Dark Knight Rises by Christopher Nolan (2012)

Released in 2012, *The Dark Knight Rises* is a British-American superhero film. Positioned as a sequel to *The Dark Knight* and the second follow-up to *Batman Begins*, the film is the ultimate chapter in *The Dark Knight Trilogy*. Helmed by Nolan, a director celebrated for his adeptness in infusing psychological depth into his creations, the film paints Gotham City as a locale where its bedrock institutions, particularly the judiciary, rest upon a foundation of deceit. The storyline picks up eight years after the demise of Gotham City District Attorney, Harvey Dent. His passing spurred efforts towards judicial reform and increased police powers. Unbeknownst to the citizenship, Dent had been involved with a criminal network before his death. This concealed truth is supported by the city commissioner and Batman, aimed at bolstering the judicial reforms intended to eradicate organised crime. Against this backdrop, Bane, a former member of the League of Shadows, orchestrates a terrorist attack to obliterate Gotham City, which has been eroded by social decay and corruption. Consequently, Bane emerges as the primary antagonist to Batman in this narrative.

5.4.1.2 Contextualisation of the scene

The scene below marks the initial workshop screening, unveiling Bane's debut within the plot. Within this sequence, Bane readies to launch an assault on a CIA plane soaring over Uzbekistan. Disguised as a member of a mercenary group apprehended during the CIA raid, Bane infiltrates the aircraft. The primary goal of this police operation is to capture nuclear physicist, Dr Leonid Pavel, who also happens to be Bane's target. Hence, Bane's strategic approach involves assuming the role of a captured mercenary, allowing him to board the plane alongside Dr. Pavel. In this brief contextualisation, it's crucial to highlight that Bane possesses a blend of raw physical power and remarkable intellect. Bane stands out as the sole antagonist to have succeeded in breaking Batman, both physically and mentally. Among his standout traits is the utilisation of a life-sustaining mask, lending him a sombre visage. This effect is intensified by the auditory feedback emitted each time Bane communicates. This description holds significance as the director intends to leverage these attributes across multiple sensory modalities in the forthcoming shot sequences, that is, 'cross-modally'. Table 5.2 illustrates the

sequence of shots that prompts the classroom conversation and students' writing in the intervention.

Table 5.2 Hijacking the plane, Shot sequences from 00:03:09 to 00:03:49.

1	2	3	4
At least, you can talk. Who are you? (music)	It doesn't matter who we are. What matters is our plan (music)	Only music	Only music
5	**6**	**7**	**8**
No one cared who I was till I put on the mask (music)	If I pull that off, will you die? (music)	It would be extremely painful (music)	You are a big guy (music)
9	**10**	**11**	**12**
For you (music)	(music and aeroplane sound)	was getting arrested part of your plan?	of course!

5.4.1.3 Scene under analysis

As mentioned, this sequence of shots caught the attention of the students as their first subject of analysis. The use of the mask in the film was particularly interesting to the students. For example, the crossmodal representation in Shot 5 furnishes substance for inquiries concerning the filmmaker's portrayal of this object within the narrative and its connection to the perception of threat. However, it is relevant to observe and analyse the sequence of images to be able to understand the relevance of the mask when it appears on the scene and what the student question in class. Table 5.2 illustrates a section of the film opening with a long shot (Image 1) in which two soldiers appear behind an agent on his feet, who is standing in front of a fourth person who is hooded, handcuffed and on their knees. It is possible to recognise they are on a plane that looks like a background. In Image 2, the hooded person appears as a foregrounded character, though two other soldiers are on their feet behind him. In Image 3, the camera

presents a close-up of the agent's face, who slowly gets to the hooded person. In Images 4-5, the agent gets down on his knees and uses his left hand to take the hood off the prisoner. This action reveals Bane's face, who wears a mask. From the moment the mask appears in the scene, the agent is filmed from a high angle (Image 6), making Bane seem taller than the agent. In Images 7 and 9, the camera presents a close-up of Bane's face. The shot sequence sets up a binary opposition between the agent and Bane. The identification strategies used by the director involve filming one actor per shot, presenting them in a rapid sequence of shots where close-ups play a crucial role in gradually spotlighting the villain (Bane). Finally, the fragment presents a close-up of Bane's face from a low angle presenting Bane as bigger than the agent. In this filmic narrative, the elements for the analysis thus are the characters (Bane, Agent and the soldiers), the objects (hood and the mask) and the setting (the aircraft). In addition, the verbal mode (the script) is considered in tracing elements, specifically, the lexical item: mask.

5.4.1.4 Tracing film elements in the Hijacking the plane

Figure 5.3 below illustrates a bottom-up analysis of a cohesive chain that traces the visual elements that make up the scene above combined with the verbal elements. The film elements have been tied together, setting out a chain that presents a cohesive pattern constructed by tracking the identities of salient characters, objects and settings in the scene. In this scene, the salient film elements are: the characters (Bane, Agent and the soldiers); the objects (hood and the mask); and the setting (the aircraft). In addition, the verbal mode (the script) is considered in tracing elements, specifically, the lexical item: mask. The whole scene takes place in a moving plane. Bane and the Agent are the dominant characters, as they can be traced in each shot. Although they appear together in the first two shots, this changes in the third as they begin to be filmed separately as they speak. Through this *identification strategy,* the director constructs a binary representation between two elements: the policeman (Agent) and the prisoner (Bane).

Figure 5.3 Tracing film elements in the *Hijacking the Plane* scene

	Bane	hood	mask	agent	soldiers	plane	mask	plan
1	[v] (breathing)	[v]		[v] "you"	[v]	[v] (music)		
2	[v]"we"	[v]		[v]	[v]	[v] (music)		"matters our plan"
3		v		v	v	v (music)		
4	[v]	[v]		[v]	[v]	[v] (music)		
5	[v]	[v]	[v]		[v]	[v](music)	"put the mask on"	
6	[v]		[v]	[v] "I"		[v](music)	"put that off"	
7	[v]		[v]	[v]		[v](music)		
8	[v]		[v]	[v] "you"		[v](music)		
9	[v] "you"		[v]	[v]		[v](music)		"getting arrested part of you plan?"
10						[v] (aeroplane sound)		
11	[v]		[v]	[v]		[v](music)		
12	[v]		[v]			[v] (music)		
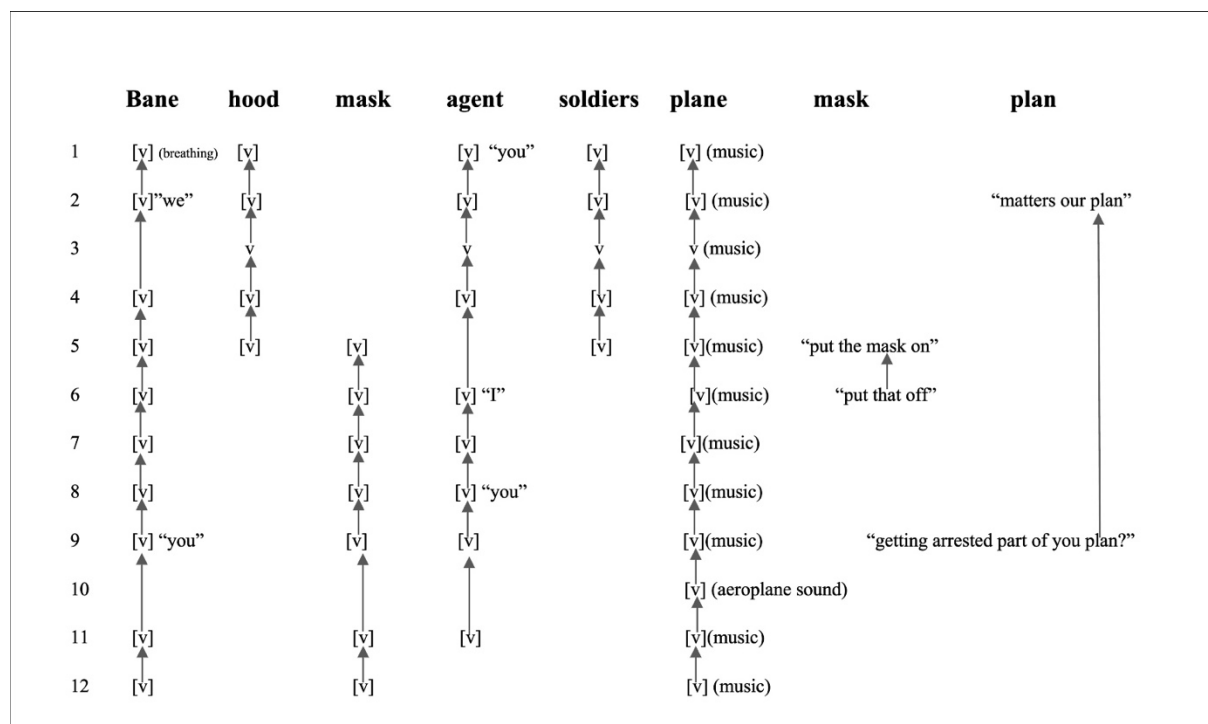
The trace shows a cross-modal representation of the characters. That is to say, it is not just visual, as they also speak and present different behaviours and actions. One important event occurs when the agent removes the hood and Bane's face appears with a mask on. The appearance of the mask produces a change in the development of the scene, specifically in the verbal mode (the script). The verbal processes seem to assemble to the action by revealing important information. Bane's face appears in the scene with the mask on, an action that is synchronised with his 'script', *No one cared who I was till I put on the mask.* Image 5 has an effect on the development of the scene. The agent changes his questions when he *sees* the mask appear on Bane's face.

5.4.1.5 Tracing action patterns

Figure 5.4 illustrates the process types, which are presented in five action chains (see Appendix A, TableA1 for detailed description of process types). The first chain corresponds to verbal processes, realised as the Agent and Bane's talking in images in each shot, except 3-4 and 10. The second chain includes reactional processes depicted through Point-of-view (POV, henceforth) shots, realised when Agent and Bane are staring at each other throughout the extract. The third chain comprises elements of conceptual processes, realised verbally by the lexical tokens 'am' found in Bane's talk. The fourth chain includes actions in transactional

processes realised by the agent taking the hood off of Bane's head in Shots 4 and 5 and the plane flying over hills. The fifth chain ties together the visual actions that realise non-transactional processes throughout the extract. The links of this chain can be found in Shot 3 when the agent walks to get closer to Bane.

Figure 5.4 Tracing actions in the Hijacking the plane scene

	verbal	reactional	conceptual	transactional	non-transactional
1	[v]	[v]			
2	[v]	[v]			
3					[v]
4				[v]	
5	[v]			[v]	
6	[v]	[v]			
7	[v]	[v]			
8	[v]	[v]			
9	[v]	[v]			
10				[v]	
11	[v]				
12	[v]				
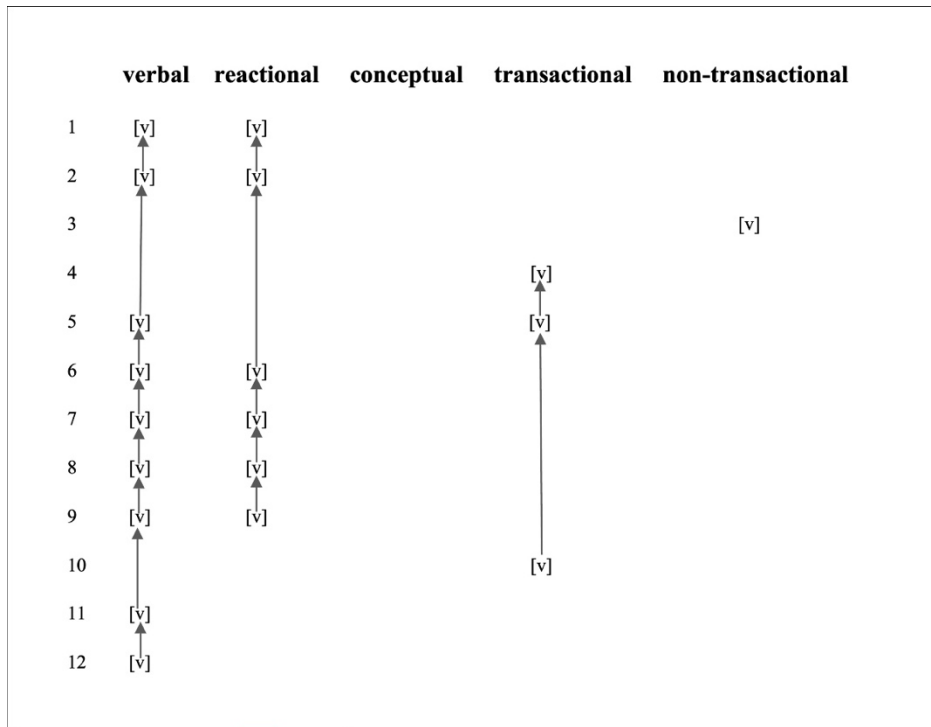
5.4.1.6 Interlinking elements and actions in mainstream films

The final analysis offers insights into how the construction of the action chains and identity chains exposes the connections [*co-patterning*] of the most salient narrative elements of characters, objects, settings and actions (Tseng, 2013). The chain interaction is demonstrated by connecting the action and identity chains through functional semantic relations. Figure 5.3 above illustrates how the characters Bane and the Agent are connected from Shot 1. The Agent is presented interrogating Bane, whose face is covered by a hood, thus the MODE OF REALIZATION is cross-modal as visual and verbal modes are used to represent the experience. In this first shot, the Agent asks Bane, "Who are you?". In this verbal mode, a relational process is realized in which the Agent introduces the content of this part of the film to know the prisoner's identity. Reactional processes play a relevant role throughout this scene as the Agent keeps staring at the prisoner. In Image 3, a non-transactional action takes place as the Agent

walks toward the prisoner. This action is a transition between verbal and transactional processes as the Agent takes the hood off Bane's head in Shot 4.

However, Image 5 presents a multimodal assembly between visual and verbal modes. In this shot, it is possible to observe how the transactional process (action of taking off the hood) holds together an object (the mask), and the verbal process (*No one cared who I was till I put on the mask*). Image 5 works as a *junction*, as it signals perceptual and conceptual relations between identities (Bane and mask) and action chains (verbal, transactional, reactional). Conjunctive cohesion is one of the main forms of cohesion in language (Halliday & Hasan, 1976), and "many analogies to linguistic junctive relations are found in shot sequences" (Janney, 2010. p. 256). In this Sample, Shot 5 construes a *causal relation of subordination* as the interpretation of one shot depends on the interpretation of another. In the construction of this text (scene), the action process of revealing Bane's face with a mask on is synchronized with the verbal process in which there is a causal lexical marker, "*until*". This montage displays different *sign systems* that provide the experience represented in this scene with cohesion in what is said and shown, which confers meaning on the object of the mask. The variation of semantic relations between these different meaning-making resources shapes how we perceive this experience. In other words, people, the Agent and viewers might care about who Bane is as he puts on the mask.

5.4.2 Film screening 2, Mythology versus modernity

5.4.2.1 Synopsis: Wonder Woman by Patty Jenkins (2017)

Wonder Woman is a 2017 superhero film, drawing inspiration from the DC Comics character sharing the same name. Patty Jenkins took the directorial helm for this film, establishing herself as the first female filmmaker to direct a comics-based production in the DC universe. The film delves into Greek mythology, specifically the community of Amazons. In this filmic narrative, "Wonder Woman" is the tale of a princess hailing from the Amazonian tribe, tasked with fulfilling her destiny to safeguard humanity. The film's backdrop is the First World War, a pivotal period in Western history. Consequently, the plot immerses the audience in the journey of a female superhero embracing her inherent purpose: the protection of humanity. In this instance, the menace is embodied by Ares, the god of war, who emerges as the orchestrator behind the tumultuous events unfolding in the Great War (World War I).

5.4.2.2 Contextualisation of the scene

Diana rescues a plane pilot from drowning at sea. Once ashore, the pilot, named Steve, regains consciousness and observes that German soldiers are tracking him. The scene depicts a group of soldiers advancing toward the beach in boats. A gathering of Amazon warriors on horseback from the cliffs becomes visible, armed and prepared to defend the island against the impending German soldier landing. This scene was chosen for presentation in the workshop due to the representation of the weaponry developed by European society during the First World War. This category of weaponry is juxtaposed with the equipment of the mythological Amazon warriors.

Table 5.3 Amazons vs German army, Shot sequences from 00:18:33 to 00:19:43
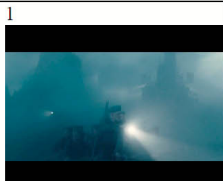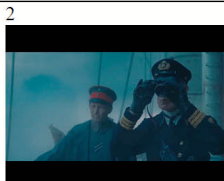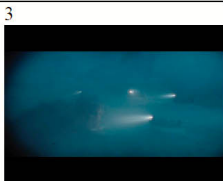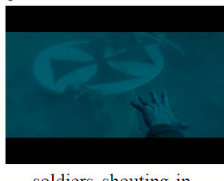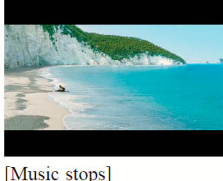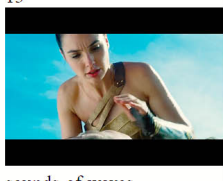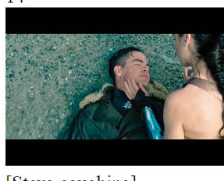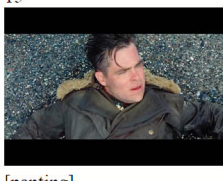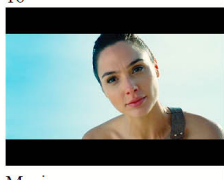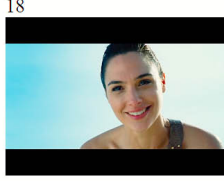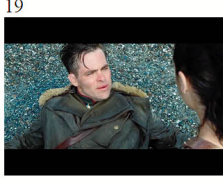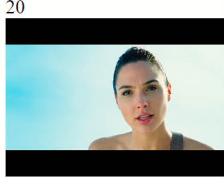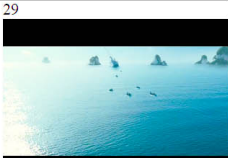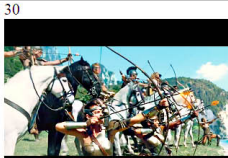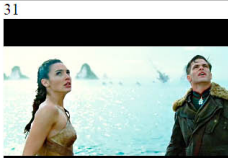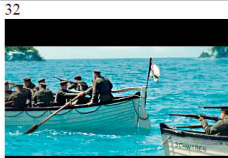
1	2	3	4
man shouting indistinctly Music	[man] where did this fog come from? Music	Music	Music
5	**6**	**7**	**8**
There. Go forward!	soldiers shouting in German	Music	music
9	**10**	**11**	**12**
[German soldier] There he is! The pilot! I can see him.	[German soldiers] He's there	[Music stops] sounds of waves	sounds of waves
13	**14**	**15**	**16**
sounds of waves	[Steve coughing]	[panting]	Music
17	**18**	**19**	**20**
Wow Music	You're a man [chuckles softly] Music	Yeah. I mean…Do I not look like one? Where are we? Music	Themiscyra Who are u? Music

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Table 5.4 German army v/s Amazons, Shot sequences from 00:18:33 to 00:19:43

21	22	23	24
[soldiers shouting in German] [music stops]	[metal creak]	I'm one of the good guys, and those are the bad guys.	What?
25	**26**	**27**	**28**
-The Germans. Come on, we need to get out of here. -The Germans? [Hippolyta] Diana! Music	[Hippolyta] Step away from her, now! Music	Music	Music
29	**30**	**31**	**32**
[Amazon] Ready your bows!	Music	They have guns, right? Music	[man shouting] Fire! Music
33	**34**	**35**	**36**
[Hippolyta] Fire! Music	[Steve] Come on! Music	[soldiers groaning] Music	Music
37	**38**	**39**	**40**
Music	Music	Music	Music
41	**42**	**43**	**44**
Music	Music	Music	Music

5.4.2.3 Scenes under analysis

The shot sequences present the initial confrontation between characters resembling German soldiers and those representing the mythical Amazon women, and the massacre of soldiers later. Two parts caught the student's attention in these shot sequences, inspiring the pedagogic talk and writing. In particular, one student questions how Steve introduces himself to Diana in

opposition to the German Soldiers (Image 3) and, secondly, the contrast in the weapons of each side. In Image 3, Steve introduces the Germans to Diana by saying: *I'm one of the good guys, and those are the bad guys.* In Image 7, it is possible to see Hippolyta – Amazon queen – with two other Amazons by her side, and all of them on horseback. Image 9 shows us what Hippolyta is seeing: a warship anchored in front of the island and a group of small boats approaching the shore. Rapidly, the footage cuts back to the shore showing a group of archers ready to fire at the soldiers approaching the island by boats. In Shot 31, Steve asks Diana if Amazon women have guns, when he sees that they are shooting wooden bows. From Image 33, it shows consecutively and separately each band attacking the other. In the group of the Amazons, there are women armed with arrows and bows wearing classical Greek armour on horseback. In Image 12, the German soldier gives the order to fire, which is followed by the same order but from the Amazon's side in Image 13. In Image 14, the sky is covered by a large number of arrows on fire. Image 15 is a long shot of those arrows reaching and wounding the soldiers in the boats.

However, arrows are not enough to stop the soldiers, as Image 16 shows them reaching the shore. Image 17 is a long shot in which Diana and Steve are observing the Amazons as they jump from the cliff with bows and ropes to the shore. From Image 20, a duet performance is filmed between an Amazon shooting her bow and a German soldier shooting his rifle. On one hand, Images 17 and 18 are long shots of the Amazon jumping in the air and shooting at the same time. On the other hand, Shot 19 is a medium shot of a German soldier shooting his rifle in slow motion, from Images 25 to 30. The sequence of these shots is set through a large close-up of the bullet moving in the air toward the Amazon. In Images 22 and 23, the Amazon warrior appears in the foreground, hanging inert.

5.4.2.4 Tracing film elements in the battle

Figure 5.5 illustrates a bottom-up analysis of a cohesive chain that traces the visual elements that make up the fragment above and verbal elements. The film elements have been tied together, setting out a chain that presents a cohesive pattern constructed by tracking the identities of salient characters, objects and settings in the scene. In this scene, the salient film elements are the characters (Amazon warriors, Diana, Steve, German soldiers, horses), objects (bows, arrows, rifles and boats) and the setting (the beach with the cliff). Although Diana and Steve can be traced at the beginning and at the end of the fragment, Amazon warriors and German soldiers are the dominant identities as they can be traced throughout the fragment.

From Images 6 to 10, Amazons, bows and horses are visually realised, contrasting with the Soldiers, rifles and boats as the dominant identities in Shots 12, 15 and 16. The objects selected play a relevant role in the narrative, as rifles and bows determine the consequences of the action in these shot sequences. It is a German soldier who uses a verbal mode to give the order to fire first, which triggers the queen of Amazons to do the same in Image 13. The cohesive chain illustrates a binary montage as one group is separately filmed against the other, as two groups that also use different technologies to fight each other. Regarding the weapons, Image 14 is a long shot of a cloud of arrows up in the sky, which reaches many of the soldiers on the boat in Image 15. From Images 18 to 24, there is a massive military display on the part of the Amazons, with these warriors being monomodally realised in each image [SALIENCE/dynamic]. However, in Image 25, a soldier is in the foreground firing a rifle, and the following two shots realise monomodally a bullet in slow motion. In Image 30, the bullet finally reaches an Amazon, leaving her lifeless.

Figure 5.5 Tracing film elements in Amazons v/s German army

Figure 5.5a Tracing film elements in Amazons v/s German army
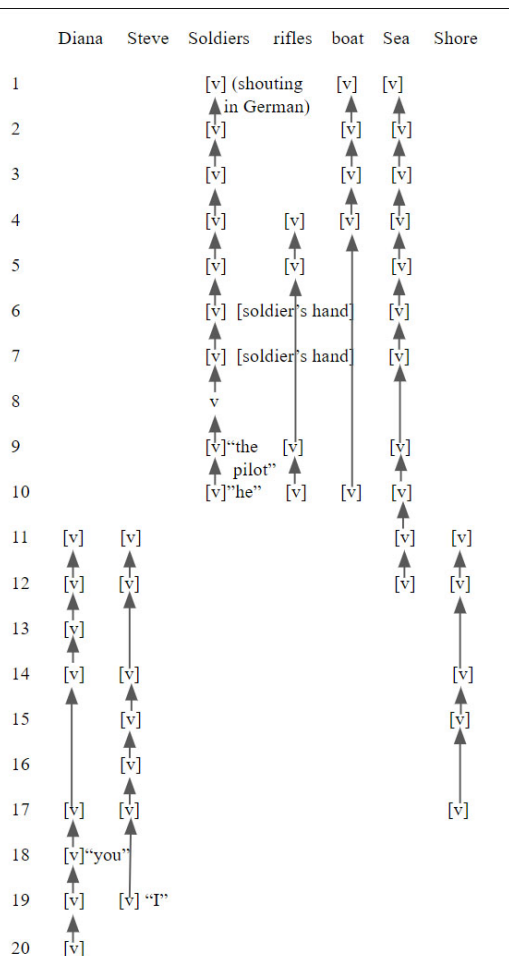
Figure 5.5b Tracing film elements in Amazons v/s German army
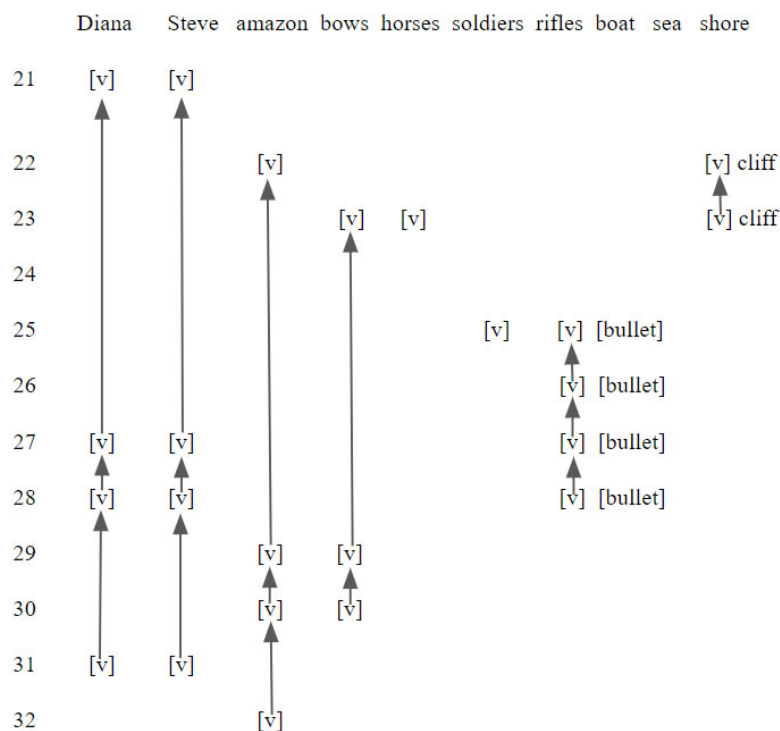
5.4.2.5 Tracing action patterns

Figure 5.6 illustrates the process types in five action chains (see Appendix A, Table A2) for detailed description of process types). As is shown in the first chain, verbal processes are mainly realised by Diana and Steven at the beginning of the episode analysed. These sequences of shots do not present a long script, but how Steve orally introduces himself and the German soldiers provides this scene with a determinate approach to the story by the students in the classroom conversation. The second chain includes reactional processes depicted through POV shots and realised by the characters attacking each other throughout the extract. Besides this, there are shots in which Diana and Steve play the role of viewers of the battle between Amazons and Germans. For example, in Image 11, Steve and Diana appear to be watching the Amazons shooting their bows to the sea; or in Image 31, Diana is gazing at the Amazon murdered by the bullet. Since it is a battle, the action that appears most consistently throughout the scene is the transactional process. However, the fifth chain which ties together the visual actions that realise non-transactional processes plays a vital role in this fragment. A non-transactional process is realised by an Amazon hanging lifeless after being hit by a bullet.

Figure 5.6 Tracing action in the battle

Figure 5.6a

	verbal	reactional	conceptual	transactional	non-transactional
1		[v]			
2		[v]			[v]
3				[v]	
4				v	
5	[v]	[v]			
6			[v]	[v]	
7			[v]	[v]	
8		[v]			
9	[v]	[v]			
10	[v]	[v]			
11				[v]	
12				[v]	
13				[v]	
14				[v]	
15		[v]			
16		[v]			
17		[v]			
18	[v]	[v]			[v]
19	[v]	[v]			
20	[v]	[v]			

Figure 5.6b

	verbal	reactional	conceptual	transactional	non-transactional
21		[v]		[v]	
22				[v]	
23					[v]
24		[v]		[v]	
25		[v]		[v]	
26				[v]	
27				[v]	
28				[v]	
29				[v]	
30				[v]	
31		[v]		[v]	
32					[v]
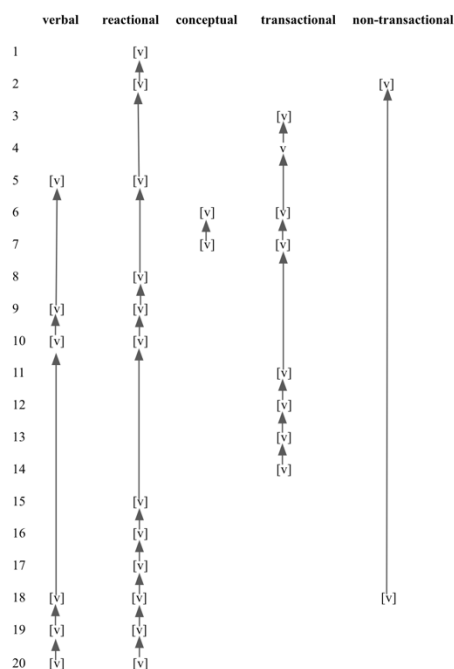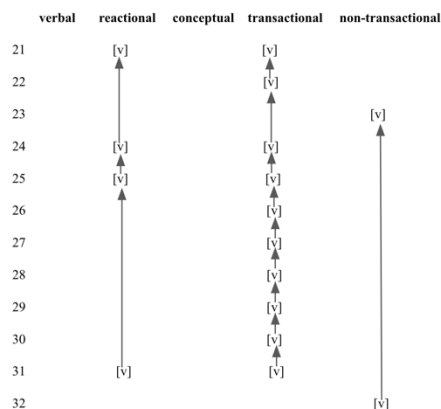
5.4.2.6 Interlinking elements and actions in mainstream films

This scene presents an epic battle between Amazons from Greek mythology and German soldiers from World War I. The action that runs through the entire analysed episode is depicted as a transactional process with the two sides facing each other in battle. However, there are vital objects that are realised separately and sequentially. These identities are bows, arrows, rifles and bullets, which play a relevant role in how the narrative unfolds. Although the Amazons display an acrobatic and massive attack which includes jumping off the cliff and

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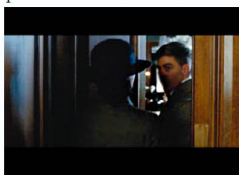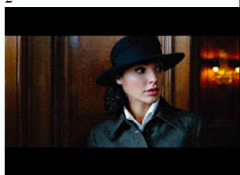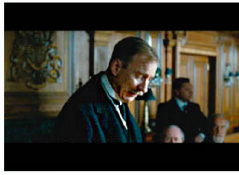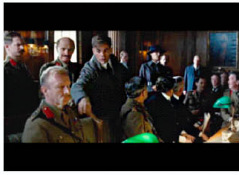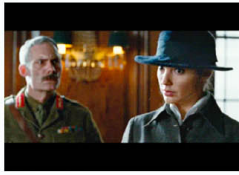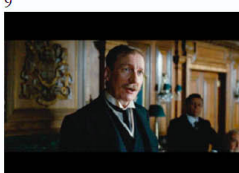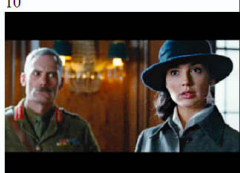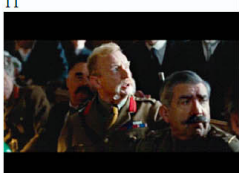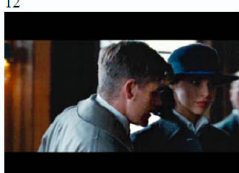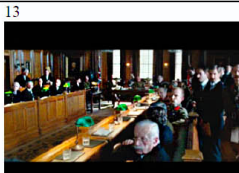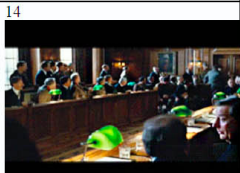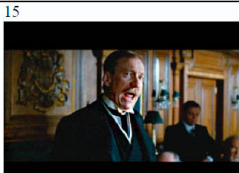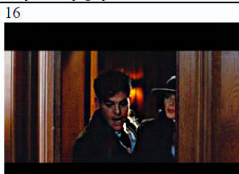
firing their bows, the plot slows down. From Shots 25 to 30, the filmmaker presents a close-up of the moment a soldier fires a bullet with his rifle. From Shots 25 and 28, the bullet's path is presented in close-up and slow motion until it hits and knocks down one of the athletic Amazons. This action contrasts with Image 14 in which the sky is covered by a large number of arrows that hit the soldiers in the boats. However, this action did not stop the soldiers in their mission to reach the shore and continue the attack. From the actions and identities tracked, it is possible to observe how the plot contrasts the weapons due to their technology, which brings visible consequences at the end of this scene.

5.4.3 Film screening 3, a woman in the Council of War

5.4.3.1 Contextualisation of the scene

Diana decides to accompany Steve to London to become involved in the First World War. The scene depicts the characters attending the armistice negotiation. Steve explicitly instructs Diana to wait for him outside the room while he attempts to contact his colonel. However, once inside, Diana chooses to disregard his instructions and enters the room which is filled with politicians. The presence of a woman in the room disrupts the discussion, causing it to come to a halt. This particular scene was chosen for projection during the workshop because it represents gender dynamics within the realm of power amid the First World War.

Table 5.5 A woman in the Council room, Shot sequences from 00:54:31 to 00:55:34

1	2	3	4
Stay here. I'll be right back	[stammers]	The sad truth is the majority of them don't even know what they are fighting for…	let him speak!
5	6	7	8
Yes, thank you. Gentleman	Germany is an immensely proud nation. They will never surrender. Now, look. The only way to end this war…	[whispers] Colonel, I have to talk outside	[Sir Patrick] and restore the peace [stammers]
9	10	11	12
It is […] to negotiate an armistice	[man] there is a woman in here [Sir Patrick] um	What's she doing in here? Get her out	Sorry [chuckles], Blind sister. She got lost on her to the bathroom. I think it's this way. Sorry guys
13	14	15	16
[Sir Patrick] Um… our only aim at this time	peace must be achieved	At any cost	Why did they not let him speak? He's talking about peace. [Steve] Not right now, sorry

5.4.3.2 Scene under analysis

Table 5.5 illustrates a sequence of 16 selected stills that correspond to the scene that begins over 54 minutes into the film, *Wonder Woman* (Jenkins, 2017). The scene takes place in a council in which the armistice of the First World War is being negotiated by a group of politicians and soldiers. The fragment begins with Steve, who leaves Diana outside the room and closes the door behind him so that she cannot enter. However, she doesn't listen to him and decides to enter the room (Image 2). From Images 5 to 15, it is possible to observe a great uproar in the room due to the presence of a woman. In particular, what caught the students' attention is Diana being ejected from the room (from Images 11 to 15). Images 3, 13 and 14 are full shots that show a room full of males. In one shot (6), it is possible to see that everyone

is staring at her, and in Image 8 it is evident that the room is disturbed by the presence of a woman, as everyone stares at her. Finally, in Image 11, a colonel asks Steve what a woman is doing in the room and asks him to take her out. As a result, in Image 12, Steve takes Diana by the arm and leads her out of the room while everyone watches the scene in silence.

5.4.3.3 Tracing film elements in the Council room

In this scene, the salient film elements are the characters (Diana, Steve, male politicians, military) and the setting (the council room). These film elements have been tied together, setting out a chain that presents a cohesive pattern constructed by tracking these identities. Figure 5.7 illustrates the trace of the film elements and the verbal mode; specifically, the lexical items, woman and peace. In this montage, the filmmaker establishes a spatial relation between a woman [participant] in a room full of men [setting]. The montage of the shots constructs a sequence of images where male characters are realised in each image, except in Image 2 in which Diana decides to go into the room without permission. Although politicians are the dominant identities as they can be traced throughout the shot sequence, Diana and Steve are also salient characters. In the room, the negotiation is interrupted due to a female presence, as Shots 10 and 11 illustrate. In these images, a verbal mode reaffirms Diana's relevance in the narrative and shows that a woman in the room disturbed the meeting. Before Image 10, the room was discussing *peace*, but this is interrupted once the colonel sees that there is a woman in the room. As a result, he gives the order to take her out. Images 13 and 14 are long shots of the room from two different POVs showing the group of men in silence, observing Steve taking Diana out of the room.

Figure 5.7 Tracing elements in the council of war
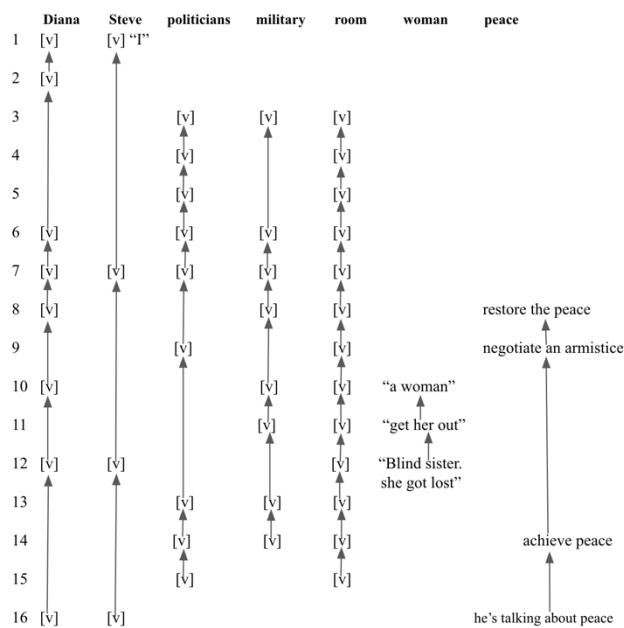
5.4.3.4 Tracing action patterns

After mapping out the interaction of cohesive patterns that highlight the film elements of story events in the film, the following analysis focuses on the characters' actions. As illustrated in Figure 5.8, the process types in five action chains (see Appendix A.1, Table A.2 for detailed description of process types). The first chain represents verbal processes that are realised by different male characters throughout the fragment, while Diana only speaks at the scene of this scene. The second chain includes reactional processes depicted through POV shots. Reactional process play a relevant role in this scene, which is mostly realised by politicians and military staring at the woman in the room. The third chain comprises elements of conceptual processes, realised visually by the setting [room] full of male participants. Indeed, this is a political space in which men are the dominant characters, in Images 3, 6, 9, 11, 13 and 14. The fourth chain includes actions in transactional processes realised by Steve stopping Diana from going into the room and, then, taking her out. The fifth chain ties together the visual actions that realise non-transactional processes, such as Diana walking into the room.

