“All these wonderful things”

The place of digital resources in newly qualified English language and literacy teachers’ practices, from higher education to high schools

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works of other people has been attributed, and has been cited and referenced.

Signature: Signed by candidate Date: 8/02/2021

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List of acronyms

CAPS – Curriculum Assessment Policy Statements

FAL – First Additional Language

HL – Home Language

IRE/F – Initiation Response Evaluation/Feedback

LOLT – Language of Learning and Teaching

NLS – New Literacy Studies

PGCE – Postgraduate Certificate in Education

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Best
Ed

Abstract

Understandings of what counts as literacy and of how language is best taught are in considerable flux in the present period. The proliferation of the digital is often cited as a key factor driving this sense of flux. In initial teacher education, the place of the digital in teachers' practices is complicated by students' varying engagements with the digital, and unequal access to digital resources in schools. Research on how newly qualified teachers engage in teaching practices involving the digital is limited. Additionally, recent studies point to the immense pressures placed on these teachers during their first years as qualified teachers.

This case study is an in-depth investigation of the practices of two newly qualified English language and literacy teachers, at two South African high schools, analysing their practices during a period of their initial teacher education and within their first year of teaching. The study aims to ascertain the place of the digital in poetry lessons by analysing their lesson plans, lesson observations, interviews, teaching materials, Whatsapp VoiceNotes and written reflections. The theoretical foundation draws on the New Literacy Studies and recent theories from multimodal social semiotics and discourse studies. The data analysis framework consists of three lenses: recognisable activities, multimodal ensembles and assemblages-as-tensions.

The analysis of recognisable activities in lesson plans and high school lessons showed that the digital is not central to the two teachers' practices. They used digital resources as 'placed digital artefacts': teacher-created finished products that connect with one activity and are then abandoned. Analysis of multimodal ensembles revealed the ways in which the digital, the teachers' bodily movements, their use of space in the classroom, speech and writing are entangled. Teachers have to control rapid changes in modal ensembles, or 'beats', throughout lesson time. The analysis of assemblages-as-tensions showed that these two newly qualified teachers balance many conflicting discourses and tensions in their high school practice, which render the year following initial teacher education daunting. The digital often exacerbates these tensions. However, digital resource use is suggested to be connected to complex and powerful conceptions of language and of teaching that underpin teachers' practices. In teacher education, the digital could thus become a mediator of reflective practice and teacher support during *and* after initial teacher education, instead of focusing on digital technologies use *per se*. Consequently, classroom practices involving the digital could become more powerful.

Chapter 1. Introduction

Rapidly changing practices involving digital resources, broadly conceptualised here as artefacts (images, videos, audio, presentation slides) and tools (hardware like computers, cell phones, tablets and software like Microsoft Word), in their 'digital form'[1], have been *partly* responsible for a change in the way literacy is viewed. One of many reasons for this change has been major developments in literacy research in the 1970s and 1980s, perpetuated by the proliferation of digital resources in the 1990s (Lankshear & Knobel, 2011). The shift in literacy research ushered in a "social turn" and vice versa, constituting a move away from the individual's mind and behaviour, to a focus on social and cultural interaction (Gee, 1996: 1). The New Literacy Studies is one of the many approaches foregrounding the social turn, emphasising the notion of literacy as embedded in social practices within various domains (Heath, 1983; Street, 1984; Barton, 1994; Gee, 1996; Kell, 2006; Prinsloo & Baynham, 2013 and Larson & Marsh, 2015). Literacy shifted from being associated with systems, form and structure to a focus on practices – how people use "written language" in their everyday lives (Barton & Hamilton, 1998: 1). Literacy is therefore what people do with written language.

The change in how literacy is viewed gives rise to challenges. In teacher education, it has become challenging to prepare pre-service teachers, prospective teachers receiving training in order to qualify as professional teachers, for the kinds of classes they will encounter in the 21st Century. Increasingly, these classes require the effective engagement with "multimodal texts", where language is to a lesser extent the central mode for communicating meaning; meaning is communicated and represented through various interacting modes like still and moving images, sound, gesture and space, to name a few (Jewitt et al., 2016: 1). Although multimodality is not necessarily a new phenomenon, it gained interest in the late 1990s mainly because new digital resources made the production and dissemination of these texts profoundly easier (see Kress & Van Leeuwen, 2001 and Jewitt, 2014). Digital resources have therefore been "entangled" (Gourlay & Oliver, 2018: 66) in the changing views of literacy, as well as how people communicate. These disruptions complicate how teachers are inducted into practices involving the digital during initial teacher education.

[1] In this study, single inverted commas ('') refer to contested, problematised, colloquial or loaded terms, or concepts that will be unpacked at a later time. Double inverted commas ("") are used exclusively to indicate direct quotes from either the data or literature.

Recent research in literacy studies has foregrounded the complicated nature of the concept of context (Blommaert, 2015 and Blommaert & De Fina, 2017). This concept has been foregrounded in the New Literacy Studies for a long period of time, although recent studies have expanded the notion of 'context' in the way it is applicable to concepts like the literacy event and literacy practices (Kell, 2006 and 2011; Burnett & Merchant, 2020; Prior & Smith, 2020 and Dippre & Smith, 2020). Whereas context has often been viewed as a stable, static component of literacy events, the above studies argue for a more fluid approach to the concept, focusing on how events unfold 'moment-to-moment'. The discourses surrounding literacy events and how they are shaped by practices and institutions within "timespace configurations" have been highlighted as crucial in the study of social events (Blommaert, 2015: 1). The digital has a place in this expansion of what is understood as context, since resources from sources other than the direct classroom setting often push against the boundaries of the immediate event. The ways in which digital resources connect the literacy event with the outside world (or not) have been investigated (Prinsloo & Sasman, 2015; Burnett & Merchant, 2020; Prior & Smith, 2020 and Dippre & Smith, 2020). The shifting view of literacy, multimodality, the digital and recent understandings of context have illuminated how complex the language and literacy classroom is.

1.1 Digital resources in higher education

The disparity of ways in which students use digital resources in higher education contexts can be described as a spectrum of digital engagement. Although it has been argued in contexts outside South Africa that students in higher education engage in homogeneous practices involving these resources, as the term "digital native" (Prensky, 2001: 1) suggests, there has been strong evidence that they do not. Czerniewicz and Brown (2013: 1), researchers in South African educational technology in higher education, use the term "digital strangers" to describe a group of students that does not have the same access to digital resources as other students and who do not engage in the practices associated with them on a regular basis. Additionally, Thinyane (2008: 1) also shows how, even when focusing on the one side of the spectrum, 'digital native' or '-stranger', the ways in which students engage in practices involving digital resources vary significantly.

The spectrum of digital engagement debate, or the 'digital divide' debate as it has often been referred to in the literature, emerged in the late 1990s and has been referred to consistently since. It has been concluded more recently that, despite dramatic developments of infrastructure, "teaching and learning practice in South African higher education remains largely unchanged" (Ng'ambi et al., 2016: 1). The challenges presented by the spectrum of digital engagement in higher education are found in initial teacher education also. Pre-service teachers often show reluctance and/or resistance regarding the use of "digital tools" in teaching practices (Sánchez-Prieto et al., 2016: 1). It is therefore important to somehow enable pre-service teachers to engage in practices involving digital resources, but the integration of the digital in teacher education is complicated.

1.1.1 Teacher education and the digital

Kosnik et al. (2013) and Campbell and Kapp (2020) have shown the increasing disconnect between what pre-service teachers witness during their teaching practica in schools and what they are taught in formal classrooms in higher education, especially concerning the use of digital resources. There have been several appeals to formal teacher education to better prepare these teachers with regards to their use of these resources, guiding student teachers towards a "new understanding of the practices and pedagogies" involving digital resources (Shelton, 2014: 1). One of the reasons provided for these appeals is that the use of the digital connects with the rapidly changing view of literacy and multimodal communication. Some of these views, however, are associated with the often problematised and oversimplified notion of "21st century skills" (Trilling & Fadel, 2009: 1). Other factors complicating the process of inducting pre-service teachers into using digital resources are varying school contexts and the varied ways in which individual teachers engage with the digital.

Access to digital resources in South African school contexts remains vastly unequal, with some schools being profoundly better resourced than others. "Insufficient infrastructure, required for [digital resources] in teaching, such as physical space, furniture, electricity and internet connectivity," are often mentioned as the culprits for the underperformance of certain low-resourced schools (Bester, 2016: 35), which foregrounds the role of the digital in teaching and learning. Although the South African digital sector has shown some growth, it "has not met the national objective of affordable access to the full range of communication services" (Gillwald et al., 2012). The spectrum range from schools equipped with fast internet access and a wide array of digital resources, to ones not even having access to electricity (Bester, 2016 and

Chirinda et al., 2021). Additionally, many schools have policies restricting the use of digital resources by teachers and learners alike (Vainio et al., 2015 and Campbell & Kapp, 2020).

Unequal access to the digital in South Africa could possibly complicate how pre-service teachers are inducted into teaching involving these resources in initial teacher education, because it is difficult for teacher educators to predict what kinds of resources pre-service teachers will have access to once they are practising teachers (Campbell, 2016). It is therefore not certain at the initial teacher education stage where these teachers will be employed in the year following their time in higher education: employment at the schools where student teachers complete their teaching practica is not guaranteed, nor is it common practice. In 2020, the COVID-19 pandemic caused all schools and higher education institutions to shut down, foregrounding the spectrum of digital engagement: some institutions moved towards synchronous online delivery of classes, others to asynchronous approaches, while others ceased all teaching (Chirinda et al., 2021). Many of these decisions regarding the modes of delivery were based on the kinds of technologies that learners and students, including pre-service teachers, had access to *at home*, which varied immensely (Azubuike et al., 2021 and Gandolfi et al., 2021).

The effects of unequal access to the digital *in schools* have, however, been problematised by researchers. Prinsloo and Walton (2008), for instance, mention that the underwhelming use of digital resources in South African classrooms has more to do with teacher uptake than access to the digital. Other research suggests that the ways in which teachers engage with digital resources have more to do with their developing identities as teachers and the practices they already engage in prior to initial teacher education (Campbell & Kapp, 2020). The ways in which students "negotiate English and literacy" has also been shown to have signifance for a great variety of practices (Kapp, 2012). Moving away from the teacher in higher education, the next section briefly flags some of the challenges surrounding newly qualified teachers within the first three years of teaching in South African schools.

1.1.2 Newly qualified teachers

The first few years of teaching have been described as incredibly demanding, with certain countries' policies, which exclude South Africa, now recognising the need for increased support of newly qualified teachers (Harju & Niemi, 2016). This is a "critical period" at the beginning of the South African teacher's career (Mashau et al., 2016: 4). Reasons posited for

the demanding nature of the first years of teaching range from a lack of teacher support and available resources, as well as learners not understanding the content or not having interest in it, to a lack of time to prepare for lessons and/or to complete the required syllabus (Boakye & Ampiah, 2017). Connected to the challenges with which newly qualified teachers are faced, Karsenti and Collin (2013) mention the high rate at which newly qualified teachers leave the profession. New teachers often face many problems and areas of concern, adjusting to challenging new situations professionally as well as in their personal lives (Okumus & Biber, 2011). For this reason, some South African universities have created newly qualified teacher support programmes (Angier et al., 2021), where teachers could reflect on their developing practices within new school environments and share their knowledge and experience. Research involving newly qualified teachers in South Africa, especially pertaining to their use of the digital in their first years of teaching, is limited (discussed in Chapters 2 and 3). I argue that such research could possibly aid in ascertaining in which ways newly qualified teachers could be supported through teacher education initiatives. The rationale for this study is derived from a gap in the literature and partly from personal interest, as shown below.

1.1.3 The digital in poetry teaching: a personal account

Poetry teaching occupies a special place in my career. Since I started teaching at South African universities in 2010, I have been interested in the potential of poetry to engage learners in critical language and literacy practices, as well as how usually quiet students would engage during poetry classes. In my opinion, students can see themselves in poems and they sometimes start understanding the ways in which others live their lives, while getting to engage with the English language in a complex manner. This does not happen in every poetry class though. As a matter of fact, some poetry classes could often get lost in the technical challenges of the poem's language. In these classes the potentials of poetry are supressed by superficial code breaking of the words of the poem (see Chapter 6), which is important but it limits what poetry can be in the language and literacy classroom.

In my teaching since 2014, discussed in more detail in the next section, I have often wondered about the digital in poetry teaching. The internet provides so many ways of enriching poems, through the use of still images, videos, music and sounds, for example (see Chapter 6). The allure of multiple digital artefacts from the World Wide Web in poetry – the 'bells and whistles' approach we often caution student teachers against – is perhaps even a little dangerous (see

Chapter 6). At some point during this project it felt to me like connecting digital resources with poems could be a matter of 'anything goes'. It is this seductive nature of marrying the digital with poetry that I have kept in my mind while writing this thesis[2].

1.1.4 My experience in teacher education

In 2014, I was tasked with designing the curriculum for the integration of 'digital literacy' in English initial teacher education, consisting of five classes. The rationale for the project was the increasing pressures on teachers to integrate digital resources in lessons and the potential benefits of these resources for teaching and learning (Campbell, 2016). The course component, a constituent of the Postgraduate Certificate in Education English Method course, focused on various practices involving digital resources, like critically evaluating websites and integrating digital resources into lesson plans (see Appendix A for more details on the component's curriculum). It culminated in pre-service teachers producing digital storytelling videos or digital classroom resources. The five classes produced thought-provoking discussions, revealing not only vast differences in the ways students engaged with digital resources, but also an overall awareness among students of the importance of these resources in teaching and learning. However, some of the students resisted the integration, some feeling overwhelmed by the idea of using digital technologies in the English classroom (Campbell, 2016).

In 2015, I conducted research as part of a master's dissertation in education. The research looked into the digital literacy practices of English pre-service teachers and exposed some of the anxieties with regards to digital resources in the classroom: they perceived the internet as overwhelming, were not sure how interactive whiteboards or tablets could be used in class and did not feel comfortable with allowing learners to use their own devices or engage in social media in class (Campbell, 2016 and Campbell & Kapp, 2020). In 2016, some of these findings were incorporated into my classes in order to address the spectrum of digital engagement. This approach yielded some success, but there still existed resistance to the use of digital resources in teaching, while only a limited number of essentially digital artefacts were handed in (digital assignments were optional). A lack of deep engagement with the digital persisted. It became clear that a new approach to the integration was needed.

During the classes and the research, I suspected the strong focus on 'the digital' to be counter-

[2] More detail surrounding the theories of poetry teaching are discussed in Chapters 2 and 3.

intuitive, because foregrounding it too much de-contextualises it, in a similar way popular 'computer literacy' programmes of the late 1990s and early 2000s treated digital resources as separate entities (Georgakopoulou & Spilioti, 2016); in the 21st Century, digital resources have become "entangled" within an array of other practices (Gourlay & Oliver, 2018: 66), some of which are not necessarily digital *per se*. 'Digital literacies' as an area of study has spawned many theoretical frameworks since the 1990s, some of them removed from more recent literacy theories, and often not feasible as pedagogic frameworks in South African higher education. However, digital literacies included the notion of multimodal semiotic resources for a long time (Martin 2008 and Jewitt, 2016). Foregrounding 'multimodality' in the name and approach of the course component, rather than 'digital literacy', could potentially foreground multimodal communication rather than using digital technologies, which might alleviate some of the students' barriers. For this reason, the 2017 course component was renamed and -conceptualised as "multimodality in lessons": a way of integrating the digital in teacher education that focuses more on its intertwinement with multiple modes of communication (like image, music, speech and gesture) during lesson time. The approach attempted to foreground creativity and effective communication by enabling reflection on modal affordances (Kress, 1993) in specific classroom contexts, instead of merely focusing on using digital resources.

The new approach was integrated in 2017. Lessons focused on connecting the components of the English high school curriculum statement (reading and viewing, writing and presenting, speaking and listening, broadly speaking) with varying South African school contexts, while recognising and critically thinking about the modal affordances of multimodal artefacts, whether these artefacts were digital or non-digital. Among many positive differences from previous years, I noticed fewer barriers flaring up in this year, which sparked my initial interest in conducting this study.

The approach followed in 2017's forms the basis of this research project, albeit only partly: I wanted to know more about how teachers draw on various modes of communication in the language and literacy classroom and the place of the digital within these ways of communicating. Taking a multimodal approach to the integration of digital resources in teacher education may foster teacher creativity and critical reflection, without focusing on the technical aspects of the digital, which might cause barriers to flare up. The questions remain how the multimodal approach, introduced during initial teacher education, actually plays out in

classrooms when the students go on to become newly qualified teachers; how newly qualified teachers draw on multimodal communication and use the digital *in the process*.

The rationale for this study therefore stems from a personal interest and the gap in literature. Personally, I wanted to see what the student teachers of 2017 were doing in their classes during 2018, while keeping in mind that the induction of newly qualified teachers has been highlighted as a matter of concern in the literature (Mashau et al., 2016). Furthermore, my research attempts to bridge the gap between teacher education and teacher professional practice, as stated in Kosnik et al. (2013). This gap is further explored in Chapters 2 and 3.

1.2 Research questions

The research is guided by the following research questions:

1. What is the place of digital resources in newly qualified English language and literacy high school teachers' lesson plans completed during initial teacher education?
2. What is the place of the digital in lessons taught during these teachers' first years as qualified teachers in South African high schools?
3. What are the implications of the above findings for teacher education?

1.3 Purpose, aims and rationale

The purpose of this study is to investigate how newly qualified English language and literacy teachers' use digital resources in lesson plans submitted during initial teacher education and comparing this to their use of the digital during their first year of teaching in South African high schools. The focus is not only on the differences and similarities of the teachers' use of the digital in different contexts of their lives, but also how their conceptions of language and of teaching are shaped across contexts. These conceptions are viewed as being entangled with classroom activities, modes of communication, digital resources, the variety of literacy practices engaged in during poetry lessons, as well as discourses and practices within the context in which they are situated. While this research foregrounds newly qualified teachers' use of the digital, the aim is therefore to view the place of digital resources *within a broader network of 'people' and 'things' in a complex, interactive and contingent social situation*. The findings of this research provide insight into how teacher education could be approached in the future, including how digital resources should be embedded within it.

Although the research has some implications for teacher education, **the contribution to the field is mostly theoretical**, through the *three lenses* in the framework for analysis designed specifically for this study: recognisable activities, multimodal ensembles and assemblages-as-tensions (see Chapters 2 and 3). Additionally, the study aims to contribute to a growing field where the New Literacy Studies and the field of multimodality are combined. The study draws upon the robustness of viewing literacy as social practice in various domains, imbued with power, one of the principle tenets of the new literacy studies, in order to 'expand' on concepts like the literacy event and literacy practices. The new literacy studies' focus on situated practices and context greatly informs the emphasis on resources in the field of multimodality (Street et al., 2014). Although a number of empirical studies combining these approaches exist, dating back to 2005 and before (Pahl & Rowsell, 2006), studies where they are combined in teacher education research are limited (see Chapters 2 and 3).

Both fields have been concerned with digital resources in educational contexts since the 1990s (Jewitt, 2016) and are closely aligned with new approaches in the burgeoning fields of language and digital communication (Georgakopoulou & Spilioti, 2016), as well as digital media and literacy development (Lankshear & Knobel, 2016). Similarly, expansions on what counts as context, the literacy event and –practices have recently been approached (see Prior & Smith, 2020; Burnett & Merchant, 2020 and Dippre & Smith, 2020) by drawing on several disciplines and fields within the social sciences, like anthropology, sociology, actor network theory, science and technology studies and discourse studies. Post-humanist, socio-material and –spatial approaches to literacy (Gourlay, 2015; Gourlay & Oliver, 2018 and Mills, 2016), which foreground the agency of physical nonhuman objects and space in meaning-making, have also been integral in developing new ways of viewing events and practices. This study contributes to the theories concerned with problematising the use of the digital, the notion of multimodal communication and context in literacy learning, particularly how views of the digital as entangled in 'people' and 'things' could be related to teacher education.

Methodologically, the research aims to present new ways in addressing some of the various challenges of multimodal ethnography as a method, particularly concerning the complexity of multimodal data analysis, representation and transcription (see Flewitt et al, 2014, Jewitt, 2016 and Varis, 2016). The study approaches multimodal ethnography as a case study drawing on ethnographic tools (see Green, 1997 and Chapter 4), which helps to balance complexity, ethical considerations and constraints on the research project. Data collection methods are adapted to

fit the needs of this specific project. Furthermore, a carefully derived data analysis framework has been developed for this research, drawing on theories from the New Literacy Studies, multimodality, numerous other disciplines and fields, as well as analytical induction (Somekh & Lewin, 2011).

1.4 Chapter summaries and findings

Chapters 2 and 3 contain a literature review, focusing on teacher education, as well as the framework of theories and concepts informing this study, arguing that the New Literacy Studies can handle expansions from various academic disciplines and fields. Research into the use of the digital of newly qualified English language and literacy teachers is shown to be limited. Chapter 4 outlines the research design of this study, including a detailed description of the newly qualified teacher participants and their respective high schools. The chapter proposes case study drawing on ethnographic tools, combined with an adapted form of multimodal ethnography, as ideal for research where there exist ethical and practical constraints. A framework for analysis is also proposed in order to account for complexity, interaction and contingency in poetry lessons and the digital's entanglement with people and things.

Chapter 5 commences data analysis by first focusing on the participants during initial teacher education, showing how these teachers' use of the digital in lesson plans is backgrounded by their powerful, complex individual conceptions of language and teaching, pointing to how these conceptions could result in tensions with the school curriculum. The two teachers are both shown to be resourceful in their approaches to poetry lessons. Chapter 6 introduces a high school lesson taught by one of the participants, Sharon, pointing at the ways in which learners' engagement with the poem is hindered through a myriad of contextual constraints, mostly connected to time limitations. By introducing a high school lesson of the other participant, Violet, Chapter 7 shows how creative multimodal strategies employed by the teacher could be instrumental in drawing on learners' resources as code breakers and text participants. However, learners only engage with the poem as limited text users.

Both teachers' lessons are constrained in different ways. Despite the potentials of both lessons, the teachers do not enable learners to engage with the text as text analysts, nor do learners engage in high stakes writing in any of the high school lessons. In both high school lessons, the digital is used much more frequently than envisioned during initial teacher education,

although the digital resources are still backgrounded as placed digital resources (see Chapters 2 and 3). Moreover, the digital can exacerbate tensions formed with the moments of the lesson, especially in moments where the newly qualified teachers default to their conceptions of language and teaching from initial teacher education, or when these conceptions are challenged. Chapter 8 provides a summary and conclusion to the study, especially pertaining to the role of the digital in teacher education to foster teacher awareness of their conceptions of language and of teaching, which are shown to underpin their practices.

Chapters 2. Teacher education and the New Literacy Studies

This chapter provides the background of teacher education both globally and in South Africa and an overview of the most prominent debates in the field. The New Literacy Studies (NLS) is then discussed as the main research paradigm, outlining the most useful concepts for this study as situated literacy, literacy practices and the literacy event and connecting it to the work done related to the digital in literacy learning. The NLS is argued to be an apt paradigm for the research conducted.

2.1 Teacher education

The broader context of teacher education, as well as discourses of teacher education in South Africa are discussed in this section. This is followed by a brief introduction to issues pertaining to newly qualified teachers specifically, pointing out how research pertaining to the practices of this group of teachers is limited. Then, certain key challenges in South African education regarding English teacher education and the language and literacy classroom are outlined, with reference to the literature.