Figure 5.8 Tracing actions in the Council of war
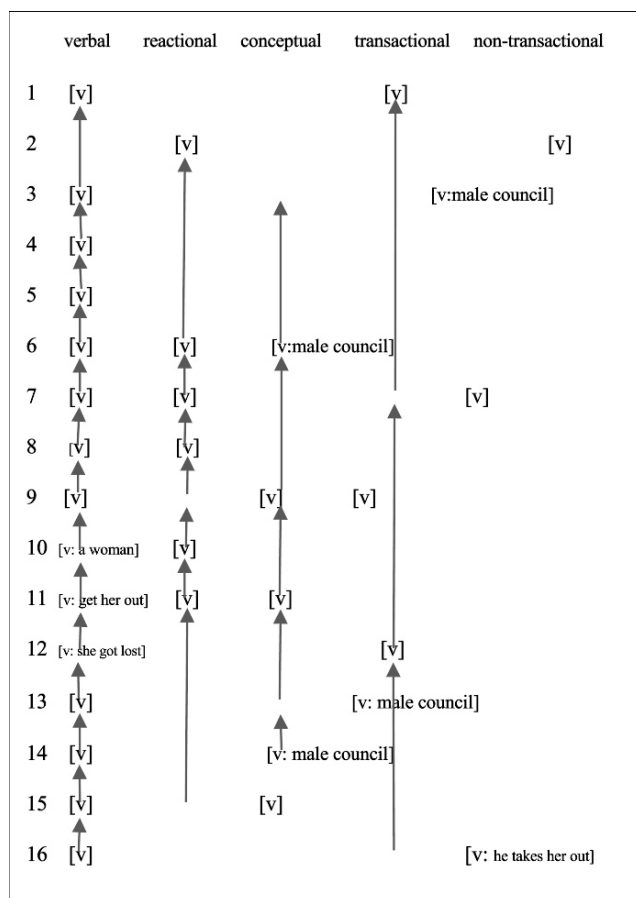
5.4.3.5 Interlinking elements and action in mainstream films

This scene allows us to analyse gender relations in public spaces during the middle of the First World War. It serves as a 'crossmodal' representation, where the 'identification strategies' play a pivotal role in guiding perception through long shots and POV shots. For example, reactional and verbal processes play a relevant role in how this narrative unfolds. These processes tie together different identities within and across shots, providing them with semantic relations. For example, the fragment opens with Steve speaking to Diana with an imperative sentence, "*Stay here. I'll be right back*" [this line is seen in Figure 1]. She does not follow his instruction and goes into the room [seen in Figure 2]. Diana seems to be listening to Sir Patrick who is the politician giving the speech [Figure 5], the same as the rest of the room, but the actions change in Shot 6 in which a reactional process is realised by military and politicians staring at Diana. This process is maintained and highlighted through a close-up of people's faces showing bewilderment at the presence of a woman in the room. A verbal process is realised in Shots 10 and 11 when the Colonel gives the order to take Diana out of the meeting. In this scene, the construction of discourse as a *social practice* (Fairclough, 2013) transcends verbal language,

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though it needs the lexical resource *woman* in order to address the gender issue represented in this montage. No one says a woman cannot be in a political meeting, but the *power* of excluding a person due to their gender *is exercised* through certain actions in this episode. Diana is stared at and ejected by a male council. This montage orchestrates a message that culminates with a transactional process, the woman being ejected by a man from the room in Shot 16.

5.4.4 Film screening 4: Colonisation and black race

5.4.4.1 Synopsis: Black Panther by Ryan Coogler (2018)

Released in 2018, *Black Panther* is an American superhero film adapted from the Marvel Comics character bearing the same name. Notably, the film was directed by Ryan Coogler who made history as the first African-American director to achieve groundbreaking sales records up to that point. This cinematic masterpiece is intricately woven within the confines of a fictional African realm, with film being set in the fictional African nation of Wakanda. This film portrays a hidden civilisation in the heart of Africa, powered by a mineral known as vibranium which boasts advanced technology. This society, Wakanda, is a collective of diverse ethnic communities across Africa. In addition to its prosperity, technological prowess and political stability, this city is home to a superhero, known as Black Panther, who is responsible for protecting this community. Wakanda's abundant economic and technological resources place it in constant peril as it faces the ongoing threat of exposure and invasion by external forces, including Western societies.

5.4.2.2 Contextualisation of the scene: The Killmonger becomes the king of Wakanda

The king of Wakanda has been defeated in battle by his cousin, Erik Killmonger, who takes over the throne. The scene depicts Killmonger's rise to power and his initial encounter with the royal council. This scene showcases the new king's inaugural directives that Wakanda intends to initiate a global colonisation process. This endeavour will leverage Wakanda's technology, riches and worldwide espionage networks. The inclusion of this scene in the cinema workshop stems from its representation of the concept of colonisation by Wakanda's new king.

5.4.4.3 Scene under analysis

Table 5.6 illustrates a sequence of 12 selected stills that correspond to the first part of the scene, "the Killmonger becomes the king of Wakanda", which begins over 01:29:32 minutes into the film (Coogler, 2018). The scene takes place in the council room in Wakanda and shows the

moment in which Killmonger takes over the throne and questions the representatives of the Wakanda tribes. This scene was screened in the last workshop, and this fragment was selected as it presents film elements to study the curricular concept of *colonialism*. This concept is widely discussed when studying invasions and conquests throughout the whole curriculum. Table 5.6 illustrates how this scene opens with an upside-down shot of the room. The camera zooms and the image rotates simultaneously, presenting [SALIENCE] a man walking into the room. In Image 3, the camera stops rotating when the new king gets to the throne and sits. Image 4 is a full shot of the moment in which he sits on the throne, with his eyes closed and his royal guard as a background. In Shot 5, the royal guard's general appears in the foreground, bowing to the new king. The music stops and silence covers the first part of Shot 6 in which the new king starts a speech about the place he comes from and the lack of resources to fight oppressors. The people (folks) mentioned in the first part of the speech are black people, the same as the participants in the room. From Shots 7 to 11, the king interpellates the council members and seems to wait for answers. The only answer from the members is silence, which is captured from different POVs showing people staring at him.

Table 5.6 Killmonger becomes the king of Wakanda, Shot sequences (Part 1)
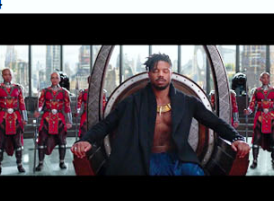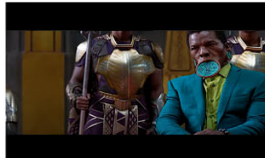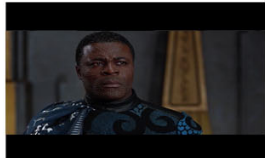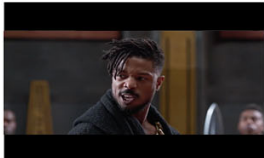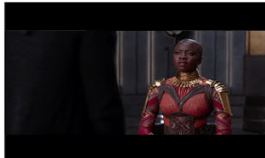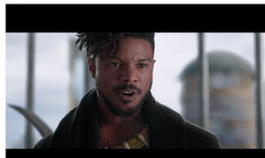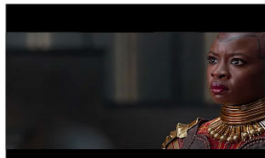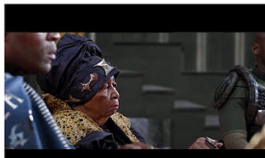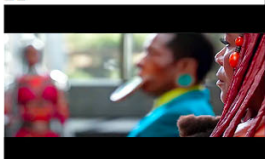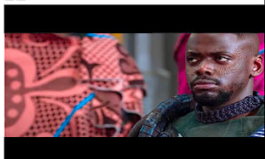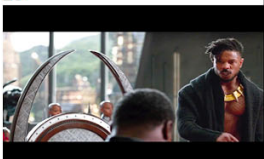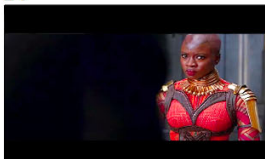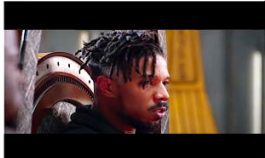
Table 5.7 illustrates how the shot sequences continue by presenting close-ups of the faces of members who remain silent but seem disturbed by what they are hearing. This interpretation is

possibly due to the facial gestures that show wide-open eyes and puckered eyebrows. From Images 13 to 22, the camera pans around the room, showing different members of the council in the foreground, and the female general of the guard appears three times throughout this sequence. In Image 18, she appears with a gesture of astonishment or horror when hearing the word 'children' among those who will be killed as part of the king's new strategy. Thus, the second part of this scene unfolds what the king's plan requires of the warriors of Wakanda. The king finishes his speech and sits on the throne while he says, "The sun will never set on the Wakanda empire".

Table 5.7 Killmonger becomes the king of Wakanda, Shot sequences (Part 2)

13	14	15	16
already in place	*I know how colonizers think*	*So we're gonna use their own strategy against them.*	*We're gonna send vibranium weapons out to our war dogs*
17	**18**	**19**	**20**
They'll arm oppressed people all over the world so they can finally rise up and kill those in power.	*And their children.*	*and anyone else who takes their side*	*It's time*
21	**22**	**23**	**24**
they know the truth about us	*We're warriors.*	*The world's gonna start over and this time we're on top.*	**SILENCE**
25			
The sun will never set on the Wakanda empire.			

5.4.4.4 Tracing film elements in the Council room

Figure 5.10 illustrates a bottom-up analysis of a cohesive chain which traces the visual elements that make up the fragment above as well as verbal elements. The visual identities selected to be tracked are the king, royal guard, council, council guard, and room, and verbal items such as oppressed, weapons and strategy. The king is the dominant character, as he appears in almost every shot of this sequence. Image 6 ensembles verbal and visual identities which introduce a massive information load in just one shot. This film image presents a *black king* surrounded by a *black royal guard*, a king who is talking about *black fellows* without *firepower or resources to fight their oppressors.* Although the king is the only one talking in this section, other characters are realised in the shots such as the royal guard who is armed behind him as he speaks. Besides this, the montage seems to construe a dialogue between the king and the council members in silence, as the king speaks and the shots capture members' reactions by shooting their faces in the foreground.

Figure 5.9 Killmonger becomes the king of Wakanda

	the king	royal guard	council	council guard	room	oppressed	weapons	strategy
1	[v] (music)	[v]	[v: all members]	[v]	[v: upside down]			
2	[v] (music)	[v: General]			[v: turning around]			
3	[v] (music)	[v]			[v: throne and city]			
4	[v] (music)	[v]			[v: throne]			
5		[v:female General] (silence)			[v]			
6	[v] "I"	[v]			[v: throne and city]	"black folks"	"firepower" resources"	"fight their oppressor"
7	[v]		[v: a council member]		[v]			
8			[v: two members]	[v]	[v]			
9	[v]		[v: a council member]		[v: throne]			
10	[v]		[v: a council member]		[v]			
11 today"	[v]		[v: a council member]		[v]			"that ends"
12	[v]	[v]			[v:throne]			"we got spies"

Figure 5.10 illustrates that the sequence of images is cross-modal, as it includes the script performed by the king and the visual representation of the members listening to what the king is saying. The visual and verbal elements are the same as the previous identity chains. However, the council members appear more often and are visually realised as the king speaks in each

shot. The script's content refers to the early verbal elements mentioned at the beginning of his speech, such as *oppressed* people, *strategy* and *weapons*. However, it seems to provide more details about these lexical resources. For example, Images 16 and 17 mention that the strategy is *to use their own strategy and kill those in power* or *use vibranium weapons.*

Figure 5.10 Tracing elements in Killmonger scene
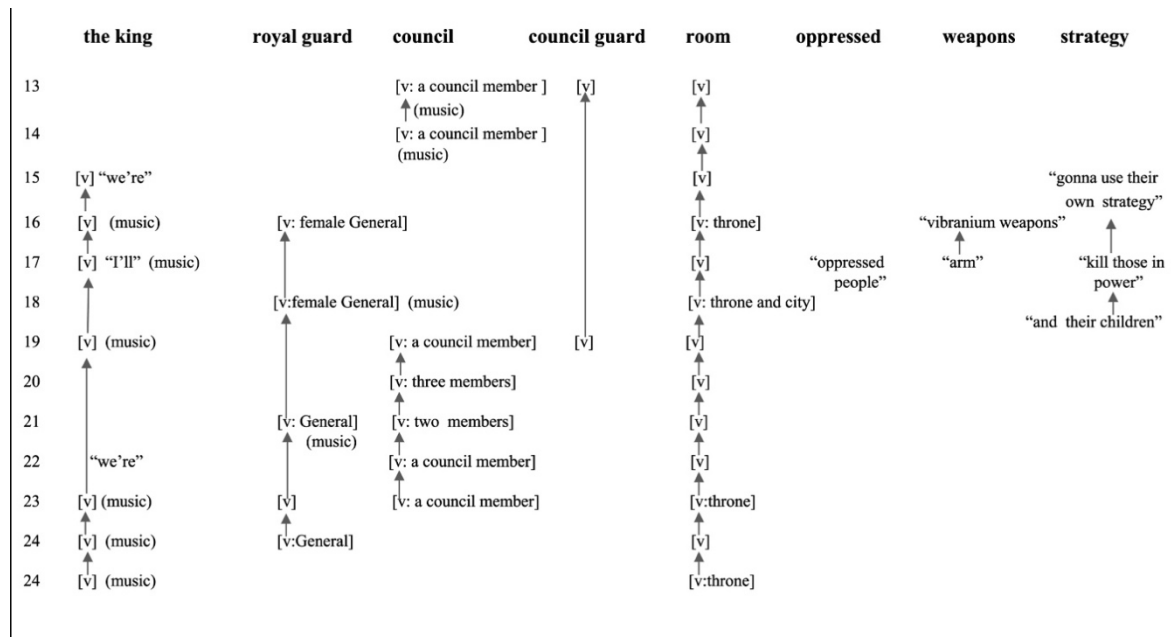
5.4.4.5 Tracing actions, when Killmonger becomes the king of Wakanda

As illustrated in Figure 5.11 below, the process types are traced in five action chains (see Appendix A, Table A4). The first chain represents verbal processes, realised as the new king talks to the council in Shots 6-7 and 11-12. The second chain includes reactional processes depicted through POV shots. This process plays an important part in the narrative as the new king speaks to the council and the members stare at him back throughout the scene. The third chain comprises elements of conceptual processes, realised by the camera movement that present the initial frame upside down and finally ends the rotation when the new king takes a seat on the throne in Image 4. The fourth chain includes actions in transactional processes realised by the king sitting down on the throne. The fifth chain ties together the visual actions that realise non-transactional processes throughout the extract. The links of this chain can be found from Shot 1 as the new king walks around the council while speaking to the members.

Figure 5.11a Action chains when Killmonger becomes the king of Wakanda

	verbal	reactional	conceptual	transactional	non-transactional
1			[v]		[v]
2					[v]
3					[v]
4			[v]	[v]	[v]
5				[v]	
6	[v]	[v]		[v]	
7	[v]	[v]			
8		[v]			[v]
9		[v]			[v]
10		[v]			
11	[v]	[v]			
12	[v]	[v]			[v]
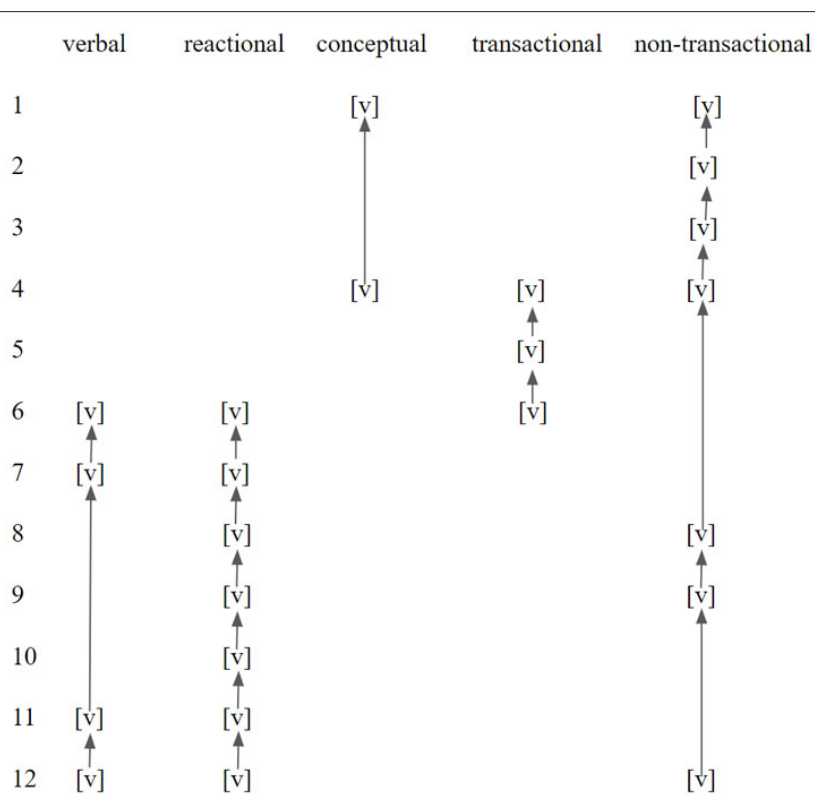
The process types described in Appendix A, Table A3 are presented into five action chains as shown in Figure 5.11. The first chain represents verbal processes, realised by the new king talking to the council members in throughout the fragment, except in Shot 24. The second chain includes reactional processes depicted through POV shots, realised by the new king and the council members staring at each other and the king throughout the extract. This process carries on the relevant information load as the members do not say anything but they seem to be concerned while listening to the new king. The third and fourth chains comprise elements of conceptual and transactional processes that are not identified in this fragment. The fifth chain ties together the visual actions that realise non-transactional processes. The links of this chain can be found from Shot 15 as the new king keep walking around the council while speaking to the members.

Figure 5.11b Action chains when Killmonger becomes the king of Wakanda

	verbal	reactional	conceptual	transactional	non-transactional
13	[v]	[v]		[v]	
14	[v]	[v]			
15	[v]	[v]			
16	[v]	[v]			[v]
17	[v]	[v]			
18	[v]	[v]			
19	[v]	[v]			[v]
20	[v]	[v]			[v]
21	[v]	[v]			
22	[v]	[v]			
23	[v]	[v]			
24			[v]		
25	[v]	[v]			
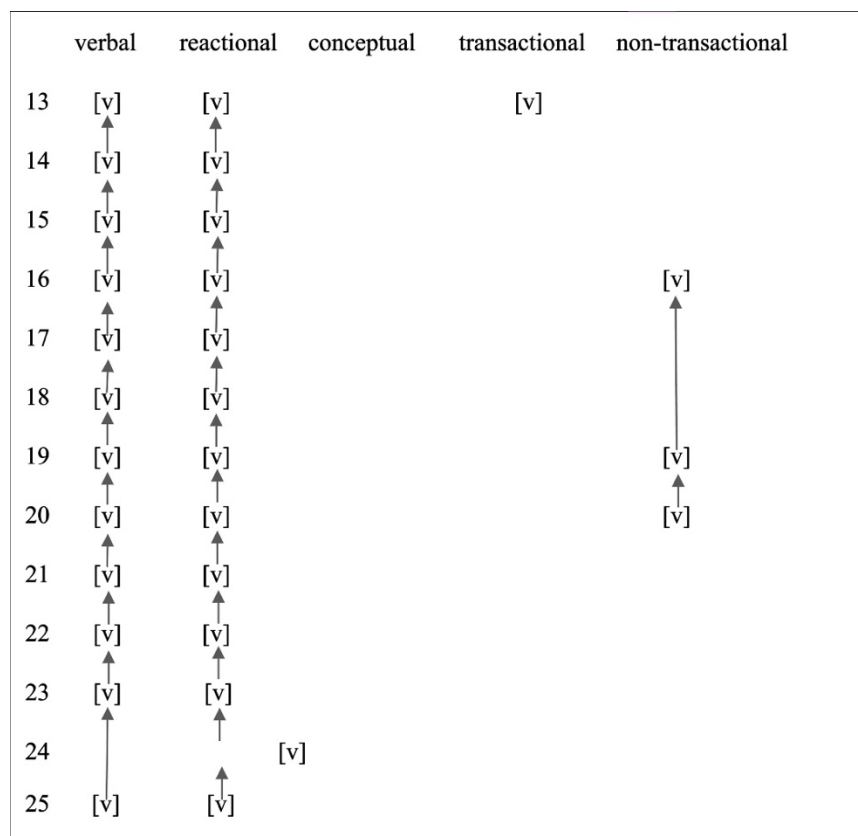
5.4.4.6 Interlinking elements and action in mainstream films

The final examination consists of observing how the construction of the action chains, together with identity chains, exposes the connections [*co-patterning*] of the most salient narrative elements of characters, objects, settings and actions (Tseng, 2013). The chain interaction is demonstrated by connecting the action and identity chains through functional semantic relations. The first shot of this scene presents the room upside down, which rotates until it reaches the right way up. The filmic identification strategy is done through a dynamic shot that presents a non-transactional process realised by a man walking toward the throne. Since the man takes a seat on the throne and has a royal guard behind him, it is possible to 'read' from the first four shots that he is the king. The two main actions in this scene are verbal and reactional, since the king speaks to the council while they remain in silence, staring back at him. No one says anything, and this silence is filmed through different close-ups of the council members. The verbal modes refer to black *fellows and weapons*, identities that are visually realised throughout this fragment. All the people in the room are black, and they seem to count on military resources as armed guards are in the background in almost every shot. In this scene, the king is verbally challenging the council representatives for abandoning black people to their

oppressors around the world. The king informs them that this situation will change since Wakanda will send its military resources in order to change the world order.

5.5 Conclusion

The research question addressed for analysis in this chapter was, "How do mainstream films employed in history learning invoke hegemonic discourses?". The response to this query can be pursued by examining the identification strategies employed by directors. These strategies shape our perception and subsequently imply specific interpretations (Tseng & Bateman, 2010, 2013; Tseng et al., 2021). The IDENTIFICATION system enables me to recognise patterns of multimodal cohesion in the discourse structures of these films used in the pedagogic intervention. The first pattern is 'presenting' specific film identities in each shot. In most shots, in the chapter, it is possible to identify a character or a group (e.g., Amazons and German soldiers; the police and the villain); thus, it is appropriate to choose the feature [presenting] from the system [presenting/presuming]. These characters are always presented with music and/or script (oral language), making this is a [cross-modal] realisation from the system, [MODE OF REALISATION]. The settings in the analysed fragments also play relevant roles in the history curriculum; for example, the first Sample that presented the hijacking of an aeroplane. This scene can be associated with the terrorist attack of September 11 in the USA (curricular content in Grade 9). Another example is the third Sample, which represents the council negotiating the WWI armistice (curricular content in Grade 10). Hence, these filmic narratives enable me as a history teacher to work not only on 'doing history' (e.g., asking questions) but also on 'knowing history' (e.g., contextualisation) (see Chapter 2, Section, 2.1.1).

Despite the historical associations offered by the settings, the cohesive references mainly lie in the film characters. In the present study, the second pattern in the meaning-making process in film can be explained through the system, [SALIENCE], which has a relevant function through close-ups, [immediate/gradual]. This is the case for Shot 5 in the scene of the hijacking of an aeroplane in which the villain reveals his face, being appropriated to choose the feature, [immediate salience]. The feature, [dynamic salience], plays interesting functions in constructing cohesive narratives. The analysis also reveals the relevance of close-ups, camera movement and crosscutting to create meaning that impacts students' meaning-making process. In the film, *Wonder Woman*, Shots 25 and 30, for example, correspond to a shot sequence in which the filmmaker uses the technique of slow motion. In this shot sequence there is a total

of five shots in which the trajectory of a bullet is shown in slow motion, an action that ends in killing an Amazon. This identification strategy enables the filmmaker to represent a level of detail that is not used to film all kills made by arrows; and the result of this choice is tracked in the pedagogic talk and students' writing. A comparable situation happens in the film, *Black Panther*: the new king of Wakanda is presented for the first time through a shot sequence in which the camera moves from upside down view. The filmic identification strategy is done through a dynamic shooting that presents a non-transactional process realised by a man walking toward the throne. The study of the variation of semantic relationships within films through the multimodal cohesion framework grants me an understanding of how these diverse multimodal choices synergise to form cohesive meanings. These meanings are subsequently selected and resemiotised in both 'pedagogic talk' and 'students' writing', as is further explored in Chapters 6 and 7.

CHAPTER 6 – PEDAGOGIC TALK

6.0 Introduction

This chapter delves into how pedagogic talk mediates the development of critical questioning. It investigates the students' process of negotiating meanings after viewing the film and before producing writing. Within the pedagogic intervention, students engage in extensive discussions, and their dialogues not only furnish the data for analysis in this chapter but also shape the narrative. The study of their 'voices' shows me the progression of questioning as a skill throughout the sessions. The scrutiny of students' meaning-making practices while learning to question is inspired by Freire (2000, 2005) who advocates that educators should regard their 'apprentices' as teachers, as they can reveal how they learn (see Chapter 3, Section 3.1). In addition, the research gap in the present study revealed in the literature review (Section 2.5) exposes a need for more studies on how history students formulate questions. Hence, the present research thesis treats pedagogic talk as the second fixing point (Newfield, 2015; Stein, 2008), wherein the materialisation of meaning transformations takes place, allowing me to investigate the semiotic shifts from one mode to another and their potential impact on learning.

Within SFT, the language of teaching and learning has been explored across different curricular subjects. SFT has developed various tools to examine classroom discourse to uncover how language facilitates learning, conveys knowledge, establishes teacher and learner interactions, and constructs meaning within educational settings (Christie & Martin, 1997; Rose & Martin, 2012). In particular, tools have been developed to investigate 'register variation', or how varieties of language associated with particular contexts are used in classrooms. These variables in register comprise the 'tenor' of social relations, 'field' of social activity and 'modes' of meaning-making (Rose, 2014, 2018, 2019, 2022, 2023). The PRA framework (see Chapter 4, Section 4.4.3) is used in the present chapter to examine teaching and learning choices while students learn to question in the history classroom. Pedagogic talk is treated as the second mediating text encountered by the students in the pedagogic intervention, and "each meaningful element of pedagogic practice" in the classroom interaction is analysed (Rose, 2018, p. 1). PRA allows choices in teaching and learning to be mapped, revealing the structuring of pedagogic discourse. Detailed examination provides an understanding of how the pedagogic exchange structure facilitates the negotiation of knowledge through language in interaction (Rose, 2019). This reveals the dialogic basis of disciplinarity, that is, "how students are encultured over time into subject-specific ways of making meaning through classroom

interaction" (Jones et al., 2022. p 2); in this case, the historical reasoning process of posing questions.

The chapter is organised into six sections. Section 6.1 presents how PRA investigates pedagogic talk through analysis of the register variables: pedagogic activities, pedagogic exchanges, and pedagogic modalities. Section 6.2 delves into the pedagogic sequences in the literacy intervention explored in this study. Section 6.3 presents how the pedagogic exchanges are examined in the pedagogy of questioning. Section 6.4 introduces the essential 'sources' and 'sourcing' used in the intervention. In addition, the overview phases of the accumulating knowledge model are included to reveal the intermodal aspect of the pedagogic intervention (Rose, 2023). Section 6.5 introduces five samples examined in this chapter, which span from the first to the last session in the cinema workshop. These film discussions are correlated with the film screening discussed in the previous chapter. Finally, Section 6.6 presents the conclusions of the chapter.

6.1 Examination of the structuring of historical pedagogic discourse

In the literacy intervention, pedagogic talk becomes a learning opportunity for both the teacher and the students to share their 'interests' as 'sign-makers' (Kress, 2010). The students can express what has captured their attention while watching the film, and the teacher can leverage that interest to initiate the learners into the process of questioning filmic narratives using historical reasoning. Classroom interaction is viewed as a negotiation process, and the semantic variations of the NEGOTIATION system can be used to explore the pedagogic exchange at the register level (Martin, 1992; Martin & Rose, 2007; Rose, 2018). The guiding research question for the analysis of classroom talk is: *How do students and the teacher negotiate the construction of critical questions through pedagogic talk?* In order to address this inquiry, the research will focus on examining the register variables within the classroom context, which entails the exploration of pedagogic activities (field), pedagogic exchanges (tenor), and pedagogic modalities (mode). Rose (2014) proposes using a rank scale to approach the study of pedagogic talk as a text. At the top level is the "**lesson**, which comprises one or multiple lessons, which is composed of one or more **lesson activities**, which are composed of one or more **learning cycles**. As with exchanges, units at each of these three ranks may be complexed into series" (Rose, 2018, p. 21, bold in original). In the present study, the analysis is focused on lesson activities with an emphasis on learning cycles, as shown below. The exploration of learning cycles will enable me to describe the interactions between the students and the teacher in detail,

helping me to observe what meanings are taken up from the film screening, and how the learners will use them according to the register.

6.2 Pedagogic sequences in the pedagogy of questioning

The use of PRA to analyse my classroom interactions enables me to recognise that the negotiation of questioning is supported by a defined structure of pedagogic sequences. Table 6.1 illustrates the sequences in the pedagogy of questioning, whose curriculum goal is for students to *learn to pose historical questions by interrogating films in the history classroom.* In order to teach students how to pose a question, the pedagogy of questioning employs pedagogic sequences composed of three sequential activities.

Table 6.1 Pedagogic sequences within the pedagogy of questioning

Pedagogic sequences	Activity 1 Description	**Focus description:** the teacher asks a probe question to know what caught the students' attention. **Propose description:** the student chooses a scene to describe something that caught her/his attention. **Evaluation:** the teacher checks/affirm the description.
	Activity 2 Problem	**Focus problem:** the teacher invites the student to problematise the idea/message. **Propose problem:** the student problematises the idea/message. **Evaluation:** the teacher checks/affirm the problem.
	Activity 3 Question	**Focus question:** the teacher invites the student to interrogate the problem by posing a question. **Propose question:** the student poses a question. **Evaluation:** the teacher checks/affirm the question. **Elaborate:** the teacher restates the student's ideas and closes the discussion.

The use of PRA allows me to understand these three learning activities as *learning cycles*, which comprise the *phases* named *focus, response* and *evaluation* (Rose, 2018, 2019). These *phases* are also elsewhere broadly known as the 'Initiation-Response-Feedback' or IRF cycle

(Sinclair & Coulthard, 1975; Alexander, 2017) and represent the smallest rank of activities in a lesson (Rose, 2014). Unlike the IRF cycle, which primarily focuses on the sequential structure of classroom discourse, PRA examines the broader concept of *register* in communication. This includes not only the sequential aspects of discursive practices but also the social, contextual, and situational factors that influence language use in educational settings as well as other semiotic modes. Besides, PRA explores a broader range of linguistic features, including vocabulary, grammar, and discourse, within the wider context of the pedagogic environment. Finally, PRA maps the linguistic choices made by both students and teachers in educational contexts. In other words, PRA offers a much greater level of delicacy to carry out classroom discourse analysis. PRA is an approach to analysing pedagogic discourse that enables the micro scaffolding moves to be seen more clearly. PRA is not a teaching strategy but rather a complementary analytic tool for those interested in close examination of the interaction.

6.3 Pedagogic exchanges in the pedagogy of questioning

PRA describes choices in teaching and learning (Rose, 2018, 2019), enabling the observation and description of how learners and teachers together construe the learning experience of questioning as the talk unfolds. Using PRA makes it possible to explore the structuring of learning cycles that are realised in discourse as exchanges between speakers who take up complementary roles (Martin, 1992; Martin & Rose, 2007; Rose & Martin, 2012). Each phase in the learning activity correlates with a move in which the speaker exchanges knowledge or actions, which creates the pedagogic exchange structure. To ensure the process of communication, 'tracking moves' facilitate to explore that the experiential meaning under consideration is shared during the pedagogic exchange between the teacher and students.

6.4 Pedagogic modalities in the pedagogy of questioning

Rose (2018, p. 1) proposes the study of pedagogic modalities, which involve "speaking, writing, viewing and gestures". The study of pedagogic modalities draws attention to the fact that meanings in classroom talk are drawn from various 'sources', such as the surroundings, verbal and visual documentation, and the insights of educators and learners. Furthermore, meanings can be documented as the exchange progresses, potentially transitioning into sources themselves. As a result, the foundational components within pedagogic modalities are SOURCE and RECORDING. The crucial choices within the SOURCE system encompass the 'environment', 'records' and 'speech' (Chapter 4, Section 4.4.3.2). Each of these selections encompasses two

concurrent aspects: one contains choices regarding sources, while the other addresses the methods of integrating them into the exchange**.**

As the cinema workshops were held on Zoom, a few essential sources and sourcing are fundamental in order to understand the development of the pedagogic talk and, thus, the negotiation of the pedagogic sequences. Below are the six resources (digital teaching tools) that facilitated the development of the multimodal scaffolding strategies (Fernández et al., 2019) throughout each workshop. Figure 6.1 illustrates two of the digital tools used in the workshops. The first one is the *e-board,* a Google tool that enables recording and displaying what was discussed and agreed upon between the teacher and students. This was used mainly by the teacher, but students could also write if they wanted to. It was used each time the group had a discussion, and was the main canvas for registering the verbal negotiation. *The camera* is the second resource in this figure. The teacher's camera was always on. However, the students were not forced to have the camera on. This was mainly for reasons of bandwidth but also to protect student privacy as they were taking the workshop from home.

Figure 6.1 E-board pic of the equation
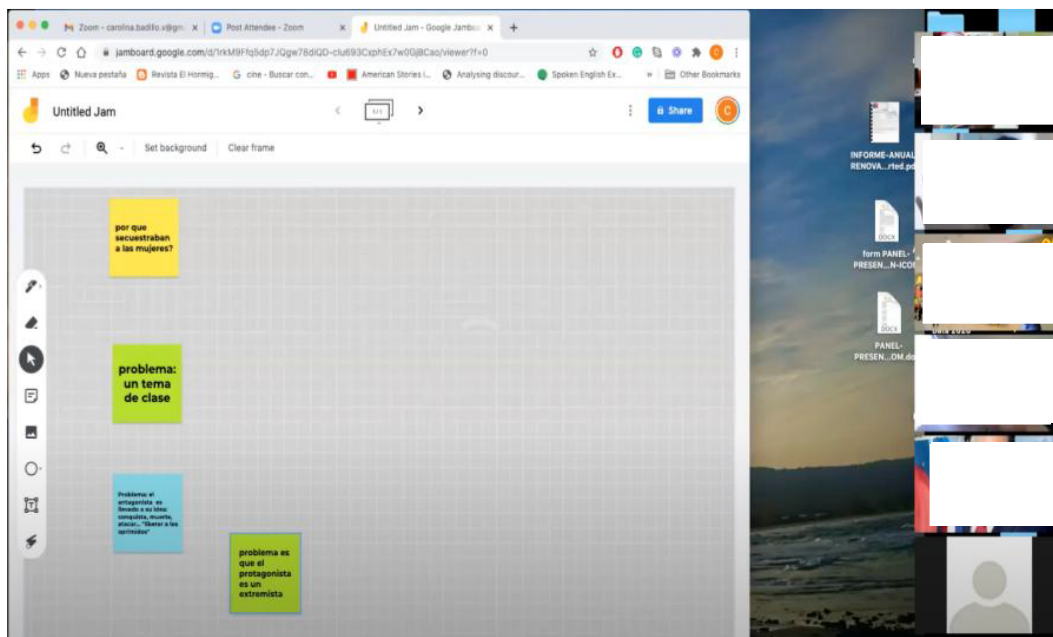
Figure 6.2 illustrates the *Chat* on zoom which was an optional channel for students to type questions and comments. This tool was occasionally used to develop deep conversations. Mainly, it was used when students started becoming familiar with the new teacher, the pedagogy and the remote delivery of the workshop.

Figure 6.2 Zoom chat


```
07:26:55      From valentina riquelme : la politica
07:27:31      From valentina riquelme : estaban en la carcel
07:28:31      From valentina riquelme : la cárcel es una institucion
07:29:38      From valentina riquelme : la cárcel donde alejan a las personas que están los "malos" o los que rompen las reglas
impuestas por la sociedad
07:31:48      From valentina riquelme : que la sociedad impone en general muchas cosas y si uno no las cumplen es el "malo"
07:32:25      From valentina riquelme : FUNAO
07:39:19      From OWO : si
07:49:22      From OWO : si
07:49:53      From Feña : No vi nada
07:50:06      From Nataly ¹ Escarate¹ : no pude ver nada, pero no se preocupe ya he visto esta pelicula
07:52:10      From OWO : a mi llamo la atención la ultima escena ya que le dan la opción de la muerte y el exilio, pero aunque
eligiera una de las dos en las dos moria
07:53:03      From Feña : Yo solo vi que había gente en el hielo
07:53:53      From OWO : cuando funan a alguien de un territorio
07:54:03      From Feña : Bane y los policias?
07:54:35      From Feña : Nose, solo pensé en eso
07:56:11      From Nataly ¹ Escarate¹ : estoy buscando el link para ver la parte
07:56:57      From Nataly ¹ Escarate¹ : bueno uwu
07:57:51      From Feña : Si, yo creo que podriamos verlo antes de entrar a la reunión
08:02:23      From Nataly ¹ Escarate¹ : yo no existo
08:03:45      From Nataly ¹ Escarate¹ : cuando hablaban de las torres gemelas
08:03:56      From Feña : Es q yo creo q más q sentir es aprender a vivir con ese miedo
08:03:59      From Feña : ose
08:04:08      From Feña : osea ano se si sea asi
08:05:05      From OWO : corazón= miedo a algo
08:06:36      From Feña : Es q el miedo te limita a
08:06:38      From Nataly ¹ Escarate¹ : pienso que no es solo llegar de sobreexplotar nuestro pensamiento y sobrellevar todo
sino también puede ser reflejado en nuestra biologia de supervivencia
08:07:22      From Feña : Se necesita el miedo para vivr
08:07:29      From OWO : profe caro por que me representa
08:09:45      From OWO : hoy me quiero morir xd
08:10:59      From Carolina Badillo : :)
08:13:44      From Feña : Me encanto el tema d conversación:)
08:14:28      From Feña : Mencanta la filosofía
```

Figure 6.3 depicts sticky notes in three colours. Each distinct colour corresponds to different stages of the question-posing exercise. The yellow note signifies the concept identified by the student in the film, serving as the initial stage. The green note represents the 'problem' proposed by the student based on that concept, constituting the subsequent step. Lastly, the blue note denotes the question that interrogates the problem, constituting the final stage of the question-posing method. The teacher employs the three colours to annotate student contributions, facilitating visual support of how their ideas align with this question-posing method. The utilisation of these e-notes assists the teacher in fostering a comprehensive multimodal dialogue while negotiating a question.

Figure 6.3 E-notes on the Jamboard.

Finally, Figure 6.4 illustrates two multimodal scaffolding strategies. The first one is the film clip which keeps screening in the background (without sound) during the classroom discussion. This was another strategy to motivate the students to pick on the filmic narratives while they were talking to the class. Typing notes was another strategy while students were talking and proposing ideas.

Figure 6.4 Digital Learning
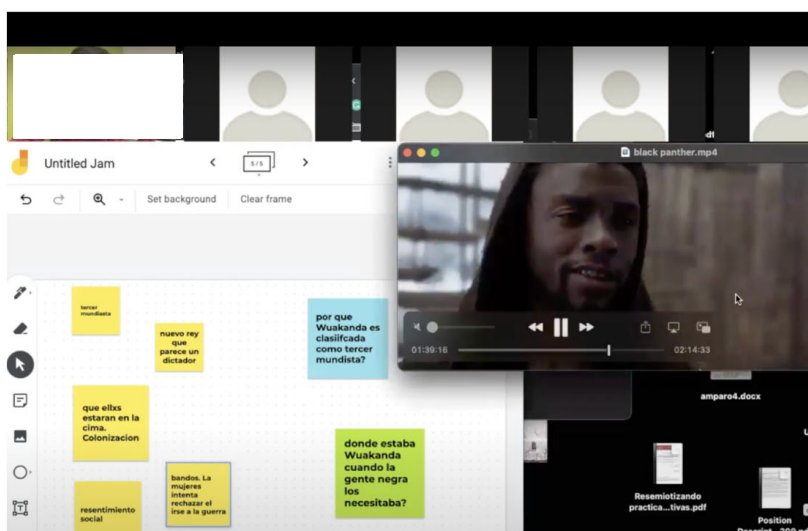
In order to examine how the different pedagogic modalities support each pedagogic activity and exchange, Rose (2019) represents the 'intermodal' nature of pedagogy at the learning cycle scale, as illustrated in Figure 6.5. This means that multimodality is modelled at the level of teacher-student interaction and not just broadly at the level of classroom environment. This enables dynamic analysis of meaning transformations by paying attention to 'sources' and 'sourcing'. This analysis allows elucidating the process through which meanings transform into knowledge on the minute scale of learning cycles (Rose, 2022). Within every learning cycle, the learners' existing knowledge, or retained meanings from prior interactions, becomes interconnected with recently perceived meanings sourced from either teacher expertise, students' knowledge, recorded materials (e.g. film, e-board), or a combination of both. The representation of this 'coupling of sources in a learning cycle' is beneficial in my analysis, considering the highly multimodal digital nature of the literacy intervention and the use of different modalities throughout the lesson.