2.1.1 Initial teacher education and continuous professional teacher development

Broadly speaking, teacher education[3] is meant to prepare teachers for their responsibilities as practicing professional teachers. Initial teacher education, refers to the training given prior to becoming qualified professional teachers. According to Perraton (2015), this could be done through four pillars: (1) improving the general educational background of pre-service teachers; (2) increasing their knowledge and understanding of the subjects they are to teach; (3) expanding their understanding of learners, pedagogy and learning, and (4) the development of practical skills and competences. Although Perraton (2015) frames these pillars for initial teacher education, the view adopted in this study is that they are suitable at all levels of teacher education, including new teacher induction and continuing professional teacher education.

Schön (1983) makes a strong argument for the emphasis on reflective practice as a vehicle to include the above elements in teacher education, especially initial teacher education. The United Nations Educational, Scientific and Cultural Organisation (UNESCO, 2005)

[3] Referred to as 'teacher training' in some contexts.

foregrounds the continual nature of the teacher's studying as a form of lifelong learning, in a continuum from initial teacher education thru post-professional qualification, where the latter is often distinguished from the former by referring to continuous professional teacher development. Danielwicz (2014) advocates the notion of teaching pedagogy and emphasises identity formation in initial teacher training programmes in order for the pre-service teachers to become familiar with their teaching selves.

In the early 21st Century, teacher education has been criticised due to a large disparity in the quality of the teachers it produces and a lack of rigorous research into the effects it has on teaching practices in the classroom. Perraton et al. (2002:1) argue that serious priority and attention need to be given to teacher education. They suggest the following.

> [Teacher education should find ways] of using existing resources differently, of expanding access to learning opportunities at affordable cost, of providing alternative pathways to initial teacher training, of drawing on new constituencies of the population to work as teachers, of using technologies appropriately to enrich a teacher's context and support practice, of stimulating and supporting teachers' active learning and of re-conceptualizing the traditional organization of [initial teacher education] and continuing development. (Perraton et al, 2002:1)

It becomes clear that the rethinking and re-evaluation of teacher education is therefore necessary. The work of Perraton et al. (2002) is fundamental to this study, as well as the more recent research by Perraton (2015).

It is argued here that, in order to improve initial teacher education, it is important to do research in the schools in which pre-service teachers teach, after they qualify. This research could enable the researcher to ascertain to which extent newly qualified teachers draw upon the resources made available to them during initial teacher programmes in their teaching practice and in which ways they are developing as teachers practicing in South African schools. Following on Perraton et al. (2002:1), this research could investigate the use of technologies "to enrich a teacher's context and support practice" and to provide "alternative pathways" to teacher education, not only during initial teacher education, but also extending into continuous professional teacher development.

2.1.2 Initial teacher education in South Africa

Like many countries, the history of initial teacher education in South Africa has a complex past. Wolhuter (2006) provides an in-depth account of the development of teacher education

programmes in South African higher education institutions. He points out that between 1910 and 1994 the racial segregation developed since the 1600s became more pronounced under the laws of apartheid, which had far-reaching effects on the South African education system. Teacher colleges gradually took over the responsibility for teacher education, with colleges for 'white[4]' teachers proliferating in the four pre-1994 provinces, preparing candidates for teaching in designated 'white schools', with their counterparts for 'black' people arising in the homelands, training prospective teachers to teach in 'black (later 'Bantu') schools'.

After 1948, teacher colleges proliferated in the 'homelands', geographic areas earmarked for the habitation of black South Africans, for the following reasons: (1) to satisfy the demands of the then newly formed Ministry of Bantu Education; (2) because teaching became one of the few avenues into higher education for black people and (3) because teacher colleges represented a form of status to the communities in the homelands. This led to the oversupply of qualified black teachers by the 1990s, while many schools in designated black areas still employed unqualified or under-qualified teachers, who started teaching before the oversupply. Similarly, colleges were established for 'coloured' and 'Indian' citizens. Gradually, universities became involved in white teacher education, particularly the training of secondary school teachers, with designated black, coloured and Indian universities following suit from the 1960s onwards. After 1994, there was a noted divide in the quality of teacher education institutions, which led to the post-apartheid government closing down the teacher colleges indefinitely in order to centralise teacher education within universities. This was done in the hopes of mitigating the oversupply and quality disparity. By 2006, none of the former teacher colleges had been re-opened, according to Wolhuter (2006).

Currently, initial teacher education in South Africa is undertaken by universities and a growing number of private higher education institutions. Prospective teachers can opt to study the full four-year Bachelor in Education degree. They could also enroll for a one year Postgraduate Certificate in Education (PGCE) after completing their undergraduate studies in any field where they had to complete one or two school subjects on first or second year level, depending

[4] In the pre-1994 period, often referred to as apartheid, the government implemented a system in which 'races' were identified according to certain physical attributes, of which the darkness or lightness of skin was one of the most prominently used attributes, among others. These division of social groups according to physical attributes have been deeply problematised since, hence the use of 'black', 'white' and 'coloured' in inverted commas.

on the higher education institution, the subject areas and the phase they choose to specialise in (see below). After the completion of their studies, they may register with the South African Council for Educators as professional teachers. Some higher education institutions allow for the specialisation in more than one phase (adapted from Department of Basic Education, 2017).

Taking into account its complex history, South African initial teacher education is seen as "a matter of concern" (Mashau et al., 2016: 1). In order to address disparities in the quality of teachers, the Department of Basic Education, part of the Department of Education prior to 2009, has released three main policy papers over the past 13 years, aimed at improving teacher education. They are the Report of the Ministerial Committee on Teacher Education 2005, the National Policy Framework for Teacher Education and Development in South Africa 2007 and the Integrated Strategic Planning Framework for Teacher Education and Development in South Africa 2011-2025. The latter states: "initial teacher education should consider… [how] capacity, quality, cooperation, relevance, and initial teacher education programs should be improved" (Mashau et al., 2016: 4). Despite the Department of Basic Education's focus on improving initial teacher education and what is referred to in general terms in these policy papers as continuous professional teacher development, none of the policies pertain to the induction of newly qualified teachers specifically.

2.1.3 Newly qualified teachers

Newly qualified teachers are defined here as professional, registered teachers, practising within the *first three years* after initial teacher education. This is a "critical period" at the beginning of the teacher's career (Mashau et al., 2016: 4), where the foundation is laid for future practice. In many countries other than South Africa, formal induction programmes are in place, providing joint support and training in order for new teachers to cope with the high demands of the profession. In Europe, this support and training are provided by educational institutions *and* the schools where these teachers are employed, as stated in the Common European Principles for Teacher Competences and Qualifications of 2007 and 2008. Despite new teachers facing many problems and areas of concern, adjusting to challenging new situations professionally as well as in their personal lives (Okumus & Biber, 2011), South African policy on teacher education does not recognise new teacher induction as a specialised, distinctive area of teacher education currently. Although initial teacher education is explored substantially in the literature, teacher induction remains comparatively under-represented. Research pertaining

to new teachers' practices, like the ways in which they use digital resources, is therefore of high importance.

Empirical studies with newly qualified teachers as participants are limited. Whereas studies conducted with pre-service teachers are in abundance, especially concerning teachers' uptake of technology, there exists a gap in the literature concerning the investigation of teachers during the first three years of their practice, especially concerning their first year in schools. Outside South Africa, two recent studies where newly qualified teachers' teaching practices are investigated should be highlighted: one conducted by Westbrook and Croft (2015) in Tanzania and another by Aspfors and Eklund (2017) in Finland.

Westbrook and Croft (2015) investigate the attitudes and beliefs about inclusive education of new teachers in Tanzanian primary schools. They find that these teachers describe many reasons for their learners' barriers to learning, that teachers have numerous strategies to assist learners with learning difficulties and that the lack of teaching materials limit inclusive practices. However, here data has been collected through interviews mainly, with little or no observation of the teachers' actual teaching practice. The study also focuses on primary schools. Aspfors and Eklund (2017) investigate how newly qualified teachers in Finland perceive research-based teacher education, directly after the completion of their master's degree in education, the Finnish equivalent of initial teacher education. This study focuses on teachers before they are hired by schools, collecting data through semi-structured interviews, while the teachers are technically still pre-service teachers. The study therefore does not investigate the teaching of *practicing* newly qualified teachers. It is clear that there exists a great need internationally for research investigating new teachers' actual practices in the high school classroom.

In South African studies, the same gap in the literature exists. Bertram et al. (2006) investigate whether newly qualified teachers, once again defined as final year education students *not* employed by schools, plan to practice in South Africa or abroad, through 776 survey responses. Apart from the study being dated, Bertram et al. (2006) do not research these teachers' actual practices, focusing mainly on perceptions of 'imagined practices' in the future. In an important study conducted by Msila (2015), 25 teachers in five schools in Gauteng Province in South Africa are interviewed regarding their views on the integration of information and communication technologies in South African schools. Two of these participants are observed

in conjunction with semi-structured interviews. Msila concludes that although teachers understand the importance of these technologies in the classroom, many teachers experience uncertainty regarding their use and often feel inadequate when using them. Overall, teachers argue for the importance of training where digital technologies in the classroom is concerned. Msila's findings regarding the perceived value of digital technologies and the feelings of inadequacy are similar to what is found in other studies based on teachers' perceptions (see Campbell & Kapp, 2020 and Campbell, 2016).

It is important to point out that nine of Msila's (2015) participants are in fact newly qualified teachers, according to the way this group is defined in this study, making the research important in this literature review. However, of the two participants whose practices are observed, it is not clear whether these participants are experienced or new teachers. It is also not specified whether the schools in the study are primary or high schools. Msila's aim is mostly to inform South African policy on teacher education as a whole, with no particular focus on newly qualified teachers, as in this study. Msila recommends that studies should be conducted in schools outside Gauteng, which makes this research here, conducted in the Western Cape Province, a complement to Msila's. In summary, the four studies including newly qualified teachers (Westbrook & Croft, 2015; Aspfors & Eklund, 2017; Bertram et al., 2006 and Msila 2015) either do not investigate practicing newly qualified teachers' practices, or they do not focus newly qualified teachers exclusively.

From this survey of the literature on newly qualified teachers, it is clear that research on the teaching practices and experiences of newly qualified *high school* teachers in South Africa and/or abroad, which is potentially important in"re-conceptualizing the traditional organization of ITE" (Perraton et al., 2002:1), is limited. Studies on the way that newly qualified teachers deploy digital resources during lessons are even more limited.

2.1.4 Recent debates concerning teacher education: the pillars of teacher education

This section represents a small selection of some of the most recent debates that have relevance to teacher education and particularly this study, arranging them according to Perraton's (2015) pillars of teacher education, mentioned before. The background provided above is expanded on by delving deeper into the challenges facing English language and literacy education in

general. In other words, although many of these debates are not seen as situated within teacher education, they definitely concern the practices of English teachers.

2.1.4.1 English teacher education and the curriculum

Debates surrounding the expansion of teachers' knowledge of pedagogy and learning (Perraton, 2015) are discussed in terms of English teacher education and the curriculum**.** This section briefly flags an issue in teacher education, and education studies in general, that has enjoyed a lot of attention in the past, and especially in recent research: the tensions between the so-called *teaching to the test* and an interactive, creative and engaging approach to English language and literacy teaching, which is often positioned as implicitly conflicting with South African curricular prescriptions. Segal et al. (2016: 1) show how "dialogic pedagogies", involving interaction between teacher and learners that are situated and free-flowing, contingent on classroom real-time events, and seen as associated with "critical thinking", "authenticity" and "freedom" are "diametrically opposed" to "teaching to the test". Teaching to the test is an approach to teaching which aims at best preparing learners for written exams by foregrounding writing practices in an unbalanced, "narrow" and decontextualised way (2016: 1). Fjortoft et al. (2018: 1) compare teaching to the test as the antithesis of teacher and learner "innovation" and "creativity". Hoque (2016) remarks how assessments, in the form of homework, tests and exams driven by written modes of communication, dominate classroom activities.

In South Africa, the overall preference for the written form is supported by the English Home and First Additional Language, Curriculum Assessment and Policy Statements, referred to as *CAPS*, which outlines, in detail, the weekly outcomes of the English classroom. The curriculum documents, although arguing for an integrated approach to language and literacy, divide language and literacy teaching into reading and viewing, language conventions and structures, speaking and listening, and writing and presenting, consistently foregrounding written forms of language and barely referring to meaning-making and communicating in modes other than writing and the linguistic (see CAPS1 and CAPS2, 2011). Moreover, drawing on digital artefacts for meaning-making is referred to explicitly only once, providing a list of resources the *teacher* can draw upon in their teaching (CAPS1, 2011: 35), while one of the prominent times the digital is mentioned is during the brief framing of "visual literacy" (CAPS1, 2011: 27-28). In this way, these documents are designed to reflect high stakes assessments, which

still take the form of written-only exams in South Africa. *The curriculum and English exams are therefore inextricably connected*. In this study, the conflicts and similarities between what often happens in the classroom and what is expected in exams are referred to, as well as how the curriculum relates to these. For this reason, 'curriculum' is theorised later in this chapter.

2.1.4.2 The language and literacy classroom in South Africa

The language and literacy classroom in South Africa is discussed here as a way of touching on the debates regarding the expansion of teachers' knowledge of learners and general education background (Perraton, 2015). Since the language and literacy classroom is central to this research project, it is important to highlight the tensions of South African classroom practice and the way in which English language and literacy is viewed in the academic discourses foregrounded here. McKinney (2017) points at the existence of a monoglossic language ideology within South African language policy and classroom practice. This ideology views language as a "stable, contextless individual mental object" (Blommaert, 2006: 512). McKinney (2017) emphasises the practice in South African schools where learners typically change from "mother tongue" to a new language of learning and teaching (LOLT), most often English, by Grade 4, which partly points at a view of language as "highly autonomous and decontextualized" (2017: 59). Learners can change language instruction from one day to the next and somehow be expected to use the new language across the curriculum by studying a 'standardised' version of the language as a subject.

In the curriculum documents, English as a subject is split into two quite different segments: English Home Language (HL) and English First Additional Language (FAL), which is similar to English Second Language in other countries. Despite the fact that the LOLT for many learners is English, the fact that a substantial number of these same learners take English as first additional language suggests that English is not their home language. According to McKinney (2017: 52), "88% of respondents 15 years or older" choose English as the LOLT, while, according to Galal (2018), a mere 8.1% of South African households speak English inside the home. Moreover, the overall educational practices of learners who speak English as home language are often unfairly seen by learners, teachers and parents alike as superior to the practices of second language speakers, whether they take English HL or FAL at school. This favouring of practices sustains inequalities in educational contexts (McKinney, 2017). McKinney's South African study resonates with recent work done in linguistic ethnography

concerning the dominance of English as a global language, the popular public perspective of English as more useful than other languages and the emerging of several 'Englishes' in local communities (Madsen, 2018). The 'currency' of English, so to speak, is thus deeply embedded within the tensions in the English class. In this study, all of the high school lessons are English HL classes, despite English not being the home language of many of the learners.

2.1.4.3 Teaching poetry

The teaching of poetry in the language and literacy classroom is the topic of two high school lessons and two PGCE lesson plans in this study, which together form the units of analysis (see Chapter 4), meaning that some background regarding recent views on poetry teaching is necessary. Traditional high school poetry teaching is strongly associated with the writing-dominated meaning-making practices discussed above (Sigvardsson, 2017). Similarly, the South African curriculum documents foreground reading strategies for poetry, accompanied by a list of the language conventions and structures, vocabulary, identification, description and analysis of poetic devices of the poem in question. Poetry teaching is thus dominated by a focus on the language of the poem, with how the author uses language to express meaning being the main goal after the learners have comprehended the linguistic aspects of the poem (see CAPS1, 2011: 25-27).

Recent research studies into the potentials of poetry in the language and literacy classroom, however, highlight the meaning-making and indexical aspects of poetry. Watson and Christensen (2016) show how language could be used as a resource for critical thinking about social justice in society, while Nobles and Azano (2016) foreground how valuable relationships between teachers and learners can be built through poetry teaching. Sigvardsson (2017: 1) further points at instances where poetry lessons facilitate "identity formation" and can be used as a "tool for social critique".

In post-colonial literature studies, learning about the 'self and the other' is viewed as an aim of the language and literacy classroom in this study. Post-colonial literature studies broadly argue that literature, including poetry, often signify complex relationships between selves and others and that readers themselves become entangled in these relationships (see Al-Saidi, 2014, Fanon, 1963 and Bhabha, 1994). To align this approach to teaching poetry to the theories presented in this chapter, teaching about the self and other is framed as providing access to

ideational meaning-making through "constructing representations of the world" (Kress & Van Leeuwen, 2006: 228). In the poetry classroom, individual learners could be invited to relate to the characters and themes, relating to other learners in the class, the teacher and the world in the process. A prominent part of this approach to poetry teaching involves "immersing" learners into the "world" of the poem (Pahl & Rowsell, 2010: 4). This approach typically consists of the beginning parts of the lesson, often referred to as contextualisation or providing background information, where teachers draw on digital resources frequently (Campbell & Kapp, 2020).

In the data analysis chapters, the meaning-making and critical approach to poetry teaching is often contrasted to one that focuses primarily on the language of the poem itself, staying as close to the text as possible. This language-driven and focused approach is not to be confused with a "text-based approach" to poetry teaching (Mohlabi-Tlaka et al., 2017: 1), which emphasises "how the text works" to mediate critical literacy. These pedagogies of poetry teaching, which could involve the use of digital resources in lessons, are investigated in the way they relate to teachers' practices and their consequences for teacher education.

2.1.4.4 Inducting teachers into practices involving the digital

As a means of looking at the debates surrounding the development of practical 'skills[5]' and competencies, approaches to inducting English teachers into practices involving digital resources in the classroom are investigated, since it is of high relevance to this study. The development of teachers' practical "skills and competencies" (Perraton, 2015), the way in which teachers engage in the practices and tools innate to their profession, could be viewed from various theoretical approaches in South African teacher education. Some of these focus on broader, generic competencies with digital technologies associated with teaching and education in general, while others situate the engagement in digital practices within specific subject areas, often referred to 'method subjects' (Campbell, 2016). This study focuses on teachers' use of digital resources in English classrooms specifically, highlighting how digital literacy practices and Hutchinson's (2012: 1) planning cycle for technology integration" have been used in integration efforts.

[5] The term 'skills', although used by Perraton (2015) has been problematised in the NLS and elsewhere, hence the use of inverted commas.

a. Digital literacy practices

The term digital literacy practices has often been used to theorise how language and literacy practices intersect with the digital. It has been used numerous times in teacher education as guiding theory for the integration of digital resources in English teacher education. The concept has been approached from various theoretical angles, involving numerous definitions, "components of digital literacies" (Belshaw, 2011: 1) and sometimes conflicting conceptual frameworks. Marsh et al. (2016) provide a comprehensive review of the landscape of academic work done in digital literacy practices at the time. For the purpose of this study, one specific study, conducted at a South African university, is highlighted.

In a qualitative study conducted by myself (see Campbell, 2016), the digital literacy practices of pre-service teachers are investigated. In this study, the term is defined below.

> the awareness, attitude and ability of individuals to appropriately use digital tools and facilities to identify, access, manage, integrate, evaluate, analyse and synthesise digital resources, construct new knowledge, create media expressions, and communicate with others, in the context of specific life situations, in order to enable constructive social action; and to reflect upon this process. (Martin, 2008: 167)

The research undertaking has been motivated by "difficulties with trying to integrate digital literacy" into the PGCE English Methods course in 2014 (Campbell & Kapp, 2020: 2). Different levels of digital proficiency in the class resulted in some of the pre-service teachers resisting engagement in tasks involving the digital, while the researchers noticed a marked variance in degrees of uptake. There existed a digital divide within the class of about 30 students, which the integration of digital technologies seemed to support. It was found that student teachers, as per Campbell (2016) and Campbell & Kapp (2020):

1. Use a range of digital devices extensively within their informal contexts and had done so for years;
2. Measure their digital proficiency during the PGCE period in terms of "specific devices and programmes" associated with the classroom, like the interactive white board;
3. Struggle to conceptualise how the above devices and programmes can be used in the classroom, especially if the use of these digital artefacts were not modelled during teaching practica;
4. Focus more on technical digital "skills" and the lack thereof than the affordances of the digital for student learning;
5. Conflate digital literacy practices with "a competence using the internet";
6. View the internet as a starting point for all lesson planning and preparation, but nonetheless see the World Wide Web as "daunting" and "overwhelming";
7. Spent many hours searching, navigating and evaluating already existing content on the internet, rarely creating and/or sharing their own;
8. Use images, videos and audio from the internet predominantly for "creating… 'hooks' to engage learners" and/or for background information;
9. Draw on digital resources solely in "presentation mode", meaning they prefer to have full control over the digital technologies used during lessons;
10. Limit learners' engagement in practices involving the digital, because learners might be overwhelmed by the internet and because these practices might threaten the teachers' control over classes;

11. Are "directly affected by school policies and practices" when making decision surrounding digital artefacts in class. (quotes from Campbell & Kapp, 2020: 8-10)

Based on these findings, several alterations were made to the 2016 and 2017 curricula for the digital component in the English Methods' course, drawing extensively on "authentic learning principles", culminating in an "ill-defined task" involving the creation of a digital video or a digital resource for classroom use (Herrington, 2006: 1). The findings of this study form an important backdrop to this thesis, providing a rationale and lens for the research questions. A detailed description of the curriculum of the digital literacy component in the English methods' course, as referred to in this section, can be found in Appendix A. In this study, the term digital literacy practices is often substituted by 'practices involving the digital', or simply the 'use of digital resources' because of the foregrounding of the entanglement of the digital with a myriad of practices, as is discussed later.

b. The technology integration planning cycle

In order to provide a basic conceptual framework to help pre-service teachers reflect on the process of integrating digital technologies in their lessons, Hutchinson's (2012) "planning cycle for technology integration" has been provided to student teachers in the curriculum outlined in Appendix A. The cycle is a representation of how teachers should reflect on which digital resources they draw upon in their lessons, starting first with the instructional goal and instructional approach, then taking into account tool selection, contribution to instruction and constraints (Figure 1 below).

In the PGCE English Methods class, each component of the diagram is discussed in relation to the English language and literacy classroom, with the student teachers collaboratively constructing their own interpretations of the meanings of each component, based on what they have observed during teaching practica. Throughout the digital literacy component of the course, this planning cycle is revisited. The diagram is an important theoretical starting point for the analysis chapters, because of its foregrounding of "instructional goals" and "instructional approaches" *prior* to any consideration of "tool selection" (Hutchinson & Woodward, 2014: 1). The data analysis chapters show how complex the processes associated with instructional goals and instructional approaches can be, sometimes referring to them as outcomes and activities in the literacy event, which is discussed in the next section.