Figure 6.5 "Coupling sources in a learning cycle" (Rose, 2023, p. 16)
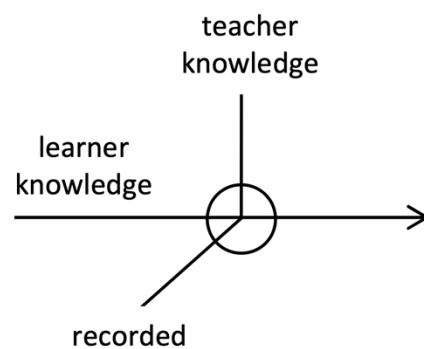
Table 6.2 illustrates how pedagogic talk is examined, in tables with eight columns throughout this chapter. This table has been designed based on the register variations: 'learning cycles' (phase and matter), 'modalities' (sourcing and source) and 'relations' (interact and act) (Rose, 2018, 2019), described in Chapter 4 (Section 4.4.2) and mentioned above in the introduction.

Table 6.2 Model for the analysis

	m	sp	text	role	phase	sourcing	interact
Activity 1							
	1	T	could you guys tell me **what** caught **your attention**?	dK1	Focus descrip	film	inquire reasoning
task	3	S	that a woman was not received in the council room	k2	Propose	recast image	Display perception
evaluate	4	T	Ok! **first**, **problem.**	k1	metalag	E-board note	model knowledg
elaborate	5	T	Women were *not received* or welcome to councils of war	k1	elaborate quality	restate move	model knowledg

In the analysis presented below, I use:

a) '' single quote marks for technical concepts from the system networks and bold to guide the reader in the analysis of pedagogic metalanguage;

b) highlight for key film elements in the negotiation.

The first column corresponds to the *learning activity.* The second column indicates the *move* number. The third column shows the *speaker,* that is, who is talking: the teacher or the student. The fourth column presents the transcription of the talk, which is organised and analysed according to clauses. The fifth is related to the exchange roles. In this case, the role played by the teacher corresponds to the primary knower (k1) and the student to the secondary knower (k2). The sixth corresponds to 'phases' and 'matter' in each learning cycle, in order to identify and emphasise the usage of pedagogic metalanguage (system of MATTER), which is also identified in bold in the text. The seventh is related to 'source' and 'sourcing'; and the eighth labels types of pedagogic relations, 'interact' and 'act', between the teacher and learners.

6.5 Pedagogic talk

This section presents five classroom conversations wherein the students and their teacher collaboratively navigate the process of formulating questions through pedagogic exchanges.

These exchanges are guided by pedagogic activities and manifest in various pedagogic modalities. The underlying rationale for organising the presentation and analysis of the subsequent five examples is the passage of time. Similar to Chapter 5, these samples chronicle the evolution of work undertaken from the initial to the concluding sessions of the cinema workshop, allowing me to observe the advancement of questioning as a skill. The first sample represents the initial negotiation between the learner and the teacher, and the final sample corresponds to a 'collaborative talk' (Alexander, 2020) where students assist one another in questioning not just the film itself but also their individual perceptions of the cinematic narrative. As such, delving into each conversation will illuminate how the students, as 'sign-makers' (Kress, 2010), negotiate their 'interests' through determined meaning-making practices.

6.5.1 Negotiation 1, "Something that scares society"

This first pedagogic discussion was prompted by the film elements watched in the first workshop. Specifically, the scene that provides the content for this first talk is titled, "Hijacked the plane" (see Chapter 5, Section 5.4.1). This series of exchanges is *the* first negotiation in which the teacher guides a student through the pedagogic activities. The subject matter of the discussion aligns with the curriculum theme of *terrorism*. I consistently encourage students to ascertain whether their inquiries correspond to any curriculum concepts introduced at the outset of each session. In this first negotiation, the student recognises the characters intending to attack Gotham City as individuals from the Middle East. Students discussed how the nuclear scientist is portrayed with a Russian accent and the mercenaries don keffiyehs, traditional scarves in Arabic cultures. Table 6.3 represents the exchanges during which the initiation of the first learning activity is being negotiated.

The beginning of this interaction illustrates how pedagogic exchange structure models the way knowledge is negotiated through language interaction. The teacher initiates the pedagogic exchanges, with the phase called 'focus', by posing a probe question that aims for students to propose interpretation based on something that caught their attention in the film. Although the student 'displays knowledge' by replying to the question, it is the teacher who knows how to pose a historical question. As a result, this knowledge exchange positions the educator in the role of dk1 (delayed primary knower), as she is responsible for evaluating the student's response. Thus, the student is described as a k2 (secondary knower) who 'displays perception' by talking about the idea in the scene that caught her attention. As the teacher does not know what the student would choose to talk about, the key aspect of this dialogue is to listen in order

to identify the subject 'matter' that the student proposes in each phase. In Move 9, the learner replies by 'proposing interpretation' in which different film items are selected such as the salient character (Bane) who has specific attributes due to that "he puts that on" (a mask). The student 'proposes interpretation' by saying, "a person is normal until he puts that on" (Moves 9 and 10). The analysis reveals how the student engages with the film's themes when reading the film beyond its literal meanings, moving toward interpretative meanings. After this, the learner moves further in interpretation as she relates "that thing" to the community of Israelites. However, as the student does not know the name of the garment (keffiyeh), she thus 'solicits knowledge' to continue with her interpretative proposal.

Table 6.3 Student A, Learning Activity 1

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 1							
focus descrip	1	T	**What** did **catch your attention**	dK1	focus metalag		inquire reasoning
	2	T	in what we just watched?				
task	3	S	**something** that **drew my attention** was	K2	perceive		display perception
	4	S	when he said				
	5	S	"Nobody cared about me			recast script	
	6	S	until I put the mask on".			recast script	
	7	S	If we see it more in a social context,		elaborate		
	8	S	would be said that				
	9	S	a person is normal until he puts that on.		propose interpret	yellow notes	display reasoning

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	m	sp	Text	Role	Phase	Sourcing	interact
	10	S	I don't know what the name is,				
	11	S	I don't want to mess it up,				
	12	S	that thing that Israelites wear?		propose		inquire

Table 6.4 illustrates how the student 'receives' the teacher's guidance and continues the task. The student 'restates' the move by saying which film elements caught her attention from the scene. She moves forward to 'propose' a social 'problem' behind her idea. While the learner 'poses' the idea, the teacher takes notes on the e-board (Move 15). This move is concluded by the teacher when the student stops talking (in Move 21). Specifically, the teacher writes students' descriptions on a yellow sticky note, representing the first learning activity. These colourful notes visually scaffold the building of pedagogic metalanguage for students (Rose, 2019), as learners can see and associate their utterances with the steps within the process of posing a question. Thus, the teacher counts on visual semiotic resources (colour and writing) that guide the organisation of their ideas, but also introduces writing as a semiotic mode to the student, which is the ultimate learning within this literacy intervention. Once the student finishes, the teacher evaluates the student's ideas by building 'metalanguage' for the student. The teacher says, "you found a problem" in Move 26, which not only 'affirms' what the student proposed but also guides explicitly into the second learning activity, *propose a problem*, based on an idea.

Table 6.4 Student A, second part of the first learning activity

	m	sp	Text	Role	Phase	Sourcing	interact
	13	T	A keffiyeh?	K1	guided		impart knowledge
	14	S	That is!		receive		
task	15	S	So, nobody was afraid of him	K2	propose interpret	yellow Sticky note	

	#	Sp					
	16	S	until <u>he puts that on,</u>			restate move	
	17	S	you understand me?				check
	18	S	It's something that scares society.		propose problem		
	19	S	If I see a person with <u>that mask</u>			recast image	display perception
	20	S	and who <u>speaks like that,</u>				
	21	S	I'd be frightened to death			gestural	display attitude
	22	S	it may be to refer to this,				
	23	S	people who wear an outfit that is striking,				
	24	S	whether of a religion that has a bad reputation,			student's knowledge	display knowledge
	25	S	it generates a little fear and rejection.				
	26	T		k1			
eval uate	26	T	Perfect! you found a **problem,**	K1	affirm metalang		approve
	27	T	which is physical.		elaborate	restate move	

Table 6.5 illustrates how the teacher builds a pedagogic metalanguage to guide the student through the third learning activity: *propose a question*. At this stage, it is also possible to observe that other types of moves appear while the talk unfolds, which are known as 'tracking moves' (Martin, 1992). With these moves, the teacher can monitor the dialogue, ensuring that the interaction progresses as expected. The INTERACT system offers options for tracking moves such as 'check', 'suggest', 'approve', 'inquiry', 'concur' and 'demur'. For example, in Move

36 the teacher uses the tracking move 'suggest' when the student asks for clarification: on whether the conversation was about the mask or the keffiyeh. Once again, the primary knower (teacher) guides the secondary knower (learner) by using pedagogic metalanguage for the student. The subject *matter* associated with this last phase is the 'pedagogic activity'. Specifically, the teacher names the task that the student should do, *posing-question*. The teacher uses the e-board to remind the student what was said before, reads what was said from the sticky notes, and continues by 'focusing' on scaffolding the next task in Move 29, "how could you interrogate this problem?". The 'matter' in this phase is the curriculum field, knowledge about language, and the teacher uses metalanguage to guide the learner in posing a question. The teacher asks the student to look at the problem created by them and to interrogate it with a question. From Moves 31 to 34, it is possible to observe how the teacher builds a pedagogic metalanguage by providing the learner with some possible words to start posing a question: "Maybe the cause, why? Consequences, how did it happen? What kind of question could you ask this problem?" The student engages by 'asking' back for some clarification: "do you mean the keffiyeh or the mask?". The teacher suggests one of the items that the student already mentioned, and this exchange guides the student who moves to the final task, posing a question.

Table 6.5 Student A, second learning activity
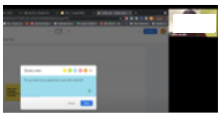
	m	sp	Text	Role	Phase	Sourcing	Interact
Activities 2-3 problem							
focus	28	T	Now, can you **interrogate** this **problem**?		focus question		inquire reasoning
	29	T	<u>Bane</u> and his <u>mask</u> associated with the <u>keffiyeh</u>.			reading note	
	30	T	How could you **interrogate** this **problem**?		metalang		suggest
	31	T	Think about it.				

32	T	Maybe the **cause, why?**		guided metalang	Gestural	knowledge display
33	T	**Consequences, how** did it happen?		guided metalang		model
34	T	**What kind of question** could you **ask this problem?**		metalang		insist
35	S	Do you mean <u>the keffiyeh</u> or <u>the mask</u>?	k2		enquire	display choice
36	T	The particular **problem** with the <u>**mask**</u>…	k1		restate move	

Table 6.6 finally illustrates how a *cause* question is posed by the student in Move 38. The student 'recast' the film elements mentioned before, and 'displays reasoning'. Based on this first negotiation, it is possible to highlight several significant meaning patterns revealed through mapping choices of learning and teaching with pedagogic register systems. Firstly, it is possible to observe how the student passes from identifying perceptual relations in the film to construing conceptual relations in the history classroom. In other words, the student has moved from what they see in the film to being able to discuss the political essence of the curricular concept of terrorism which involves instilling fear in the population. This transformation is possible due to the structuring of the pedagogic discourse. The teacher guides the learner in the process of recognising patterns instantiated in the filmic texts and 'borrowing them' into their classroom negotiation (Rose, 2019). The RECORD SOURCING system helps me to track the choices made by the learners regarding what caught their attention. Specifically, the restatement choice in SOURCING MODE offers 'degrees of divergence' in meaning between the film elements and how the student refers to them in the conversation (Rose, 2018) (see Chapter 4, Section 4.4.2). In this first sample analysed, the student mostly 'recast' different film elements such as the mask, keffiyeh and Bane's voice and the verbal mode (the film script), which might be expected considering the 'identification strategies' employed by the director, such as gradual and dynamic close-ups of the villain – a film character instantiated in opposition to the policeman; a villain that is also about to hijacking a plane. Interestingly, the student questions the reasons (cause), something common in historical reasoning, behind this

filmic representation and the emotions it evokes within herself. This raises the idea that individuals can create fear by dressing, speaking or behaving differently.

Table 6.6 Student A, Learning activities 3 and 4

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 3 question							
task	37	S	I'd say...	K2		blue note	choice
	38	S	Why does one scare someone for wearing something different?		propose question	recast	display reasoning
	39	S	I mean,				
	40	S	this would be a concept for <u>the film</u> and for society				conception
	41	T		k1			
elaborate	41	T	in this case, wearing or dressing something different	K1	model	remind move	
	42	S	That is!	K2			concur
evaluate	43	T	brilliant!	K1	affirm		praise
	44	T	Here we are looking at **the equation.**		metalang	e-board	impart
	45	T	One plus one is two.				
elaborate	46	T	Here I have **the problem** that is visual		elaborate metalang		reasoning

47	T	which Student A identified.				
48	T	Why does one scare someone for using something different?			restate move	
49	T	Here is a characterization that			recast image	
50	T	Christopher Nolan did.				

6.5.1.1 Summary of meaning patterns in the first negotiation

As noted above in Section 6.2, the pedagogic exchanges are organised as learning activities within the posing-question method. These activities can be analysed at the rank of 'learning cycle', revealing how 'cycle phases' guide the negotiation of questioning. In Cycle 3 (Table 6.5), for example, the teacher invites the students to move from one task to another by asking, *"How could you interrogate this problem?"* (Move 30). In this move, the teacher 'affirms' that the second task is completed (posing a problem) and 'focuses' on the next task that the student needs to complete (posing a question). In the present study, it is possible to identify that the subject 'matter' under 'focus' in each 'learning cycle' is another important variable in the negotiation process, as it aims to develop 'metalanguage'. In particular, the three 'learning cycles' analysed in this first pedagogic talk (idea, problem and question) aim to introduce the students to historical reasoning by scaffolding this thinking process through 'phases'. In other words, students are not asked to perform tasks without guidance; rather, the teacher guides the process through a well-defined structure of 'learning cycles' and each learning cycle. By using 'pedagogic metalanguage', the students knows that the first task is to 'propose' an *idea* based on the film, secondly to 'propose' a problem based on the initial description, and then the student has to *interrogate* the question and *classify* the inquiry according to the history curriculum.

Another significant meaning pattern identified in the PRA is the *multimodal move,* which is comprised of three semiotic resources writing, colours and speaking. These multimodal moves can be categorised as moves of knowledge (Berry, 1981), because they contribute to the sequence of a large structure of pedagogic exchanges (see Chapter 4, Section 4.4.3.1). This

means that the visual materiality (Bateman et al., 2017) of the semiotic modes *orchestrated* in a single move enables the speakers to see what is being negotiated, which can have significant learning impacts. The INTERACT system enables me to map this *teaching choice* as 'modeling'. In this particular act of taking notes on what the student orally expresses, the teacher is constructing a semiotic mode that firstly introduces the student to the 'content form' of writing. In addition, the ACT system enables me to map this exchange as an 'attention' choice in the CONSCIOUSNESS system (Rose, 2018). In other words, the use of writing and colours helps me to train students' attention and, thus, the development of voluntary memory (Vygotsky, 2012) (see Chapter 3, Section 3.1.4). Because colour is associated with the steps within the posing-question method, the use of colour reinforces the development of metalanguage in the pedagogy. In Cycle 3 (Table 6.6, Moves 44-45), the teacher concludes the negotiation by reading the three sticky notes in order to 'confirm' that the student has completed all the activities: "here, we are looking at the equation. One plus one is two". In this utterance, the teacher refers to the process of posing a question with the word 'equation' as sticky colour notes semiotically guide this process/equation: yellow for the idea, green for the problem and blue for the question.

All in all, it is possible to recognise a process of 'accumulating knowledge' in the negotiation of questioning in the present study (Rose, 2020). Figure 6.6 illustrates how the student moves from posing an interpretation of an experience seen in the film to posing a question. The pedagogic exchanges are fundamental to this learning experience as the teacher prepares and focuses on each learning activity. Teacher knowledge and records can function as primary or secondary sources of new meanings. Within this particular lesson, the film took on the role of the primary source, while "teacher knowledge" was in the secondary position (offering pedagogic metalanguage). Through this approach, the perception of visuals alongside the comprehension of the negotiation is supported by sticky notes, depicting the field of questioning as a thinking process with defined steps.

Figure 6.6 Accumulating knowledge in Negotiation 1
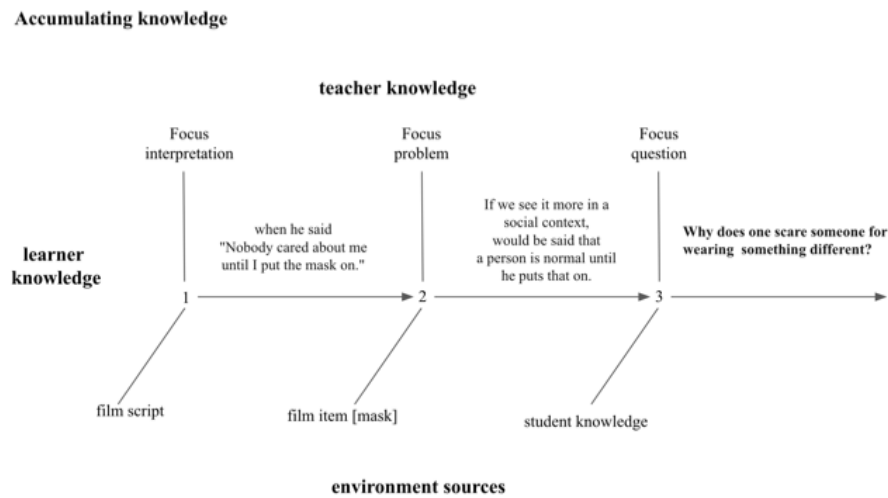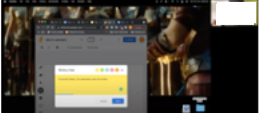
6.5.2 Negotiation 2, "The illusion of protection to the soldiers"

This second pedagogic interaction occurred in the third workshop based on the scene titled, "Mythology versus modernity" (see Chapter 5, Section 5.4.2). Based on this film screening, the curriculum concept discussed during the talk is 'war technology' in history. This second negotiation offers me the opportunity to observe and analyse a 'collaborative' negotiation in which two learners and their teacher negotiate the learning activities together. In addition, Cycle 1 (Table 6.7) includes the phase 'prepare' in which the teacher instructs learners to pay attention to all 'the signs' in the film. The three initial moves in the learning cycle explicitly aim to guide students' perception, that is, identifying all 'those elements' used to represent the message in the scene. Pedagogic metalanguage is used from the beginning as the teacher asks students to consider colours, accents, clothes and other things displayed in the scene. In that regard, Halliday (1993) points out that becoming literate is a process of language awareness in which the teacher makes knowledge explicit. In this second sample, the talk shows how the teacher guides students in developing their visual and written literacy skills by elevating them to a state of awareness rather than allowing them to remain just below conscious understanding. (Halliday, 1993). In other words, the teacher directs students' attention, instructing them to be focused on recognising all those 'elements' used to create communication in a moving image.

Table 6.7 Student B, Learning activity 1

	m	sp	Text	Role	Phase	Sourcing	interact
Activity 1 descrip							
prepare	1	T	pay attention to everything: **colours, accents, clothes, weapons.**	k1	prepare screening	film	model perception
	2	T	All the thing you will **see** next,				
	3	T	All the **sign**s		metalang		

[film screening]
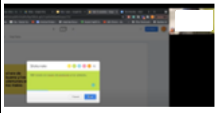
	m	sp	Text	Role	Phase	Sourcing	interact
focus	4	T	Tell me, **what caught your attention**?	dk1	focus description		inquire reasoning
task	5	S	when that <u>man arrived</u>	k2		recast Film elem	
	6	S	and <u>Wonder Woman</u> just saw him,				
	7	S	he told her <u>that his group was the good guys</u>		propose interpretation	recast script	display reasoning
	8	S	<u>and the Germans were the bad guys.</u>				
	9	S	Straight away, the others [Amazons] began to attack the Germans.				display perception
	10	T		k1		yellow note	

	m	sp	Text	Role	Phase	Sourcing	interact
evaluate	11	T	He was one of the good guys and the Germans were the bad guys.	k1	affirm	rephrase move	
	12	T	That's **what caught** your attention,		metalangu ag		
	13	T	right, Student B?				check

Table 6.7 illustrates how the student proposes an interpretation based on the scene watched, a response that was promoted by a 'focus description phase': "Tell me, what caught your attention?" (Move 4). The student selects the two salient film characters but also the content of the script that describes and explains the action in which German soldiers and Amazons are represented. The teacher 'evaluates' the student's 'reasoning' by rephrasing what the student said in a sticky note on the e-board. The teacher finishes this first 'learning cycle' by 'checking' whether the information has been well understood and represented in writing. Table 6.8 illustrates how the student continues proposing her interpretation after this *checking* move.

Table 6.8 Student B, second learning activity

	m	sp	Text	Role	Phase	Sourcing	interact
Activity 2 problem							
task	14	S	as they say	k2		recall lesson	
	15	S	that Wonder Woman was there to give love.		propose interpret		
	16	S	Besides, Wonder Woman was created in '41			recall lesson	display knowledg
	17	S	that was in the middle of a war.				
	18	S	So, maybe the creator of Wonder Woman created her			infer knowledge	

	19	S	to give the illusion of protection to the soldiers.		propose problem		display reasoning
	20	T		K1			
evaluate	21	T	Oh! It is the illusion of protection for soldiers.	k1		restate move	repeat
elaborate	22	T	Because Wonder Woman is from the USA.				
	23	T	So, the USA protects us			remind move	

In this second learning cycle, the student and teacher not only *speak with reference to* the film but also to the previous lesson (Hasan, 2020). As the teacher responsible for running this literacy intervention, it is possible to add some information about the context of situation that can explain the meaning relations that constitute the structure of this pedagogic text (talk). From Moves 15 to 19, the student 'displays knowledge' about the historical background of Wonder Woman as the first female superhero. This refers back to previous lessons, as the cinema workshop is designed to provide the student participants with the historical context of the superhero to be analysed at the beginning of each session. In the case of *Wonder Woman*, the students had the opportunity to comment and analyse Wonder Woman's outfits, superpowers, villains and the filmmaker (the first female director in DC). Thus, the student brings back some 'lesson knowledge' worked on at the beginning of this class to 'propose an interpretation'. In addition, this group of students were very critical of mainstream films from the first lesson. The learners suggested that these films could be seen as USA propaganda (see also Chapter 4, Section 4.3.2.1). The teacher follows up on this talk by 'repeating' and 'elaborating' what the student said in a multimodal move (20), which labels what the student 'proposed' as "a problem that can be interrogated". This multimodal move provides the class with the visual support to continue with the negotiation, as Table 6.9 illustrates.

Table 6.9 Student F, Learning activity 3

	m	sp	Text	Role	Phase	Sourcing	interact
Activity 3 question							
focus	24	T	Can someone ask a **question**?	dk1	focus metalang		inquire reasonin n
	25	T	It may be Student B or someone else.				
	26	T	Based on **the sequence of ideas** that have been confirmed		focus metalang	e-board	model reasoning
	27	T	We have on the one hand:			remind moves	
	28	T	the good and the bad guys.				
	29	T	On the other hand: Wonder Woman, who gives protection to the soldiers				
	30	T	So **how** could you **ask**? **What question** could you **ask this problem?**		focus question		model reasoning
task	31	S	Miss, maybe a more **philosophical question**:	k2	metalanguage	student knowledg	display choice
	32	S	what is good and what is bad?		propose question		display reasoning
	34	S	Because if we see that the Germans and people from the United States,				
	35	S	the truth is				
	36	S	we would not know what is good and what is bad.				display reasoning

	38	T		K1			
evaluate	39	T	ok, perfect! I love what you are saying	k1			praise
	40	S	and it is a **philosophical** one based on			restate move	affirm
	41	S	what Student B began to create			remind move	

Table 6.9 illustrates how another student decided to *collaborate* with the negotiation based on what the peer proposed to the class. It is possible to map the use of *metalanguage* throughout the learning cycles. For example, in Move 30 the teacher guides the students in the pedagogic activities, reminding them that, once the problem is posed, the next step is to pose a question: "So how could you ask? What question could you ask this problem?". Student B was responsible for accepting and confirming what the teacher wrote on the e-board to move forward with the question-posing phase. In Move 35, it is possible to observe that Student F 'displays choice' and 'language knowledge'. The learner in Move 31 says, "Miss, maybe a more philosophical question", demonstrating that he knows that this question does not match with historical questions directly (e.g., why, how, what consequences). The interesting aspect in this negotiation is its collective aspect. Based on what Student B first 'proposed' as a problem in Cycle 2 (Table 6.8), Student F 'proposes' the interrogation that question the problem, in this case, the film script. The student problematises the script by 'rephrasing' it in Moves 6 and 7: "The good and bad guys". Student F decides to classify it as a philosophical question as the learner *questions* the experience from a moral perspective by asking, "What is good and what is bad?" in Move 36. This is in tune with what was raised by their classmate initially (Moves 18, 19), who pointed out the reason for creating Wonder Woman as a female superhero. If she was created to protect humanity, which part of humanity is she protecting (the good or the bad guys)? One interpretation of the following moves could be that Student F, based on the previous moves, proposes to question the filmic representation that *tells* us that German soldiers are "the bad guys" and that Wonder Woman protects the good guys (Steve, the second salient character) who are not German. Once again, semiotics works through oppositions. The student picks on specific identification strategies employed within the film. One of those strategies involves portraying contrast between two groups of people through a cohesive filmic narrative. This

becomes evident as two distinct groups engage in conflict, positioning themselves as either protagonists or antagonists, which is heavily influenced by the script of the salient character, Steve, the English pilot, in particular, when he defines himself as part of the "good guys" while labelling the Germans as the "bad guys". This strategic establishment within the film's narrative sets the stage for subsequent events. Following this narrative development, the Amazons initiated an attack against the German forces.

6.5.2.1 Summary of meaning patterns in the second negotiation

This second sample allows me to examine three relevant pedagogic strategies in the negotiation of questioning. Firstly, in the process of "building metalanguage step-by-step" (Rose, 2019, p. 3), it is possible to recognise explicit teaching on how to read moving images before watching the scene, when the teacher says in Move 1: "Pay attention to everything: colours, accents, clothes, weapons". As mentioned before, scenes are not only viewable but readable (Deleuze, 2019b), and here, the teacher guides the students in the process of reading the montage in the frames. Reading moving images requires developing strategies to understand how semantic relationship variations shape our consciousness within the cinematic narrative (Hasan, 2020), that is, how the filmmaker represents and *identifies* elements that constitute the cinematic narratives (Tseng et al., 2021). Secondly, the pedagogic exchanges show me how the students display increasing autonomy when transitioning from a pedagogic activity supported by multimodal actions. In Cycle 1 (Table 6.7), the student 'proposes' a description of the scene. After the teacher completes the writing and reading of the sticky note containing the student's input, the student proceeds to Cycle 2 (Table 6.8). In this phase, the student 'proposes' a problem. These moves illustrate how the student demonstrates autonomy while transitioning from one pedagogic activity to another, with support from multimodal moves. In Cycle 1 (Table 6.7), the student describes the scene. Once the teacher finishes writing and reading the sticky note containing the student's input, the student moves on to Cycle 2 (Table 6.8). During this phase, the student then proposes the problem: "Perhaps the creator of Wonder Woman designed her to create the illusion of protection for the soldiers" (Moves 18, 19).

This second negotiation offers me the possibility to observe 'collective' pedagogic exchanges in the negotiation of questioning (Alexander, 2020). This means the students address the pedagogic activity together. In this Sample, a second student *proposes* the question based on the description and problematisation 'proposed' by another student. In the dialogic teaching approach, diverse viewpoints are considered. This understanding might help to interpret Move

31 in which the student says, "miss, maybe a more philosophical question". The student knows that the workshop aims to work on questions that address the *cause, process* or *effect* of experiences (e.g., why, how). In that sense, the student opens the possibility to label the question as philosophical, a move that is 'praised' and 'affirmed' by the teacher at the end of the negotiation. In the process of forming historical reasoning in the classroom, it could be argued that the question that the student posed has an educational purpose. In this case, the question posed by the student could be interpreted as an inquiry that seeks to understand the message conveyed by the author (the director) through this secondary source of evidence (the film) (Stahl & Shanahan, 2004).

Figure 6.7 illustrates an 'overview phase' in which the process of accumulating learner knowledge is represented. As in the previous Sample, students' prior knowledge ('remembered meanings') is "coupled with newly perceived meaning" (Rose, 2019, p.17), from the film as a 'record source' (Rose, 2018) and with teacher knowledge (pedagogic metalanguage). In this sample, prior lessons contribute to the negotiation as the student *speaks with reference* to what was discussed in the first workshop (Moves 16, 17): "Wonder Woman was created in '41 that was in the middle of a war". 'Sourcing' the filmic narrative content with colours on the e-board, coupled with the teacher speaking, helps the process of questioning moving images (Rose, 2018). As Rose points out (2019, p. 18), the perception of moving images (materialised in sticky notes), "coupled with reception of teacher knowledge", assists in accumulating learner knowledge of history reasoning (technical field). In this case, the student moved from describing the film script to problematising the filmic semiotics, a process that supports the final endpoint of the pedagogy, the posing of a question.

Figure 6.7 Accumulating knowledge, Negotiation 2
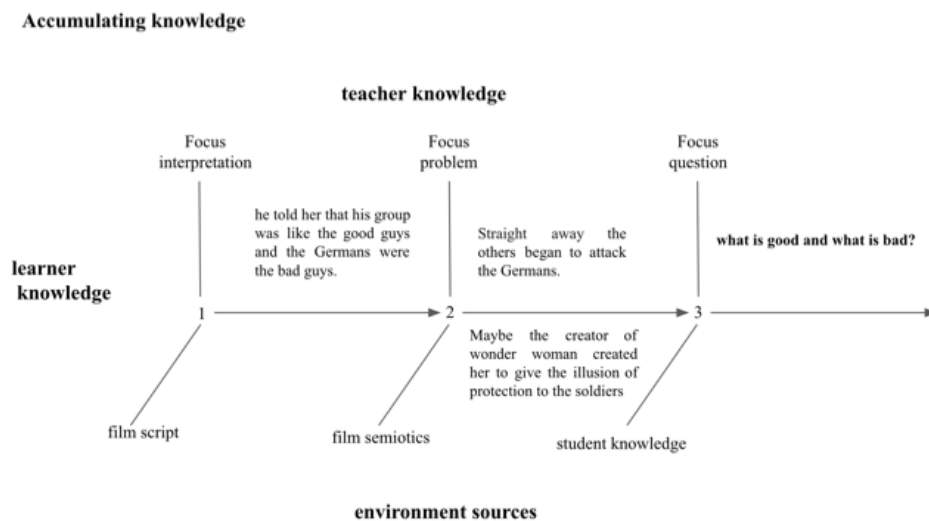
6.5.3 Negotiation 3, "Why too much machismo?"

This third pedagogic interaction was prompted by the film elements watched in the fourth workshop. The scene that provides the content for this discussion is titled, "A woman in the council of war" (see Chapter 5, Section 5.4.3). Based on this film screening, the curriculum concept discussed is *gender inequality*. This third negotiation allows me to observe how the students start mastering the skill of questioning after three workshops. In addition, this pedagogic dialogue shows the relevance of 'students' knowledge' as a primary 'source'. In this negotiation, the student will make meaning choices that are available in their culture in order to question 'how film means'. Table 6.10 illustrates the first and second learning cycles.

Table 6.10 Student C, first and second learning activities

	m	sp	text	role	phase	sourcing	interact
Activities 1-2							
Focus	1	T	we **watched** several things here,	dK1			
	2	T	could you guys tell me **what** caught **your attention**?		Focus descrip	film	inquire reasoning
task	3	S	that a woman was not received in the council room	k2	Propose	recast image	Display

							perception
evaluate	4	T	Okay! **first**, **problem.**	k1	metalag	E-board note	model knowledg
elaborate	5	T	Women were not received or welcome to councils of war	k1	elaborate quality	restate move	model knowledg
	6	T					
	7	S	Yes!	k2			concur

The student 'proposes interpretation' based on one of the actions represented in the film, "that a woman was not received in the council room" (Move 3). However, the teacher evaluates the student's comment as the *problem* and not just the description of the scene, saying in Moves 4 and 5: "Okay! First, problem. Women were not received or welcome to councils of war". However, in Move 5, the teacher 'restates' the student's move and changes the lexical items "woman" for "women" and "the council room" for "councils of war". This 'elaborate' move is relevant to the construal of experience in the field of history as it extrapolates from an individual experience represented in the film to a historical issue: women were not allowed in political public discussions at the beginning of the 20th century in Europe. Thus, in Move 5, the subject matter changes from an individual event represented in the film to a social issue discussed in the history classroom. The teacher writes down the utterance on a green sticky note on the e-board, a multimodal move in this negotiation. The teacher then reads it to make sure that the student *concurs* with the problem under negotiation. These pedagogic exchanges illustrate the functioning of a pedagogic register, as teacher and learners co-construct knowledge and values of the *curriculum register* (Jones et.al., 2022). In Cycle 3 (Table 6.11), the pedagogic exchanges show the process of building pedagogic metalanguage. In addition, it is possible to observe that the student's level of engagement is such that the learner even makes a joke before proceeding 'to interrogate the problem'. Since the camera is on, it is possible to see that the student is putting a scarf on the neck, emulating an old person covering themself from the cold.

Table 6.11 Student C, Learning activity 3

	m	s p	text	role	phase	sourcing	interact
Activity3 problem							
Focus	8	T	How could you interrogate this **problem**?	dk1	Focus problem		
	9	T	**What question** could you ask this problem that the film is posing?		metalag		model reasoning
task	10	S	**Why** too **much machismo**?	k2	propose question	student knowledge	
	10	T					
evaluate	11	T	Ok, but elaborate the question a little more	k1	reject		suggest
	12	T	Give me more, I know you can				insist
	13	T	Let me get myself in a wise mode	k2		gestural	engagement
	14	T	Ok, I am entering my wise mode	k1			approve
task	15	T	**How could** you **change** that question?	k2	focus question		
task	16	S	Why was the ideology of those people only to accept male gender?	k2	propose question	restate prior	display conception
evaluate	17	T	Well done!	k1	metalang	restate move	praise
elaborate	18	T	The first **problem** here is **gender inequality**		metalang	restate move	
elaborate	19	T	Watch out here!				

	20	T	He also used the concept of ideology			lesson	
Activity	21	T	Could you please classify your question?	K1	focus		
4	22	S	**Cause,** teacher.	K2	propose		
evaluate	23	T	Perfect!	Kn			affirm

As can be seen in Cycle 3 (Table 6.11), the teacher first focuses on the problem (Move 8) and then 'models reasoning' (Move 9) by asking, "What question could you ask this problem that the film is posing?". At this point of the intervention, students know that a historical question could start, for example, with 'why' (cause) or 'how' (process). The student performs the 'task' by asking about the causes of "too much machismo" in Move 9. This move 'displays conception'; that is, the learner uses a colloquial concept to refer to a filmic representation in which there is an expression of strong masculine pride. The teacher 'evaluates' this question by requiring more language 'elaboration' from the student. As the teacher and researcher of this literacy intervention, it is possible to say that this 'teaching request' seeks to see 'nouns' and 'verbs' in the grammatical structure of the question, as it is the third session and students are familiar with this pedagogy. In other words, I believe that the students can show higher cognitive performances in the fourth workshop. The student responds to the teacher's request by 'acting' with 'engagement'. The student assumes 'the role of questioner' by putting a scarf on the neck and saying, in Move 13, "Let me get myself in a wise mode". The student poses the question again in Move 15, but this time the question has been elaborated by adding other lexical items such as "people", "ideology" and "gender". The teacher types 'notes' on what the student said and 'affirms' this question by 'praising' the student's work and recognising the incorporation of the concept of "ideology" to replace the concept of "machismo", previously instantiated.

6.5.3.1 Summary of meaning patterns in the third negotiation

The analysis of this negotiation brings to light the mastery of questioning skills by the student, demonstrating their adeptness in navigating this critical aspect of learning. It is possible to recognise that the learner is well-acquainted with the pedagogy of questioning, including its steps to negotiate meaning representations, not only from the film but also from the culture. This phenomenon becomes particularly observable when the student introduces the term

"machismo" into the conversation. Notably, the student demonstrates their capacity to adapt and elaborate their linguistic choices in response to the classroom discourse. Interestingly, the student passes from asking in Move 10, "Why too much machismo?", to asking in Move 17, "Why was the ideology of those people only to accept male gender?". This student's elaboration is supported by the phase of 'evaluation' in which the teacher 'suggests' in Move 10, "Ok, but elaborate the question a little more". These pedagogic exchanges can be described through the SOURCE, 'student knowledge', as illustrated in Figure 6.8. This particular lexical substitution offers insight into the student's nuanced knowledge base, as the replacement draws upon their familiarity with the term "gender ideology". Such observations underscore the dynamic interplay between student proficiency, contextual awareness, and the influence of the pedagogic practice.

Figure 6.8 Accumulating knowledge, Negotiation 3
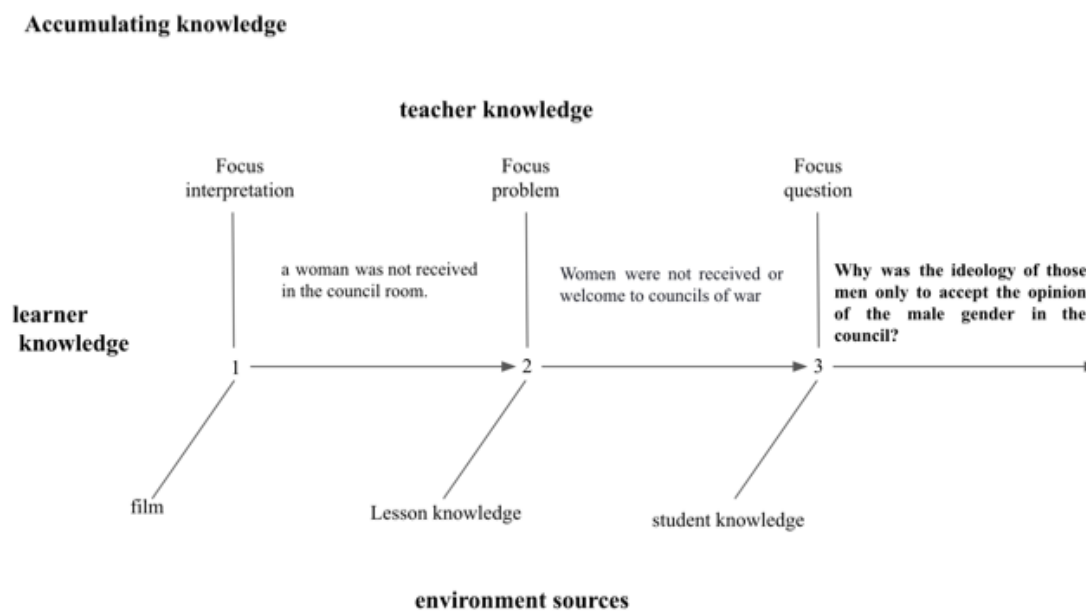
6.5.4 Negotiation 4, "The director wanted to transmit the story upside down"

This fourth classroom discussion was prompted by the film elements watched in the fifth workshop. The scene that provides the content for this talk is titled, 'Colonisation and black race' (see Chapter 5, Section 5.4.4). The curriculum concept that guides the discussion of the scene is *colonialism*. This negotiation occurs in the last session and offers me the opportunity to observe how 'teacher knowledge', as a 'source' (Rose, 2018), can guide the negotiation from a general description of the film screening towards critical questioning in the history classroom.