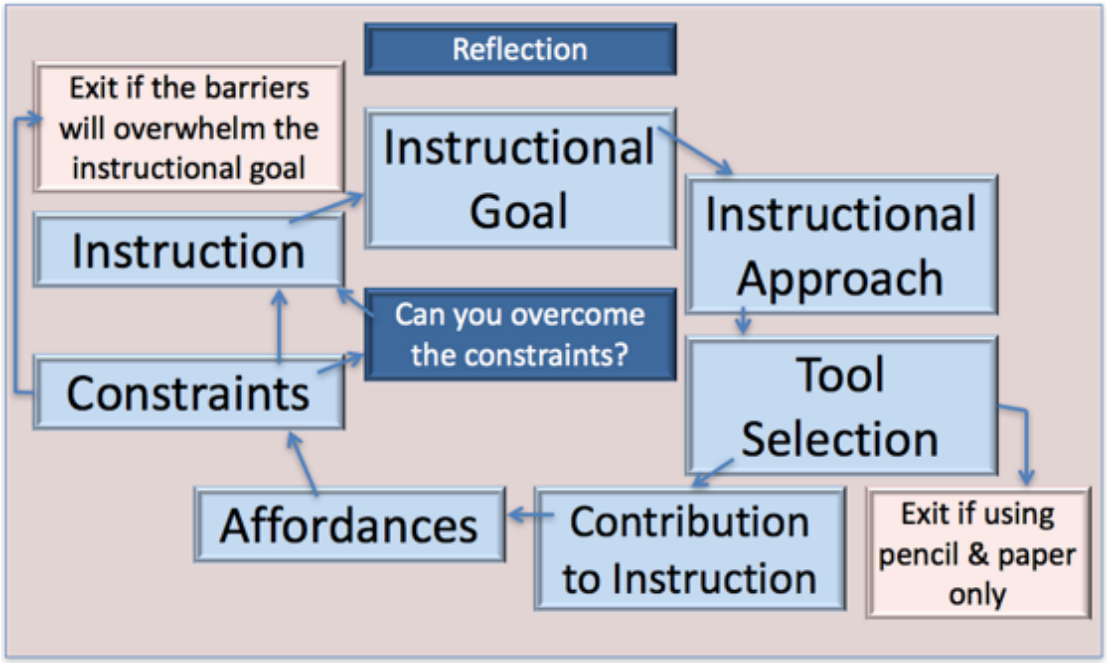


Figure 1 - Planning cycle for the integration of technology in the classroom (Hutchinson & Woodward, 2014. The image has been modified to avoid copyright infringement.[6]

This study focuses on how newly qualified teachers use digital resources in two PGCE English Methods poetry lesson plans and two language and literacy poetry lessons taught in South African high schools. Whereas this section has focused on teacher education and the background to the above classrooms, the next section posits a theoretical framework from literacy studies, which is argued to be apt for this research.

2.2 The New Literacy Studies

This section outlines the NLS as the main theoretical paradigm for this study, foregrounding the concepts of situated literacy, literacy practices, the literacy event, as well as the role of digital resources in literacy learning.

2.2.1 Background: three generations of literacy studies

Prinsloo and Baynham (2013) provide a useful history of literacy studies, which is heavily drawn upon and updated here. Apart from pointing out that literacy studies have not always focused on educational settings *per se,* Prinsloo and Baynham also remark that "the attention to reading and writing outside of schooling has arisen in part because of the concern that schooling debates on literacy were typically focused on… literacy as a limited set of skills and

[6] The differences between the concepts of 'tool' and 'resource' are discussed later in this chapter.

knowledge" (Prinsloo & Baynham, 2013: xxiii). The authors distinguish between three generations in literacy studies: (1) 'great divide' studies; (2) studies focusing on events and practices and (3) an emphasis on media and modes of communication. The NLS is associated with the second and third generation.

The first generation of the NLS reacts to the early years of literacy studies in the 20th Century to the early 1980s. According to Prinsloo and Baynham (2013: xxiv), this generation foregrounds a great divide that exists "socially and cognitively between literates and illiterates, people on opposite sides of the literacy line". Authors advocating the great divide include mostly anthropologists and historians like Levi-Strauss (1962), Havelock (1963) and Goody (1969), as well as researchers in cultural studies, like Ong (1982). Many of these studies emphasise the cognitive aspects of literacy as reading and writing skills that could be separated from every day practice – decontextualised skill sets, so to speak. The early 1980s sees the "collapse of the great divide" (Prinsloo & Baynham, 2013: xxvi) where claims about literacy and 'illiteracy' lead to the emergence of counterarguments proposing the notion of literacy as social practice and where reading and writing differs across various kinds of social groupings and networks (see Graff, 1979 and 1987). In seminal works by Street (1984) and Cook-Gumperz (2006), the Western-centric approaches in first generation literacy studies are critiqued, while arguing for a view on literacy as social practice, ushering in the second generation.

The second generation of literacy studies draws on ethnographic approaches to challenge the Western-centric approaches of earlier studies. Apart from Street's (1984) work, ethnographic studies by Besnier (1993), as well as Kulick and Stroud (1993) have been highly influential. This generation of literacy studies researchers focus on reading and writing practices in various local, often non-Western communities, increasingly using events and practices as units of analysis. The literacy event, although not always called that, has been mentioned as early as 1980, where Anderson, Teale and Estrada (1980) describe literacy events as occasions in which written language is "integral to the nature of participants' interactions and their interpretive processes and strategies"' (Heath, 1982: 50).

As a complement to events, Street makes strong arguments for including literacy practices as a unit of analysis, stating that "we bring to a literacy event concepts, social models regarding what the nature of the event is and that make it work and give it meaning" (2003: 5). Many

practice-focused studies from the second generation draw on earlier work by Wittgenstein, Bourdieu and Foucault, of which the latter is important in this study. Seminal works building on these notions are Scribner and Cole (1981), Barton and Hamilton (1998), Ivanič and Wilson (2000). However, event and practice approaches are sometimes critiqued for having "trouble accounting for the more fluid dynamics demanded in contemporary settings where actors are encouraged to shift from one pragmatic orientation to another, depending on arrangements specific to the situation" (Prinsloo & Baynham, 2013: xxxii). Some researchers also criticise the artificial divide between local and global contexts (Brandt & Clinton, 2002).

The third generation of literacy studies focus on various kinds of media and modes of communication, while retaining some of the concepts developed in the second generation. Important work from the 1990s until 2011 includes a paper published by the New London Group (1996) and the introduction of multiliteracies pedagogies (Cope & Kalantzis, 2000), pointing at the relevance of multimodal communication in literacy learning. Gee (2007) and Lankshear and Knobel (2011) investigate how new literacies, such as social media platforms (of which Facebook, MySpace and Twitter were the dominant platforms at the time) and different mobile devices, as well as software applications such as computer games, affect literacy practices. Sprouting from the concern about context in the previous generation, work on transcontextuality and translocality started pushing against the boundaries of the literacy event (Kell, 2006 and 2011). This brings the history to recent times, which involves the continuation of explorations into what counts as context, questions regarding space and literacy (Mills, 2016) socio-materiality of literacy (Pahl & Rowsell, 2010 and Gourlay & Oliver, 2018), and the rethinking of the literacy event (Burnett & Merchant, 2020; Dippre & Smith, 2020 and Prior & Smith, 2020). See Chapter 3 for more detail on these developments.

2.2.2 Defining literacy

The NLS views literacy as a social practice, describing literacy as involving visible events and underlying practices, which vary over time and place (Kress, 1993; Street, 1995; Gee, 2003 and Lankshear & Knobel, 2003). Barton and Hamilton (1998) define literacy as what people do with "written language" in their everyday lives. Street (1984: 1) argues that literacy comprises "situated and contextually embedded sets of social practices, imbued with power". For this study, literacy is defined from these earlier notions from the NLS: literacy is the umbrella term for all the practices involving *written language* within social situations. Digital

literacy practices, or practices involving the digital, following from this definition are practices involving writing (on a Powerpoint slide, or engaged in by the teacher and/or the learners, for example) and resources in their digital form (digital projections, images from Google Images, or Powerpoint presentations projected in class, for instance). In this study, there is therefore an emphasis on the entanglement of the digital with the practices in the English language and literacy classroom.

The NLS' conception of literacy advocates a shift in the way literacy is viewed: from sets of "discrete, decontextualized and generic skills" that see literacy as autonomous (Street, 1984: 2), to a broader view where various communities engage in literacy practices in numerous different contexts and domains. The redefining of the view of literacy as embedded within social practices means that literacy can include types of communication and representation extending further than traditional text, foregrounding the multimodal nature of reading and writing, which will be discussed later. It is specifically the NLS' foregrounding of practices in contexts and the emphasis on power and ideology that is useful to this study. Context is unpacked in the next section, first through situated literacy.

As a side note, many conflicting definitions of literacy exist in the literature, often questioning the strong association of literacy with written language as it is presented here. However, the choice of narrowing the definition of literacy is deliberate and done in order to establish a simple definition with which to approach the complex data of this study; the definition is carefully constructed in order for some practices to be considered literacy practices (see below), and, perhaps more importantly, some *not*, depending on the ways in which they do or do not involve written language. In short, the definition prevents literacy from becoming 'everything'.

2.2.3 Situated literacy

Barton and Hamilton (1998) build on a framework proposed by Barton (1994), where literacy is discussed using the metaphor of an ecology. The starting point of their approach is that "literacy is a social practice", how written language is used in people's everyday lives, explicitly connecting their view of literacy with the NLS (Barton & Hamilton, 1998:7). They argue that "literacy practices" offer a powerful way "of conceptualising the link between the activities of reading and writing and the social structures in which they are embedded and which they help shape" (Barton & Hamilton, 1998:7).

The notion of situated literacy[7] is apt for this study, because of the way in which the use of digital resources in teaching is viewed as deeply embedded within an ecology of literacy practices, connected to the digital in varying degrees, if at all. A situated literacy approach therefore examines the ways in which "literacy events" (see below) draw upon various resources, some of which may be digital (Barton & Hamilton, 1998: 10). As can be seen, Barton and Hamilton (1998) extend the traditional definition of literacy at the time, defining literacy as situated, social practice as constituting the following characteristics:

> 1. Literacy is best understood as a set of social practices; these can be inferred from events which are mediated by written texts;
> 2. There are different [literacy practices] associated with different domains of life;
> 3. Literacy practices are patterned by social institutions and power relationships, and some literacies are more dominant, visible and influential than others;
> 4. Literacy practices are purposeful and embedded in broader social goals and cultural practices;
> 5. Literacy is historically situated;
> 6. Literacy practices change and new ones are frequently acquired through processes of informal learning and sense making. (Barton & Hamilton, 1998: 8)

Larson and Marsh (2015) add to this list of characteristics, building on Barton and Hamilton and including the work done more recently in the NLS, referring to the work of Barton and Hamilton (2012), Cope and Kalantzis (2000), Street (1995 and 1997), Gee (2001 and 2007), Kress (2010), Luke (1994) and Lankshear and Knobel (2011). Larson and Marsh (2015: 19) agree with Barton and Hamilton (1998), stating that "literacy practices and events are always situated in social, cultural, historical, and political relationships and are embedded in structures of power." Larson and Marsh elaborate, arguing that being literate involves being able to engage in the communicative practices embedded in multiple discourse communities. Access to literacy events and practices are structured according to race, class, gender, capabilities (see section on resources) and sexual orientation. Written texts are socially regulated in accordance to who has access to them (find, read, download, understand, use texts) and "who can produce them" (2015: 19). New information and communication technologies are shaping what counts as literacy and consequently what counts as literacy learning, placing an emphasis on the multimodal nature of language.

[7] Barton and Hamilton (1998) refers to situated literacy as situated "literacies". I prefer using the singular form of literacy, for reasons discussed later in this section.

The concepts of situated learning, understandings and practice have been taken up widely in the NLS, complementing the work of Barton and Hamilton (1998), particularly in the work of Gee (1999, 2004 and 2008). A "general or verbal understanding" of language involves an ability to "explicate one's understanding in terms of other words or general principles, but not necessarily an ability to apply this knowledge" to social situations (Gee, 2008: 3). Situated learning implies the ability to use words or understand concepts in ways that are customisable to different situations (Brown et al., 1989; Clark, 1989, 1993 and 1997). Hanks, in Lave and Wenger (1991:13), states that "situated learning… explores the situated character of human understanding and communication… [it] takes as its focus the relationship between learning and the social situations in which it occurs". Gee (2008: 4) emphasises that situated understandings are "the norm in everyday life": words perpetually take on different meanings in different contexts of use and people have to interpret the meanings of words within a real-time situation on a continuing basis. Situated learning and practice in this study are closely linked to newly qualified teachers' scaffolding of meaning of literary texts in the literacy event, as seen in the section following the next. First, it is necessary to unpack literacy practices.