In Cycle 1 (Table 6.12), the student 'proposes' an 'idea' based on how the film represents an experience.

Table 6.12 Student D, first learning activity

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 1 descrip							
task	1	S	Miss, it's not like a question the one I have;	K2	propose interpreta		invite evaluation
	2	S	it's more like an idea.				display reasoning
	3	S	It's like the director wanted				
	4	S	to transmit or tell the story upside down.			recast image	
	5	S	As always, African countries were colonised,		propose problem	recall lesson	knowledge
	6	S	so he showed the anger that people of African tribes				
	7	S	or African peoples have.				
	8	S	Perhaps he wanted to show it upside down			infer know	
	9	S	It's like what would happen				
	10	S	if we colonise or if we are at the top.		propose question		

The learner begins by saying, in the first and second moves, "Miss, it's not like a question the one I have; it's more like an idea". However, as the teacher and researcher, I could recognise that the description of that idea already has already completed the three learning activities: (i) pose an idea; (ii) problematise the idea; and (iii) interrogate the problem. Table 6.12 illustrates each move with the colours of the steps of the question-posing method. This is a multimodal

analytical strategy to 'express' and share with the reader this analysis of how I, as a 'receiver', 'processed' the student message.

In Cycle 1, the negotiation starts with the student 'displaying reasoning' and 'proposing an interpretation' of the shot sequences, that is, an idea based on film semiotics. This means that the learner selects the identification strategy used by the filmmaker in which the council room is upside down, and then gradually rotates it back to a regular shot. In this classroom discussion, in the four initial moves the student questions the semiotics of the scene, that is, what the filmmaker does with shots in order to communicate something else: "It is the director wanted to transmit or tell the story upside down" (Moves 3 and 4). Based on this identification strategy in the film (camera movements), the student interacts by 'inferring knowledge' and 'proposes' a problem in Move 8, "Perhaps he wanted to show it upside down". In this comment, the student demonstrates *a grasp of symbolism* (Jones et al., 2022) by talking about the 'perceptual relations' created by the scene (council room being upside down). The learner moves further and 'proposes' *the problem*, whose 'source' is the film script and previous lessons when the student says in Move 5, "As always, African countries were colonised". The student ends by *posing* a potential question using the lexical items "what" and "if" in Moves 9 and 10: "What would happen if we colonise or are at the top". As shown in Table 6.13, the teacher jumps to Activity 3 in order to keep a connection with the last student moves by 'evaluating' and 'elaborating'.

Table 6.13 Student D, third learning activity

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 3							
evaluate	1 1	T	What would happen?	dk1	focus metalag	restate move	check
	12	T	Is that the **question**?			notes blue	
	13	T	Is that the **question** you would ask?				
	14	S	I don't know, it's just an idea	K2		restate move	demur
	15	T	**It's good!**	K1	affirm		praise

elaborate	16	T	You say first that		elaborate matalaguage	read notes	
	17	T	the director presents everything upside down.			notes	repeat
	18	T	We will **put it in other words.**				model
	19	T	The director presents an **unusual narrative**			Notes Yellow sticky note	conception

Table 6.13 illustrates how, once the student finishes talking, the teacher starts scaffolding the pedagogic activities. The teacher *types* and *repeats* the student's ideas by writing and organising them in different sticky notes on the e-board. The teacher, as Knower 1, moves into the *evaluation* phase in which the interaction shows the educator *checking* whether the message has correctly been understood by the teacher, which is the usual *tracking move* when knowledge is negotiated. This exchange also enunciates a pedagogic metalanguage as it names the last pedagogic activity for the student in Move 13, "Is that **the question** you would ask?". Thus, the 'subject matter' in this phase is to build knowledge about language, and in order to do that, the teacher restates the student's move to suggest starting the question with, "What would happen?".

As the student has not yet realised that she has 'the content' to formulate the three activities, the teacher has to 'affirm' her work by saying, "It is good!" (Move 15), and then guides the student through the activities by naming and numbering them in Move 16: "You say first that […]". The teacher supports these moves visually by using the e-board, which allows for slowing down the pedagogic exchanges and inviting the student to think about what was said while the teacher reads the notes. Thus, this 'source' enables the teacher to '*check*' whether the oral negotiation represents what the students had in mind. The teacher also uses the other three recurrent features from the record sourcing, point, repeat and gestural (Rose, 2018), by pointing to the sticky notes on the e-board and reading the notes that are based on what the student said initially. In Cycle 2 (Table 6.14), the student makes a choice and construes the problem by recalling her own moves. Finally, the teacher 'elaborates' on a metalanguage by pointing out the idea of 'the equation' to remember the three learning activities in this pedagogy of questioning.

Table 6.14 Student D, second learning activity

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 2 problem							
Focus	20	T	What is the **problem**?	dk1	focus problem	restate move	inquire reasoning
	21	T	What is the **narrative** that we have commonly heard?				model
	22	T	You said it!			remind move	invite
task	23	S	It is that they are the colonised, then	K2	propose problem	recall move	choice
	24	S	what would happen if it was the other way around?		propose question		reasoning
	25	S	If they were the number one and				
	26	S	the others were the colonised,				
	27	S	or if they would take revenge.				
	28	T	So, the **problem,** look at **the equation**	K1	elaborate metalang	restate move	model reasoning
	29	T	you have everything			e-board	
	30	T	I give you the floor immediately, A6				
	31	T	how great it is when you raise your hand		affirm		engagement
	32	T	so, I can know [who wants to participate]				

This negotiation ends in Cycle 3 (Table 6.15 below), as the teacher prepares the whole activity step by step until reaching the point of posing the question based on what the student said.

Here, the teacher 'models reasoning' as she repeats and even suggests a possible start for the question before the student's silence in Move 40, "What would happen…?". This is interrupted by the student who *displays reasoning* by posing a question.

Table 6.15 Student D, Learning activity 3

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 3 question							
prepare	33	T	Look, Student D!	K1	prepare question		
	34	T	the director presents an **unusual narrative**			restate move	model reasoning
	35	T	Great, very interesting,				
	36	T	that's the idea.				
	37	T	The **problem** is that black people have always been colonized.			restate move	
focus	38	T	And the **question**, it's the one that you just asked me	dk1	focus question	repeat gestural	
	39	T	you can repeat it			Note	inquire
	40	T	What would happen…?				suggest
task	41	T	What if history were the other way around,	K2	propose question	recall move	display reasoning
	42	T	if black people were the ones who colonise?				

However, another student interrupted this negotiation, adding an exciting layer of dynamics to the discourse. This interruption by the student is the starting point of the analysis of the final segment discussed in Section 6.5.5.

6.5.5 Negotiation 5, "The same will happen, but with people of another colour"

The final discussion is a continuation of the previous negotiation analysed above. This negotiation allows me to examine collaborative knowledge construction as three students participated in the negotiation. Notably, the following exchanges demonstrate how students master the three learning activities of this pedagogy, as one student helps another who seems to struggle in posing the question without the teacher's support. The most significant aspect of this last negotiation is that the students question not only the film but also their peers' perception of the filmic narrative. Due to the length of this negotiation, the complete conversation can be found in Appendix B, Table B1. Interestingly, during this discussion, the student starts to frame the question in a way that aims to question what the student had 'proposed' in the previous discussion (Sample 4).

Table 6.16 Student E, Learning activity 3

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 3 question							
task	3	S	I'd ask **the same question** but change it a bit.	k2			displaying reasoning
	4	S	Why do you think colonisation would be different,		propose question	restate move	
	5	S	if those who colonised were black people?				
	6	S	I skipped all the steps, sorry Miss hahaha				displaying knowledge
evaluate	7	T	No, it doesn't matter ...	k1	affirm		approve

	8	T	but, do you think you will to get away without doing all the steps?				demur
	9	T	No!!! (teacher and student laugh)				attitude
		T	[Teacher re-reads aloud and rearranges the sticky notes in chronological order]			Sticky notes	

In Cycle 2 (Table 6.16), it is possible to observe how student exchanges presents an intriguing dynamic within this negotiation. Notably, when Student E struggles to identify the underlying 'problem' behind the posed question, a peer steps in to assist (Move 12). This collaborative effort often leads to the realisation of the problem that underpins the question, and in particular, these interactions occur organically without direct teacher intervention. This interaction demonstrates that, by the time of the cinema workshop, the students have increased their mastery of the question-posing method. However, one thing that drew my attention is that the student who interrupted the previous conversation to 'propose' a new question could not identify the underlying problem within their question (see Moves 10 and 11, Table 6.17). These situations were occasionally observed from the first to the final class session. Describing scenes and posing questions appears more attainable for the students than formulating 'problems'. Therefore, the pedagogic activity aimed at teaching question-posing might necessitate additional scaffolding in future interventions.

Table 6.17 Student H, Learning activity 2

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 2 problem							
focus	10	T	What is **the problem** behind this?	dk1	focus problem		inquire reasoning
task	11	S1	Uh ... **the problem** behind this... could be the majority's thinking…	k2	metalang		
	12	S1	I don't know.				demur

13	S2	Miss, it's because they are the ones colonised	k2	propose problem	remind move	
14	S2	so it would be weird that they would be colonizers now				display reasoning
15	T	So… **the problem** is that they had been colonized…	k1		green note	
16	S3	Teacher, I think it is our **problem.**	K2	propose problem		display reasoning
17	S3	We are taking it as				perception
18	S3	black people are going to colonize in a different way			restate move	display reasoning
19	S3	There it says			e-board	
20	S3	Why do you think colonisation would be different			note recall	
21	S3	if it were run by black people?				
22	S3	The same will happen,		propose problem		display
23	S3	but with people of another colour."				knowledge

Within this final negotiation of questioning, a noteworthy aspect emerges as a collective work among the students. The dynamic nature of group work becomes evident as one student, Student H, steers the conversation towards a thought-provoking perspective. In a pivotal move, Student H highlights the importance of 'switching off the automatic mode of perception'. This intriguing notion draws attention to the recurring nature of certain problems which are represented in the film (e.g., a black person in power expressing their intent to initiate a new process of colonisation), suggesting that they persist due to a deeper underlying issue. Student H points out that the crux of the matter is not solely about identifying who the colonisers are,

but rather, it pertains to the very concept of colonisation as a political regimen. This keen observation gains further depth as Student H discerns a larger pattern: a hint of racism permeating the classroom discourse, "I think it is in us, we are being a bit racist" (Move 12 in Appendix B, Table B1). This introspection echoes the ideas of Freire (2005) who emphasises the need to raise consciousness and confront the internal oppressor before embarking on the journey of liberating others. In this way, the classroom dialogue resonates with Freire's call to first address and eliminate our oppressive tendencies, aligning with the idea that true liberation starts from within. This transformative moment exemplifies the power of critical thinking and collective introspection in nurturing a classroom environment that fosters both knowledge and awareness.

6.5.5.1 Summary of meaning patterns in Negotiations 4, 5

This final negotiation illustrates what film elements initially caught the student's attention: the film aesthetic, particularly camera movements that shot the whole setting upside down. In terms of history learning, it is essential that the student recognises the director as the one who *"wanted to transmit"* something in this scene. This is not common in the history classroom, where appreciation of processes without agency is usual (Oteiza & Pinto, 2008). The repetition of ideas by the student plays a crucial role in Moves 4 and 8 where, initially, "upside-down" refers to an observable action (the shot). In this case, the whole room was shot upside down as part of the montage of this scene. After discussing the montage, the student poses a historical problem by saying, "as always, African countries were colonised" (Move 5). The student refers again to the filmmaker and their identification strategies ("upside-down") to introduce interpretation of film semiotics: "perhaps he wanted to show it upside down". The *"it"* refers to the problem above in Move 5: "as always, African countries were colonised". In this part, the student chooses to flip up the traditional history by allocating black people as colonisers instead of white people, as Move 11 illustrates: "if we colonise or if we are at the top". Therefore, the student questions the discursive structure of the film by choosing to talk about the montage in which the director reinforces the speech's content that the king is giving in this scene.

In this final class discussion, the negotiations on the two questions (Samples 4 and 5) 'are connected', offering a process of 'accumulating knowledge' distinct from those examined earlier in this chapter. As illustrated in Figure 6.9, it becomes evident that the student puts forth an *idea* grounded in the film's aesthetics. The primary 'source' shifts to 'student knowledge' in

the subsequent two pedagogic activities. This 'source' combines with the 'teacher knowledge', fulfilling the remaining two pedagogic activities which correspond to the formulation of *the problem* and *the question*.

Figure 6.9 Accumulating knowledge in Negotiation 4
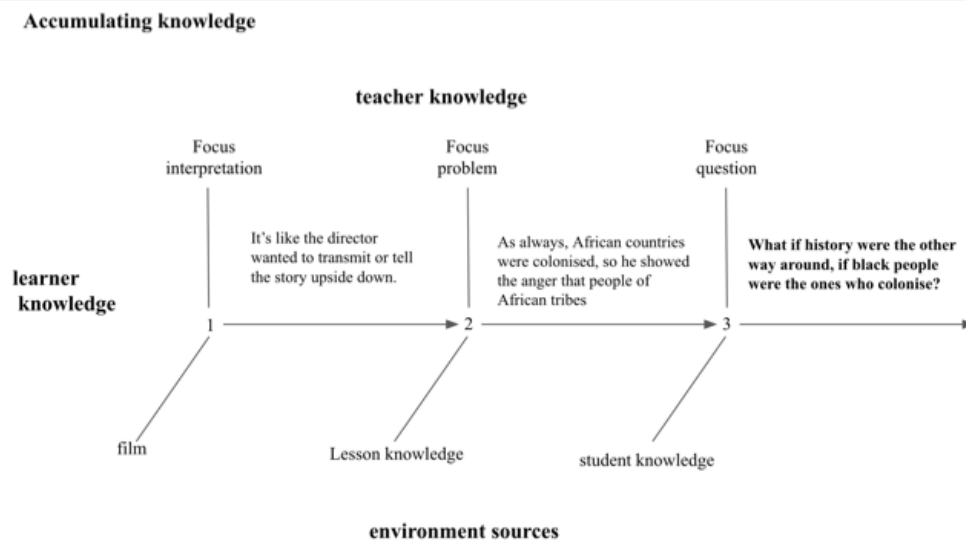
However, Figure 6.10 illustrates the last Sample analysed (Sample 5), in which is possible to observe that the process of questioning follows an alternate 'thinking process', which is why the arrows in the diagram point in the opposite direction. A student initiates by 'posing' a 'question' aimed at challenging what their peers had previously 'proposed', yet the student struggles to identify 'the problem' underpinning their question. Confronted with this scenario, another student intervenes and assists the classmate. This latter student 'proposes' a problem, whose 'source' is from 'student knowledge', offering an interpretation of a potential 'problem'; thus, recognising that the matter revolves not around who is in charge of the process of colonisation but rather about colonisation as a political regime – a concept introduced by the film which serves as the initial 'source' in this progression of historical reasoning.

Figure 6.10 Accumulating knowledge in Negotiation 4
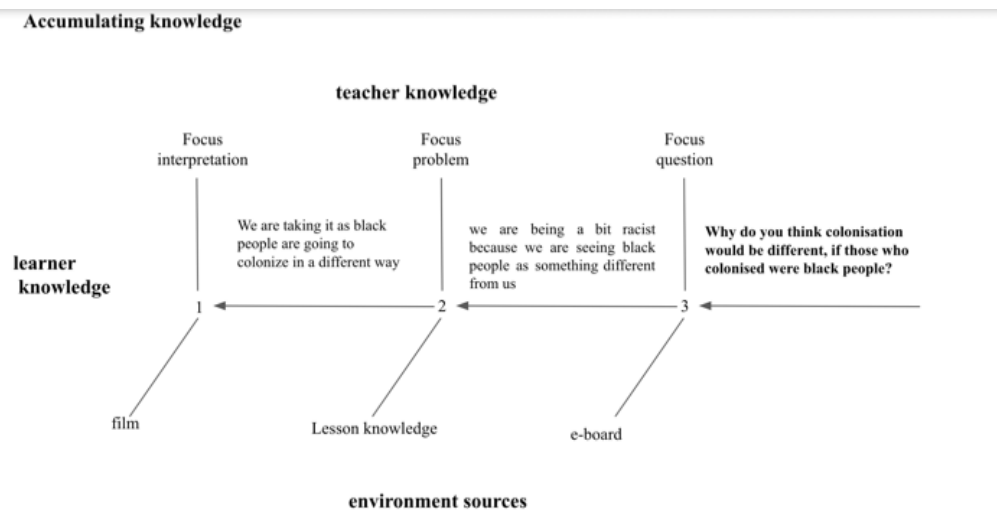
6.6 Conclusion

The PRA in this chapter sheds light on the pedagogic interactions that guide or influence the semiotic systems deployed by students while learning to question. The structure of pedagogic discourse allows me to understand how the pedagogic exchange structure models the way knowledge is negotiated through language in interaction, which requires building a pedagogic metalanguage (Rose, 2019). This analysis shows that students select and talk about elements vital to the film's cohesion. This means that the discursive structure of the film impacts the classroom conversation. Indeed, the student firstly talked about how certain elements were represented and organised in the film (textual meaning) and then moved to what the scene was about (ideational meaning). By mapping choices made by the teacher and students, it is possible to start tracking how students navigate and design the semiosis from the film screening to their written questions. Thus, pedagogic talk works as a bridge between what meanings prompted the conversation and what was produced after that, an idea that might reinforce the argument for understanding the semiotic mobility in literacy.

The pedagogic register analysis also reveals how students transition from perceptual relationships in the film to conceptual relationships in the history classroom. These conceptual relationships specifically refer to the development of historical reasoning. This transition is facilitated through 'learning cycles' with distinct phases orchestrated by the teacher who provides scaffolding for each activity. The use of pedagogic metalanguage plays a fundamental

role in the negotiation process, as it explicitly instructs students on the required task for each activity. Furthermore, the use of 'multimodal moves' visually assists in guiding this negotiation process, with each colour being associated with specific pedagogic activities. This multimodal application of metalanguage enables students to progressively assume control, showing increased proficiency in the question-posing method (formulating ideas, problems, and questions). This underscores the significance of multimodal representation in effectively scaffolding student learning. Therefore, this analysis demonstrates how the students and their teachers collaboratively construct critical questions through a pedagogic sequence structure. Within these pedagogic interactions, students transition from observing perceptual relationships in the film to effectively employing them to develop questioning within the classroom context.

CHAPTER 7 – STUDENTS' WRITING

7.0 Introduction

This chapter explores how students represent and communicate written questioning, based on the pedagogic talk analysed in the previous chapter. Specifically, this chapter examines how students resemiotise in writing the four learning tasks negotiated in classroom conversations. The study is carried out on the writing produced by students at the end of each class, which is treated as the last fixing point in the chain of semiosis (Stein, 2008). Thus, the aim is to identify and describe which meanings are permanently materialised in writing and how that happens. In this process of resemiotisation, it is fundamental to consider the nature of writing as a semiotic mode. Based on the studies of grammar for multiliteracies introduced in Chapter 2, Section 2.3.1, it is relevant to remember that writing is a communicative practice produced at a distance (Kalantzis & Cope, 2020). In the present study, students individually filled out a worksheet after each workshop, which they then submitted to the teacher-researcher for feedback. Consequently, students' writing was produced in distinct temporal and spatial circumstances compared to the pedagogic talk and films.

In this chapter, students' writing is approached as text correlated to a communicative situation (Bateman, 2007; Halliday & Hasan, 1985; Martin & Rose, 2007). This means investigating students' writing as 'semantic units' (Halliday & Hasan, 1985) or, in simple words, as "language that is doing some job in some context" (Halliday, 1985, p. 10). In the pedagogic intervention of the present study, the ultimate purpose of the use of language is learning to pose questions in the history classroom. The purpose impacts how writers structure the text, a building process that is explored by examining relations of meaning across the text (Hasan, 1985; Martin, 2016). Within the SFT architecture, semantic relations are analysed through two dimensions, cohesion and coherence, which together provide the text with texture (Halliday & Hasan, 1976). Texture is pivotal, as it refers to the property that distinguishes text from non-text. Examining the text structure makes it possible to study the internal organisation of a text (cohesion) and its relationship to its extra-textual context (coherence). Approaching students' writing by looking at these two dimensions could reveal which meaning-making resources are used to pose cohesive scene descriptions, problems and questions that can be thus coherent with the social and cultural context of its occurrence, the pedagogy of questioning.

Martin and Rose (2007) analyse relations of meaning across a text through discourse semantic systems. Using these systems enables the present study to examine first correlations within text and second correlations within the context. Firstly, correlations within text are explored by examining the prevalence of the three lexical relations of the IDEATION system: taxonomic relations, nuclear relations and activity sequences. These systems enable identifying and describing the semantic ties that connect the four steps of the question-posing method in students' writing. In other words, this will enable investigating the meaning-making resources used by the students to construe experience while questioning in writing. Secondly, exploring correlation with the context is concerned with the relationship of students' writing with the other two semiotic modes used to prompt it, that is to say, how students wrote with reference to the film screening and pedagogic talk. In order to do that, firstly, the system of IDENTIFICATION is used to recognise whether the student writes with reference to the film or the pedagogic talk. Secondly, the system of TRANSITIVIY works at the stratum of lexicogrammar and helps to describe the students' angle of representation of the world while questioning (Coffin et al., 2013). By paying attention to the type of process chosen by students, it is possible to analyse the experiential grammar which reveals "who does what to whom (or what)" (Halliday & Matthiessen, 2014, p. 266). This is the primary information in order to describe how hegemony works in the formation of discourses (Fairclough, 2013). This detailed discourse analysis will enable me to recognise whether students' writing is cohesively and coherently organised. This is essential to understanding how experiential patterns of questioning are construed and enacted in writing (Halliday & Matthiessen, 2006).

Considering the dimensions of cohesion and coherence in learning to pose questions in writing, this chapter is organised into two main parts. The first main part explores cohesion, by studying the internal organisation of the texts produced by students; that is, it reports on how they first posed ideas that were problematised, interrogated and finally classified. The second part is focused on coherence, through the analysis of the text's relation to the classroom talk analysed in the previous chapter and the films examined in Chapter 5. In order to contextualise the data analysed, this chapter begins with an introduction to students' writing through a discussion of the design of the worksheet. This description is followed by a general exploration of the impact of the pedagogic talk on the production of students' writing. The chapter then continues with a discussion of the research questions posed to guide the investigation of students' writing and a revision of the systems used to address the question. A total of five written samples are

analysed, which are related, respectively, to the five pedagogic conversations worked on in the previous chapter.

7.1 Students' writing features

In the literacy intervention, the production of writing is guided by the national curriculum (MINEDUC, 2023). This ensures that students adhere to curricular requirements regarding curricular concepts they write about (e.g., terrorism, gender inequality, colonialism) and the specific types of writing they engage in, such as historical questions. As highlighted in the literature review of this thesis (Chapter 2, Section 2.1), the initial stage in fostering students' historical reasoning involves 'asking questions' (Havekes et al., 2012; 2017; van Boxtel & van Drie &, 2013, 2018). History learning encompasses various question types including cause, evaluative, comparative (van Drie & van Boxtel, 2008), and those that encourage learners to critically analyse sources, such as identifying the author's perspective (Stahl & Shanahan, 2004). Table 7.1 presents three samples representing the most significant question types derived from the data: cause, process and consequence. Notably, one of the questions in the table explores the impact of the filmmaker's production on the audience while simultaneously evaluating the filmic narrative as a source in itself.

Table 7.1 Types of question in the history classroom[1]

Types of questions	Samples from the literacy intervention
Cause	Why is only Ares blamed, and not also men who allowed themselves to be corrupted?
Evaluative/consequence	What did the director cause with the new image of the Amazons?
Process development	How did men come to the conclusion that women were weaker than they were?

As Chapter 6 presents, posing a question is part of a process composed of four stages that the student negotiates with the teacher during the pedagogic talk. The four steps of the question-posing method guide the design of the worksheet in which students write their questions. The worksheet is structured in order to guide the novice writer through the steps of posing a question in writing. In particular, four columns represent the four steps, as shown in Figure 7.1. The

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[1] "Descriptive" and "comparative" are the other two types of questions that were introduced to the students but did not emerge from the data collection. The samples in Table 7.1 refer to the film *Wonder Woman* (2017) and were written by different students from both schools.

worksheet design enabled the teacher to keep scaffolding the writing process for the learners even after the workshop. In other words, the worksheet plays a relevant role in organising and managing students' writing practices. This teaching resource represents and manages work processes and procedures, including decision-making in posing a question (van Leeuwen, 2015). For example, column one prompts the writer to describe an idea or situation, before progressing to Column Two where the initial idea is problematised. This structured approach also models the classification of historical questions, ensuring that students are exposed to various techniques for initiating their inquiries. The worksheet models the classifications of historical questions by presenting the different ways to start posing a question on top of the table. As a result, the students constructed and submitted brief pieces of writing composed of four steps that are highly connected and dependent on each other.

Figure 7.1 Worksheet titled: "reading films"

Reading films

I. Have a look at the following examples before writing.

| **Contextualization questions** located? | You can start writing: | **Who** is involved in the problem? **Where** is the problem **When** did the problems occur? |

Contextualization questions located?   You can start writing: **Who** is involved in the problem? **Where** is the problem **When** did the problems occur?

Causation questions   You can start writing: **Why** did the problems occur? **Which are the causes** [...]?

Process questions   You can start writing: **How** did it develop?

Consequences questions   You can start writing: **How did the problem change** the situation? **What are the consequences** of the problem for ...?

1. Scenes from the film: What idea or message does the scene convey? How does the director represent that idea in the selected scene? (clothes, time, colours, places, actions, music)	**2. How could you problematise the idea described?**	**3. How could you interrogate the problem?**	**4. Classify your question**
The scene where Wayne climbs the tunnel. The director revealed the simplicity of living organisms (not necessarily humans). In the story, they talk about fear (expressing fear as liberation, which is positive for themselves), reflecting clearly survival and behaviour in dangerous situations.	Climbing the tunnel to awaken Wayne's fear.	How can fear be interpreted as Wayne's liberation?	Process

Figure 7.1 enables us to observe the multilinear nature of producing students' writing (Kalantzis & Cope, 2020). The term 'multilinear' refers to the presence of diverse forms of expression that are perceptible at once, guiding students' learning process through integrating various signposts. In this case, the figure presents a table with numbered columns that outline what needs to be written and how it should be organised. For example, the leftmost column is dedicated to describing the scene, followed by a column for problematising the description. Once the problem is introduced, students can delve into it further in the third column and conclude with a classification. These columns explicitly manifest the reasoning behind the questioning approach introduced in the pedagogic talk. In addition, bold typography is utilised to emphasise the teaching instructions. The design of the students' worksheet also includes models demonstrating how to initiate the process of posing historical questions. Research underscores the significant role of visual materiality in 'multimodal scaffolding' and learning, emphasising how the visual presentation of a text influences the perception and execution of new learning activities (e.g., Zhang & O'Halloran, 2019). In the present study, students wrote on various platforms such as computer screens, tablets or smartphones.

7.1.1 Student writing samples

Five student writing samples are analysed in this last analysis chapter. These pieces of writing are correlated to the bits of film screening analysed in Chapter Five, which, in turn, prompted the pedagogic talk examined in Chapter Six. Table 7.2 presents the breakdown of the five samples according to the four steps of the question-posing method: idea, problem, question and classification. Initially, these samples were analysed in Spanish and later translated into English for the purpose of the present study (refer to Appendix C). The arrangement of the samples follows the chronological progression of the cinema workshop. This means that the first sample corresponds to the film *Batman*, where the curricular concept is centred around terrorism, discussed in the first lesson. The second and third samples were prompted by the film *Wonder Woman*, with the curricular concepts of gender and Greek mythology discussed in the third and fourth classes, respectively. The last two samples relate to the film *Black Panther*, exploring the curricular concept of colonialism, a concept covered in the fifth class. These samples originate from both schools and were written by the same student who participated in the pedagogic talk. However, it is important to note that the last sample was written by a student based on someone else's oral question.

Table 7.2 Student written samples

n#	Students' writing
Sample 1	Idea: The fact that wearing a garment, in this case, a mask makes you much more "terrifying."
	Problem: The fact that they make it look like anyone who wears something "out of the ordinary" will do something dangerous or have a bad intention.
	Question: Why does wearing something different make you become a threat or make you impose fear?
	Classification: Consequences
Sample 2	Idea: The scene shows when the man arrives accompanied by soldiers and meets Wonder Woman on the island. There is a fight, which is unequal as the soldiers have weapons of war and the women have bows and arrows, fighting with their fists and wearing clothes that are not like the combat clothes we know now. But soldiers are wearing combat clothes.
	Problem: The problem is that a battle begins between soldiers and women from the island, which is quite violent and problematic.
	Question: Based on what was seen in the scene, could it be inferred that the film combines and shows real historical events and ancient culture with fiction?
	Classification: analysis
Sample 3	Idea: Diana wants to give her opinion, that a withdrawal order be given, but nobody pays attention and they kick her out.
	Problem: women were not allowed in the council of war (oppressive machos hahaha).
	Question: Why was the ideology of those men only to accept the opinion of the male gender in the council?
	Classification: causes
Sample 4	Idea: The scene shows the king's cousin saying that he wants to get the respect Wakanda deserves, which many people disagree with.
	Problem: The problem is the dialogue as he says that we have always been the colonised people. Now, it is our turn to be the colonisers. This is a nod to the history of humanity and is a very hefty sentence when it comes to black and colonised people in previous decades.
	Question: Do you believe that if the black race had been the colonisers, history and the world today would be different?
	Classification: Context and analysis
Sample 5	Idea: When the cousin takes over the power and talks to the council
	Problem: The idea that they colonise the world and do it in a better way as they are coloured.
	Question: Why is it thought that people of colour would rule and colonise better than those who already have done it?
	Classification: Causation

As seen from Table 7.2, the students write on different topics, and how they build their questions are different from each other. Of interest here, firstly, is observing the presence of spoken language in the production of students' writing. For example, in Sample 3, the student poses part of the problem between brackets and inserts a playful comment within brackets: "(oppressive machos hahaha)". Secondly, some samples show difficulties in labelling the questions. In the initial sample of the table, the question is labelled as a "consequence" instead of a "cause". Upon analysing all the data (comprising 80 written questions), it is possible to observe that 32% of the students across both schools misclassified their questions, a concern

already identified during the pedagogic discussion. That is, students often confuse causes with effects. As mentioned in Chapters 4 and 6, classifying their questions aims at developing metalanguage in history (Coffin, 1996, 2004; Rose, 2022). In this case, they primarily work with a taxonomy composed of causes, consequences/evaluation and processes. Being aware of whether they are asking about the causes of a situation in a certain time and place, for example, will lead them to develop a different study than if they ask about the effects of the same event.

7.2 Impact of pedagogic talk on students' writing

Learning to pose critical questions in writing was the primary learning goal of the literacy intervention. This means that film screening and pedagogic talk were orchestrated in order to obtain this last product, written questions. Thus, the data analysis was initially focused on recognising the presence of film and talk in students' writing. This involved first identifying whether the ideas expressed in writing were prompted by the two other semiotic modes, which is possible to do by recognising characters, situations and settings introduced by the film or discussed in class. The students had the choice to write about anything that caught their attention during the cinema workshop. Interestingly, the number of questions influenced by classroom talk is higher than questions not discussed during the workshop, reaching 70% of the samples. Table 7.3 below presents the number of written questions influenced by the pedagogic talk in each school. The fact that students mostly wrote about what was discussed during the workshops provides more evidence for approaching the investigation of this literacy intervention as a chain of semiosis composed of three fixing points.

Table 7.3 Students' writing based on pedagogic talk.

Written questions	School A		School B	
	33	100%	47	100%
Questions that arose from the discussion of the film	23	70%	35	74%
Questions that do not emerge from discussion of the film	10	30%	12	26%

However, some questions are outside of what was discussed in the classroom.[2] This writing mainly refers to the filmmaking production, which was not aligned with the curricular concepts (e.g., terrorism, gender, colonialism). Table 7.4 illustrates a couple of these questions that were not discussed and negotiated in class but in which it is possible to recognise correlations between the four steps of the question-posing method.

Table 7.4 Samples of written questions not discussed in class.

Sample 1	1. Scene	The Doctor Poison conducts tests with poison to insert it into the bombs they will launch.
	2. Problem	She experiments on humans, something that will be used in a war.
	3. Question	What did it cause Doctor Poison to become evil and start helping create bombs for war using humans as guinea pigs?
	4. Classification	Consequence
Sample 2	1. Scene	When Dayana sees what war truly is, she becomes perplexed, but in the background, a child can be seen desperately screaming "Mum," indicating that they are lost.
	2. Problem	The child only yells "mum" and not "dad". In this film, we can only see WOMEN running from the war with their children.
	3. Question	Why is it always the mothers who have a connection to the family (children in their care) in movies set in ancient times?
	4. Classification	Process

7.3 Investigating how the chain of semiosis is manifested in the writing

The research question that guides the investigation of students' writing aims to understand: How is the chain of semiosis visible from films through pedagogic talk in students' writing? This question seeks to observe and describe how students use language to construe their classroom experiences of viewing and discussing films. The system of IDEATION enables me to describe how the experience of questioning is construed, by focusing on "sequences of activities, the people and things involved in them" (Martin & Rose, 2007, p. 73). In the present study, the analysis begins with exploring lexical relations through mapping taxonomic relationships. These meaning-making resources refer to "how the writer/speaker uses lexical items (nouns, verbs, adjectives, adverbs) and event sequences (chain of clauses and sentences)

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[2] All the written questions are related to the film screenings, but some were not discussed in class. For example, students wrote about the colour palette chosen by the filmmaker or the cast's outfits, technical aspects that were not discussed due to the lack of time.

to relate the text consistently to its area of focus or its field" (Eggins, 2004, p. 42). The analysis continues with examining nuclear relations, which refers to lexical relations among processes, people, things, places and qualities within the clause. This analysis is carried out through tables in which all the activities (clauses) are sequenced and the connectors between them are also considered (Martin & Rose, 2007). This analysis sheds light on the internal correlations of ideas that exist within the text, enabling me to describe the meaning-making resources students use to construe these correlations in order to pose a question. Therefore, the first part of the analysis will be focused only on the internal organisation of the texts produced by students. Figure 7.2 illustrates the IDEATION systems described above.[3]

Figure 7.2 IDEATION systems with samples that correspond to the data of this study
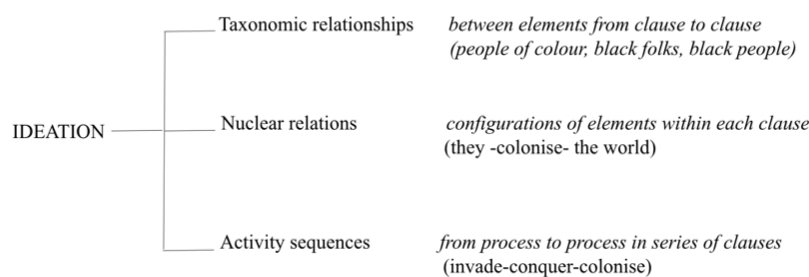
IDEATION systems (Martin and Rose, 2007)

Once the internal structure of the text has been examined, the analysis moves to the relationship between the text and its situated context. Two systems are used to explore the text's relationship to this extra-textual context. The system of IDENTIFICATION enables me to recognise when the student writes with reference to the pedagogic talk and/or the film screenings. For example, tracking an exophoric reference (the identity is retrieved from the context of situation) enables me to identify the impact of the ideas or concepts negotiated during the pedagogic talk. Finally, the five written samples will be examined through the system of TRANSITIVITY, which is concerned with the lexicogrammatical level of language. TRANSITIVITY analysis makes it possible to identify and describe the type of activities construed across the text (Halliday &

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[3] More information about the use of this tool is provided in Chapter 4, Section 4.4.4.

Matthiessen, 2014). Thus, this second research question aims to describe how meanings seen in the film and negotiated in the pedagogic talk are resemiotised in writing.

7.4 Construing experience through lexical relations to question.

7.4.1 Questioning through repetition, becoming a threat

In the first sample, the use of repetition is the primary meaning-making practice observed in the production of questioning in writing. This first sample is connected to the chain of semiosis initiated by the 'Hijacking the Plane' scene, examined in Chapter 5, Section 5.4.1, and discussed by the class (see Chapter 6, Section 6.5.1). Table 7.5 is organised in two columns: the teaching prompts are in bold on the left side; and the student's response is presented in the right column. The four rows correspond to each of the teaching instructions that are listed to guide students' writing. The original version in Spanish is in italics under each answer. In this sample, the student writes about fear, one aspect of terrorism that was the curricular concept discussed by the class.

Table 7.5 Student's writing Sample 1

Teaching prompts	Student's writing
1. Scene. What idea or message does the scene show? How does the director build the scene?	The fact that wearing of a garment, in this case, a mask makes you much more "terrifying." *El que por usar una prenda de ropa, en este caso una máscara, te hace mucho más "terrorífico."*
2. Problem. How could you problematise the idea described?	The fact that they make it look like anyone who wears something "out of the ordinary" will do something dangerous or have a bad intention. *El que hacen ver que cualquier persona que use algo "fuera de lo común" va a hacer algo peligroso, o tendrá una mala intención.*
3. Question. How could you interrogate the problem?	Why does wearing something different make you become a threat or make you impose fear? *¿Por qué usar algo distinto, te convierte en una amenaza o te hace que impongas miedo?*
4. Classify your question	Consequence *Consecuencia*

As mentioned above, learning to question is based on the dependency between the four steps of the question-posing method. Figure 7.3 maps the connections and transformations of ideas through lexical relations in this first sample of student's writing. Identifying these relations of

meaning allows us to observe how the student uses lexical items, realised by nouns, verbs, adjectives, adverbs and event sequences (chains of clauses and sentences), in the process of questioning. In order to track the connections between lexical items as the text unfolds, items are in bold and the steps of the question-posing method are numbered in brackets. This mapping demonstrates a few critical features of the student's thinking process materialised in writing. Firstly, it is possible to identify that the student introduces and maintains some participants from the first to the last step of the question-posing method. In this case, the object 'mask' is referenced throughout the three first steps (e.g., garment – mask - something out of the ordinary - something dangerous). For the present study, identifying the participant (who it is about) enables us to recognise the continuity of ideas across the text. However, to explain how the student transforms an object such as a 'mask' into 'something dangerous', it is necessary to examine what is happening (what it is about). In order to explain how the student creates a semantic relation between a 'mask' and 'something dangerous' in writing, it is necessary to consider the resources of lexical relations that relate the text consistently to its field (Eggins, 2004).

Figure 7.3 Mapping of lexical relations in Sample 1

[Scene1] The fact that **wearing** a **garment,** in this case,

a **mask**, **makes** you much more **"terrifying"**

[Problem. 2] The fact that they **make** it look like anyone who **wearing something** "out of the ordinary" will do something **dangerous** or have a bad intention.

[Question. 3] Why does **wearing something** different **make** you become a **threat** or make you impose **fear?**

[Classification. 4] Consequences.