2.2.4 Literacy practices

Literacy practices are integral to the view of literacy as situated. Literacy practices are the "general cultural ways of utilising written language [that] people draw upon in their lives" (Barton & Hamilton, 1998:7). To put it simply, they are what people do with written language. Street (1993) argues that practice is not *only* observable units of 'behaviour'. Practice goes beyond behaviours, also involving "values, attitudes, feelings and social relationships" (Barton & Hamilton, 1998:7). Literacy practices therefore do not only refer to people's internal selves, but also to the way in which practices are accepted and routinised. However, the NLS does stipulate that these practices are not static and unchangeable, but fluid and constantly reforming. "Practices can be seen as social activities performed on a regular basis, although with variation" (Kell, 2006: 32).

Practices are shaped by social rules, which regulate the use and distribution of written language, as stipulated by social institutions (like schools and governments) and power relations (like between the teacher and the learner), while connecting the individual to their social environments (the community in which the school is nested). Practices therefore exist in the relations between people, rather than within the individual only. This relationality between

people, institutions and communities often results in practices within a social situation, like those in a high school English lesson, 'pushing against the boundaries' of the immediate context, reflecting a view on practice as stretching "both back into history of the practice and forwards into the future of the practice" (Kell, 2006: 35). The way in which context could be expanded beyond the lesson's time and space is explored in the next chapter in the sections on the chronotope and the one on assemblages. The concept of literacy practices is prominent in this study, underpinned by decades of research and theorising into social practice. Practices are thus returned to later in Chapter 3. The next section looks at literacy events, which are strongly associated with literacy practices.

2.2.5 Literacy events

Basic units of analysis in the situated literacy approach are "literacy events", building on Heath (1982), which are defined as social situations "where literacy has a role" (Barton & Hamilton, 1998: 8). Important to this study is the way in which examples of written language, like prescribed poems, are viewed as *central* to an activity in the event. Barton and Hamilton propose that literacy events "are observable episodes which arise from practices and are shaped by them" (1998: 8). Written language, like the hand-outs of poems and annotations by learners, should therefore not be viewed in isolated, text-centric ways, by only analysing their internal formal properties, for instance.

For the purposes of this study, Barton and Hamilton's claim is expanded, arguing that no analysis of any kind of digital resource can be done without examining the social event in which it is situated. This is particularly useful when considering that most, if not all, classes at school can be seen as literacy events, where many examples of written language (textbooks or prescribed texts) are central to the event and the teacher plays an integral role in facilitating the mediation, or "scaffolding"[8] (Hammond & Gibbons, 2015: 1) learners' interpretations of written texts, through "meaning-making sequences", (Mortimer & Scott, 2003: 1), referred to later as sequences of activities, moments and/or beats. Newly qualified teachers could often scaffold interpretations of written texts by drawing on 'texts' that are non-written, or even non-linguistic in nature, like digital images, music or sound. As the word scaffolding implies, the "sequence of activities" (Kell, 2006: 32) in the literacy event could be likened to constructing

[8] The concept of scaffolding is explored in greater depth in Chapter 3.

a situated understanding of the words and concepts in written texts, from a localised, contextually specific understanding, towards a more trans-contextual, customisable one.

> Verbal and general understandings are top-down. They start with the general, that is with a definition-like understanding of a word or a general principle associated with a concept. Less abstract meanings follow as special cases of the definition or principle. Situated understandings generally work in the other direction, **understanding starts with a relatively concrete case and gradually rises to higher levels of abstraction through the consideration of additional cases**. (Gee, 2008: 4, my emphasis)

This view on situated learning connects notions like the literacy event with scaffolding, mediation and sequential meaning-making in the newly qualified teachers' lessons.

Barton et al. (2000) propose a set of elements of literacy events. These elements have been expanded and critiqued numerous times over the past 20 years. Some of the most prominent critiques include how the elements of literacy events separate 'things' in the literacy event that are actually contingent and therefore inseparable and that the elements fail to properly and systematically account for discourses surrounding the event (Burnett & Merchant, 2020). Dippre and Smith (2020: 34) also theorise the notion of contingency in literacy events, referring to the "protean nature" of literacy learning, as it unfolds, moment-to-moment (see also Kell, 2006). They describe the site of writing as "dynamic, complex, mediated, and historically layered" (Dippre & Smith, 2020: 36), which resonates with the characteristics of the NLS as outlined in Larson and Marsh (2015) and Barton and Hamilton (1998).

Barton et al. (2000: 17) supply a partial remedy to the latter critique by introducing the "elements of practices", as "non-visible constituents of literacy events". However, due to the contingency and complexity inside the classroom it is not always possible to move effortlessly between analysing the elements of the event and the elements of practices: because elements in the event are constantly interacting, it is not clear which element of practice the event could be expanded towards in the analysis. In other words, although a direction of expansion from the micro to the macro is implied in Barton et al. (2000: 17), like "participants" (the micro) expanding towards "hidden participants" (the macro), this direction is complicated by the way in which the element of participants are contingent on other elements: in a given time period, participants in the event can be interacting with the elements of settings, artefacts and/or activities, complicating the expansion towards the macro. Nonetheless, the elements of literacy events are a useful starting point for expanding the theoretical framework of the analysis towards more recent theories, while keeping the elements of practices as assumed background,

as seen later in the section on 'assemblages-as-tensions'. The table below summarises the elements of events and practices:

Table 1 - Elements of literacy events and practices. Adapted from a similar table provided by Barton et al. (2000: 17).

Elements of literacy events	**Elements of literacy practices**
Participants: the people who can be seen to be interacting with the written texts	Hidden participants: other people, or groups of people involved in the social relationships of producing, interpreting, circulating and otherwise regulating written texts
Settings: the immediate physical circumstances in which the interaction takes place	The domain of practice within which the event takes place and takes its sense and social purpose
Artefacts: the material tools and accessories that are involved in the interaction (including texts)	Non-material resources: all the other non-material resources brought to the literacy practice including… values, understandings, ways of thinking, feeling, skills and knowledge
Activities: the actions performed by participants in the literacy event	Structured routines: pathways that facilitate or regulate actions; rules of appropriacy and eligibility – who does/doesn't, can/can't engage in particular activities

More recent theorisations of the literacy event are discussed in the section on the place of the digital (Chapter 3). Going beyond the elements of the literacy event, 'resources' are seen as crucial to the literacy event in this study and is discussed in the next section.

2.2.6 Resources

Resources are not often theorised in NLS. For this reason, views from social semiotics and sociolinguistics are used to inform the work done in the NLS. In social semiotics, the work of Kress (1993), Kress and Van Leeuwen (2001) and Jewitt (2016) is useful, since the term 'semiotic resources' is often used for describing resources that are used for meaning-making, which includes the technologies for creating these resources, tools such as pens, paper, laptops, projectors, printers, as well as the material finished products such as poems, Powerpoint presentations and images, for example. Although written texts, like poems, could be viewed as finished products, or artefacts, their meanings are not set. Meanings of written texts could be co-created in a social situation, like the literacy event, so that meaning is fluid and could be remade (Bezemer & Kress, 2016), sometimes resulting in hybrid practices (Street, 1993). Describing written texts as artefacts does not imply that language could be captured in a written text, as in an "artefactual ideology" of texts (Blommaert, 2008: 1). Semiotic resources are returned to in the section on multimodality (Chapter 3).

For this study, a sociolinguistic view on resources provides a useful background, because it foregrounds patterns of distribution, availability and accessibility, similar to the characteristics of the NLS (Larson & Marsh, 2015). Blommaert (2013: 1) outlines several "sets of resources" that are required for engagement in literacy practices, although he specifically emphasises writing. These resources range from infrastructural, graphic, linguistic, semantic, pragmatic, metapragmatic resources, to social and cultural ones. According to Blommaert (2013: 1), these resources should be seen as the "sub-molecular" structure of writing and each resource is shaped according to "different patterns of distribution, leading to specific configurations of writing resources in people's repertoires."

Kell (2006) outlines resources as *tools*, *artefacts*, and/or *capabilities* where the latter is closely aligned to "non-material resources" (Barton et al., 2000: 17). In this study, 'non-material resources' refer to capabilities to make meaning, such as linguistic resources and prior experiences of learners. It should not be confused with non-material semiotic resources used in social semiotics to indicate resources like font and colour. Viewing resources as tools, artefacts and capabilities is closely aligned to the elements of the literacy event. For this project, *digital* resources are strongly associated with the first two concepts, and are thus viewed in two ways: (1) as material tools embedded within the literacy practices engaged in during the lesson, like desktop computers, digital projectors and interactive whiteboards, and (2) as material artefacts for meaning-making, typically used during high school lessons by teachers and learners ('things' ranging from digital images, sounds and music to Powerpoint presentation slides).

Importantly, non-material resources, or capabilities, are used in this study to analyse the kinds of literacy practices engaged in during lessons, as well as the *potential* literacy practices in PGCE lesson plans. Resources are taken hold of (Besnier, 1993), drawn upon or used as outlined in the "four resources", or "four roles model", of Freebody and Luke (1990: 1). Learners engage with texts as:

1. Code breakers – successfully cracking codes of written texts;
2. Text participants – participating in the meanings of texts;
3. Text users – being able to use texts functionally means understanding what the text is for, here and now and what are culturally and socially acceptable uses of texts in a given context or literacy event;
4. Text analysts – critically analysing and transforming texts involves being able to interrogate and critique texts. (adapted from Freebody & Luke, 1990)

The view on resources above is closely aligned with viewing resources as capabilities (Kell, 2006). Freebody and Luke's (1990) model is drawn upon often during the data analysis chapters and deserves more explication, provided below.

Drawing on the learners as code breakers is closely aligned to the written text as a technology to express meaning, meaning that learners draw on their capabilities of recognising letters, phonemes, words and sentences during meaning-making of a text. The term text participants refers to what learners "bring to" the meaning of the text (1990: 7), their "background knowledge" (1990: 9) or prior experiences. Importantly, although the learners as text users includes the ways in which they know how to engage with a specific text and genre in the classroom context, often learned through *established classroom practices/routines* (turn-taking, classroom discussions and note-taking, for example), it also includes "what to do with text in particular social contexts other than those of the specialised site of the classroom" (1990: 12).

The concept of text analysts is sometimes referred to as "critical reading" (1990: 13), where learners are involved in analysing the ideological positions of the author and the intended audience, as well as the persuasion techniques deployed in texts. In other words, learners as text analysts go beyond understanding the meaning of the text, emphasising the capability of explaining how the text works. Although Freebody and Luke (1990: 7) refer to the four resources model as the "components of success" for literacy learning, they nonetheless resist ordering the resources into a taxonomy, stating that all four components could be drawn upon at once or separately, depending on the learners. Janks (2011) shows explicitly how learners are only allowed to draw on their resources as code breakers and text participants in South African classrooms, which problematises the absence of a hierarchy, as proposed by Freebody and Luke (1990). With the general view on resources as tools, artefacts and capabilities, what is meant with digital resources is discussed further below.

2.2.6.1 Digital resources

Digital resources have a "certain recognizable value" (Blommaert, 2017: 3), a dual power and function in the classroom that shapes social practices "epistemologically" and "socioculturally". These practices include reading and writing. The digital also shapes practices "materially" (2017: 3), within the classroom space, having effects and perhaps agency with

regard to the teacher and learners' bodies (movements, gestures and speech). From an epistemological view, digital resources have the *potential* to mediate a wide variety of the teacher and learners' practices, while the sociocultural view recognises the digital's potential to broaden the semiotic resources available in the classroom space. Importantly, this study is aligned with the NLS in that it attempts to study literacy as a social practice and not a cognitive ability – "what written language [means is] a matter determined by the social, cultural, historical, and institutional practices of different groups of people" (Gee, 2010: 11).

The main interest of the study is therefore on practices involving written texts, meaning-making and writing, not the use of digital technologies *per se*. Viewing digital resources as contextually embedded, or "entangled" within a myriad of practices (Gourlay & Oliver, 2018: 66), means the focus is on how they are used *in relation* to the sequence of activities, moments and/or beats, 'non-digital' artefacts, the teacher and the learners within the classroom setting. The approach should not be confused with the new literacies (see Lankshear & Knobel, 2011), a concept which flowed from the NLS but focuses more on "new types of literacy beyond print literacy, especially 'digital literacies' and literacy practices embedded in popular culture" (Gee, 2010: 11). The difference lies within how the digital and practices are foregrounded: in this study, classroom practices are viewed as more important than the types of digital technologies being drawn upon – the 'how?' and 'for what?' involving digital technologies are highlighted, rather than the 'what?', a shift in emphasis reflected in the literature also, as seen below.

2.2.6.2 Digital resources and literacy teaching

Georgakopoulou and Spilioti (2016) outline the major changes in emphasis in language-focused research on digital communication. They argue that, whereas research in this area has in the 1990s focused primarily on the kinds of digital resources being drawn upon, like short message systems (popularly referred to as "SMS"), e-mails, MySpace and multimedia software programmes, the "second wave" of the research in computer-mediated communications has established research traditions influenced strongly by culture studies, semiotics, anthropology, ethnography and sociocultural theories, like the NLS and the field of multimodality, which is discussed in the next section (Georgakopoulou & Spilioti, 2016:5). Researchers become more concerned with how digital resources are being drawn on in practices involving the digital during the second wave, than what was being used, the 'things'.

Lankshear and Knobel (2016) recognise this shift of focus on the 'what'. In a useful historical trajectory (see Lankshear & Knobel, 2016: 153-155) of language and digital communication research, they highlight the period after 2004 as involving "an escalating surge in published studies of digital media and literacy development within everyday spaces" (2016:154) and a burgeoning field of studying literacy practices connecting to the digital. The authors also indicate how the focus has moved away from computers, because of the computer's centrality being rapidly replaced by other devices, especially mobile devices.

Georgakopoulou and Spilioti (2016: 5) briefly mention the rise of a "third wave" of language and digital communication research. It is useful at this point to flag the work of Gourlay (2015) among others, particularly Mills (2016), which foreshadows some of the avenues future research in language and digital communication could follow. Gourlay (2015) and Lenters (2016) argue that the NLS and multimodal research had up to then focused a lot on the agency of the human, not the objects themselves. Drawing on post-humanist approaches, she shows how "nonhuman actors", like digital devices, could become "mediators" of practices and literacy learning (Gourlay, 2015: 484). Mills (2016) points at the rise of a 'material' and 'spatial turn' in which literacy's relations to its socio-materiality and –spatiality are emphasised. Non-human objects therefore become actors with agency within the classroom space, which is a theoretical shift from the way in which the agency and intentions of humans have been prioritised in previous research. The rise of post-humanism, socio-material and –spatial theories on literacy are discussed in more detail in Chapter 3.

2.2.6.3 Placed resources and the digital

An important South African study highlighting the relationality and materiality of digital resources, is one conducted by Prinsloo and Sasman (2015). They investigate the way in which the interactive whiteboard can be seen as a "placed resource", often understood as "boundary objects" – objects interpreted differently across communities – in an elementary school language and literacy classroom (2015: 449-550). As placed resources, the digital is often briefly connected to specific classroom practices, related to isolated parts of the written text, in highly localised ways, and then abandoned. The way in which interactive whiteboards are deployed during specific activities, like in the provision of the contextualisation of literary texts, coincides with the findings of Campbell and Kapp (2020). Prinsloo and Sasman (2015: 550) argue that digital resources in the language and literacy classroom have "weak structures

transcontextually" and "strong structures in local use". From a situated learning point of view, Prinsloo and Sasman's findings mean that digital resources are mostly associated with relatively "concrete" meaning-making practices, in the cases investigated in their study, linked heavily to the immediate classroom context, and are increasingly absent during practices involving "higher levels of abstraction" (Gee, 2008: 4). The notion of the digital as placed resources, or *placed digital artefacts*, is returned to on numerous occasions during the data analysis chapters.

The theories and concepts from the NLS that are drawn upon in this study have all been introduced. As a segue to and rationale for introducing the field of multimodality in the next chapter, the literacy/literacies debate is discussed to conclude this section on the NLS.

2.2.7 The literacy/literacies debate

The notion of written language becoming intertwined with other modes of communication has been touched upon briefly in this section and has been one of the focal points of the NLS for many years (Pahl & Rowsell, 2006). To account for different modes of communication, Barton and Hamilton (1998) build on Street's (1984) notion of 'literacies'. Their conception of literacies draws on the idea that literacy is not the same in all domains, that literacy has several characteristics pertaining to practices which involve "different media or symbolic systems", such as digital literacy or "computer literacy" and that different cultures and languages can be seen as "different literacies" (1998:10). Literacies are therefore about *domains of practice* (Street, 1984 and Barton et al., 2000), keeping practices central to literacy, not channels of communication, which may ironically convert literacy into sets of autonomous skills.

Although the term literacies has been used widely in the literature post-1998, sparking frameworks for a seemingly limitless amount of literacies, some of which are useful and influential, like academic literacies (Lea & Street, 1998 and Thesen, 2015), there is a general sense that the plural literacies have been rendered rather superficial in recent years: *they are often wrongfully conflated with competencies*. Belshaw's (2011) popular conceptualisation of digital literacies is a case in point. Seen as competencies, literacies are too close to sets of "discrete, decontextualized and generic skills", which are not aligned with the NLS (Street, 1984: 2). Despite agreeing strongly with many of the *original* statements involving literacies, as stated by Barton and Hamilton (1998), especially pertaining to different literacies in different

contexts and varying literacies across cultures and languages, the term literacies is not used in this study from hereon. Instead, it is theoretically useful to use *multimodal meaning-making* within a domain of practice when looking at meaning-making that goes beyond written, "alphabetical text" (Kress & Jewitt, 2003: 2), as discussed in the next chapter.

This chapter discussed literature from teacher education, identifying a gap in the research focusing on the practices of practicing newly qualified teachers. The NLS was proposed as an apt main paradigm for investigating these practices, foregrounding the literacy event as unit of analysis. The next chapter therefore expands on the notion of the literacy event.

Chapter 3. Expanding the literacy event

In this chapter, the concept of the literacy event is expanded upon, first focusing on the contributions from the field of multimodality, then looking at foundational theories on which the NLS is built and providing an overview of work done in teacher education, discourse studies, linguistic ethnography, academic literacies and other fields, which have informed literacy studies in recent years. The combination of theories drawn upon takes us from the cusp of post-structuralism and the 'linguistic-' and the 'contextual turn' towards the more recent 'material and spatial turns', in the way they are related to the literacy event. The older theory organically paves the way for the newer theories, while preserving the tenets of the NLS. The landscape of theories in literacy studies is thus viewed as a spectrum – telling a story, so to speak – that could be drawn upon in conjunction with an awareness of where the theory fits into the landscape. It is argued that the NLS as a paradigm is robust enough to handle this kind of expansion.

3.1 The new literacy studies and multimodality

This study is aligned to a tradition of combining the NLS and multimodality, which has arisen in the early 2000s and has been established increasingly since the mid-2000s (Pahl & Rowsell, 2006). The theoretical framework also borrows from other fields, particularly teacher education, discourse studies, socio-material and socio-spatial literacy theories, as well as actor-network theory, all fields that have been drawn upon in the NLS over the past 20 years. However, due to the way in which these fields serve as mostly background to the way in which the classroom is viewed, a thorough scoping of them, is omitted.

Apart from an important publication providing an overview of the then current research on the intersection of the NLS and multimodality fields by Pahl and Rowsell (2006), Street, along with Pahl and Rowsell, published a literature review of the research conducted in this field (see Jewitt, 2014). They describe research that merges the NLS with multimodality as taking account of where, how, and by whom a text is made, while also considering how the text is contextually embedded (Street et al., 2014). In the introduction to Pahl and Rowsell (2006), Street, along with Kress, the foremost proponents of the NLS and multimodal social semiotics respectively, conclude that the NLS and multimodality together combine a view of literacy as embedded in a myriad of social practices, imbued with power and ideology. The combination

focuses on how these practices and ideologies are shaping and are shaped by material artefacts, consequently foregrounding how practice and artefacts are intertwined (Pahl & Rowsell, 2006).

Empirical research where the two approaches are combined in particular ways, include the investigation of boys' engagement in non-fiction texts in the home and school (Moss, 2003); literacy practices in households in South Africa (Stein & Slominsky, 2006); children's project work in Junior school in the United Kingdom (Ormerod & Ivanič, 2002); house-building practices amongst women in South Africa (Kell, 2006); and more recently, material qualities of texts, focusing on artefactual literacies (Kell, 2006 and 2015; Sheridan & Rowsell, 2010; Rowsell, 2013 and Pahl & Rowsell, 2019). Although these studies are examples where the NLS and multimodality are combined, their literacy traditions, approaches to multimodality and views of ethnography differ in each case.

3.1.1 Multimodality

The term multimodality, although not a new concept to the way humans make meaning, was coined in the mid-1990s (Jewitt et al., 2016). Multimodality has been widely accepted as a field of study for scholars working in various disciplines, ranging from semiotics and linguistics to media studies, the NLS, and education. At first, scholars used the term independently (in the mid- to late-1990s) in fields such as ethnomethodology, conversation analysis (Goodwin, 1994 and 2000) and social semiotics (Kress & Van Leeuwen, 2001), according to Jewitt et al. (2016). O'Halloran draws on earlier work by O'Toole (1994) at around the same time, using the term "multisemiotic" when describing learners' practices in the mathematics classroom (O'Halloran, 1999). However, the idea that people use multiple means of meaning making, known as 'modalities', or 'modes', like "image, writing, layout, music, gesture, speech, moving image [and] soundtrack" (Jewitt, 2014: 60) is not a new notion: many disciplines such as linguistics, semiotics and sociology, have engaged in research involving the different ways people make meaning, even before the term multimodality had been established.

The increasing interest in the multiple ways people make meaning was partly brought about by the "multimodal facilities of digital technologies", enabling easy production and distribution of "image, sound and movement", consequently offering new ways to enter the communicational landscape (Jewitt, 2014: 19). Digital technologies and multimodality have therefore often been linked since the emergence of the field of multimodality. Examples of the

work done on the cusp of multimodality and practices involving digital resources pertain to: the relationship between image and writing in online narratives (Marsh, 2005); differences and similarities between computer-based and book-based texts (Alvermann, 2002); the practice and functions of online communities (Unsworth et al., 2005); the generation of new forms of multimodal artefacts and digital narratives (Lankshear & Knobel, 2003), as well as the potential of multimodal pedagogies in literacy learning (Cope & Kalantzis, 2000). However, multimodality as a field of study is often criticised by proponents of the NLS for neglecting the focus on practice, favouring the analysis of artefacts instead.

The studies in multimodality from the early 2000s, although positioned within various fields and disciplines using varying approaches and methods, usually have three underpinnings. These underpinnings highlight the subtle differences between older views on meaning-making, while serving as a means for connecting these various epistemological positions. In a recent publication, Jewitt et al. (2016), outline these three uniting underpinnings: (1) language is not the only or most important means of communicating, although it might be in some instances; (2) modes are culturally, historically and socially shaped, and (3) modes interact in order to provide meaning that goes beyond the meaning potentials of the individual modes, known as *intermodal meanings* that occur within *modal ensembles.*

With these underpinnings as a foundation, many approaches to multimodality have emerged, according to Jewitt et al. (2016), most notably: social semiotics (see Kress & Van Leeuwen, 2001 as an example); systemic functional multimodal discourse analysis (O'Halloran, 2004); multimodal (inter)actional analysis (Norris, 2014); geo-semiotics (often referred to as discourses in place) (Scollon & Scollon, 2003), and conversation analysis (Goodwin & Tulbert, 2011). Two more emerging approaches are multimodal ethnography (Flewitt, 2011) and corpus-based multimodal analysis (Bateman, 2014 and Bateman et al., 2017). Descriptions and examples of all these approaches are beyond the scope of this document. Instead, the approach that is drawn upon most often in this study, social semiotics, is focused on here. References to the work by researchers associated with other approaches are referred to when needed. For example, the notion of "ideational meaning" – "the construction of meanings about the world" (Kress & Van Leeuwen, 2006: 228) – is often used as one of the "metafunctions" in systemic functional multimodal discourse analysis (see Halliday, 1976; O'Halloran, 2004 and Ravelli, 2016: 4), although it has been taken up by many researchers not strongly associated with this approach to multimodality *per se*.