In this sample, the use of the system of taxonomic relations reveals cohesive resources such as repetition (e.g., use - using; something - something) and classification (e.g., terrifying - dangerous; threat - fear) from the description of the scene [1] to posing the question [3]. These semantic relations are realised by different items within each clause and between clauses, which might create a predictable range of related lexical relations that realise the field of the text

(Martin & Rose, 2007). The lexical string in Figure 7.4 displays how the student creates connections among different activities in which the common participant is realised by the nominal group "wearing a mask". In order to build the meaning gradually, the student uses repetitions (e.g., wear, wears, wearing) and classifications (e.g., terrifying, dangerous) which help when the field of a text is abstract or complex. Martin and Rose (2007: 81) argues that these types of meaning-making resources "enable us to keep one or more lexical strings relatively simple, while complex lexical relations are constructed around them". In this sample, the references to the mask are realised by classifiers when the student problematises [2] "out of the ordinary" and interrogates [3] "something different". These instances in the written text demonstrate how the student creates relations of meaning across different activities by using repetitions and classifications. In other words, these semantic relations build expectancy based on associations that gradually change through taxonomies (e.g., repetitions, classifications) and their location within the activity.

Figure 7.4 Becoming a threat.

Wearing a mask

makes you terrifying

do something dangerous   have a bad intention

make you become a threat   make you impose fear
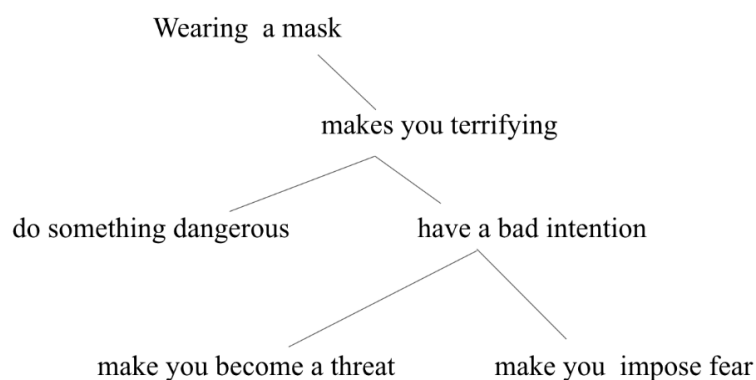
7.4.1.1 Activity sequences and connections in becoming a threat.

Based on experiential grammar (Halliday, 1994), Martin and Rose (2007) propose to keep exploring the lexical relations in a text through the examination of activities and their sequences and connections. The study of activities reveals the ways of construing events and actions in the world, emphasising their social meaning. In this first sample, it is possible to observe how the student manages to sequence and build semantic relationships between activities and maintains to referring to the same lexical item, 'the mask', throughout the text. By analysing nuclear relations, is it possible to identify which role 'the mask' plays in each activity, which

could help to understand how this object passed from being associated with the notion of a garment in the scene description to a threat in the question. Table 7.6 introduces an examination of nuclear relations, activity sequences and connectors, revealing which meaning-making resources are used by the student to construct dependency, expectations and shifts in the events that build the field while students learn to question. Before reviewing the nuclear relations, it is important to remember that Martin and Rose (2007, p. 104) instruct how to prepare the text for examination: (1) "lexicalize pronouns and implicit participants"; and (2) "re-order the elements of clauses into consistent columns".

Table 7.6 Nuclear relations, activity sequences and connections: event-focused text, Sample 1

Clause	Connection	Nuclear	central	Nuclear	peripheral
1		mask	makes	you much more "terrifying."	
2		Director/producer	make look that	it	
3		anyone	wears	something "out of the ordinary"	
4	or	masked	will do	something dangerous	
5		masked	will have	a bad intentions.	
6		mask	make become	you a threat	why
7	or	you	impose	fear	

As mentioned, nuclear relations enable me to examine lexical relations among processes, people, things, places and qualities within the activity (clause). In Table 7.6, the 'connectors' between activities are also considered (Hao, 2015). The first activity presents the participant 'mask' in the role of an Agent that instigates the process: 'mask makes you more terrifying'. The student problematises this idea by shifting the Agent within the next activity (Clause 2). In this second experience, the problematisation of "wearing a mask" is built gradually and sequentially from Clauses 4 to 6. Here, the student construes that anyone who wears a mask is associated with potential negative behaviours, and chooses the conjunction 'or' to connect activities: 'masked will do something dangerous' (Clause 4) 'or' 'masked has a bad intention' (Clause 5). Considering all the negative social meanings associated with a mask in the step of

problematisation, the student finally interrogates the problem by posing a question that asks about the causes of the problematised situation. The question, however, construes the experience of 'wearing a mask' in association with a more ideological representation. That is to say, the object 'mask' passes from being related to 'something out of the ordinary' (Clause 3) to an object that instigates the process and, in this case, 'makes you become a threat' (Clause 6). As a result, it is possible to observe, in this writing, centrality and agency, features that might be considered in the development of critical questioning in students' writing.

In the step of posing the question, the student departs with a circumstance of cause 'why', which is one of the most recurrent means to pose questions within the field of history. In the entire pedagogic intervention, 55% of the questions posed by the students pertain to the classification 'cause'. Of interest here is that this high percentage of questions inquiring about the causes of experiences correlates with one of the cornerstones of historical rationality: causation (Coffin, 2009; Seixas & Marton, 2013; van Boxtel & van Drie, 2018). In simple terms, history students tend to search for an understanding of 'the reasons' that trigger an event or process in history (time and space). Although the student asks about the causes of the problem described, the student mislabels the question as 'consequence'. One interpretation of this mistake is that the student could have focused on the association and effects of 'wearing a mask' throughout the text, which could have contributed to the misclassification.

7.4.2 Questioning through class, social categories.

In the second sample, the use of categorisations is the primary meaning-making resource observed in the production of questioning in writing. This writing was prompted by the 'Amazons versus German army' scene and negotiated in class (see Chapter 5, Section 5.4.2 and Chapter 6, Section 6.5.2). This writing refers to three curricular concepts discussed during the workshop: ancient culture, gender, and armament. In addition, this sample brings something new to the analysis in this chapter: it explicitly questions the semiotics of cinema throughout the text.

Table 7.7 Student's writing, sample 2

Teaching prompts	Student's writing
1. Scene. What idea or message does the scene show? How does the director build the scene?	The scene shows when the man arrives accompanied by soldiers and meets Wonder Woman on the island. There is a fight, which is unequal as the soldiers have weapons of war, and the women have bows and arrows, fighting with their fists and wearing clothes that are not like the combat clothes we know now. But soldiers are wearing combat clothes. *La escena muestra cuando llega el hombre acompañado de soldados y conoce a la mujer maravilla y a la isla. Hay una pelea, la cual es desigual, ya que los soldados están con armamento de guerra y las mujeres están con arcos y flechas, pelean a golpes y las mujeres están con ropa que no es como la de combate que conocemos ahora, en cambio los soldados si.*
2. Problem. How could you problematise the idea described?	The problem is that a battle begins between soldiers and women from the island, which is quite violent and problematic. *El problema es que comienza una batalla entre los soldados y las mujeres de la isla, la cual es bastante violenta y problemática*
3. Question. How could you interrogate the problem?	Based on what was seen in the scene, could it be inferred that the film combines and shows real historical events and ancient culture with fiction? *Según lo visto en la escena, ¿se podría inferir que la película combina y muestra hechos históricos reales y cultura milenaria con ficción?*
4. Classify your question	Analysis *Pregunta de análisis.*

Figure 7.5 illustrates the mapping of lexical relations in this second sample. What stands out in the mapping, firstly, is how the student instantiates key lexical items which work as signposting for the reader at the beginning of each step of the question-posing method. These items are, 'scene', 'problem' and 'based on'; and their function in this writing is to refer to the source that provides this writing with content. This means that the student begins referring to the 'scene' to explain that what is described corresponds to a filmic narrative. Once the scene has been described, the student moves to the next step and signs this shift using the item, 'the problem'. Finally, the student starts posing the question by referring to the two previous steps and using the item, 'based on'. These items provide this written text with internal cohesion and coherence with the situational context (pedagogic talk). These lexical items are analysed in detail in the second part of this chapter.

Figure 7.5 Mapping lexical relations, Sample 2

[1. Scene]
The scene **shows** when the man arrives accompanied by **soldiers** and meets Wonder Woman on the **island.**

There is **a fight,**

which is unequal as the **soldiers** have weapons of war and **women** have bows and arrows,

fighting with their fists and wearing **clothes**

that are not like the **combat clothes** we know now. But, **soldiers** wear combat **clothes.**
[2. Problem]

The problem is that
a battle begins between **soldiers** and **women** from the **island,**

which is quite violent and problematic.
[3. Question]
Based on what was seen in the scene,

could it be inferred that the film combines and

shows real historical events and ancient culture with fiction?
[4.Classification] Analysis

The mapping shows how the student creates a cohesive text by connecting lexical items through classification taxonomies, as Figure 7.6 illustrates. These taxonomic relations reveal how film characters who play 'the same roles' in the scene (soldiers) are construed differently in writing. The student describes two groups fighting each other, and classifies them by two different social categories army (e.g., 'soldiers') and gender (e.g., 'women'). The instances in the text reveal information that offers a possible interpretation of how the student creates semantic relations across the text. For example, the film characters labelled 'soldiers' are associated with weapons the student recognises as 'weapons of war'. From the analysis in Chapter 5, it is possible to see that these soldiers have rifles and uniforms which can be temporarily perceived as WWII, a documented historical event in contemporary history. That is not the case for Amazons, mythological female warriors from Ancient Greece. In this written text, they are construed as women associated with bows and arrows and "not combat clothes". Examining the relations between the lexical items, it is possible to recognise a learning phenomenon in writing: the student construes the experience through social categories, as illustrated in Figure 7.6.

Figure 7.6 Social Categories

Taxonomic relations

Social Category	sub-category	instance in text
Army	Germans soldiers	soldiers have weapons of war soldiers wear combat clothes
Gender	Amazons	women have bows and arrows no combat clothes

Contrast

combat clothes   soldiers wear it-
                  women do not wear it

Film   real historical events-
                  fiction
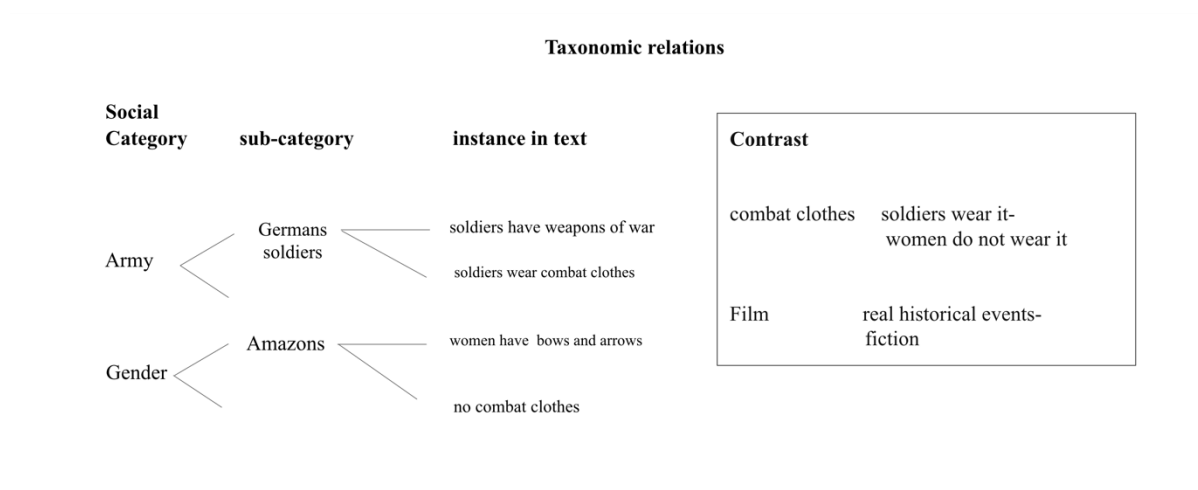
In order to build the experience of questioning in writing, the student picks up on ideas of conflicting cultures from film representations of modern warfare (e.g., "weapons of war") with modern equipment (e.g., "soldiers wear combat clothes"), which are juxtaposed with the representation of female identity (e.g., wearing clothes that are not like combat clothes) and archaic weapons (e.g., "bows and arrows"). Considering these lexical relations between items in the scene's description, the student moves to the other two steps of the question-posing method (problem and question) by maintaining the juxtaposition. Figure 7.7 illustrates how the problem and question are constituted through classification. In the case of the battle described above, the student construes the event by classifying it as violent and problematic, and the film is construed through a compositional taxonomy in which the film is composed of real historical events and fiction. Therefore, it is possible to observe and describe how the student choices various categories introduced by the film that are finally questioned.

Figure 7.7 Classifying and compositional taxonomies

Battle — violent
         problematic

Film
real historical events — fiction
        ancient culture
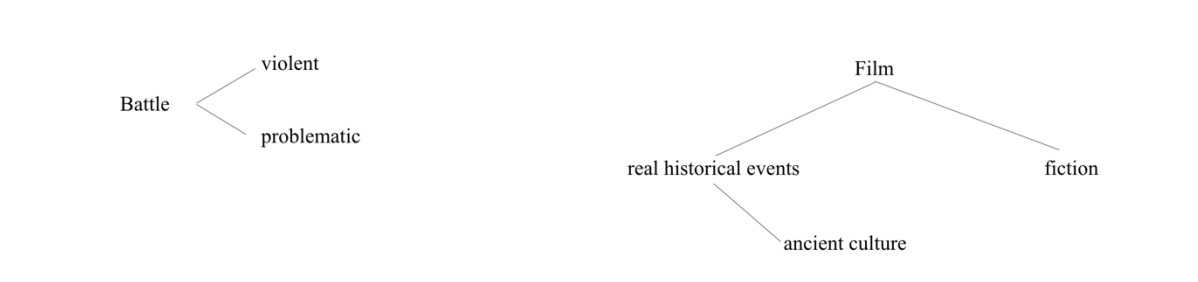
7.4.2.1 Activity sequences and connections in social categories.

This second sample of writing is the longest analysed in this chapter, as the student provides the reader with a detailed context of the scene described in the first step. Above, the analysis showed how the student created connections of social classifications, revealing discourse formation through social categories such as gender and army. Table 7.8 presents the analysis for Sample 2 of activity sequences and connections in which the classifications are realised.

Table 7.8 Nuclear relations, activity sequences and connections: event-focused text, Sample 2.

clause	connect	Nuclear	central	Nuclear	peripheral
1		The scene	shows		
2	when	the man	arrives	accompanied by soldiers	
3	and	the man	meets	Wonder Woman	on the island.
4			There is	a fight,	
5		The fight	is	unequal	
6	as	the soldiers	have	weapons of war	
7	and	women	have	bows and arrows,	
8		women	fighting	with their fists	
9	and	women	having	clothes that	
10			are not		
	like			the combat clothes	
11	and	we	know		
12	but	soldiers	are wearing	combat clothes.	
11		The problem	is that begins	a battle	
	between			soldiers	
12	and			women	from the island,
13		the battle	is	violent	
	and			problematic	
14		Based on what	was seen	in the scene,	
15		it	could be inferred that		
16		the film	combines		
17	and		shows	real historical events	
18	and			ancient culture	
	with			fiction?	

The analysis shows how the student construes experiences by creating a relation of expectancy between activities and maintaining the centrality of the film characters through the events (goings-on). As introduced in Chapter 4, Section 4.4.3.2, every position within the 'nuclearity structure' corresponds to a specific 'logico-semantic relation' (elaboration, extension, and enhancement). For example, the student begins with "the man arrives accompanied by soldiers" (Clause 1) and then, 'the man meets Wonder Woman on the island' (Clause 2). In this second activity, the student provides the location of the action, which is an enhancement relation (x)

within the logico-semantic expansion relations (Halliday, 1985). In other words, the student provides information about *spatiality*, which is fundamental in building historical reasoning (Havekes et al., 2012); that is, where the event happens. After this general contextualisation of the situation, the student construes what seems to be the primary experience of the narrative, 'the fight' (Clause 5), which is described in detail in the subsequent activities (from Clauses 6 to 12). It is possible to observe that student creates a relationship of possession in which the Medium (women and soldiers) is related to Range of possession, "women have bows-arrows" (Clause 6) and "soldiers have weapons of war equipment" (Clause 7). The nuclearity structure within these activities impacts the elaboration of semantic relations through taxonomies. That is to say, the relations of expectancy construed throughout the text contribute to the formation of taxonomic relations that build a problem and question by contrast (e.g., women-soldier, arrows-weapons of war, real fiction). Like the first sample in this chapter, the taxonomic relations presented in Sample 2 in the first step within the question-posing method are the foundation for relations of expectancy between processes in the rest of the text (Martin, 1992; Martin & Rose, 2007).

7.4.3 Questioning through contrast, hearing opinions

In this third sample, contrast is the primary meaning-making practice observed in the production of questioning in writing. Table 7.9 presents the students' writing which was motivated by the scene titled "Wonder Woman and the Council of War" (see Chapter 5, Section 5.4.3). Specifically, this writing is correlated to the third pedagogic conversation analysed in the previous chapter (Section 6.5.3). In this sample, the student wrote regarding 'gender inequality', one of the curricular concepts worked on during the third and fourth workshops.

Table 7.9 Student's writing, Sample 3

Teaching prompts	Student's writing
1. Scene. What idea or message does the scene show? How does the director build the scene?	Diana wants to give her opinion, that a withdrawal order be given, but nobody pays attention and they kick her out. *Diana quiere dar su opinión que sería que dieran la orden de retirada, pero nadie le hace caso y la echan.*
2. Problem. How could you problematise the idea described?	Women were not allowed in the council of war (oppressive machos, hahaha). *Las mujeres no eran recibidas en el consejo de guerra (machistas opresores jajaja)*

3. Question. How could you interrogate the problem?	Why was the ideology of those men only to accept the opinion of the male gender in the council? *¿Por qué la ideología de esos hombres era solo aceptar la opinión del género masculino en el consejo?*
4. Classify your question	Cause *Causa*

In this third sample, the mapping of lexical relations reveals that the student also retrieves identities from the film and the pedagogic talk. As introduced in Chapter 4, Section 4.4.4.6, 'endophoric references' are identities that are either retrieved in the text itself or from an extralinguistic context. In this case, this meaning-making resource provides this writing with internal organisation (see, e.g., "Diana", "her", "women"). Figure 7.8 presents the lexical relation mapping showing two main lexical strings from the beginning to the end of this written text. This means that two items are tackled throughout the text. On the left, in Figure 7.8, it is possible to observe a lexical string corresponding to female items; on the right, there is another tie for male items. Although the place where the situation happens could be interpreted as a third lexical string (the room where the council takes place and from where Diana is ejected), the analysis shows a semantic relationship between the council and male items across the three steps that guide this written text. The student refers to the council as "oppressive machos" in brackets, a resource from which it is inferred that they are the people responsible for ejecting Diana from the council of war. However, the place is not instantiated in the first steps.

Figure 7.8 Mapping of lexical relations, Sample 3

clause	connect	Nuclear	central	Nuclear	peripheral
1 2 3 4	 but and	Diana Diana men men	wants to give wants to give don't pay attention kick	her opinion, a withdrawal order to her her out.	
5		Women	were not	allowed	in the council of war (oppressive machos hahaha).
6		the ideology of those men	was only accept	the opinions of male gender	Why in the council?

The first lexical string is built with two lexical items (Diana- women), which are different forms of the same lexical category: female gender. The student first writes about a situation in which "Diana" (a woman) is ignored and ejected from a place. The student maintains the same event but uses the plural form, "women". This lexical choice allows the student to problematise a situation that happened to a woman in the film into something that affects women in general. The student writes that "they" ejected Diana. This is a cataphoric reference that provides relations subsequently in the text (e.g., oppressive machos, men, male gender, the council of war). Figure 7.9 illustrates the associations with the lexical item "they" throughout the text. The two lexical strings are associated through converse social roles, "women-men", in order to represent the opposition to hearing a female's opinion. This contrast in class constitutes the posing of question.

Figure 7.9 Questioning through association and contrast
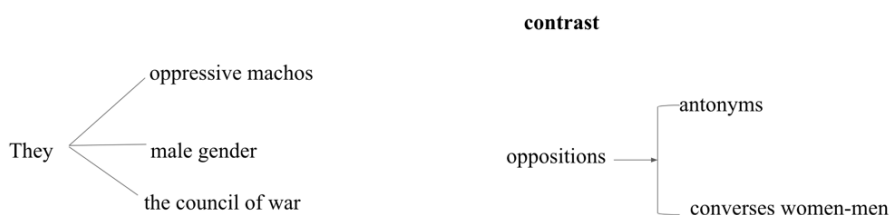
7.4.3.1 Activity sequences and connections in hearing opinions.

In this third sample, it is possible to observe how the student manages to build semantic relationships through contrasting classes. By analysing nuclear relations, it is possible to identify which role the male and female participants play in each activity. The examination of roles within these activities could aid in understanding why the construal of this experience leads the student to question the fact that "only male opinion was accepted" in political spaces. Table 7.10 examines nuclear relations, activity sequences and connectors, revealing which meaning-making resources are used to construct dependency, expectations and shifts across the steps of the question-posing method.

Table 7.10 Nuclear relations, activity sequences and connections: event-focused text, Sample 3

clause	connect	Nuclear	central	Nuclear	peripheral
1 2 3 4	 but and	Diana Diana men men	wants to give wants to give don't pay attention kick	her opinion, a withdrawal order to her her out.	
5		Women	were not	allowed	in the council of war (oppressive machos hahaha).
6		the ideology of those men	was only accept	the opinions of male gender	Why in the council?

In the first two activities, the film character Diana is identified as the Medium and her opinion as an inner Range, central to the process. Specifically, this role in the activity is known as 'Range: process', as the "Range specifies the type of process (e.g., play tennis; have a bath; do a dance)" (Martin & Rose, 2007, p. 94). In this case, "Diana wants to give her opinion" (Clause 1), and this initial activity is explained by the following one in which the student describes what Diana's opinion was about, "to give a withdrawal order". The student connects this part of the text with the following one through a counter expectant link, "but". This conjunction contrasts the two initial activities with the following other two ("she wants to give her opinion but men don't pay attention to her"). This conjunctive relationship enables the student to make the main two characters interact with each other within two activities via contrast. The student ends the situation description by using an additive conjunction "and" which helps to construe the shift between meanings closely aligned with experience (Clauses 3 and 4). In this case, those men not only do not pay attention to her, "they kick her out". It is also relevant to observe how the student construes "men" as the Agent that instigates the process that affects the Medium "Diana".

In the second step of the question-posing method, three interesting features emerge in this written sample that should be considered to guide the development of critical questioning in students' writing. Firstly, there exists a semantic relation between the first and the second steps, which is realised by the lexical items "Diana/she" (Clause 1) – "women" (Clause 5). The student maintains the construal of experience in the field of female gender but changes from a singular subject in one activity to a plural entity in another. This lexical relation provides the

text with cohesion, representing the problem not only as a situation that affects Diana but as something that happens to women. In the second step, the student also chooses to write about the circumstance of location: "in the council of war". This participant (the place) brings a political and ideological contextualisation to this activity. That is, this happens to women under this circumstance, in a place where decisions about war are made. Finally, the Agent that instigates this process and that had been identified in the first part of this discourse is put between brackets, "(oppressive machos hahaha)". The student establishes a lexical relation between those men who ejected Diana in the first part of this text and these "oppressive machos" that do not allow women in the Council of War. It could be interpreted that the student put the Agent in brackets as the student makes fun of them.

7.4.4 Questioning through antonyms, colonised/coloniser

In the fourth sample, using antonyms is the primary meaning-making practice observed in producing questioning in writing. Table 7.11 illustrates the students' writing which was motivated by "the Killmonger becomes the king of Wakanda" scene (Chapter 5, Section 5.4.4). The student wrote about colonialism in this sample, which was the curricular concept discussed during the previous workshop (see Chapter 6, Section 6.5.4). However, this writing has an explicit focus on the semiotics of cinema. In particular, it describes and problematises the script.

Table 7.11 Student's writing, Sample 4

Teaching instructions	Student's writing
1. Scene. What idea or message does the scene show? How does the director build the scene?	The scene shows the king's cousin saying that he wants to get the respect Wakanda deserves, which many people disagree. *La escena muestra al primo del rey diciendo que él quiere obtener el respeto que merece Wakanda, por medio de la guerra, cosa con la que varios están en desacuerdo.*
2. Problem. How could you problematise the idea described?	The problem is the dialogue as he says that we have always been the colonised people. Now, it is our turn to be the colonisers. This is a nod to the history of humanity and is a very hefty sentence when it comes to black and colonised people in previous decades. *El problema es el diálogo, ya que dice que:"siempre hemos sido nosotros los colonizados, ahora nos toca ser colonizadores". Esto es un guiño a la historia de la humanidad y es una frase de mucho peso tratándose de gente negra y colonizada en décadas anteriores.*
3. Question. How could you	Do you believe that if the black race had been the colonisers, history and the world today would be different?

interrogate the problem?	*¿Crees que si la raza negra hubieran sido los colonizadores, la historia y el mundo hoy en día sería diferente?*
4. Classify your question	Context and analysis *pregunta de contexto y análisis.*

Figure 7.10 presents how the student picks up on the film script to describe and problematise it, establishing a clear connection among lexical items. From the lexical mapping, four lexical strings are identified. The first string provides the text with semantic relation in the first two steps within the question-posing method ("saying", "it" "dialogues" and "sentence"). The second and third strings are composed of two other participants who are the core of the problem and question: colonised and coloniser people. The string of "colonised people" presents a variety of items (black people - black race), compared with the "coloniser" which is only composed of repetitions. Finally, the string of "history" bridges the ideas between the problem and the question through repetitions and similar items (e.g., history - previous decades - history). It is possible to recognise relations of meaning between the scene and the problem through the idea of dialogue (film script) and relations between the problem and the question through the ideas of colonised and coloniser people.

Figure 7.10 Mapping of lexical relations, Sample 4

[1. Scene]

The scene shows the king's cousin **saying** that he wants to get the respect Wakanda deserves, which many people disagree.

[2. Problem]

The problem is the **dialogues**

since **it says** that we have always been the **colonised people**, now it is our turn

to be **colonisers.**

This is a nod to the **history** of humanity and is very hefty **sentence** when it comes to **black** and **colonised** people in previous decades.

[3. Question]

Do you believe that if the **black** race had been the **colonisers,**

history and the world today would be different?

[4. Classification]   Context and analysis

The mapping of lexical relations enables me to identify two primary taxonomic relations from one clause to another, (i) class and (ii) contrast. The student paraphrases the film script introducing people through a classifying taxonomy. This means that people are classified according to skin colour (black), physiognomy (race) and socio-political control (colonised-colonised). The semantic relations of these lexical items are connected to the course of history, that is, 'homophoric reference' that the student knows as a member of society and as a student in the history classroom. It is possible to recognise that this connection, through contrasting colonised and coloniser people, is the meaning-making resource that enables the student to construe both the problem and the question in writing.

Figure 7.11 Classifying and contrasting
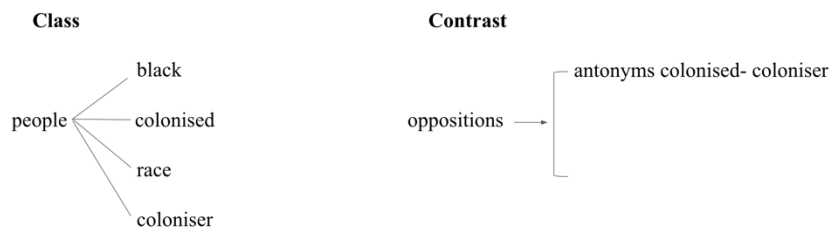
7.4.4.1 Activity sequences and connections between colonised/coloniser.

In this fourth sample, it is possible to observe how the student manages to build semantic relationships through antonyms. By analysing nuclear relations, it is possible to identify which role colonised people and colonisers play in each activity. This could help understand how students interpret and question colonialism as a historical process. Table 7.12 examines nuclear relations, activity sequences and connectors, revealing which meaning-making resources are used to construct dependency, expectations and shifts across the steps of the question-posing method in writing.

Table 7.12 Nuclear relations, activity sequences and connections: event-focused text, Sample 4

clause	connect	Nuclear	central	Nuclear	peripheral
1		The scene	shows	the king's cousin	
2		he	wants to get	the respect Wakanda deserves,	
3		many people	disagree with	his speech	
4		The problem	is	the dialogue	
5	as	he	says that		
		we	have always been	the colonised,	
6	now	it	is	our turn	
7		turn	to be	colonisers.	
8		This dialogue	is	a nod to the history of humanity	
9	and	This dialogue	is	a very hefty sentence	
10	when	it	comes	to black people	
11	and	it	comes	colonised people	in previous decades.
12		Do you	believe that		
	if				
13	and	the black race	has been	the colonisers,	
14		history	would be	different?	
		the world today	would be	different?	

The student describes and problematises the film script through the lexical items "speech" and "dialogues" (Clauses 3-4). These references create a relation of meaning between one activity, "many people disagree with his speech" (Clause 3), and the following one, "the problem is the dialogue" (Clause 4). The item "dialogue" thus is a cataphoric reference that provides the first and second steps of the question-posing method with cohesion. The activity sequences in the second and third phases construe the content of the dialogue by classifications and oppositional taxonomies. In order to understand these relations of meaning better, it helps to explore the role of people within these activities. From Clauses 5 to 7, people participate in processes as part of a classification, "colonised" and "coloniser", but the student uses the time conjunction "now" to introduce contrast between one activity and another while maintaining the classification, "we have always been the colonised", "now, it is our turn" (Clause 6), and "turn to be coloniser" (Clause 7). This contrasting relationship with the same participants is used and maintained to problematise and interrogate the content of the dialogue.

In all three steps of this sample, the conjunctive relations play a relevant role. The cohesive conjunction pattern enables me to observe how the student creates and expresses logical relations between activities (Eggins, 2004). In this case, the student uses conjunctions to organise arguments between activity sequences, such as "as", which assists in elaborating the

content of the problem that is introduced by Clause 5, "the problem is the dialogue". In this activity, the student problematises the content of the lexical relations (class and contrast) introduced by the king in his speech by choosing specific conjunctions. The link "and" works as an external conjunction that helps to organise the field as sequences; specifically, this connector builds expectancy between events in the field under questioning ('expectant conjunction'). The connector "when" provides a semantic unity in the last part of the message that construes the problem. This item enables the student to explain why "it is a very heavy sentence" (Clause 9), "when it comes to black and colonised people in previous decades" (Clause 10). The temporal circumstance "in previous decades" creates a relation with the item "history" that is realised in the question. The final two connectors, "if" and "and", are analysed in the second part of this chapter.

7.4.5 Questioning through comparison, do it better

In the final Sample, comparison is the primary meaning-making practice observed in producing questioning in writing. Table 7.13 illustrates a sample prompted by a pedagogic talk in which a student questioned another peer's interpretation (see Chapter 6, Section 6.5.5). Like the previous sample, this writing is inspired by "The Killmonger becomes the King of Wakanda" scene. The production of this piece of writing demonstrates two relevant aspects of the process of construing experience in writing. Firstly, although people speak with reference to the same phenomenon, they always have the option to construe that experience in different ways (Halliday & Matthiessen, 2013). This written sample refers to the same film elements as the previous sample. Secondly, the sample illustrates the effects of 'collective talking' on students' writing (Alexander, 2020), as this sample was not produced by the student responsible for questioning during the conversation. This sample was written by a student who listened to the classroom conversation between the teacher and another student and later wrote the sample.

Table 7.13 Student's writing, Sample 5

Teaching prompts	Student's writing
1. Scene. What idea or message does the scene show? How does the director build the scene?	When the cousin takes over the power and talks to the council. *Cuando el primo toma el poder y habla con el consejo.*
2. Problem. How could you	The idea that they colonise the world and do it in a better way as they are coloured.

problematise the idea described?	*La idea de ellos de colonizar el mundo y hacerlo de mejor manera ya que ellos son de color.*
3. Question. How could you interrogate the problem?	Why is it thought that people of colour would rule **and** colonise better than those who already have done it? *¿por qué se piensa que las personas de color gobernarian y colonizarian mejor de los que ya lo hicieron?*
4. Classify your question	Cause *Causa*

The same as the previous sample, the mapping of lexical relations mainly reveals a contrast between the two groups of people (colonised and coloniser). However, Figure 7.12 reveals the need in this writing for more connection between items between the beginning and the rest of the text. Between the student's writing on the scene and the problem is a type of ellipsis that is usual in spoken conversation and even filmic narrative. It could be possible to connect the item "talk" in the description of the scene and the item "idea" in the problematisation of the scene, but recognising this relation emerges from my familiarity with the pedagogy of questioning as the teacher of the cinema workshop. This intervention aims to help the students to learn to produce a piece of writing that can be understood not only by the teacher.

Figure 7.12 Mapping of lexical relations, Sample 5

[1. Scene]

The scene shows the king's cousin **saying** that he wants to get the respect Wakanda deserves, which many people disagree.

[2. Problem]

The problem is the **dialogues**

since **it says** that we have always been the **colonised people**, now it is our turn

to be **colonisers.**

This is a nod to the **history** of humanity and is very hefty **sentence** when it comes to **black** and **colonised** people in previous decades.

[3. Question]

Do you believe that if the **black** race had been the **colonisers,**

history and the world today would be different?

[4. Classification]   Context and analysis

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The mapping of lexical relations reveals connections through different taxonomies. For example, it is possible to observe repetitions, including different grammatical forms (e.g., better - better; colonise – colonise - it; coloured - colour) and compositional political actions (e.g., colonise - rule). This compositional relation enables the student to expand the questioning of the experience, as illustrated in Figure 7.13. That is to say, these people of colour would not only colonise but would also rule. The student maintains the same experience throughout the problem and the question but creates a compositional relationship between the actions of colonise and rule, moving the experience from the semantics of conquest (colonise) to governing (rule).

Figure 7.13 Compositional and repetition
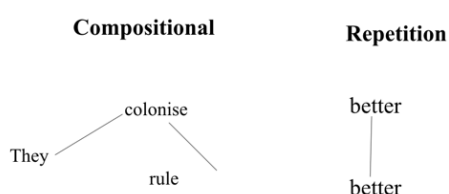
7.4.5.1 Activity sequences and connections in doing it better.

In this fifth sample, it is possible to observe how the student builds semantic relationships through comparison. In this sample, the analysis of nuclear relations reveals that "people of colour" play a different role within the activities compared to the previously analysed writing above. Table 7.14 examines nuclear relations, activity sequences and connectors, examining which meaning-making resources are used to construct dependency, expectations and shifts across the steps of the question-posing method.

Table 7.14 Nuclear relations, activity sequences and connections: event focused text, Sample 5

clause	connect	Nuclear	central	Nuclear	peripheral
1	When	the cousin	takes over	the power	
2	and	the cousin	talks to	the council	
3				The idea that	
4		people of colour	colonise	the world	
5	and	people of colour	do	it in a better way	
6	as	they	are	coloured.	
7					Why
		it	is thought	people of colour	
8		people of colour	would rule	the world	
9	and	people of colour	colonise better	the world	
10	than	those who	already have done	the colonisation?	

The student mostly construes activities and their sequences by identifying the "people of colour" as the Agent responsible for instigating the processes throughout the text. In this writing, the student writes about a world colonised by "people of colour". This construing is repeated from Clauses 4 to 5, but the second clause presents an inner circumstance that is realised by the modifier "in a better way". According to Martin and Rose (2007, p. 95), inner circumstances "are like participants and so are relatively nuclear". The centre of the clause is occupied by the Process, and it may also include a Range: a process, class or part (e.g., colonise the world). In the third step, which corresponds to posing the question, the student uses the circumstance of manner "why" to invite the reader to think about the causes of the experience under questioning. This first activity ("it is thought that people of colour") is followed by two other activities ("people of colour would colonise the world" and "people of colour colonise better the world") that reveal the content and sequences of that thought. Although the student repeats the lexical items used in the problem, she changes the tense of each activity. The question begins with a representation of the experience in the present perfect tense ("Why is it thought"), which introduces a hypothetical experience by using the auxiliary verb "would". However, the use of conjunctions helps again to create dependency and cohesion among the activities. In Clause 6, the cause connector "as" construes that one event is the reason for another: "do it in a better way as they are of coloured". In this case, the colonisation process was better because people of colour ran it. In the third step, when the student poses the question,

she does not have to explain why the experience is "done better". However, the student adds new experience by using the connector "and"; and this enables the student to talk about ruling and colonising. Finally, the question ends with a comparison which contrasts two clauses as different, "people of colour would colonise better" (Clause 9) and "than those who already have done it?" (Clause 10).

7.4.6 Summary of the first part

In the present study, the pedagogic intervention is designed to teach how to pose questions according to the historical curriculum. As the analysis above reveals, the four pedagogic activities that compose the question-posing process are highly dependent on each other. Based on mapping the lexical items, it is possible to identify and describe the formation of semantic relations throughout the text. These ties enable an initial idea to evolve into a problem, which, in turn, is transformed into a question. This study thus reveals an internal correlation among the four steps, which gives students' writing a structure. This facilitates learning the initial component of historical reasoning: questioning. Hasan (1985) points out that the relevance of exploring the structure of a text lies in understanding what the internal structure of a text 'says' about the communicative situation, in this case, what it says about the pedagogy of questioning. The five samples analysed above enable me to recognise that the students' meaning-making practices comprise cohesive devices such as contrast, repetition, comparison and categories. These meaning-making resources enable students to pose an idea based on a film scene, which must then be problematised and interrogated through a question. Therefore, the pedagogy of questioning requires cohesion, "the phenomenon on which the foundation of coherence is laid" (Hasan, 1985, p. 181).

7.5 Resemiotisating meaning coherently.

In the second part of this analysis chapter, the emphasis shifts towards examining the correlation between the text produced by the students and the other two semiotic modes explored during the pedagogic intervention, film and pedagogic talk. This analysis aims to identify and describe the relationship between film screenings and pedagogic discussions in the context of writing production. In order to do this, the analysis adopts the conceptual framework of resemiotisation. As stated in the discussion on the foundations of this thesis (Chapter 3, Section 3.3.2.3), resemiotisation serves as an analytical tool for: "(1) tracing how semiotics are translated from one into the other as social processes unfold, as well as for (2) asking why these semiotics (rather than others) are mobilized to do certain things at certain

times" (Iedema, 2003, p. 29). Consequently, the present study identifies semiotic shifts by considering the new time and space in which the transmodal moments occur within the literacy intervention (Newfield, 2015). In the present study, Marvel and DC films, which are far removed from the Chilean students' daily realities and intended for an international audience, were used in the cinema workshop to prompt discussions in which these filmic narratives were used to learn to question hegemonic representations. Therefore, the following analysis examines how the potential for creating meaning in films and pedagogic talk influences the students' writing production as they learn to question prevailing norms.

By delving into the workings of a text, it becomes possible to discern how certain grammatical features were highlighted in terms of their function within specific contexts (Derewianka, 2011). As mentioned in the first part of this chapter, an intriguing feature observed in students' writing is the prevalence of repeated lexical resources in over 50% of the written samples across the posed questions. However, these lexical items vary in position within the clauses, contributing to the cohesion of the analysed texts and ensuring their coherence. Another significant linguistic feature is the role verbs play in expressing processes that underpin the act of questioning experiences, which involves examining how students construct and interrogate their experiences. For instance, students often commence by describing 'external experiences" (e.g., material processes) at the initial stage of the question-posing method, gradually transitioning towards 'internal experiences' (e.g., mental and relational processes) as they problematise and question the scene description. Understanding these changes in the representation of the experiences is crucial, as it allows me to describe *how* filmic experiences are gradually transformed according to the process types chosen by students. Furthermore, an analysis of transitivity, which explores the grammar of participants in the experience, assists in identifying potential semiotic shifts between the film's representations and the negotiations that occur within the classroom. As discussed in Chapter 2, Section 2.1, concerning history learning, the development of historical reasoning necessitates an understanding of how learners engage with the 'representation' of agency, and transitivity analysis enables that exploration by examining who does what to whom (or what). Such an examination helps me investigate how hegemonic meanings flow or manifest in the pedagogic discourses of the history classroom.

7.5.1 Writing with reference to the film

7.5.1.1 "They make it look like […]"

From a functional grammatical perspective, it is possible to observe how language enables people to represent a dynamic world of doing, saying, thinking, feeling, perceiving and being. In the first sample analysed in this section, it is possible to observe "how ideas can be expanded and sharpened through careful choice of verbs and elaborated tenses" (Derewianka, 2011, p. 34). Inspired by *A New Grammar Companion for Teachers* by Derewianka (2011), Figure 7.14 presents a map of verb groups representing a variety of processes. Note how the student uses a range of Process types, reflecting the complexity of using experience. Each clause construes an idea, and thus, the following analysis aims to identify and describe what they express and how they do it.

Figure 7.14 Mapping Types of Process in the experience of wearing a mask, Sample 1
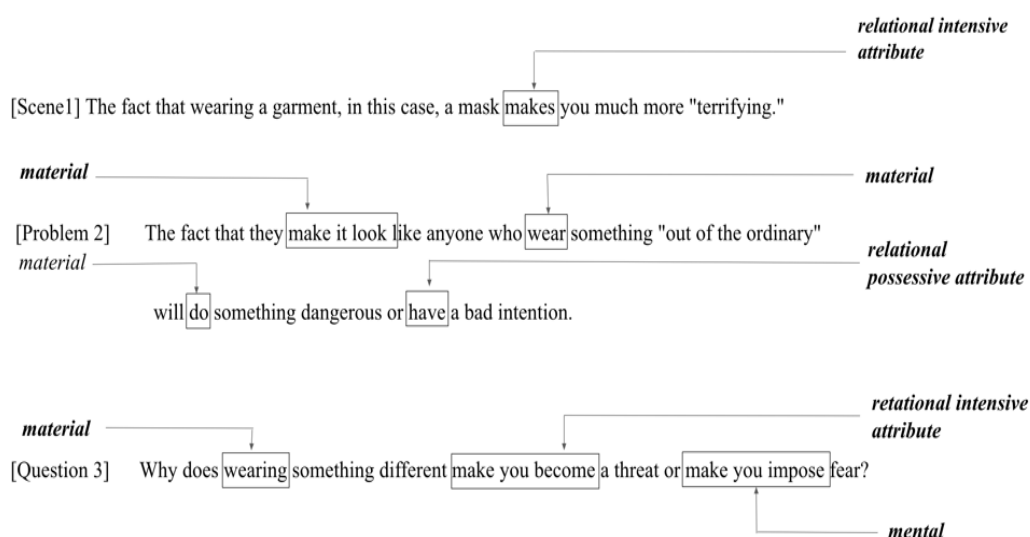
The present study translates and maps the Types of Process chosen by the student in English, to explore how experiential representations in writing are correlated with the angles of representation of the world (Coffin, 2009) introduced by the films and negotiated in classroom conversations; in the sample above, for example, how a physical appearance materialises an attribute, making a person "much more terrifying". This can also explain how, even though the student writes about the mask throughout the text, the representation of the experiences around the mask changes according to the processes chosen by the student. However, one of the most

significant features of this writing is how the student poses the problem through a clause complex, as in the following:

[Problem 2]

El que <u>hacen ver</u> que cualquier persona que <u>use</u> algo "fuera de lo común" va a <u>hacer</u> algo peligroso o <u>tendrá</u> una mala intención

The fact that they <u>make it look</u> like anyone who <u>wears</u> something "out of the ordinary" <u>will do</u> something dangerous or <u>have a bad intention.</u>

The representation of this problem presents us with a causative construction, as the student identifies and introduces a clausal participant, the Agent, who is responsible for making something happen (Eggins, 2004, p. 224). In this case, the Agent is represented by the pronoun "they", referring to the filmmakers and producers who created the scene. The student initiates the problem by identifying and highlighting that the filmic narrative was constructed by someone. In other words, the student adopts a critical stance towards the filmic text instead of accepting it unquestioningly. However, the student writes about this problem in relation to the film without providing any indication for the reader, which highlights the need for improved contextualisation in her writing. The problem posed by the student not only identifies the person responsible for the experience in question but also explains why it is considered problematic from her perspective ("the fact that they make it look like anyone who wears something "out of the ordinary" will do something dangerous or have a bad intention"). The student organises the flow of events in the problem using two paratactic clauses with the same leading participant, represented by the nominal group "anyone who experiences something out of the ordinary". These clauses are connected by the coordinating conjunction "or", which helps maintain clarity when referring back to the subject. In the construal of experience, "anyone" who serves as the Actor in the material process "will do something dangerous", and thus, the actor will assume the role of 'the Possessor' within the possessive relational process (Derewianka, 2011) "will have bad intentions". The student employs the medium modality "will" to express the degree of certainty in these experiences, thereby negotiating her interpretation of the filmic text's representations.

In order to show how the student writes the problem in correlation with the film, it is necessary to use part of the analysis carried out on the scene in Chapter 5, Section 5.4.1. The film analysis revealed that the montage displays different sign systems, providing cohesion to the experience represented in the scene between what is said by the characters and what is shown in the frame

of each shot. This 'cross-modal film representation' confers meaning on the mask. Table 7.15 presents part of the variation of semantic relations between different meaning-making resources in the scene, aiding in understanding students' writing.

Table 7.15 Shot sequences that inspired Sample 1

Shot and script	Multimodal cohesive analysis
3 4 5 "No one cared who I was till I put on the mask (music)"	In particular, image 5 presents a multimodal assembly between visual and verbal modes. Bane's face is revealed [presenting/SALIENCE] while he says: *No one cared who I was till I put on the mask.* In this shot, it is possible to observe how the transactional process (action of taking off the hood) holds together an object that is the visual mode [mask] and the verbal process. Image 5 thus works as a *junction* as it signals perceptual and conceptual relations between identities and action chains. Shot 5 construes a *causal relation (subordination)* as the interpretation of one-shot depends on the interpretation of another. In the construction of this text (scene), the action process of revealing Bane's face with a mask on is synchronized with the verbal process in which there is a causal lexical marker "*till*".

This scene is made up of other shots that show the interrogation of Bane by the police and how the mercenaries led by the masked man (Bane) finally crashed the plane. However, the student selected a verbal mode (the script) in Shot 5 to initiate the discussion in class (see Chapter 6 Table 6.3) and problematised that experience again in writing. In that process of resemiotisation of semiotic systems introduced by the film and negotiated in the pedagogic talk, the student chooses to translate the multimodal assembly between visual and verbal modes introduced by the film. This means that the filmmaker – the Agent identified by the student – sets a sequence of activities that construe how anyone can become a threat. The turning point in the scene is when the mask appears verbally and visually on the film (cross-modally). As was analysed in the first section of this chapter, the student uses meaning-making resources such as repetitions (e.g., wear - wearing; something - something) and classifications by association (e.g., terrifying - dangerous; threat - fear). These meaning-making practices enable the student to resemiotise through associations of the hegemonic meaning that wearing a mask on a plane makes you become a threat (causative relational process) or makes you impose fear (causative mental process).

7.5.1.2 *"They kick her out"*

The structure of the text of the third sample analysed in this chapter, Section 7.4.3, also reveals how the student writes in correlation with the film. In the written text, the types of process realised by verbs follow the sequence of moving images introduced by the film. In this writing, the student begins describing an observational experience in the scene: the film character, Diana, wants to give her opinion, but nobody pays attention, and they kick her out. After this general description, the student keeps the representation of experience by using material processes, when the students have been asked to problematise and question the scene.

Figure 7.15 Mapping Types of Process in the Experience of ejecting women from political discussions, Sample 3
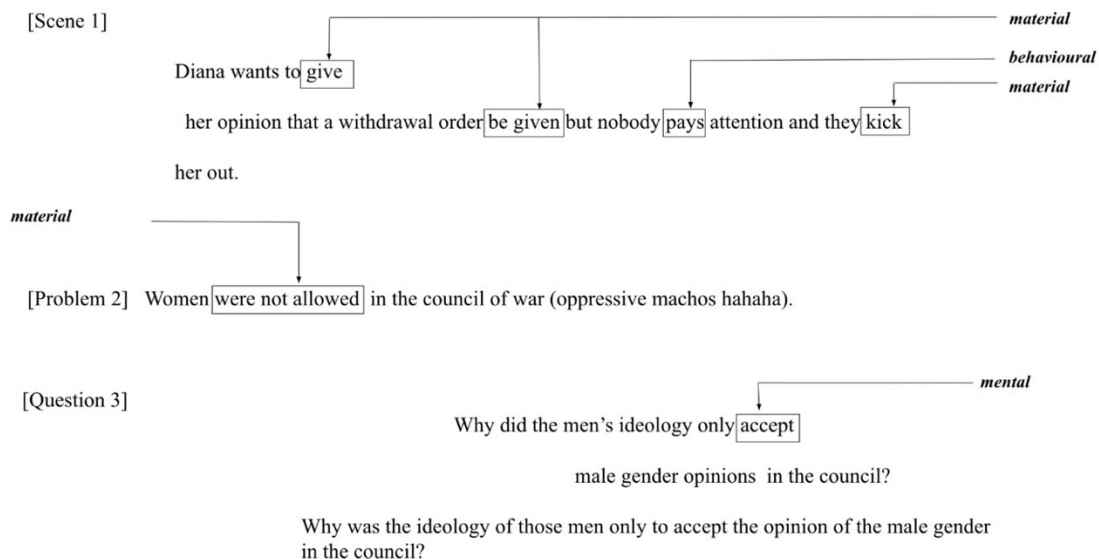
In Section 7.4.3 of this chapter, it was analysed how the student uses meaning-meaning resources such as contrast and associations in the construction of this text. The same as for the previous sample, the student keeps writing about particular participants throughout the text, but the construal of the events in which these participants are involved gradually changes. In particular, the grammar of transitivity helps me, as an academic educator, to analyse the role of the participants within the events in the students' writing, unveiling who does what to whom; in other words, how the student resemiotises a social practice in which a person identified as a woman is ejected from a political discussion due to her gender 'attribute'. Based on this

experience represented by a filmic scene, the student chooses to problematise it as shown in the following:

[Problem 2]:
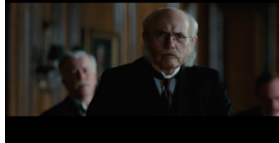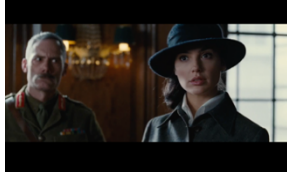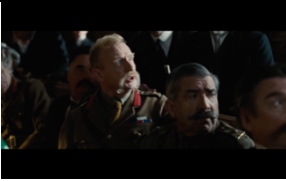
Women <u>were not allowed</u> in the council of war (oppressive machos hahaha).

Las mujeres no <u>eran recibidas</u> en el consejo de guerra (machistas opresores jajaja)

It is possible to identify two interesting semiotic shifts in this problematisation. Firstly, the student uses the plural "women" instead of using the singular "woman" (Diana). This transformation is influenced by the pedagogic talk in which the teacher negotiates with the student what was perceived and questioned. In this case, the student first watches the scene in which Diana is ejected from a council and, then, talks about the scene. The teacher scaffolds the filmic representation into a conceptual questioning close to the history curriculum, e.g., women were not allowed to participate in political events throughout history (see Chapter 6, Table 6.10). It is possible to recognise that the student accepted this by including the teacher's recommendation when he had to problematise the filmic narrative again in writing. The second aspect of his resemiotisation process is how he positions women within the experience represented. The student uses a material process ("allow"), with a negative polarity in which the Actor is omitted, as the problem does not represent who is the one who does not allow women in the Council of War. Instead, the student represents the Agent between brackets and uses colloquial language, "oppressive machos hahaha". This is an evident semiotic shift from the film to writing, as the scene shows the individual responsible for this experience. In fact, Table 7.16 shows a few shots in which it is possible to show part of the analysis carried on this scene, from Chapter 5, Section 5.4.3, in order to describe the students' resemiotisation process in writing.

Table 7.16 Shot sequences that inspired Sample 3

Shot and Script		Multimodal cohesive analysis
3	4	A male politician (Sir Patrick) is talking about the armistice and other male military and politicians listening to his speech. Visual and

		verbal realisations communicate a male predominance alongside the scenes, which are emphasised through conceptual processes in Shots 3, 6 and 11. This montage orchestrates a message that culminates with a transactional process, in which Diana - the woman - is ejected by a man from the room. This action is an order given by a male soldier in Shot 11.
5	6 Germany is an immensely proud nation. They will never surrender. Now, look. The only way to end this war.	
10 [man] there is a woman in here [Sir Patrick] um	11 What's she doing in here? Get her out	

The Point of View in this scene also plays an essential role, as the shot frames show the location of the experience in a salient way (e.g., Shots 4 and 6). In functional grammar, locations are considered as participants that vary in their degree of involvement in the process (Martin & Rose, 2007, p. 95). Even though Circumstances of Place have a more peripherical role in the experience, the location has a relevant political meaning in this case: it is where the armistice was being negotiated and was only composed of male identities. The student finally realised the Agent of the Process described in the problem when the student questioned it: "Why was the ideology of those men only to accept the opinion of the male gender in the council?". The student questions the origin of this political exclusion experience by asking about the causes "why" and using a material Process (accept), which transforms the experience from a behavioural Process introduced at the beginning, "nobody pays attention", to a material Process in which tangible actions are observable, such as women not being allowed and accepted in a council of war.

7.5.2 Writing with reference to the pedagogic register

In Chapter 6, the analysis reveals how students' questioning is based on their perception of the film at the beginning. However, through pedagogic talk, students develop metalanguage, adding a conceptual dimension to their questioning. This means that learning to pose problems and questions takes the students from perceiving filmic narratives into thinking about what was perceived through different steps to develop historical reasoning. The following three samples

show how exchanges in the pedagogic talk impacted the production of writing and collective negotiations.

7.5.2.1 "The problem is"

The data collected for the present study reveal something I have never observed in students' writing over the past 12 years of running similar workshops: the use of a conjunction of condition. These connectors are used to indicate that one action or event relies on the occurrence or truth of another action or event. In this Sample, the students began to include lexical resources used in class negotiation in their writing, such as "scene" and "problem". These items are related to metalanguage reinforced by the pedagogy of questioning in the intervention. The use of these lexical resources organises the representation of ideas in writing in such a way that these resources provide internal cohesion to the process of questioning, but also coherence with what was discussed in class. In the second sample, analysed in Section 7.4.2 above, the initial wording in each step of the question-posing method is shown below in bold to highlight the resources used by the student:

> [Scene 1.] **The scene** shows when the man arrives accompanied by soldiers and meets Wonder Woman on the island. There is a fight, which is unequal because [...]
>
> [Problem 2.] **The problem** is that a battle begins between soldiers and women from the island, which is quite violent and problematic.
>
> [Question 3.] **Based on what was seen in the scene**, could it be inferred that the film combines and shows real historical events and ancient culture with fiction?

The analysis reported in this section exclusively concentrates on the point of departure of writing at each step within the question-posing method, as these specific wording choices lend cohesive and coherent ways to communicate the message as the text unfolds. To identify the function of each highlighted item, the system of IDENTIFICATION offers systems that can determine the role of participants (people and things) in discourse and keep track of them once there. In this case, the student begins with the nominal group, "the scene", a presenting reference (Martin & Rose, 2007) which allows the reader to know that the message this text refers to is in a film. In terms of contextualisation for someone unfamiliar with this pedagogic intervention, how this student communicates the message from the beginning is effective. In the second step, the student begins with the nominal group, "the problem", which bridges the

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scene's description and problematisation. Thus, these items can work as a presuming reference, helping to recover information.

The student ends the posing of the question by using a conjunction of condition, "based on [what was seen…]", a meaning-making resource observed in students' writing for the first time. This conjunction is an outcome that depends on "the conditions under which it may occur" (Martin & Rose, 2007, p. 131). The use of this connector helps to build dependency and expectation, between the scene description and its questioning. The three resources – the scene, the problem, and based on what was viewed in the scene – dialogue with what Systemic Functional linguists call "textual resources" in the field of grammar for schoolteachers (Derewianka, 2011; Humphrey et al., 2012). These text-creating resources are deployed in different ways according to the semiotic mode. In the case of writing, these are concerned with (Humphrey et al., 2012, p. 124): (i) "the organisation and flow of the information and ideas at different levels of the text"; (ii) "The shift between meanings closely aligned with experience and meanings"; and (iii) "Different types of connections across the text that make the text cohesive". Although this use of references is not commonly observed in each sample produced by students in this intervention (16/80), it is possible to recognise how the communication process in writing improves. In addition, it is possible to recognise the development of metalanguage in the choice of these lexical items in writing. The following sample, in Figure 7.16, shows the classroom negotiation that inspired students to use the lexical item "the problem" and the shift in the content of what was said and written.

Figure 7.16 Students' writing correlates with pedagogic talk, Sample 4

Pedagogic Talk

m	sp	Text	Role	Phase	Sourcing	Interact
20	T	What is **the problem?**	dk1	focus problem	restate move	inquire reasoning
21		What is the **narrative** that we have commonly heard?				model
22		You said it!			remind move	Invite
23	S	It is that they are the colonized, then	K2	propose problem	recall move	choice
24		what would happen if it was the other way around?		propose question		reasoning
25		if they were the number one and				
26		the others were the colonized,				

Students' writing

The **scene** shows the king's cousin saying that he wants to get the respect Wakanda deserves, which many people disagree.

The **problem** is the dialogue as he says that we have always been the colonised people.

Do you believe that if the black race had been the colonisers, history and the world today would be different?

Figure 7.16 illustrates the correlation between what the student negotiated with the teacher during the pedagogic talk and what she wrote after the session. This sample enables me to track the lexical items, such as 'the problem,' from the talk to the writing. This tracking shows me that the student is incorporating the new 'metalanguage' in writing production. The development of metalanguage is supported through the process of posing the problem in writing, which gives the student time and space to think about the problematisation, moving from the 'perceptual relations' represented in the film to the 'conceptual relations' worked in the classroom. These conceptual relations are concerned with the development of questioning in history. In the pedagogic talk (Move 23), the student says that the problem is that 'they are the colonised.' Although this experience is maintained in writing, the written problem explicitly questions the film script. This is realized by the nominal group 'the dialogue.'

At the beginning of this chapter, it was mentioned that this pedagogic intervention provides learners with time and space to think about their writing process. They write their questions after each session, which is helpful as they deal with elaborating sentences and hierarchical structures. This space is crucial as writing is a concise and dense artifact, rather than being repetitive or rambling as speaking sometimes is. In this case, the visual materiality of writing influences its production (Bateman et al., 2017), as students can see the progression of what they create on the paper. In that regard, the design of the worksheet plays a relevant role in guiding the sequences of historical reasoning step-by-step (see Figure 7.1 in this chapter). As a result, students have time to see what is being produced and identify errors before sharing it with others. It is possible to recognize that the thinking process and design of writing are a whole different semiotic production within the literacy intervention: the students had the time to move from problematizing what the film character said in the film, 'they were the colonized,' to problematize the script itself.

7.5.2.2 Collective negotiations of meaning in writing.

Sample 5, the final sample presented in this chapter, highlights a collective negotiation of meaning in writing. Figure 7.17 serves as a visual representation illustrating the trajectory of meaning transformations among three individuals employing different semiotic modes. In this classroom interaction, the teacher utilises the e-board to transcribe the problem initially raised by Student A. This multimodal move prompts a 'reaction' in Student B who interjects and challenges the notion that the historical problem lies in the idea that "black people will colonise in a different way", raising concerns about the association of colonisation with skin colour.

Specifically, Student B points out that the same event (colonisation) will happen but with people of another skin colour. This oral intervention from Student B inspires Student C to respond in writing, delving further into the notion of skin colour and its impact on the initial inquiry posed by Student A ("Do you believe that if the black race had been the colonisers, history and the world today would be different?"). This negotiation process surpasses the analysis of the filmic narrative itself, as peers engage in critical questioning of one another's perspectives without relying solely on the guidance of the teacher.

Figure 7.17 Diagram, "From pedagogic talk to students' writing"
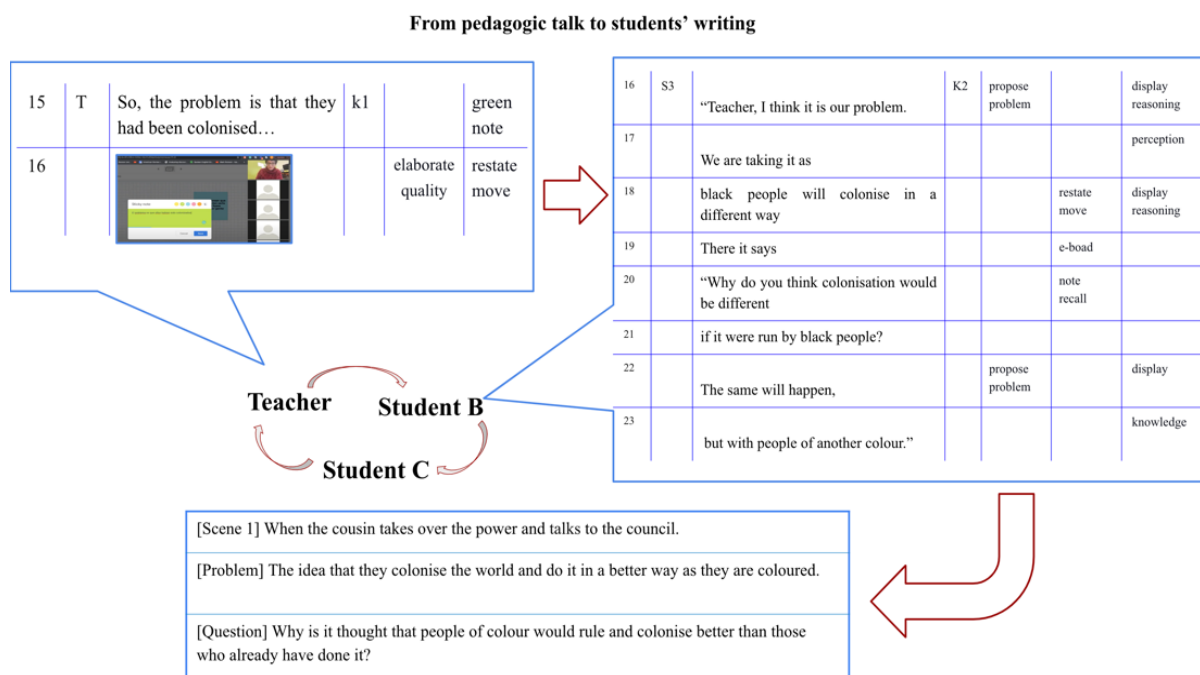
Considering the six principles of dialogic teaching practices mentioned in Chapter 2, Section 2.3.2, this classroom interaction is a collective, reciprocal, supportive, explicit, cumulative and reflective practice. In particular, the cumulative dimension is aligned with the research question of this analysis chapter, which aims at exploring how the chain of semiosis is visible (from films through pedagogic talk) in students' writing. In this sample, the teacher and Student B build a conversation based on another student's contributions – Student A – and chain them into coherent lines of reasoning. This type of interaction has been named "*double loop*, as the talk about learning connects back and forth" (Argyris & Schön, 1974 in Edwards-Groves et al., 2014, p. 87).

Due to the PRA carried out in the previous chapter, it is possible to identify the impact of the register in the development of the habit of posing problems and questions in the present pedagogic intervention. "The co-occurrence of register configuration [and] the realisational patterns in text" (Eggins, 2004. p. 56) are visible in posing problems in oral and written texts. For example, the teacher takes multimodal notes of the problem posed by Student A as the teacher uses the colour green, designated to pose problems in this pedagogy (Moves 15, 16). Student B responds to these moves by saying, "teacher, I think it is our problem" (Move 17). In this move, the student uses and repeats the lexical resource "problem" introduced by the teacher, which, in turn, inspires Student C to problematise and question in writing. Student C problematises "the idea that they colonise the world and do it in a better way as they are coloured" and questions it by asking about the causes of this problem, "Why is it thought that people of colour would rule and colonise better than those who already have done it?". This question is constructed with a mental process (thought) to reflect on the causes of a collective thinking process in which black people will colonise but will do it better due to their skin colour. Although Student B is emphatic in saying that the same event will happen (colonialism) but with people of different skin colour, Student C emphasises the reasons for thinking that skin colour will make colonisation a better experience. As a result, it is possible to identify that the pedagogic register impacts the configuration of oral and written texts within this pedagogic intervention.

7.5.3 Summary of the second part

The second part of this analysis chapter reviewed the five written texts produced by students in order, to identify and describe their correlations with the film and pedagogic talk. One of the first findings reveals the relevance of agency in the representation of experiences. In the first sample, the student poses the problem by identifying the filmmaker and producers as the Agents that instigate the representation of cross-modal processes in which wearing a mask makes you become a threat (e.g., Shot 5 in Table 7.15). In this case, the student resemiotises the filmic narrative to problematise. However, the second sample shows how, despite problematising a scene where a person is segregated from a political discussion due to gender, the student does not represent those responsible for instigating this experience. The absence of the representation of agency in the discourse of history turns out to be a severe problem in the construction of memory, since this omits political responsibilities in the events. Therefore, the representation of the agency in the representation of critical questions is essential. Regarding the correlation between students' writing and pedagogic talk, it is possible to recognise how

pedagogic register impacts writing production in this intervention. Although not all students use metalanguage in the process of posing questions, it is possible to recognise a small number of students who do. The use of textual resources such as "the scene" or "the problem" help to create cohesion in the text, but at the same time, coherence with the communication situation. By saying that the questioning is inspired by a scene, for example, this provides context to the message and effectiveness to the analysis. Finally, it is possible to recognise that students' writing results from a collaborative process in which learning is negotiated, revealing that there are changes and continuities in the transformation of meanings in the chains of semiosis.

7.6 Concluding remarks

The analysis in this chapter reveals that students constructed multi-semiotic texts when they learned to question in writing. This means that students write semantic units that are cohesive and coherent. This study reveals that students question through cohesive devices that provide their written texts with internal organisation. This structure is essential, as the process of question-posing is composed of steps that depend on each other, creating expectancy throughout the text. Understanding these students' meaning-making practices has practical pedagogic implications as it can guide historical reasoning development through cohesive choices. In addition, it is possible to recognise that students' writing is correlated with the communicative situation. In the present study, pedagogic register impacts students' meaning-making practices as students use metalanguage and collective negotiation in their writing production.

CHAPTER 8 – DISCUSSION AND CONCLUSION

"This voracious appetite for semiotic recycling…"
(Kress, p, 20 1997 referenced in Newfield, 2015, p. 267)

8.0 Introduction

This thesis addresses the gap in research from a socio-semiotic perspective on critical questioning in history learning in socioeconomically disadvantaged schools in Chile. Learning to question has been recognised and positioned internationally as an essential 'component of historical reasoning' (Henríquez et al., 2018; MINEDUC, 2023; Seixas, 2017; van Drie et al., 2003; van Boxtel & van Drie, 2013, 2018; Bartelds et al., 2022). This curricular recognition stems from the efforts of academic history educators and history teachers in "describing the conceptualisation on how the epistemic stance of students interacts with the segments of *knowing* and *doing* history" (Havekes et al., 2012, p. 75). Despite these curricular advances, pedagogies of multiliteracies in which students learn to pose questions after viewing texts comprising multiple semiotic modes still remain uninvestigated. In order to tackle this issue in historical literacy, the present research thesis has investigated the design of a novel multimodal critical pedagogic intervention in which secondary history students learn to pose written questions based on film discussions in the history classroom. In particular, this classroom-based research has focused on students' meaning-making practices across different semiotic modes.

This concluding chapter is concerned with the aim of the study; that is, to investigate how the multimodal critical pedagogic intervention can help secondary history students learn to identify hegemonic discourses, question them, and write about them. The study of this learning experience involves exploring the use of different semiotic modes and the semiotic relationships among them in a pedagogic sequence. The study began by examining the propagation of hegemonic discourses through mainstream films in history learning. The study continued with the analysis of the negotiation of critical questioning through the structuring of historical pedagogic discourse. The study finished with the investigation of how the chain of semiosis is manifested, from films through pedagogic talk, in the writing produced by students. The study thus contributes to multimodal theorising as it is applied to the study of transformations of hegemonic meaning across different semiotic modes. Exploring how students' ideas are formed, established and changed when they learn to question across different semiotic modes reveals the ongoing semiotic process that has been referred to as 'learning' (Kress, 2010; Newfield, 2015).

The chapter reviews the key findings of the present thesis and examines the relevance of this information. Sections 8.1 to 8.3 address the three research questions that have guided the analysis in each preceding chapter. Section 8.4 returns to the overarching research question, examining the potential connection between semiotic mobility and critical questioning in history classrooms. Section 8.5 identifies the important contributions of the present study to the areas of historical reasoning, digital learning and multimodality. Finally, Sections 8.6 and 8.7 present, respectively, the pedagogic implications and limitations and the implications for future studies.

8.1 Films as bearers of hegemonic discourses

Chapter 5 demonstrates how filmic discourse semantics have the potential to steer the viewer in a way that helps them build a narrative progression, preventing confusion and limiting disorientation. Analysis in Chapter 5 also reveals that a relatively specific set of preferred interpretations are made available to viewers based on the filmmaker's choices (Tseng & Bateman, 2010). In order to understand how filmic representations of hegemonic discourses guide my students' perception, the research question that leads the analysis asks: *How do mainstream films, used in history learning, invoke hegemonic discourses?* The comics-based films selected for the study reported on in this thesis draw on a range of resources to construe cultural dynamics, including historical events (*Wonder Woman*), technological advancements (*Black Panther*) and political changes (*Batman*). In particular, the use of *mainstream films* offers the pedagogy of questioning accessibility and acceptance, while also enabling me, as a critical educator, to work on how normative practices, such as gender relations, colonialism and wars, are construed and propagated through filmic narratives.

In the present study, the analysis of how a sequence of moving images is structured to guide perception has provided insights into how the students made choices regarding film elements during the pedagogic talk. Thus, the analysis of "how film elements interact and are signalled coherently to viewers" (Tseng, 2013, p. 1) highlighted the meaning transformations across the other two semiotic modes in the pedagogic intervention (talk and writing). The study of cohesion in film offers the possibility of gathering and tracing distinct semiotic resources (e.g., music, language, colours) in moving images. In particular, the IDENTIFICATION system enabled me to recognise patterns of multimodal cohesion in which hegemonic discourses reinforce normative behaviours, values and beliefs within societies.

By considering the identification strategies used by the filmmakers, it is possible to recognise how narrative elements in film guide meaning interpretation and the recipient-based question of where a film viewer's attention is directed during viewing, and how this affects comprehension. As Janney (2010) points out, it is possible to observe that visual similarities, distinctions and repeated elements are more quickly and immediately understandable. This implies that the idea of cohesion in film discourse might not primarily stem from conceptual aspects but rather originate as a perceptual phenomenon. This enables me to understand that perception is shaped by variations of semantic relationships (Hasan, 2015, 2020), primarily through identification strategies of film elements (Tseng, 2013). The analysis has revealed that the utilisation of close-ups and camera movements stands out among the most recurrent strategies for identifying film elements. These identification strategies are elucidated across the four samples scrutinised in Chapter 5. Of particular note, camera movements play a significant role in constructing meanings within scenes. An illustrative instance can be found in the cinematic portrayal involving the dichotomy of mythology and modernity (see Chapter 5, Section 5.4.2). For example, the attention accorded to depicting the trajectory of a bullet that fatally strikes an Amazon diverges from the treatment given to the multitude of arrows responsible for the demise of numerous soldiers. In effect, the arrows tend to be identified and subsequently blend into the backdrop of the shot. Consequently, a disparity emerges, further enhancing the ascendancy of the gun – a modern weapon – underscored by the slaying of an athletic and nimble mythological Amazon.

The analysis also reveals that the mainstream films used in history learning invoke hegemonic discourses through historical associations offered by the settings in the films. Although the present study shows that cohesive references mainly lie in the film characters, it is possible to recognise the portrayal of historical events and figures such as the 'September 11 terrorist attack' in *Batman*. This kind of association could help to work on the process of *contextualisation*, developed through classroom learning activities focused on 'knowing history' (Havekes et al., 2017; Lee, 2005). In other words, films can serve as *prompts* for questioning how reality is portrayed within them, that is, 'doing history' (e.g., addressing the why, how and what aspects). Nevertheless, it is equally crucial to acknowledge the historical relationships that the cinematic experience is reenacting (e.g., considering *the* what, who and where). The analysis of the filmic representation of "The Hijacking the Plane" scene in *Batman* shows that the sequences of images are primarily cross-modal. This is another relevant multimodal cohesive pattern in construing meaning in films found in the analysis of all samples

in Chapter 5. This means that moving images include, for example, the script performed by visual representation of the characters, which are connected with other film elements through actions [co-patterning] (Tseng, 2013). This implies that the greater the number of actions shared by the film's characters, the more cohesive the plot becomes, guiding the viewer to *expect* certain actions. In *Batman*, a police officer apprehends a group of mercenaries and boards them onto an aircraft. Once aboard, the agent initiates their interrogation. The only individual who appears to respond is the one emitting a bizarre noise as he speaks (a cross-modal representation). At this point, the agent slowly removes the individual's hood, unveiling none other than Bane, the sought-after villain, through a close-up. Once his identity is revealed, the plane hijacking begins (for more detail, see Chapter 5, Section 5.4.1).

However, the hegemonic influence of these kinds of filmic representations can only be confirmed through interactions with others. The presence of hegemony is evident in its perpetuation within cultural contexts, as critical analysts such as Fairclough (2013), Gramsci (2011) and Wodak and Meyer (2015) indicate. The classroom conversation emerges as an ideal arena for substantiating this claim, providing a platform for authenticating the influence of hegemonic forces on cinematic representations.

8.2 Negotiating critical questioning

Chapter 6 reveals how the students and their teacher negotiate the construction of critical questions based on mainstream film discussions in the history classroom. In the present study, this learning encounter is understood as an opportunity to investigate 'sign-makers' and their 'interests' in the process of creating new meanings (Kress, 1995, 2001, 2010; Newfield, 2015). On the one hand, the students talk about what caught their attention during the film screenings or what they heard from their peers about these scenes. On the other hand, the teacher uses students' interests in certain cinematic content to introduce the learners to the process of questioning according to the history curriculum.[4] In order to examine these classroom interactions and their pedagogic implications in the development of critical questioning, the research question that guides the study asks: *How do students and the teacher negotiate the construction of critical questions in pedagogic talk?* The data analysis shows that the

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[4] As I used to say to my students when I started using film screening in the classroom a decade ago, I am glad to see how excited you guys look before I press 'play' to this film, I cannot wait to see what you will write after this film. It has been always an explicit negotiation between what they see, and how we talk and write about *that*, in the history classroom.

negotiation of questioning is built through defined 'pedagogic sequences' (Rose, 2018, 2020), which are highly connected to the other two semiotic modes used in the intervention. Learners *speak in correlation with* what they watched during the film screening, adapting those conversations in order to write in the history classroom. In fact, more than 70% of students' writing is based on film discussions (see Chapter 7, Section 7.2), which provides more evidence about the necessity to approach the study of the pedagogic intervention as a chain of semiosis. Thus, the examination of the context of situation in which the students' written text is instantiated is crucial to understanding the variables that foster the development of critical questioning. In that regard, Steffensen (1981, p. 2) points out the relevance of exploring the variables of register to understand the structure of the text:

The lack of the undergirding schemata that provide for the instantiation of specific facts would be expected to cause breakdowns in reading comprehension at the level of inference. However, this void can also result in problems in comprehending even explicitly stated facts: The information presented in the text may not be processed during reading because the reader is not primed for it; it may not be remembered because it cannot be integrated with other bits of information in the text; or it may be instantiated into the schema underlying the native event with drastic distortion.

In the present study, Pedagogic Register Analysis (PRA) provides the tools to analyse the negotiation of critical questioning (Rose, 2018, 2019) in terms of what is negotiated (field), those who are part of the negotiation (tenor), and which modes are used to negotiate the new meanings (mode). Regarding interaction (tenor), the analysis has revealed how the 'pedagogic exchange structure' models the way knowledge is negotiated through language in interaction (Rose, 2019). The exchange structure is organised in pedagogic sequences through pedagogic activities (field) in the pedagogic intervention. As a history academic educator, I can recognise that the relevance of studying pedagogic talk lies in how it provides insight into the ways the students pass from talking based on their perception of the film to talking and writing based on conceptual relationships. Specifically, these conceptual relationships refer to the historical reasoning process of posing questions (van Boxtel & van Drie, 2018). In other words, the examination of these pedagogic sequences reveals the dialogic basis of disciplinarity, that is, how students gradually adopt subject-specific methods of constructing meaning through classroom interactions as they become immersed in the culture (Jones et al., 2022).

In Chapter 6, the analysis has demonstrated that the transition from perceptual to conceptual discourse semantics is orchestrated through a 'pedagogic sequence structure' comprised of three activities (pose an idea, pose a problem, and pose a question) (see Chapter 6, Section 6.2).

Based on the use of PRA (Rose, 2018, 2019), these activities were examined as 'learning cycles', revealing the presence of 'phases' in each of them during the negotiation with my students ('prepare', 'focus', 'propose', 'elaborate' and 'evaluate'). Although the pedagogic intervention was *designed* to guide the process of questioning through the question-posing method (idea, problem, question), the use of PRA to analyse the pedagogy of questioning showed me that each activity has its own cycle phases. In fact, understanding the 'pedagogic sequence structure' helps me to explain and share with other educators a possible 'teaching path' for the development of critical questioning required by the curriculum.

The analysis reveals that the development of this historical reasoning structuring is supported by 'pedagogic metalanguage', providing learners with explicit knowledge of how language works in the pedagogy of questioning (Rose, 2019). In particular, it is possible to recognise that metalanguage is also built through 'multimodal moves'. In the present research thesis, these 'multimodal moves' can be categorised as moves of knowledge (Berry, 1981), because they contribute to the sequence of a large structure of pedagogic exchanges. These multimodal moves are comprised of three semiotic resources: writing, colours and speaking. The visual materiality of colours associated with each pedagogic activity provides learners with the opportunity to see what is being negotiated (Bateman et al., 2017), training their voluntary attention and memory (Vygostkly, 2012). This learning experience is built through the pedagogic exercise in which the teacher takes notes on what the students said on the sticky notes on the board, introducing the learners to meaning transformations from speaking to writing.

8.3 Impact of film discussions on students' writing

Chapter 7 examines the third mediating text encountered by the students in the pedagogic intervention: students' writing. In order to guide the analysis of questioning in writing, the research question asks: *How is the chain of semiosis visible, from films through pedagogic talk, in students' writing?* The study first reveals that what the students write is coherent with what is discussed and negotiated during the film discussion. It is possible to recognise the impact of the 'pedagogic sequence structure' in the production of students' writing. The study also shows that the four steps within the question-posing method highly depend on each other in students' writing. In other words, the students produce cohesive pieces of writing when they learn to question. Understanding how these semiotic features – cohesion and coherence – represent and

create questioning could guide pedagogic practice toward the development of historical reasoning in writing.

In the present study, the students produce written texts. This means that the learners create a 'semantic unit' with 'structure', which is "made up of separate events or elements" (Hasan, 1985, p. 53), connected to each other through meaning relations. Before conducting this research, my understanding of students' writing used to be that learners completed a worksheet comprised of four 'teaching prompts': (i) describe a scene; (ii) problematise the scene; (iii) interrogate the problem with a question; and finally, (iv) classify the question. However, the analysis in Chapter 7 reveals that the student's answers to these four teaching prompts are highly connected to each other. The data analysis of students' writing reveals that the learners start describing filmic representations in which the people, things, actions, settings and qualities are also instantiated in the problem and question. In order to explore these internal correlations across these written texts, the analysis was conducted through the system of IDEATION at the discourse semantic stratum.

The analysis in Chapter 7 has identified meaning-making resources that provide students' writing with internal correlation. The first resource corresponds to taxonomic relations such as repetitions, synonyms, contrast and class. These cohesive devices enable the learners to go through the historical thinking process of: (1) describing an idea; (2) problematising the idea; (3) interrogating the problem; and finally, (4) classifying the question. The second resource refers to nuclear relations related to the configuration of elements within each clause. In the development of critical questioning, understanding the position of elements in a clause can guide the recognition of the "Agent that instigates the process, which affects the Medium in some way" (Martin & Rose, 2007, p. 93). Recognising the person or institutions responsible for specific events and/or processes might be one of the most considerable achievements in history learning and human rights (Grez, 2022; Oteiza & Franzani, 2022). In Chapter 7, it is possible to recognise how my students write about the filmmaker as the author responsible for the film narratives under analysis (e.g., see Samples in 7.4.1.1 and 7.4.1.5). This means that the students understand that the film is a social construction, a representation that varies according to the director's meaning-making practices.

The third resource corresponds to the sequences of activities, explored through lexical relations between activities as a text unfolds. These lexical relations "look like the 'glue' that sticks the elements and therefore meaning together in a text" (Eggins, 2004, p. 51). SFT also informs us

that text undergoes a dynamic unfolding process wherein text creators 'generate meaning in real time'. This insight aids my comprehension when I read my students' writing, transitioning from one sentence to the next; these transitions from one part to another enable me to grasp the meanings sequentially. This logogenetic or dynamic viewpoint highlights the vital role of cohesion in continually contextualising meaning through expectancy (Eggins, 2004). In particular, this aspect of the theory could help in the development of pedagogies to foster questioning in writing. In Chapter 7, the data analysis reveals that, once the choice of one lexical item is made in the first sentence (e.g., "terrifying" in Sample 1, Section 7.4.1), this lexical item establishes a setting where particular words are more prone to appear alongside it compared to others in the other parts of the text (such as dangerous, threat, fear). In other words, 'the written question' can begin to be predicted by the teacher when the student has raised the problem, by looking at the linguistic choices made in their expression of the problem. The teacher can then use this understanding to further scaffold the unfolding classroom dialogue. Therefore, understanding the semiotic potential of lexical relations in the production of writing can guide the design of pedagogic practices that foster historical reasoning, as explained in the pedagogic implications section in Chapter 7.

The analysis has also shown that internal correlation provides students' writing with coherence. This is a significant finding for me as a teacher-researcher looking at meaning transformations in order to understand critical literacy practices in the classroom. As Hasan points out (1985, p. 181), "cohesion is the phenomenon on which the foundation of coherence is laid". In the present research thesis, this means that the students produce written texts in which is possible to identify semantic relations but that these 'connections' are correlated with variations of semantic relationships in the context of situation. In other words, my students produced writing with a particular structure (semantic relations) that responds to the *identification strategies* used by the filmmakers first and, then, the *classroom negotiations* where they were introduced to the exercise of questioning their own perception. The analysis has revealed how the variable of the pedagogic register impacts writing production in this intervention. The students use metalanguage in the process of posing questions by classifying their questions. Although not all the students use metalanguage in their writing, it is possible to recognise a small number of students who do and how this enhances their communication. The use of lexical items such as 'the scene' or 'the problem' can help to create cohesion in the text but, at the same time, coherence with the communication situation. When the learner starts posing a question by writing, 'based on what was seen', this wording choice provides the text with cohesion between

one step and another in the question-posing method. It also reveals that posing a question always involves a thinking process that occurs in response to other semiotic modes.

Exploring semantic relations reveals how certain lexical items dynamically change meanings within a sequence of activities as a text unfolds. However, the data also show that the Process types play a relevant role in those changes while the students learn to question in writing. The analysis reveals that students often commence by describing 'external experiences' (e.g., material processes) at the initial stage of the question-posing method, gradually transitioning towards 'internal experiences' (e.g., mental and relational processes) as they problematise and question the scene description. Through the grammar of transitivity, "we can see there is always a choice in how to construe experience" (Halliday & Matthiessen, 2013, p. 99), and thus this shift is meaningful. In terms of learning, a significant transition occurs for students as they move from articulating external experiences to delving into internal ones during the process of posing questions. This shift is associated with the inherently more abstract nature of 'inner experiences'. When it comes to the 'interpretation of internal experiences', learners shift their focus from discussing tangible events portrayed in the film to addressing their inner thoughts and emotions. As an educator, this transition allows me to gain insight into how hegemony influences their perception through the construing of mental and relational process. The last two samples analysed in Chapter 7 are the most representative examples of the differences in construing experience. These pieces of writing were written by two students who refer to the same scene:

> **Student A:** Do you <u>believe</u> that if the black race had been the colonisers, history and the world today would be different?

> **Student B:** Why is it <u>thought</u> that people of colour would rule and colonise better than those who already have done it?

These pieces of writing are correlated with a collaborative classroom conversation (Alexander, 2020) in which the process of posing questions is negotiated between four students and their teacher (See Chapter 6, Section 6.5). The learners both choose to pose their written questions through the representation of 'internal experiences' (relational and mental processes), and interestingly Student B is questioning not only the script of the film but also the question 'proposed' by Student A, demonstrating that students are transforming meaning not only from film to discussion but in the discussion itself, between participants. In Chapter 7, the analysis enables a response to the research question, *how is the chain of semiosis visible, from films*

through pedagogic talk, in students' writing?, by pointing out that the semiotic shifts across the chain are visible through semantic relationships, mainly identification, negotiation and ideation (Martin & Rose, 2007).

8.4 Impact of semiotic mobility on learning to question in the history classroom.

In the present study, the pedagogic intervention is *designed* based on a 'critical framing' that encourages students to question and challenge the assumptions, biases and perspectives embedded in the texts they encounter, enabling them to recognise power dynamics and the social implications of different communication forms (see Chapter 2, Section 2.3). The pedagogy of questioning is situated within multiliteracy practices as it uses film discussions to introduce learners to posing questions in writing. Thus, exploring this learning experience involves examining different semiotic modes and meaning transformations from one semiotic mode to another (Newfield, 2015). In order to guide the analysis of the present research thesis, the overarching research question asks: *How does a multimodal critical pedagogy facilitate hegemonic meaning transformations, from film through pedagogic talk, resulting in students' critical written questions?* In order to respond to this question, the study tracks the text-making activity of secondary history students learning to question through different semiotic modes. The present thesis adopted the integrated analysis approach to track how semiotic shifts occur *in* and *across* semiotic modes, introduced in Chapter 3, Section 3.3.2.2 (Newfield, 2015). Therefore, the study explores the three semiotic modes as 'fixing points', allowing the examination of how meanings are materialised and transformed from one mode to another.

Adopting a transmodal pedagogic approach is an acknowledgement of the mobile and modal nature of literacy and an opportunity for schoolteachers and researchers to explore modal affordances of semiotic resources used in the classroom (Kress, 2010; Newfield, 2015). As introduced in Chapter 3, Section 3.1.4, the ecological approach helps multimodal analysts understand that, when learners perceive, they discriminate, attend or privilege a portion of the world according to the affordances of the object. Perception thus is selective as learners attend to objects that bear salient meaning for certain goals: this is what has been called being task-oriented (Gibson, 2015). The idea of affordance has undergone reconsideration, arguing that the concept refers to "the perceived and actual properties of the thing, primarily those fundamental properties that determine just how the thing could possibly be used" (Norman, 1988, p. 9).

In the present study, it is feasible to discern the primary modal affordances of the three semiotic modes and their use in shaping the pedagogic intervention. These findings were attainable by examining the notion of 'learning design' which refers to the potentialities and limitations of distinct semiotic resources employed in classroom interactions. Hence, the concept of affordance holds significance as it highlights "the prospects for interaction that an environment (comprising other organisms) presents to the individual" (Segundo-Ortin, 2020, p. 3). Concerning films, these cinematic narratives afford dynamic images, and their application in cinema workshops proffers the opportunity to depict intricate curricular concepts such as terrorism, colonialism and gender equality with multimodal coherence. In the context of film discussions, these encounters facilitate interactions. Within the intervention, pedagogic talk provides the chance to organise exchanges to negotiate the process of questioning meaning among the students. Finally, students' writing affords the possibility to structure ideas logically, and in the case of the intervention, students' writing offers the opportunity to structure texts that guide historical reasoning.

Tracking the transmodal sequences unveils how the learning design leverages the modal affordance of one semiotic mode in conjunction with others. Filmic narratives provide pedagogic talk with *content* to be used in the negotiation of questioning. These classroom conversations provide a scaffolding structure for learners to practice formulating questions, a process they then repeat in a written form individually. All these transmodal movements indicate that learning to question lies in semiotic mobility. Within this mobile learning process, it becomes crucial to grasp the transformations and continuities as meanings shift across modes. In the present study, the pedagogic intervention is designed to question dominant discourses by exploring the meaning-making resources composing the mediating text. Indeed, the pedagogic exchange structure, analysed in Chapter 6, enables the students and their teacher to negotiate meaning-making resources that have been reproduced in different contexts (e.g., films, talk) to reinforce existing power structures (e.g., values, beliefs).

Contemporary representational mobility embodies our globalised world's swift motion and transformation. It encompasses the rapid circulation of ideas, experiences, aspirations and economies across diverse domains. The present study has considered: (i) tracing how students translate meaning-making resources from one semiotic mode into the other as social processes unfold; and (ii) "asking why these semiotics (rather than others) are mobilised to do certain things at certain times" (Iedema, 2003, p. 30). The correlation between semiotic mobility and

learning to question dominant discourses is interesting because it dialogues with what Fairclough points out (2013, p. 60):

> Coherent interpretations of texts are arrived at by interpreters on the basis of cues in the text, and resources […] which they bring to text interpretation. Coherence is a key factor in the ideological constitution and reconstitution of subjects in discourse: a text 'postulates' a subject 'capable' of automatically linking together its potentially highly diverse and not explicitly linked elements to make sense of it. In postulating such a subject, a text contributes to constituting such a subject.

Hegemonic meaning transformations occur through coherence. The transformation process implies that something changes but also something remains; and understanding transmodal moments can significantly impact learning (Newfield, 2015). As introduced in Chapter 3, Section 3.2, SFT provides the most precise tools to 'capture' the semiotic shifts across modes. In particular, the semantic systems proposed by Martin (1992) and developed by Martin and Rose (2007) offer a refined version of cohesive devices (Halliday & Hasan, 1976; Hasan, 1984, 1985) that can be applied to the study of the language of teaching and learning, that is, to pedagogic discourse. Approaching the study of history literacy practice as discourse enables me, as an academic educator, to explore how semiosis mediates and shapes our interactions with each other while my students learn to question. This means exploring critical questioning as a discursive practice that produces and is produced in texts (e.g., pedagogic talk and students' writing). By carrying out a social semiotic study, it is possible to argue that meaning re-articulation across semiotic modes occurs through cohesion as discourse semantic systems. In this case, the primary systems identified are identification, negotiation, conjunction and ideation. This finding introduces a pedagogic revelation, that cohesive resources guide students' perception, which then leads to the conclusion that awareness is shaped through semantic relationships (Hasan, 2020). In simple terms, what passes from one 'fixing point' to the next in the chain of semiosis are cohesive devices such as repetition, contrast, synonymy and class. This finding is related to the Freirean approach to the process of conscientisation (see Chapter 3, Section 3.1), which refers to heightened awareness, representing the primary aim of education. This process involves recognising the dehumanising impact of oppression, which extends beyond socioeconomic factors to the objectification of others within one's environment. In this case, meaning-making resources enable my secondary history students, for example, to classify and contrast people. The absence of awareness (conscientisation) lies in forgetting that taxonomies and other lexical relations are resources not only to represent meanings but also to create them (semogenesis).

8.5 Important contributions of the study

The present study makes three main contributions to different knowledge areas. Firstly, in the area of historical reasoning in history classrooms, it investigates students' meaning-making processes when they learn to question, thus providing better insights into pedagogic practices to foster this thinking process. Secondly, in the context of digital learning from a social semiotic framework, it enhances our understanding of critical questioning development. Thirdly, it contributes to multimodal theorising by introducing an alternative methodological approach to explore critical literacy practices.

8.5.1 Learning to question, the first component of historical reasoning

As was introduced in Chapter 1, the present research study emerges from observing secondary students facing the challenge of posing questions in the history classroom. In response to this educational need, I designed a pedagogic intervention where students could learn to pose historical questions in writing by using cinematographic discussions to spark their motivation in the classroom. Learning to question is considered the first component of historical reasoning (van Boxtel & van Drie, 2018; van Drie & van Boxtel, 2008) and the first epistemic stance of students when they interact with the segments of *knowing* and *doing* history (Havekes et al., 2017) (see Chapter 2, Section 2.1). These history learning approaches help teachers to identify when their students are working on historical facts (e.g., when, where, who, what) and when they are 'doing' something with those facts (e.g., asking questions, writing arguments). Despite the increase in empirical studies on developing historical reasoning, much of the research attention has been on using historical sources, contextualisation or providing (counter) arguments (van Boxtel & van Drie, 2018; van Drie & van Boxtel, 2008), while limited attention has been given to the learning process of posing and interpreting historical questions (van Drie & van Boxtel, 2008; Baeza & Badillo, 2017; Grez, 2022). As a result, the present study addresses this research gap (see Chapter 2, Section 2.5) by investigating students' meaning-making practices when they learn to pose historical questions in secondary schooling settings in Chile.

By examining critical questioning from a social semiotic perspective, the present classroom-based research has identified three relevant findings that contribute to the field of historical reasoning. Firstly, the most prominent finding to emerge from this study is the design of a question-posing-based lesson that scaffolds the process of questioning through four steps, guiding the development of logical reasoning. Students begin with a learning activity that asks

them to describe a filmic situation. This task involves recalling something that caught their attention, appealing to their *interests* to start posing the question. The second step consists of problematising the described idea, a task that presents a tremendous cognitive demand and, according to the data analysis, the one that shows the most significant learning challenges for the students during the pedagogic talk (see, Chapter 6, Section 6.5.5). As mentioned in the conclusion to Chapter 6, this second learning activity requires more scaffolding. The pedagogy of questioning introduces students to the conceptualisation of problems as possibilities to create a study in the history classroom. In order to explain this learning challenge, I consider the levels of discourse proposed by Fairclough (explained in Chapter 3, Section 3.1). In the present study, 'posing a problem' involves producing oral and written texts that create a new discursive practice in which problems are seen as the possibility to explore reality. Therefore, this discursive practice might be new for secondary history students, as the idea of the problem is commonly associated with harmful social practices (e.g., criticism or obstacles). The data show that, once the student has posed the problem, posing the question seems a task much easier to tackle.

However, the process of classifying the question also presents difficulties for the students. This is the second finding regarding the development of historical reasoning, which refers to the considerable percentage of mislabeled written questions (see Chapter 7, Section 7). This means that the students tend to confuse causes with effects, which is related to the development of metalanguage (Rose, 2019). This is a significant finding that will require the teacher's attention and new strategies in order to guide this classroom learning practice. As the teacher and researcher in this critical literacy intervention, I understand that the consolidation of this learning can have relevant consequences in the formation of future citizens. From a socio-semiotic perspective, confusing causes with effects within a social activity can lead to significant consequences. An example of that might be studied in Grade 12 in the history classroom (MINEDUC, 2023) through a case study in which citizens of a nation might mistakenly link a high incidence of robberies to a lack of police when, in fact, the increase in the police force is a a cause of the higher crime rate, neglecting that factors such as poverty, unemployment and minimum wage rates can play a role in contributing to a heightened prevalence of theft.

The third finding is the high presence of causation questions. Studies on history learning have outlined that 'thinking about cause and consequences' (Seixas &Marton, 2013) is part of

historical reasoning (van Boxtel & van Drie, 2018). From discourse analysis, Coffin (2009) confirms that causal relations realise historical discourse, recognising four categories or causal functions: (i) enabling and determining causation; (ii) abstract causation; (iii) appraising causation; and (iv) deducting historical significance. Although three of the written questions analysed in Chapter 7 are realised by a circumstance type (cause: why), it is also possible to recognise other key lexicogrammatical resources. For example, the causal semantic category of 'deducting historical significance' can be found through the use of an internal causal process (realised as a <u>verb</u>) such as "the scene <u>shows</u>" (Samples 2 and 3 in Chapter 7). Further studies could explore potential connections between the posed questions and the answers concerning causal semantic categories.

8.5.2 Learning to question in times of Covid-19

In the present study, the experience of learning to question was significantly impacted by the adaptation to remote classes due to the Covid-19 pandemic. Chapter 2, Section 2.3., presents recent literature that has explored the impact of digital learning on the design of pedagogic repertoires. These studies have used the concept of semiotic technologies (Djonov & van Leeuwen, 2018) to refer to the effects of incorporating recent technology in meaning-making processes and social practices. Halliday (2005, p. 59) suggests investigating human experiences, such as learning, through the relationship between matter and meaning, pointing out that "meaning relies on matter to make it accessible to a receiver; and matter relies on meaning to organise it. Processes that take place in human consciousness may be conceptualised as processes of meaning". In order to explore this connection between materiality and meaning, Halliday proposes four systems: physical systems (the material world), biological systems (human beings), social systems (society and culture) and semiotic systems (meanings made through language, images and others). Each of these four systems has a material basis, meaning that they consist of matter.

However, these systems can also be categorised based on their varying levels of complexity. O'Halloran (2023) examines these orders of complexity in order to investigate various semiotic modes including language. Based on O'Halloran's revision of the social semiotic framework proposed by Halliday, the physical attribute of the pedagogic intervention presents decisive features for developing critical questioning in the context of remote learning through Zoom. Chapter 6 shows how digital learning abruptly alters the structure of classroom interactions, which brings "the question of gains and losses: focusing both on the material and/or semiotic

means, the modes, and the material communicational means" (Kress, 2005, p. 21). Considering the gains first, it is possible to recognise that digital learning puts educators in a situation of reconsidering "the ways knowledge can be expressed" (Lim & Toh, 2022, p. 74) by considering the current multiple online teaching resources. In the pedagogic intervention, the use of Google Classroom provided tools such as e-board, which had one the most significant pedagogic impacts in the question-posing method. The use of the e-board played a fundamental role during the negotiation between the teacher and students. The teacher used the material substance of three distinct colours to guide the thinking process within the question-posing method. This pedagogic activity impacts the biology system, as colours have repercussions in the sensory modalities such as sight. In the pedagogic activity, colours are associated with different cognitive processes (e.g., problem-posing), thus the teacher takes notes on what students say on coloured sticky notes. According to the colour used by the teacher, the student can see what was recorded on the e-board and check whether what was said corresponds to an idea, problem or question. Therefore, the semiotic potential of colours was used to develop a high mental activity: memory by association (Vygotsky, 2012).

Following the four orders of complexity, the materiality of colours also impacts the situational context by providing visual support to the teacher and students in the pedagogic sequence structure. This means that students could know what the teacher expected them to do by checking the e-board. This visualisation is essential when a teacher aims to model a complex thinking process such as questioning in history classrooms. The present study understands this pedagogic practice as multimodal moves within the pedagogic exchanges, and these moves have twofold purposes. Firstly, they slow down the negotiation, as the teacher has to type what was said by the student, a process that provides the students with time to think about what is written on the e-board. In addition, this pedagogic activity organises the turns to talk, which can help in the context of remote learning, as the sound overlaps if two people speak at the same time. This technological condition thus impacts the nature of interaction with students. Secondly, this visual teaching resource introduces students to writing as the teacher mostly rephrases what is said orally in order to translate it into writing. Finally, it is possible to recognise that the interaction of semiotic choices is also connected to the material basis of colours, as the students choose certain lexical resources in order to pose an idea, problem and question according to the colour (e.g., the use of question mark for questions).

Regarding loss due to digital learning, the first is students' manual writing. It can be argued that this is a minor issue or even a gain, as schoolteachers do not have to deal with trying to interpret what the student wrote. However, handwriting has been investigated as a powerful cognitive reinforcement in memory development (Umejima et al., 2021). In the present study, the learning goal is to develop historical reasoning, thus any help in the growth of this thinking process should be considered. The second absence was the number of students who participated in the intervention. Although the pedagogy of questioning is not a learning experience that appeals to every secondary school student, the number of participants was limited due to the personal situations of students during the pandemic. It is important to remember that this intervention was run in socioeconomically disadvantaged schools, thus it is expected that not all the students had the support and conditions to attend classes remotely. Finally, we were unable to watch the film together as a class for a complete first viewing, and students were required to watch it on their own in their own time. This, however, resulted in a more conversational class as the screening times were reduced to a few minutes for each clip.

8.5.3 Methodological contributions: flip the chain

The present study explores the pedagogic intervention as a chain of semiosis comprised of three semiotic modes. One noteworthy contribution is the suggestion to flip the chain of semiosis: rather than beginning the analysis with the first semiotic mode employed in the intervention (films), this study begins by examining the last semiotic mode produced in the intervention, students' writing. This approach offers several advantages. Firstly, it saves time, since the writing reveals which moments of the pedagogic talk and film captured the students' attention and served as inspiration for their writing. Consequently, it is easy to identify the fragments of classroom conversations and films for analysis. Secondly, commencing the analysis with the final product of the chain of semiosis can unveil the main meaning patterns, providing insights into the methods employed to analyse the rest of the data. In this study, the analysis of students' writing shows the relevant function of lexical relations (Martin & Rose, 2007) in developing questioning reasoning. This understanding led me to Pedagogic Register Analysis (Rose, 2018) which enabled exploration of the register variation (context of situation) that could explain the structure of the texts written by the students. Finally, a study of multimodal cohesion in film enabled me to examine the relations between film elements throughout the filmic narratives. This analysis has allowed me to identify "how a sequence of moving images can be constructed in a way that guides the interpretation" of my students (Tseng & Bateman, 2013, p. 283),

revealing that the meaning-making resources introduced by the film can be found in students' writing.

8.6 Pedagogic implications and recommendations

As introduced in Chapter 1, the pedagogy of questioning emerged from observing secondary students facing the challenge of learning to question in the history classroom. In order to guide students' meaning-making practices when they learn to question, the pedagogic intervention considered the design of 'teaching prompts' for the development of historical reasoning. Having completed the study, it becomes possible to consider 'novel teaching prompts' derived from the comprehension of the role of the semantic systems employed in the study.

The three main *pre-existing teaching prompts* used during the pedagogic talk and students' writing were organised according to the question-posing method. The first *teaching prompt* was: 'What caught your attention from what we watched in the film?'. In order to pose the problem, the *teaching prompt* was: 'What is the problem in what you initially described?'. Finally, the *teaching prompt* to pose the question was: 'What question could you pose to interrogate this problem?'. However, the analysis in this research study has suggested that teaching prompts could be re-designed to better scaffold students' learning. The new *teaching prompts* for the development of historical reasoning still follow the question-posing method but are more precise. Regarding the initial pedagogic activity of describing a scene, the revised probe questions are as follows: 'Which film elements caught your attention from what we watched in the film?'; 'How often do these film elements appear on camera?'; and 'How does the filmmaker represent these elements?' (e.g., close-up, camera movements). To facilitate the formulation of the problem, the subsequent questions are recommended: 'How did the film elements that you identified interact with each other?' (e.g., are they talking? Are they fighting? Are they getting married?); 'What brings film elements together? Are they using the same colour? Wearing similar outfits? Using the same technology?'; and 'Could you identify a problem in the interactions you found?'. Finally, the teaching prompt to guide the process of posing the question is: 'Based on the problem, what question could you pose to interrogate this problem?'.

In the initial pedagogic activity, the revised questions prompt learners to recognise elements within the film, such as characters, objects, characters' actions, and settings. This question intends to guide students' perception and is based on the identification strategies identified in the analysis. Concerning the second pedagogic activity, centred around posing a problem, the

updated questions encourage learners to concentrate on the actions in which film elements partake. These questions aim to assist learners in identifying the actions involving film elements and determine whether multimodal cohesion exists in these representations. As previously mentioned, ideology and dominant discourses are intertwined with coherence and cohesion. Lastly, the concluding novel teaching prompt strives to guide learners in linking the preceding steps with the question they will pose.

8.7 Limitations and implications for future studies

The present study does have limitations that affect the generalisability of its findings. First and foremost, the prevalence of remote learning has introduced constraints on participant recruitment and classroom dynamics. While enabling learning to continue during the Covid-19 lockdowns, the technological technological limitations of platforms such as Zoom have influenced both the size of the participant pool and the nature of classroom interactions. Secondly, the study has yet to explore the interpersonal function of language in the learning process of questioning. Lastly, investigating classroom interactions can be enhanced by considering additional semiotic resources, such as paralanguage, which were beyond the scope of the present study. Specifically, integrating an analysis of vocal utilisation within critical questioning negotiation processes, encompassing both teachers and students, would enhance the comprehension of literacy practices (Ariztimuño et al., 2022). This necessity stems from analysed examples, such as the initial negotiation discussed in Chapter 6 (Section 6.5.1), where a student alludes to the bizarre voice used to depict the villain in the film, designed to evoke fear in the audience. The sense of 'fear' invoked by this character's portrayal is resemiotised in written form as well. Furthermore, the significance of employing vocal dynamics in online class discussions comes to light. In virtual settings, the act of raising one's voice can serve to accentuate or bolster ideas that might not be entirely lucid due to the constraints inherent in remote learning.

As the present study explores the development of questioning over multiple sessions, the logogenetic time frame becomes particularly pertinent. However, future longitudinal research could expand on the results presented in this thesis by investigating the cumulative effects of classroom negotiations and pedagogic talk on students' growth in writing question-oriented skills. As Macnaught (2015) points out, there exist seminal works that might inspire future research, such as the longitudinal studies conducted by Halliday (1993) on children's language development, as well as Christie and Derewianka's (2008) research on writing development in

primary and secondary schooling, which serve as exemplary models of SFT pedagogic literacies studies within an ontogenetic timeframe. Understanding the cumulative effects of classroom negotiations can inform pedagogic strategies that foster a dynamic and engaging learning environment. Incorporating findings from seminal works in pedagogic literacy studies enables educators to implement evidence-based approaches tailored to students' developmental needs, ultimately enhancing the effectiveness of teaching practices in the classroom.

8.8 Concluding remarks

This study set out to investigate how a cinema workshop could foster the development of critical questioning for history secondary students in Chile. The impetus for this study stemmed from concerns about social justice, explicitly addressing the hesitance of students from socioeconomically disadvantaged backgrounds to engage in writing and the apparent inaccessibility of the history curriculum to these students. The findings underscore the efficacy of film discussions as a robust mechanism for scaffolding students' learning. Through proper scaffolding and support, students exhibited a keen interest in and capacity for interrogating the dominant meanings ingrained in our society. This study underscores the influential role of multiliteracy pedagogies in guiding learners and their educators in the use of diverse semiotic modes according to their situated context. Specifically, this intervention focuses on formulating pedagogic strategies to foster students' critical perception. It highlights the importance of arming students with the tools to meticulously examine provided information, thus providing them with the necessary tools and experiences to become multiliterate and critical citizens.

This study examined students' meaning-making practices while they learned to question in a situated schooling context. By using a social semiotic approach, it was possible to identify breakdown points in the learning experience, understand the reasons behind them, and devise strategies to overcome and avert their recurrence. This approach also enables me to discern the extent of responsibility on the part of the learner and the semiotic modes used in their instruction. Investigating question-posing in the history classroom could inspire and guide other school curriculum disciplines such as biology, mathematics and philosophy. Although semiotic resources and their uses vary from one discipline to another, it is possible to recognise the permanent need to pose questions to start new knowledge. However, questioning as a learning practice always involves meaning transformations. Therefore, this study provides some pedagogic and research ideas for approaching question-posing in literacy.

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APPENDICES

Appendix A Filmic Actions

Table A1 Sample 1 Hijacking the Plane

Image 1	A verbal process is realised by the agent talking to Bane. In the verbal mode, material and relational processes are realised in "At least, you can talk. Who are you?" In addition, this image also includes a reactional action that is realised by the two soldiers, the scientist and the agent, gazing at the hooded (Bane).
Image 2	A verbal process is realised by Bane talking back to the agent. In the verbal mode, relational processes (attributive and identifying respectively) are realised in "It doesn't matter who we are. What matters is our plan." A reactional action is realised by the two soldiers, the agent gazing at the hooded (Bane).
Image 3	A non-transactional process is realised by the Agent who moves closer to Bane.
Image 4	A transactional process is realised by the Agent who touches the hood.
Image 5	A transactional process is realised by the Agent who takes the hood off of Bane's head. A verbal process is realised by Bane talking. No one cared who I was till I put on the mask. In the verbal mode, relational and material processes are realised.
Image 6	A reactional action is realised by the agent gazing at the hooded (Bane). A verbal process is realised by the agent talking to Bane. In the verbal mode, material processes are realised in If I pull that off, will you die?
Image 7	A reactional action is realised by Bane gazing at the agent. A verbal process is realised by the Bane talking to the agent. In the verbal mode, a relational process is realised in It would be extremely painful
Image 8	A reactional action is realised by the agent gazing at the hooded (Bane). A verbal process is realised by the agent talking to Bane. In the verbal mode, a relational (attribute) process is realised in you are a big guy
Image 9	A verbal process is realised by Bane talking to the agent. In the verbal mode, … how do I label these two words "for you"? as a continuation of the phrase in image 7 A reactional action is realised by Bane gazing at the agent
Image 10	A material process is realised by the plane flying over hills.
Image 11	A verbal process is realised by the Agent. In the verbal mode, an attributive relational process is realised in "was getting arrested part of your plan?"
Image 12	A verbal process is realised by Bane "Of course!"

Table A2 Sample 2 Mythology versus Modernity

Image 1	a man shouting indistinctly. This image includes a reactional process that is realised by soldiers looking for something in the fog.
Image 2	A verbal process is realised by a ship captain. In the verbal mode, a material process is realised by where did this fog come from? A non-transactional process is realised by the Capitan looking for something
Image 3	Transactional process is realised by soldiers with torches looking for something in the fog.
Image 4	Transactional process that is realised by soldiers in a boat looking for something in the fog with a torch

Image 5	A verbal process is realised by a soldier. In the verbal mode, a material process is realised in There. Go forward! A reactional process is realised by the soldier gazing at a sign of the plane in the sea (The red fighter pilot Germany)
Image 6	A transactional process is realised by the hand's soldier trying to reach out The red fighter pilot Germany floating in the water. Conceptual
Image **7**	A transactional process is realised by the hand's soldier trying to reach out The red fighter pilot Germany floating in the water. Conceptual
Image 8	A reactional action is realised by the soldier gazing at the pilot on the shore with WW.
Image 9	A reactional action is realised by the soldier gazing at the pilot on the shore with WW. A verbal process is realised by the soldier. [in this shot the character is filmed from the back]. A verbal process is realised by a soldier. In the verbal mode, relational and behavioural processes are realised There he is! The pilot! I can see him.
Image 10	A reactional action is realised by a group of soldiers gazing at the pilot on the shore with WW. A verbal process is realised by the soldier. In the verbal mode, a relational process is realised in he's there
Image 11	A transactional process is realised by Wonder Woman checking on Steve who is unconscious lying on the sand
Image 12	A transactional process is realised by Wonder Woman checking on Steve who is unconscious lying on the sand. Zoom
Image 13	A transactional process is realised by Wonder Woman, who touches with her hand Steve's face
Image 14	A transactional process is realised by Wonder Woman, who touches with her hand Steve's face [Diana is filmed from her back]
Image 15	A reactional action is realised by Steven gazing at Wonder Woman
Image 16	A reactional action is realised by Wonder Woman gazing at Steve
Image 17	A reactional action is realised by Steven gazing at Wonder Woman. A sound is made by Steve [Wow]
Image 18	A reactional action is realised by Wonder Woman gazing at Steve. A verbal process is realised by WW. In the verbal mode, a relational process is realised by "You're a man." A non-transaccional process is realised by WW who chuckles softly.
Image 19	A reactional action is realised by Steve gazing at WW. A verbal process is realised by Steve. In the verbal mode, a relational process is realised by "You're a man."
Image 20	A reactional action is realised by Wonder Woman gazing at Steve. A verbal process is realised by WW. In the verbal mode, a relational process is realised by Who are u?

Table A3 Sample 2 Mythology versus Modernity

Image 21	A reactional process is realised by Diana and Steve gazing at soldiers shouting in German from the sea.
Image 22	A reactional process is realised by Diana and Steve gazing at soldiers shouting in German from the sea. A non-transactional process is realised by the big ship and boats in the sea
Image 23	A reactional process is realised by Steve gazing at soldiers shouting from boats in the sea. A verbal process is realised by Steve. In the verbal mode, a relational (attributive) process is realised I'm one of the good guys, and those are the bad guys. Steve and German are the carriers and good and bad are the Attribute
Image 24	A reactional process is realised by Diana gazing at soldiers shouting from boats in the sea. A verbal process is realised by Diana [What?] A verbal process is realised by Steve. In the verbal mode, a relational (attributive) process is realised
Image 25	A reactional process is realised by Diana and Steve gazing at soldiers shouting in German from the sea. A verbal process is realised by Steve, Diana and Hippolyta. In the verbal mode, a material verb is realised "we need to get out of here?"

Image 26	A reactional process is realised by Diana and Steve gazing at Hippolyta. A verbal process is realised by Hippolyta. In the verbal mode, a behavioural process is realised. Step away from her, now!
Image **27**	A reactional process is realised by Hippolyta and amazons by her side gazing at soldiers shouting from boats in the sea. A transactional process is realised by the two amazons next to Hippolyta. They are pointing their bows
Image 28	A reactional process is realised by Hippolyta and amazons by her side gazing at soldiers shouting from boats in the sea. A transactional process is realised by the two amazons next to Hippolyta. They are pointing their bows
Image 29	A transactional process is realised by boats navigating into the shore. A verbal process is realised by an amazon.
Image 30	A transactional process is realised by a group of amazons next pointing their bows to the sea
Image 31	A reactional process is realised by Diana and Steve gazing at a group of amazons next pointing their bows to the sea. A verbal process is realised by Steve. In the verbal mode, a material process is realised "they have guns, right?
Image 32	A transactional process is realised by a group of soldiers aiming their rifles and others rowing the boat. A verbal mode is realised by one soldier who says [Fire!]
Image 33	A transactional process is realised by a group of amazons aiming their bows. A verbal mode is realised by Hippolyta who says [Fire!]
Image 34	A transactional process is realised by a bunch of arrows on fire in the sky up
Image 35	A transactional process is realised by a bunch of soldiers a group of soldiers being hit and wounded by arrows
Image 36	A transactional process is realised by a bunch of soldiers a group of soldiers landing on the beach
Image 37	A transactional process is realised by two amazons jumping to the cliff and shooting with their bows
Image 38	A transactional process is realised by an amazon jumping to the cliff and shooting with her bows at the soldiers
Image 39	A transactional process is realised by a soldier shooting his rifle
Image 40	A transactional process is realised by a bullet moving in the air
Image 41	A transactional process is realised by a bullet moving in the air. A reactional process is realised by Diana gazing at the bullet moving in the air
Image 42	Transactional process are realised by an amazon hanging from a rope and shooting with her bow and a bullet moving in the air.
Image 43	Transactional process is realised by an amazon who receives the impact of the bullet
Image 44	Transactional process is realised by Diana and Steve falling to the ground. A reactional process is realised by Diana gazing at the amazon wounded by the bullet

Table A4 Film screening 3: a woman in the Council of War

Image 1	A verbal process is realised by Steve talking to Diana. In the verbal mode, material processes are realised in "Stay here. I'll be right back." In addition, this image also includes a transactional action that is realised by the man entering the room and leaving the woman outside.
Image 2	A non-transactional process is realised by Diana walking into the room and a reactional process is realised by her eyeline directed at the room.
Image 3	A conceptual process is realised by the room full of men, which reveale the whole relation of characters in this particular space. A verbal process is realised by the Chancellor talking to the council of war. In the verbal mode, mental and material

	processes are realised in "the majority of them don't even *know* what they are *fighting for*"
Image 4	A verbal process is realised by a politician. In the verbal mode, a relational process in let him speak!
Image 5	A verbal process is realised by Chancellor talking to the council. In the verbal mode, a mental process is realised in "Yes, thank you. Gentleman"
Image 6	A reactional process is realised by the whole council eyeline directed at Diana. A verbal process is realised by the Chancellor talking to the council as a background in this shot. In the verbal mode, attribute relational and material processes are realised in "Germany *is* an immensely proud nation. They will never *surrender*. Now, look. The only way *to end* this war…" A reactional process is realised by men eyeline directed at the woman. A conceptual process is realised by the room full of men, which reveale the whole relation of characters in this particular space
Image 7	A verbal process is realised by Steve talking to his colonel and a transactional process is represented by Steve trying to reach the colonel's shoulder with his hands. As a background is possible to observe a reactional process that is realised by the rest of the council eyeline directed at Diana, who is behind Steve, but he hasn't realised she followed him into the room.
Image 8	A reactional process is realised by a military eyeline directed at Diana and her doing the same back to other members of the council. Her facial expression seems to be asking "what?" "Why are you staring at me like that?" A verbal process is realised by the Chancellor talking to the council. In the verbal mode, Sir Patrick says restore the peace and some stammers as a background.
Image 9	A verbal process is realised by Chancellor who keeps talking to the council. In the verbal mode, identifying relational process in It is […] to negotiate an armistice. A reactional process is realised by the Chancellor eyeline directed at Diana. Indeed, he stutters when he is talking. A reactional process is realised by the whole council eyeline directed at Diana/ A conceptual process is realised by the Sir Patrick stopping his speech when he sees a woman in the room.
Image 10	A reactional process is realised by a military eyeline directed at Diana and her doing the same back to the Chancellor this time. A verbal process is realised by a politician. In the verbal mode, an identifying relational process in "there *is* a woman in here"
Image 11	A conceptual process is realised by a furious colonel focusing on revelation of identity of a female character in relation to the settings that is a room full of men. A reactional process is realised by the Colonel eyeline directed at Steve and verbal process is realised by the colonel who talks to Steve. In the verbal mode, material processes in "what's she doing in here? Get her out."
Image 12	A transactional process is represented by Steve taking Diana out of the room and verbal process is realised by him who is talking to the members. In the verbal mode a mental and material processes are realised in "*Sorry* [chuckles] Blind sister. She *got lost* on her way to the bathroom. I *think* it's this way. *Sorry* guys
Image 13	A conceptual process is realised by the council of war full of man. The shot shows minimal action, focusing on revelation of identity: a male council. A verbal process is realised by Sir Patrick talking to the council, but no one is listening to him as they are steering at Diana being forced to leave the room (transactional process). A reactional process is realised by everyone looking at Diana and Steve leaving the room.
Image 14	The same process types as image 13 but the camera shows room from another angle
Image 15	A verbal process is realised by the Sir Patrick yelling to the council this time.
Image 16	A transactional process is represented by Steve taking Diana out and closing the door. A verbal process is realised by her talking to him. In the verbal mode, material, verbal and mental processes are realised in "Why *they not him speak*? *He's talking* peace. [Steve] Not right now, *sorry*

Table A5 Film screening 4: Colonisation and black race

Image 1	A non-transactional process is realised by the royal guard and the council standing up before the entrance of the new king
Image 2	A non-transactional process is realised by the king walking towards the throne and the council standing up before the entrance of the new king
Image 3	A non-transactional process is realised by the royal guard and the council standing up and the new king walking into the room.
Image 4	A transactional process is realised by the king sitting on the throne. A non-transactional process is realised by the royal guard standing behind the throne.
Image 5	A transactional process is realised by the general bowing to the new king
Image 6	A non-transactional process is realised by the royal guard standing behind the throne. A reactional process is released by the king who stares off the screen at the council members. A verbal process is realised by the king talking to the council. In the verbal mode, mental, relational, and material processes are realised in You know where I'm from when black folks started revolutions, they never had the firepower or the resources to fight their oppressors.
Image 7	A reactional action is realised by the king who stares off the screen at the council. A verbal process is realised by the king. In the verbal mode, a relational process is realised in Where was Wakanda?
Image 8	A non-transactional process is realised by the guards standing up. A reactional action is realised by two council members gazing at the king.
Image 9	A non-transactional process is realised by one council member and the king both sitting down. A reactional action is realised by the king gazing at the council. A verbal mode is realised by the king hmmm?
Image 10	A reactional action is realised by the king gazing at the council that is off the screen and one of the members gazes at the king
Image 11	A reactional action is realised by the king gazing at one of the council members. A verbal process is realised by the king talking to the council. In the verbal mode, mental and material processes are realised You know that ends today
Image 12	A non-transactional process is realised by the king who stands up and starts walking around the room. A reactional action is realised by the king gazing at one of the council members. A verbal process is realised by the king talking to the council. In the verbal mode, material processes are realised We got spies embedded in every nation on earth.

Table A6 Film screening 4: Colonisation and black race

Image 13	A non-transactional process is realised by the guard standing behind the council member. A reactional process is realised by a council member gazing at the king. A verbal mode is realised by the king talking to the council.
Image 14	A reactional process is realised by a council member gazing at the king. A verbal process is realised by the king talking to the council. In the verbal mode, a mental process is realised I know how colonisers think
Image 15	A reactional process is realised by the king gazing at the council. A verbal process is realised by the king talking to the council. In the verbal mode, a material process is realised *So we're gonna use their own strategy against them.*
Image 16	A reactional process is realised by the general gazing at the king. A non-transactional process is realised by the king standing in front of the general but filmed behind. A verbal process is realised by the king talking to the council. In the verbal mode, a material process is realised *We're gonna send vibranium weapons out to our war dogs*
Image 17	A reactional process is realised by the king gazing at the council. *They'll arm oppressed people all over the world so they can finally rise up and kill those in power.*

Image 18	A reactional process is realised by the general gazing at the king. A non-transactional process is realised by the king standing in front of the general but filmed behind. A verbal process is realised by the king talking to the council. In the verbal mode, *And their children.*
Image 19	A non-relational process is realised by the guard standing behind the member. A reactional process is realised by a council member gazing at the king. *and anyone else who takes their side*
Image 20	A reactional process is realised by two council members gazing at the king. A verbal process is realised by the king talking to the council. *It's time*
Image 21	A reactional process is realised by two council members gazing at the king. A verbal process is realised by the king talking to the council *they know the truth about us*
Image 22	A reactional process is realised by a council member gazing at the king. A verbal process is realised by the king talking to the council. *We're warriors.*
Image 23	A reactional process is realised by the king gazing at the council. A verbal process is realised by the king talking to the council. In the verbal mode, a material process is realised *The world's gonna start over and this time we're on top.*
Image 24	A reactional process is realised by the general gazing at the king.
Image 25	A reactional process is realised by the king gazing at the council. A verbal process is realised by the king talking to the council. In the verbal mode, a material process is realised *The sun will never set up on the Wakanda empire.*

Appendix B Pedagogic talk

Table B1 Learning Activity 3, Student F

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 3 question							
task	3	S	I'd ask the same question but change it a bit.	k2			displaying reasoning
	4		Why do you think colonisation would be different,		propose question	restate move	
	5		if those who colonised were black people?				
	6		I skipped all the steps, sorry, Miss hahaha				displaying knowledge
evaluate	7		No, it doesn't matter ...	k1	affirm		approve
	8		but, do you think you're going to get away without doing all the steps?				demur
	9		No!!! (teacher and student laugh)				attitude
			[Teacher re-reads aloud and rearranges the sticky notes in chronological order]			coloured notes	

Table B2 Learning Activity 2, Student F

	m	sp	Text	Role	Phase	Sourcing	Interact
Activity 2 problem							
focus	10	T	What is the **problem** behind this?	dk1	focus problem		inquire reasoning
task	11	S1	Uh ... **the problem** behind this... could be the majority's thinking…	k2	metalang		
	12		I don't know.				demur
	13	S2	Miss, it's because they are the ones colonised	k2	propose problem	remind move	
	14		so it would be weird that they would be colonizers now				display reasoning
	15	T	So… **the problem** is that they had been colonized…	k1		green note	
	16	S3	"Teacher, I think it is our **problem.**	K2	propose problem		display reasoning
	17		We are taking it as				perception
	18		black people are going to colonize in a different way			restate move	display reasoning
	19		There it says			e-boad	
	20		"Why do you think colonisation would be different			note recall	
	21		if it were run by black people?				

22		The same will happen,		propose proble m		display
23		but with people of another colour."				knowledge

Table B3 Learning Activity 3, Student F

	m	sp	Text	Role	Phase	Sourcing	Interact
focus	9		could you guys compliment something else with what you just said?	k1	focus question		invite reasoning
	10		About the **problem**? Or the **question**?		metalan		
task	11	S3	It's that.	k2			
	12		I think it is in us, we are being a bit racist				
	13		because we are seeing black people		propose problem	recall move	
	14		as something different from us, with different thinking.				
	15		that is why I made this **problematisation**		metalang		display reasoning
	16		because we are thinking that we could do things differently.				
	17		when actually they are still people				
	18		they are still a nation,				
	19		only it could change history.			recall lesson	
	20		We would be white slaves and not black people.				display reasoning

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Grabaciones y su duración

Conversación pedagógica: transcribir para explorar. La siguiente sección presenta cómo se organizan las grabaciones de video. Cada clase cuenta con una sinopsis, lo que ha permitido que esta investigación establezca etiquetas específicas que ayuden a identificar las charlas pedagógicas.

Grabaciones de video	Duración
Video 1: Clase n# 1, Primera parte de Batman	01:30:26
Video 2: Clase n# 2, Segunda parte de Batman	00:59:11
Video 3: Clase n# 3, Primera parte de Wonder woman	01:11:31
Video 4: Clase n# 4, Segunda parte de Wonder woman	00:55:32
Video 5: Clase n# 5, Black panther	00:52:21

clase, 1

Tiempo	Acciones
00:00 a 08:34	La educadora presenta las instrucciones sobre cómo funciona el taller via zoom en relación a aspectos tecnicos.
08:35 a 12:09	La educadora presenta el objetivo de aprendizaje del taller y la estrategia pedagogica. Se presentan los cuatros momentos pedagogicos del taller: presentacion de la actividad de aprendizaje, visionado, discussion oral, escritura de preguntas.
12:40 a 20:05	La educadora introduce la pedagogia de la pregunta a traves de la presentacion de tres preguntas. Comienza la interaccion con los estudiantes
20:05 a 26:52	La educadora indaga sobre qué entienden los estudiantes por problema de investigación. (interacción con los estudiantes)
26:53 a 29:55	Como crear una pregunta en base a un problema de investigación. Dialogo Pedagógico. Pedagogía del taller.
29:56 a 39:25	Precalentamiento. Educadora muestra como construir problemas y preguntas en base a un fragmento de wonder woman.
39:26 a 43:48	Los estudiantes comienzan a interrogar el trailer. Construyen problemas, crean preguntas en base a ciertas escenas
43:49 a 49:35	Visionado. La educadora presenta la ficha técnica de la película y los temas curriculares que lxs estudiantes tienen que identificar en la película -Terrorismo -Energia nuclear -Caída de las instituciones
49:36 a 51:49	Visionado Se detiene

Tiempo	Acciones
51:50 a 54:44	Se cae la session para mi
54:45 a 56:11	Visionado. Se detiene debido a la lenta transmission a traves de zoom
1:02 a 1:17:44	Visionado
1:17:45 a 01:26:00	Dialogo pedagogico Por que el comisionado mintio? (valentina) [problema: mentira] Por que el villano amenazo a toda la ciudad? [terrorismo] (Maximiliano) [Corrupcion] Quienes eran parte de la corrupción (Fernanda) Quienes se salvan son los que compiten (Andres)
01:27:00 a 01:30:00	Profe pide a los estudiantes que hagan relación entre las preguntas con los temas de la clase

clase, 2

Tiempo	Acciones
00:00 a 03:02	El profesor parte diciendo que significa el pensamiento crítico para él, lo que justifica el estar haciendo el taller. Además llama al grupo a no decaer en el trabajo grupal virtual y a manifestarse si necesitan ayuda o están viviendo temas complejos.
03:03 a 05:05	La profesora-investigadora refuerza el mensaje del profesor de la escuela
05:06 a 09:18	La educadora comienza mostrando problemas y preguntas creadas por los estudiantes la sesión anterior.

09:19 a 19:54	Interacción profesores y estudiantes (chat escrito) 11:18 profesor de la escuela habla de la cárcel 13:13 V2 analiza el comportamiento de Bane que al cuestionar la cárcel, está cuestionando una sociedad completa
19:55 a 31:25	Interaccion Discussion 32:41 43: tener miedo en el pozo de la cárcel
31:18 a 39:25	Discussion-conversacion estudiante
39:56 a 42:23	Se negocia cómo se operacionaliza el taller debido al problema que significa ver fragmentos de peliculas a traves de zoom
42:24 a	Profesor de la escuela selecciona una escena y la analiza Habla de terrorismo y del hecho de tener miedo La película se deja en proyección A alguien le hace sentido la idea de que hay que sentir terror para poder vivir? Y si quieres vivir, necesitas sentir terror
45:43 a 59:11	Conversacion a traves del chat Nataly dice-escribe: "yo no existo" 50:26 54:41 es como chile con el estallido social. No se destruyó chile Se acuerda ver la película antes

clase, 3

Tiempo	Acciones
00:00 a 03:08	Profesora investigadora comienza preguntando si han visto la película a los estudiantes y saludando y esperando que todos se conecten
03:09 a 00:00	Contextualización de la mujer maravilla como superhéroe a partir de una comparación entre la mujer de la década de los 80 y actual (2017) Profesora le pide a los estudiantes que encuentren similitudes y diferencias a partir de una imagen Dialogo Hablamos oral% sobre los colores de la ropa de la mujer maravilla Min 9:28 explico lo que es ideología (pelear por una idea) Natty responde por chat, que más que por una idea pelean por algo material 11 Max pasa de idea a ideologico
13:07 a 20:54	Presentacion de ficha técnica de la pelicula
20:55 a 23:00	Presentación de los temas de la pelicula **Mitologia griega** **Primera Guerra mundial** **genero**
23:30 a 30:00	Contextualización histórica de la pelicula

	Se presenta quienes son las amazonas. Mitologia griega
35:50 a 45:00	Se proyecta la pelicula en mute y vamos comentando oralmente 47:49 se habla sobre como se construyen las narrativas
45:00 a 53:50	Interacción profesores y estudiantes (chat escrito). M analiza el comportamiento del personaje cuestionando una la escena completa
53:50:00 a 01:11:00	Se revisan las ultimas escenas y preguntas planteadas por la clase

clase, 4

Tiempo	Acciones
00:00 a 01:35	Profe de la escuela comienza retomando la idea de mitología griega. Profe-investigadora comienza hablando de mito-fundante
01:36 a 06:48	Profe comienza leyendo y mostrando preguntas que lxs estudiantes habían escrito en base al visionado de la sesión anterior
06:49 a 11:08	Viendo quien va a proyectar: el profe andres o la profe caro
11:09 a 13:09	Visionado
13:10 a 19:42	Conversación sobre el visionado Antho dice q *le dio asco* ver la cara del military (la pelicula provoca una emocion fisiologica muy basica). Trabajo de la representacion de los villanos Uso de Jamboard Uso de del chat

	Fernanda usa el chat y pregunta si la doctora veneno tiene algun problema mental Vale enuncia el problema de la fabricacion de gases (esto no se ha indicado como la construccion de armamentacion masiva)
19:43 a 26:01	Visionado
26:02 a 39:48	Conversacion Uso de Jamboard No dejaban entrar mujeres en las discusiones políticas Max identifica un problema y construye una pregunta Profe Carolina negocia la elaboración de esta pregunta (27:21) Verbal y físicamente Esto nos lleva a hablar de armas de destruccion masiva 31:52 Max indica que falto su pregunta Fena hace sus preguntas via chat
39:48 a 43:18	visionado
43:19 a 55:32	Max La humanidad es una enfermedad y el planeta se tiene que curar de ella Vale: actuar de acuerdo con lo q te dicte la conciencia Profe Andres comenta Antropocentrismo (griegos) Cristianismo Cuestionarnos a nosotros mismos

clase 5

Tiempo	Acciones
00:00 a 11:34	Profe Caro comienza presentando los conceptos Raza; tecnologia; imperialismo Lxs estudiantes comienzan opinando sobre la pelicula y como estos conceptos pueden verse en su cotidideaneidad. Ej: raza y los extranjeros en Chile. Profe de escuela agrega el concepto de TRIBU
11:35 a 13:24	Visionado
14:25 a 22:31	Conversacion 13:34 (antho trae a la parentela) 14:55 (max quiere comentar) que le den el poder solo a una persona. 17:15 Profesor y estudiante problematizan la idea de monarquía 18:44 Profesora pregunta por opinión sobre algo (que la riqueza tecnológica no sea compartida) 20:10 Antho habla de colonización 22:04 que ca
22:32 a 28:09	Visionado (momento rey león)
28:10 a 33:04	Conversacion Linaje
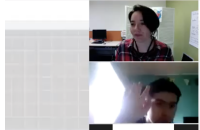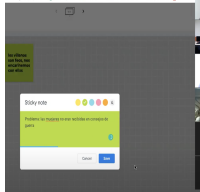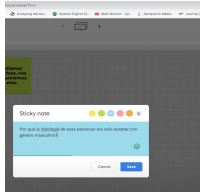
33:05 a 34:13	Visionado (conversación de entre la chica y el rey) Min 33:32
34:14 a	Conversacion pedagogica 34:53 Antho usa como fondo de pantalla la imagen de la profe Caro Vale: la chica dejo porque ella pensaba que era injusto de que Wacanda no compartira su poder o riquezas Distribucion de la riqueza (anthonela cuestiona)
39:31a 40:48	Visionado Minutos Refugees (si entran refugiados aqui, Tambien sus problemas entran)
	Conversacion pedagogica Ethocentrismo propuesto por el profesor de la escuela
47:31 a 49:22	Ultimo visionado
49:23 a 52:21	Despedida, foto grupal y agradecimientos
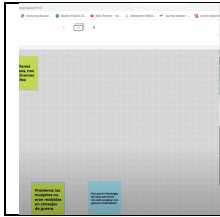
Table B4 Transcripción multimodal desde el minuto 26:01 al 27:42

- **Proyección de la película**

Wonder Woman Screenshots Breve descripcion	Minute 54:36	Minute 58:23	Minute 59:29

- **Conversación pedagógica (negociando una pregunta)**

Video recording screenshots	Hablante	Texto	Notas de contexto
	Educadora	Dentro de todas las cosas que acabamos de ver aquí, me podrían decir qué les llamó la atención?	
	M3		M3 levanta la mano frente a la cámara
	M3 Educadora M3	Que mujeres no eran permitidas en la sala Primer problema, que las mujeres no eran recibidas en el consejo de guerra. si	La profesora comienza escribiendo en la pizarra en línea y parafrasear lo que el estudiante dijo. Ella escribe el problema en un recuadro verde.
	Educadora M3 Educadora M3 Teacher M3	¿Cómo podrías interrogar este problema? ¿Podrías preguntarle a este problema que la película está planteando? ¿Por qué tanto machismo? Ok, pero podrías elaborar un poco más la pregunta. Dame mas, yo se que tu puedes. Déjeme ponerme en modo sabio Bueno, ponte en modo sabio. ¿Cómo podrías cambiar esta pregunta? ¿Por qué la ideología de esas personas era solo aceptar el género masculino?	Student laughs Teacher moves her hands as if she were a coach. The student laughs The student puts a scarf on

	Teacher	Genial/ El primer problema aquí está muy bien planteado por M3, es un problema de género. Pero ojo, que usó también el concepto de ideología, el que es otro poderoso concepto.	Teacher places the two boxes with the problem and the question together in parallel

Clase n # 5
Transcripción multimodal desde el minuto 17:25 al 19:56

● **Visionado de la película**

Black Panther Screenshots Breve descripcion ….	 Time 1:29:56	 Time 1:30:09	 Time 1:30:55

● **Conversación pedagógica (conversación colaborativa)**

Speaker	Text	Contextual notes
Profe Caro (PC)	dentro de lo que acabamos de ver, ¿qué les llamó la atención?	
A6	la estupidez del antagonista	
PC	Echaba tanto de menos esa voz	
M6	Tu sabi	
A6	es que si una persona se lo está diciendo, espectacular, pero si son dos personas… que se de cuenta. Que pare un minuto a reflexionar lo que le están diciendo.	
PC	para ti es la estupidez de… que paso ahora La estudiante y el resto de la clase se ponen a reir porque una de las estudiantes de la clase pone de fondo de pantalla a un cantante Famoso de latinoamerica, pero envestido como president de Chile	
A6	estamos en un chayanne moment he creado mountruos	

Profesor Andres (PA)		Profesora deja unos segundos que todxs rian y retoma la clase
PC	la A6 dice, el protagonista esta	
M6	no, el antagonista	
PC	gracias, el antagonista esta siendo testarudo o estupido, lo dejo como estupido?	
A6	A6: si. Está siendo llevado a su idea	
PC	el antagonista está siendo llevado a su idea, y cuál es su idea?	
A6	Atacar, muerte, sangre, muerte	La estudiante menciona todas estas palabras como si estuviera bombardeandolas con el sonido. Esto hace reir al grupo
M6	Querer conquistar a los demás	
F6	Quiero decir algo	
PC	si, F6	
F6	Yo creo que el antagonista no es igual al tipico antagonista que salen en las peliculas, porque emmm el lo que quiere hacer (silencio). Ay no se como decirlo …	
M6	Liberar a los oprimidos	
F6	No, no. Es que sus ideas son radicales pero no están tan equivocadas . Es como lo que pasa con la izquierda y la derecha, se van al extremo. Es lo que yo opino, se si esta bien o está mal	
PC	En este caso, lo que estás diciendo es que no está loco lo que está diciendo, solo que lo está diciendo de una manera extremista. El problema es que es un extremista?	
F6	si, porque al final la idea que él tenía era como irse em…. Ay, es que no se como explicarlo. Perdón, me pongo muy nerviosa. Pero si se va en contra de los blancos que ellos les dice. Quiere tomarse el poder pero el tiene la idea de que los negros por asi decirlo, los de su test, lo	

de su raza gobiernen… algo así. Como subirlos de poder. Pero es más un extremista que un estupido		

- Guia del estudiante

Instrucciones de la actividad	Escenas de la película ¿Qué idea o mensaje muestra la escena? ¿cómo el director construye la escena? (ropa, colores, lugares, acciones)	¿Cuál es el problema?	¿Cuál es la pregunta?	Clasifica tu pregunta
Escritura del estudiante	Diana quiere dar su opinión qué sería Que dieran la orden de retirada, pero nadie le hace caso y la echan	las mujeres no eran permitidas en el consejo de guerra (machistas opresores jaja)	¿Por qué la ideología de esos hombres era solo aceptar la opinión del género masculino en el consejo?	Causa

- **Conversación pedagógica: introduciendo la pedagogía de la pregunta a los estudiantes, Clase 1**
  Tiempo 12:44 a 20:21

Video recording screenshots	Speaker	Text	Contextual notes
¿Por qué aprender a construir problemas y preguntas?	Profesora	¿Por qué creen que es importante aprender a escribir problemas y preguntas? Lo primero que se les venga a la cabeza.	
	A1	Para poder encontrar mas rapidamente la solución a algo	
	Educadora	Genial A1. Aunque no puedo ver tu cara podría decir que eres más que una cara bonita. Si, porque tenemos que buscar soluciones, ese podría ser un concepto super importante. ¿Alguien más quiere indicar algo? A1 dijo, porque nos llevan a buscar soluciones	
		Ahora, pregunto: cuando una pregunta está cuestionando? [silencio, no respuesta] Piensen en ustedes mismo, cuando alguien les dice: ¿por qué me	

¿Por qué aprender a construir problemas y preguntas? ¿Cuándo una pregunta está cuestionando?	Educadora	estás cuestionando? Porque una pregunta, puede ser una pregunta para pedir información. Por ejemplo: ¿cómo estás? pero cuando la pregunta pasa a cuestionar Cuando te deja pensando. Lo mismo iba a decir.	
	A1	En que?	
	v1 Educadora	en lo que vamos a responder. Póngase usted, a uno le pregunta: ¿cómo estás? por instinto uno va a decir bien, pero si uno se pone a pensar: ¿cómo estoy realmente?	
	A1 Educadora	O sea te está preguntando por tu mundo interior. Una cosa es que te pregunten como estan? y otra es que te inviten a ver como esta tu mundo interior. ¿Eso es lo que estás intentando decir? Tecnicamente Me parece ¿Alguien más quiere decir algo, ante la idea de que alguien te está cuestionando?	
	A1 Educadora	Es como poner en duda lo que la otra persona te está diciendo De otra manera tú estableciste otra palabra idea aquí. Así como lo dijo antes A1 sobre buscar soluciones. Aquí aparece la idea de dudar. No dar algo por sentado. Entonces, cuando hablamos de cuestionamiento en este taller de cine. Estamos hablando de que lo que nos está mostrando la pantalla grande, nosotrxs lo vamos a cuestionar. No vamos a aceptar todo lo que nos dice la pantalla, que no es un libro, pero es como otro tipo de libro… digital, con imágenes en movimiento. Pero no damos por sentado. ¿Se entiende esa idea?	Aqui la estudiante esta haciendo una critica a nivel de metalenguaje fílmico. Genero, como esta siendo armada la trama. Mujer salvada por el superhéroe
	F1 Educadora	Si Ahora pregunto: por qué vamos a ver películas para aprender a escribir preguntas escritas en la clase de historia	
	A1 Educadora	Porque al ser película, son películas porque tienen larga duración. Mientras mayor duración tenga, esos minutos nos van hacer cuestionarnos en esos minutos sobre x parte de la películas. Por ejemplo, el superhéroe salvó a la dama, por que especificamente tuvo que salvarla a ella? podria haber salvado a alguien más o dejarla tirada. No se si me doy a entender.	
	A1		

Desde 20:16 a 26:12

Pantallazos de la grabación de la clase	Hablante	Texto	Notas contextuales
	PC	¿Qué es un problema para ustedes?	
	A1	Algo que puede causar inquietudes	
	Profe	algo te remueve, cierto? (profesora hace gesto con las manos para indicar movimiento)	
	A	si	
	PC	M1, que ibas a decir?	
	M1	iba a decir lo mismo	
	A1	compartimos la misma neurona	
	PC	Profesora: parece que se ha estado juntando mucho este año a través de zoom	
	M1	no, éramos amigos desde antes	
	PC	un problema puede ser algo que te remueve. Como dice la imagen acá, un problema puede ser algo que te detiene y como muestra el ser humano acá -con la postura- te detiene a pensar. Un problema es algo que te invita, como dijo A1 en un comienzo, el problema te invita a buscar solución. Los problemas no son conflictos en la clase de historia, los problemas son posibilidades. Nosotros no estamos usando el concepto de problema como algo que no me permite avanzar, al contrario (profe hace gestos de contracción)	
21:45		Pregunto: ¿cómo construyes un problema de investigación?	Silencio de un par de segundos. Profesora ante el silencio

	PC	imágenes que continúan en la proyección del humano parado frente al muro es pensar que algo tiene solución pero es a través de las preguntas. El problema es correcto, en la medida que la pregunta este correcta. Por lo tanto, estas son las primeras fases del método científico que se van usar en la clase de historia, en la clase de biología, en todas partes. El problema es una invitación a construir preguntas y en la medida que la pregunta me lleve a una solución, entonces la pregunta está bien formulada. Esta fase es el primer porrazo que se mandan todos los estudiantes en la universidad, porque no saben escribir preguntas. O no? o estoy equivocada profesor andres?	reacciona mostrando
	PA	entre otros varios jejeje pero si el problema y la pregunta es una habilidad más desarrollada. Voy hacer una pregunta para ver. ¿Qué pasa si la pregunta hecha no tiene solución? se puede avanzar sin solución? como me pongo de acuerdo con alguien	
	PC	creo que esa es una idea filosófica super importante, hay preguntas que pueden no llevarnos a 'soluciones'. En términos de lo que estamos trabajando aquí -clase de historia- si la pregunta no me lleva a una solución entonces la pregunta no está bien planteada	
	A1	de hecho si se puede, porque se podría encontrar la manera de complementar la pregunta	
	PC	a ver, como?	
	A1	La persona que hizo la pregunta, la hizo hasta la mitad. No la complemento como debería haberlo hecho. ¿Podrían preguntarle a que se refiere? y de ahí sacar una respuesta y unirlo -a lo de antes- y de ahí sacar una solución. No se si se entiende?	

	PC	yo creo que te entiendo, pero se va a ver mejor cuando se ponga en práctica. Esto es pura filosofía de la historia. Es como si les dijera, ya chicos hagan cien abdominales y nunca han hecho abdominales	
	A1	pero cuando se refiere a una película, es cosa de dejar avanzar la película. Por ejemplo, uno se pregunta: por qué el protagonista se llama así. Es cosa de dejar avanzar la película y probablemente nos responda esa pregunta más adelante o hay otras dos opciones, es que no tiene respuesta, es decir, lo pusieron por ponerlo. O van hacer una segunda parte o es algo que está oculto en la película, alguien quien está muy atento se va a dar cuenta y va a entender eso.	
	Profe	mmm mira, no quiero decepcionarte, pero para este taller la respuesta es que ustedes tengan la capacidad de hacerse preguntas. La respuesta para términos de este taller, no cuenta. La verdad, como diría Foucault, se construye socialmente . Entonces, nosotros no estamos en búsqueda de respuestas verdaderas, estamos aprendiendo a cuestionarnos. Entonces yo les voy a pedir que hagan preguntas sobre cosas que han visto, no hay nada que se responda en el futuro.	

Appendix C

Table C1 Students' worksheet in Spanish

A continuación la guía de aprendizaje que los/as estudiantes completaron al finalizar la clase. Este material pedagógico guío la escritura. Por tanto, los/as estudiantes primero describen una escena de su interés. Segundo, problematizan esa idea. Tercero, interrogan el problema con una pregunta. Finalmente, clasifican su pregunta (e.g., causa, desarrollo, consecuencia).

Leyendo cine

I. Recuerda antes del visionado

Preguntas de contexto. ☐ puedes comenzar escribiendo ¿Por qué …? ¿Qué causó…? ¿Por qué razón…?
Preguntas de causa ☐ puedes comenzar escribiendo ¿Por qué …? ¿Qué causó…? ¿Por qué razón…?
Preguntas de desarrollo ☐ Puedes comenzar escribiendo ¿Cómo…? ¿De qué manera…? ¿Cómo se desarrolló…?
Preguntas de consecuencia ☐ Puedes comenzar escribiendo ¿Qué consecuencias…? ¿Qué provocó…? ¿Qué significó…?

| **Escenas de la película** ¿Qué idea o mensaje muestra la escena? ¿cómo el director representa esa idea en la escena seleccionada? (ropa, colores, lugares, acciones, música)	**¿Cuál es el problema?**	**¿Cuál es la pregunta?**	**Clasifica tu pregunta**

Transitivity analysis in Spanish

Muestra 1

Escena
|El que por usar [[una prenda de ropa,| [en este caso una máscara]],| te hace mucho más "terrorífico"|

Clausula 1 |el que por **usar** [[una prenda de ropa,| (proceso material con rango)
Clausula 2 [en este caso una máscara], te **hace** mucho mas terrorifico|| (proceso relacional causal atributivo intensivo con con Agente/Attributor + portador + Atributo)

Usar una prenda de ropa, <u>en este caso una máscara</u>, te hace mucho más terrorífico

Beneficiary   relational process   Attribute
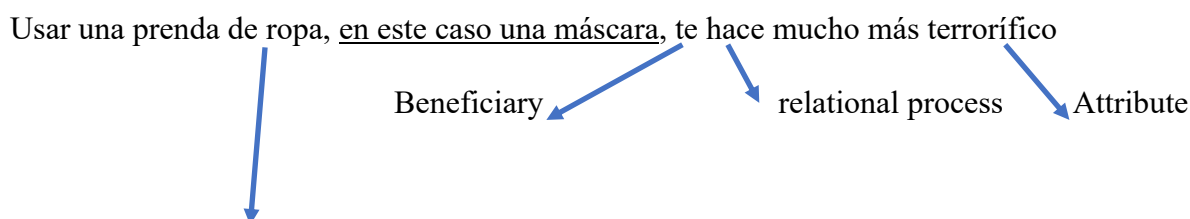
Main participant of the relational process "makes".
Formally, it is a non-finite form of the verb functioning as noun.
However, since "usar" is still a verb, and it is a material process,
it has one participant: "una prenda de ropa", which is a Range.
It may be considered a Goal, since "usar ropa" does not complete
Meaning in the same way in which "have dinner" or "have a shower"
Are. I am not sure we have such verbs.
"Máscara" is an appositive of "prenda de ropa", and it is placed
In an elliptical clause: "En este caso [la prenda de ropa es] una máscara".

Problema
|El que hacen <u>ver</u> ||que cualquier persona que <u>use</u> algo "fuera de lo común" |va a <u>hacer</u> algo peligroso,| o <u>tendrá</u> una mala intención||

Clausula 3 |El que hacen **ver**| (proceso mental con participante elidido)
Clausula 4 ||que cualquier persona que **use** algo "fuera de lo común"| (proceso material con Actor+meta/rango)
Clausula 5 |va a **hacer** algo peligroso,| (proceso material con atributo)
Cláusula 6 |o **tendrá** una mala intención]|| (proceso relacional *posesivo* con atributo)

Pregunta
|¿Por qué <u>usar</u> [[algo distinto]],|te convierte en una amenaza |o hace que impongas miedo?|

Clausula 7 |¿Por qué **usar** algo distinto, (proceso material con rango)
Clausula 8 [te **convierte** en una amenaza | (proceso relacional atributivo *<u>intensivo</u>* con Atributo) enmascarado igual a amenaza
Cláusula 9 |o hace que **impongas** miedo?]| (proceso mental con inducer + phenomenon)
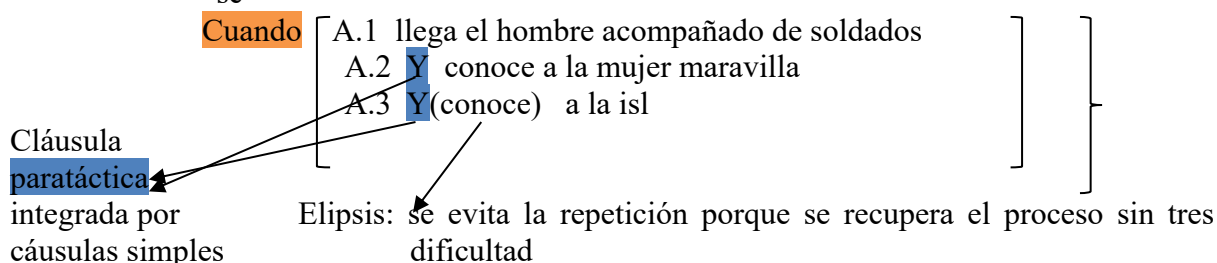
Clasificación de la pregunta
Consecuencia

Muestra 2

Escena
|En la escena se muestra cuando llega el hombre acompañado de soldados y conoce a la mujer maravilla y a la isla. |Hay una pelea, [la cual es desigual,| ya que los soldados están con armamento de guerra| y las mujeres están con arcos y flechas]||, pelean a golpes| y las mujeres están con ropa| [que no es como la de combate |que conocemos ahora, en cambio los soldados si]||||.

Claúsula A   En la escena – circunstancia de lugar
           Se muestra – proceso material realizado impersonalmente con una pasiva con
           "se"
           Cuando   A.1   llega el hombre acompañado de soldados
                     A.2   Y   conoce a la mujer maravilla
                     A.3   Y(conoce)   a la isl
Claúsula
paratáctica
integrada por   Elipsis: se evita la repetición porque se recupera el proceso sin tres
cáusulas simples   dificultad

Cláusula temporal A.1   [llega]   proceso material
                     [el hombre]   Actor
                     [acompañado de soldados] Circunstancia de compañía

Cláusula paratáctica A.2   [y] conjunción aditiva
                       (el hombre: elipsis) Sensor
                     [conoce] proceso mental
                     [a la mujer maravilla] Fenómeno

Clausula paratáctica A.3 [y]
                     (conoce: Proceso mental elíptico)
                     [a la isla] Fenómeno

Claúsula 1 |Hay una pelea,| (proceso existencial as existential subject)
Claúsula 2   [la cual es desigual,| (proceso relacional con atributivo intensivo con Portador + Atributo)
Claúsula 3 ||ya que los soldados están con armamento de guerra| (proceso relacional posesivo identificatorio con expresión y valor)
Claúsula 4 | y las mujeres están con arcos y flechas]|| (proceso relacional posesivo identificatorio con expresión y valor)
Claúsula 5 |pelean a golpes| (proceso material con rango)
Claúsula 6 |y las mujeres están con ropa| (proceso relacional identificatorio posesivo con expresion)
Claúsula 7   [que no es como la de combate | (proceso relacional con atributivo intensivo con Atributo)

Claúsula 8 |que <u>conocemos</u> ahora, en cambio los soldados si]| (proceso mental con fenomeno) proceso relacional identificatorio posesivo

Problema

[El problema es] ||(que) comienza una batalla entre los soldados y las mujeres de la isla||, la cual es bastante violenta y problemática.||

Claúsula 9   [El problema <u>es</u>] (proceso existencial as existential subject)
Claúsula 10 ||(que) <u>comienza</u> una batalla entre los soldados y las mujeres de la isla|| (proceso material con meta)
Claúsula 11 |la cual <u>es</u> bastante violenta y problemática.|| (proceso relacional atributivo intensivo

Pregunta

Según lo visto en la escena, |¿se podría inferir| que la película combina| y muestra hechos históricos reales y cultura milenaria con ficción?|

Claúsula 12 |¿se podría **inferir**| (proceso mental con Experimentante elidido)
Claúsula 13 |que la película **combina**| (proceso material con actor)
Claúsula 13 |y **muestra** hechos históricos reales y cultura milenaria con ficción?| (proceso relacional con atributivo intensivo con atributo)

El Fenómeno está realizado por dos cláusulas nominales en relación paratáctica, tal vez disimulada por que el sujeto de la segunda cláusula está elidido por repetir el de la primera. Eso hace que la Meta del Proceso Material "combina" sea también el atributo del proceso relacional "muestra". Por otra parte, la circunstancia "con ficción" nos exige relectura pues se refiere al proceso material (combina), el primero en nombrarse, y no al relacional, el último. De esa forma, leemos "muestra hechos históricos reales y cultura milenaria con ficción", cosa que no queda clara. Necesitamos releer toda la pregunta para darnos cuenta de que el "con ficción" se refiere a la combinación "de X con ficción". Espero que se entienda.

Clasificacion 1
Pregunta de análisis.

Muestra 3

Escena
|Diana quiere dar su opinión ||que sería [que dieran la orden de retirada]]| pero nadie le hace caso| y la echan|.

Claúsula 1 |Diana **quiere dar** su opinión| (proceso material con actor +rango)
Claúsula 2 |(que) **sería**| (proceso relacional identificatorio)
Claúsula 3 [que **dieran** la orden de retirada]]| (proceso material con rango)
Claúsula 4 | pero nadie le **hace** caso| (proceso comportacional / nadie la escucha)
Claúsula 5 |y la **echan**.| (proceso material con meta en el clítico "la", en español antepuesto al verbo]

Problema

|Las mujeres no eran recibidas en el consejo de guerra| (machistas opresores jajaja)

Claúsula 6 |Las mujeres no eran **recibidas** en el consejo de guerra| (proceso material con actor y scope)
Las mujeres: son la Meta en calidad de agentes pasivos
Eran recibidas: construcción pasiva con el actor elidido (sería el agente activo)
En el consejo de guerra: circunstancia de lugar

Pregunta

|¿Por qué la ideología de esos hombres era [solo aceptar la opinión del género masculino en el consejo?]|

Claúsula 7 |¿Por qué la ideología de esos hombre **era**| (proceso relacional identificatorio con expresión)
Claúsula 8 [solo **aceptar** la opinion del género masculino en el consejo?]| (proceso material con meta+rango]

<div align="center">

Muestra 4

</div>

Escena

|La escena muestra al primo del rey diciendo que él quiere obtener el respeto que merece Wakanda, por medio de la guerra, |cosa con la que varios están en desacuerdo.||

Claúsula 1 cosa con la que varios están en desacuerdo (proceso relacional con Circunstancia de modo)

Problema

|El problema es el diálogo, [ya que dice que: |"Siempre hemos sido nosotros los colonizados,| ahora nos toca ser colonizadores".]| |Esto es un guiño a la historia de la humanidad| y es una frase de mucho peso| tratándose de gente negra| y colonizada en décadas anteriores.|

Claúsula 2 |El problema **es** el diálogo, (proceso relacional identificatorio con valor y expresion)
Claúsula 3 [ya que **dice** (proceso verbal)
Claúsula 4 |que: "Siempre **hemos sido** nosotros los colonizados,| (proceso relacional atributivo intensivo con Portador + Atributo)

Claúsula 5 | ahora nos toca **ser** colonizadores".]| (proceso relacional atributivo intensivo con Portador + Atributo)

Cláusula: Ahora nos toca x.
Orden congruente: X nos toca ahora.
X es "ser colonizadores". Entonces "toca" es el proceso de la cláusula mientras que el infinitivo "ser …" tiene una una función nominal: "ser colonizadores" es lo que nos toca. Ese proceso relacional infinitivo "ser" es intensivo y tiene un valor asignado: colonizadores.

El "nos" es un pronombre personal de Objeto = a nosotros (puede ser duplicado: "nos toca a nosotros").

Claúsula 6 |Esto **es** un guiño a la historia de la humanidad| (proceso relacional atributivo intensivo con Portador + Atributo)

Claúsula 7 |y **es** una frase de mucho peso| (proceso relacional atributivo intensivo con Atributo)

Claúsula 8 |**tratándose** de gente negra| (proceso relacional identificatorio con Valor)

Claúsula 9 |y **colonizada** en décadas anteriores.| (proceso relacional atributivo intensivo con Atributo)

Pregunta

|¿Crees que |[si la raza negra hubieran sido los colonizadores]],| la historia y el mundo hoy en día sería diferente?||

Claúsula 10 Crees (proceso mental con Experimentante elidido)

Claúsula 11 que <<...>> la historia y el mundo hubieran sido diferentes (proceso relacional atributivo intensivo con Portador + Atributo)

Claúsula 12 <<si la raza negra hubieran sido los colonizadores>> (proceso relacional identificatorio con Expresión y Valor)

Clasificación
pregunta de contexto y análisis.

Sample 4

Muestra 5

Escena

|cuando el primo de él toma el poder y habla con el consejo|

Problema

|la idea de ellos de colonizar el mundo|| y hacerlo de mejor manera [ya que ellos son de color]|||

Claúsula |la idea de ellos de colonizar el mundo| (proceso material con Actor y Goal)

Claúsula |y hacerlo de mejor manera| (proceso material con atributo)

Claúsula [ya que ellos son de color]| (proceso relacional intensivo con portador + atributo)

Pregunta

|¿por qué se piensa |que las personas de color gobernarían| y colonizarían mejor de los que ya lo hicieron?||

Claúsula |¿por qué se **piensa** (proceso mental con Experimentante elidido)

Claúsula [que las personas de color **gobernarian**| (proceso material con actor)

Claúsula | y **colonizarian** mejor| (proceso material con atributo)

Claúsula |de los que ya lo **hicieron**?]|| (proceso material con actor)

Clasificacion

 pregunta de causa