Multimodal ethnography, a framework that brings together social semiotic theory with ethnography (Jewitt, 2016), is often seen as an approach and not just a set of methods, according to Blommaert's (2013) definition of ethnography (see also Varis, 2016). Due to ethnography being connected to the NLS (Street et al., 2014) in addition to its associations with anthropology, multimodal ethnography is viewed as embedded in this study's approach, although it is only discussed in Chapter 4.

3.1.2 Multimodal social semiotics

A social semiotic approach to multimodality tries to understand the "social dimensions of meaning, its production, interpretation and circulation, and its implications" (Jewitt, 2016: 58). It aims to reveal how processes of meaning-making shape individuals and societies. The term social semiotics was originally conceived by Kress, Hodge and Van Leeuwen in the 1980s and 1990s, deriving its theoretical concepts by drawing on semiotics, Hallidayan- and critical linguistics. As its foundation, social semiotics posits that meanings are drawn from "social action and interaction", using "semiotic resources" to realise these meanings (Jewitt, 2016: 58). Kress comments on the inability of conventional, linguistically-focused approaches – focusing mostly on language, particularly language as a structured and arbitrary system existing without context or human interaction – to "provide the tools that we [need] in order to account for the whole domain of meaning" (Andersen et al., 2015: 72).

Social semiotics rejects the notion that different modes in multimodal artefacts have "bounded and framed specialist tasks", therefore bringing the idea of "common semiotic principles" operating "in and across different modes" to multimodality (Kress & Van Leeuwen, 2001: 2). A social semiotic approach views systems of meaning, often more rigidly conceptualised in other approaches to multimodality, as "fluid, contingent and changing in relation to context, history and culture" (Jewitt, 2016: 67). The way that the term *modal ensembles* is used in data analysis, refers to this fluid and contingent notion of interacting modes.

There are many ways in which multimodal social semiotics has been developed and adapted by scholars. This study draws on some of the original work by Kress (1993) in the field, in order to provide a basic conceptual framework for social semiotics. The concepts that are

introduced are *sign maker*, *semiotic resource*, *interest*, *mode*, *modal ensemble*, *motivated sign*, *modal affordance*, *the logics of modes*, *gains*, and *losses*.

Drawing on Kress (1993) and Kress and Jewitt (2003) the above concepts are understood in the following ways. The sign maker in social semiotics refers to both the producer and the interpreter of a sign. This means that the person who makes or interprets the sign is seen as being engaged in sign making. The sign maker, even when interpreting signs, is somehow remaking the sign, even if on a micro scale. Sign makers are further shaped by their social, cultural, political and technological environments, where recognition of the agency of the sign maker and their interest, the "articulation and realisation of an individual's relation to an object or event" (Kress, 1993:174), is innate to social semiotics. In order to express their agency and interest, the sign maker has to choose between a variety of semiotic resources that could be brought together to express the intended meaning.

Semiotic resources are culturally shaped, material and/or non-material, conceptual resources – the products of a community's way of meaning making over time, like choice of font, colour saturation, and proximity (Jewitt, 2014). When a set of semiotic resources are organised in a manner that is socially recognisable, accepted by a specific community in other words, they constitute a mode. Modes are always material, like image, writing and speech. It is argued in social semiotics that people communicate through the combination of various modes of communication, or modal ensembles (Kress, 1993), which are fluid, constantly changing and contingent modes interacting with one another to form intermodal meanings, that are different from the meanings of the individual modes, within a social situation (more on modal ensembles in the next section).

When choosing from the available semiotic resources in order to match what is meant (the signified, from Saussurian semiotics) with how it is expressed (its form or signifier), the process of sign making has to be motivated in some way. This motivated sign is guided by the sign maker's interest. Interest, in social semiotics, can therefore also be viewed as the ways in which the sign maker's experiences shape choices during sign making. It is however not interest alone that shapes these decisions, for it is argued in social semiotics that the sign maker considers the individual modes' modal affordances while making choices regarding in which modes to communicate. The term of modal affordance is a concept used to describe how "different modes offer different potentials" for meaning-making (Jewitt, 2016:72). Modal

affordances are connected to the mode's material and social history, in other words, how it has been used before within a specific context. Kress and Van Leeuwen (2001) introduce the concept of the logics of modes to account for how modal affordances operate. Closely related to the logic of modes are gains and losses associated with the choice of modes (Bezemer & Kress, 2016). For example, writing operates according to the logic of time for it is sequential and therefore apt when the sign maker wants to communicate meanings that have to be interpreted in a certain order, like in a poem.

3.1.3 Modal ensembles

From the above introduction to social semiotics, modal ensembles should be foregrounded, since they are essential to the analytical framework (see Chapter 4). In order to theorise modal ensembles further, the notions of indexicality and assemblages are introduced below.

3.1.3.1 Indexicality

The combination of the NLS with the field of multimodality establishes a way of viewing the interaction of written language with other modes of communication, a type of interaction that happens frequently when digital resources are placed within the classroom space. In this study, digital and non-digital artefacts are often placed in a way that they 'point to' a recognisable classroom practice or activity (like an analysis of a poem, or a classroom discussion), changing the classroom's *orders of indexicality* (Blommaert & De Fina, 2017). Teachers can draw on changing orders of indexicality to signify what is to come next in the lesson. The term indexicality is used in a specific way in this research and a detailed scope of its complex origins is beyond the scope of this thesis. Briefly, Peirce (1955), drawing on the work by Immanuel Kant in the 1700s, divides representation into four categories: signs, symbols, icons and indices. Indices refer to, or 'point to', an object without describing it. An index is therefore only denotative, it is not the object itself. However, indices always occur through material modes. The mode therefore assumes an important role and can be analysed to obtain a unique view of the literacy practices engaged in during poetry lessons:

> The indexical links between signs and modes of communication [result in] indexical links [being] severed and new ones… projected onto the signs and practices (Blommaert, 2005: 83)

Connecting indexicality to modal ensembles, it has been said in the previous section that modal ensembles refer to the modes that can be observed in English poetry lessons. In the English lesson, a recognisable social situation, many modal ensembles could include indices pointing

to objects that are not the object itself. The specific use of indexicality in this study is best described with an example from the data.

The teacher digitally projects a line from a poem, while providing feedback on the learners' writing: the projection points to the next activity (class analysis of the poem), rather than the line of the poem itself, since the teacher and learners are still engaged in the current activity (learners' writing). The modal ensembles in the classroom during the activity of learners' writing include an object (the projection containing a line from a poem) pointing to an object (the activity of analysing a poem) that is not the object itself (the line from the poem). In this study, however, the ways in which the order of indexicality change during the lesson (slowly, rapidly) is of significance (see Chapters 6 and 7). Apart from indexicality, the notion of 'assemblages' is also useful for theorising modal ensembles, especially in the way that these concepts are contrasted.

3.1.3.2 A working definition for the concept of assemblages

Since the lessons observed in this study are so complex, modal ensembles have been narrowed to include only modes of communication observed during lessons. Where the lesson connects with objects that *cannot be observed* in the lesson, another emerging concept, "assemblages" (Burnett & Merchant, 2020: 1) is adapted and used. For now, the notion of assemblages is defined as **the ways in which moments in the literacy event connect with objects that are *not* observable in the event**, like a curriculum document, discourses about good practice in initial teacher education and school rules. This definition is refined and narrowed over the course of the chapter, because it is used in a slightly different way compared to some examples in the literature. Assemblages are defined in this way in order to set them apart from modal ensembles – a distinction that proves to be useful for the analytical framework (see Chapter 4). The broader field of multimodality has been introduced. The next section focuses on multimodality in South Africa specifically.

3.1.4 Multimodality in South African educational research

In South Africa, the burgeoning field of multimodality studies has been concerned with aspects of social justice in education, which must be seen in the light of the previous political system of apartheid (Thesen, 2001 and 2007; Archer, 2007; Stein, 2008; Stein & Newfield, 2006 and Newfield, 2011). Although the end of apartheid and the subsequent ushering in of democracy

in 1994 marked the end of an era of explicit discrimination against certain 'races', many of the traces of the racism and inequality, which are legacies of apartheid, are still powerfully experienced and evident within South African schools. Researchers in the field of multimodality have therefore often investigated the potential of multimodal pedagogies to address the power differentials and injustices in the classroom. Archer and Newfield, outline the concepts often used in this kind of research as: "access", "design", "recognition" and "agency" (2014: 1).

Archer and Newfield (2014: 4) argue that students need to gain access to both material and symbolic "conventionalised educational practices", by making these kinds of practices "explicit". Material access includes digital resources, books and teachers, for example, while symbolic access in education would pertain not only to "the discourses and knowledges of the curriculum, as well as formal assessment", but also "self-reflexivity, local and global access, access to different disciplines, access to diversity… [and] a range of semiotic resources" (2014:5). Access is closely linked to design, which foregrounds the making and production of meaning, as opposed to the passive reception of knowledge. It recognises "the large number and proliferation of resources for meaning-making". Meaning-making becomes about choosing and combining these resources to the sign maker's (teacher or learner's) interest (2014:6). Sign makers are therefore actively involved in the "choice of modes" in which they communicate (Iedema, 2003: 1), always considering the modes' affordances, even if just briefly.

Other studies in research of multimodality in South African education are Salaam (2014: 1) on providing opportunities for "agentive meaning-making" in the classroom, Weiss (2014) on how multimodal meanings are made within health science education, and Simpson's (2014) study of multimodal communication in civil engineering. More recent research publications include Huang and Archer's (2017) work on academic literacies, Hunma's (2018: 1) research into "performative spaces", Archer and Noakes' (2019) exploration of academic argument and information graphics and Grant and Archer (2019) on multimodal mapping. Many of these studies foreground how multimodal pedagogies have potentialities for local meaning-making practices by providing access to 'conventional', powerful academic literacy practices, while managing to transform these practices also. The uptake of multimodality in South African education is therefore strongly aligned to the NLS and the field known as academic literacies (Lea & Street, 1998 and Thesen, 2015).

3.2 Further expansion of the literacy event: from before the linguistic turn until now

This section expands the concept of the literacy event in two ways: (1) by revisiting some of the theories on which it has been built and (2) by bringing more recent theories to the concept of the event. The expansion is based on four pillars: complicating 'context'; a rich view on discourse, institutions and practice; classroom practices and the spatial and material turn. This section draws on, or 'borrows from', theories and approaches from social semiotics, the broader field of multimodality, discourse studies, teacher education, post-humanism, socio-spatial and –material literacy theories, as well as sociology and linguistic ethnography. Attempts to consolidate these diverse viewpoints through the NLS are made, because it is argued that the NLS is robust enough to handle these expansions.

3.2.1 Complicating context: the chronotope

This study recognises context as a central and complex term in need of careful theorisation. In many fields in the social sciences, where context has started playing an increasingly larger role, the often taken-for-granted boundaries of what counts as contexts have been questioned (see Kell, 2011; Gourlay & Oliver, 2016, Blommaert, 2015 and Blommaert & De Fina, 2017), resulting in what could be called a contextual turn. For this reason, discourse studies and approaches from the broader field of multimodality, particularly (interactional) sociolinguistics, sociology of education, conversation analysis and systemic functional linguistics, are borrowed from, while several theorists are drawn upon in order to derive a complex definition apt for this study, namely Blommaert (2015), Goodwin and Goodwin (1992) and Bakhtin's (1981) notion of chronotopes.

A socially recognisable situation, such as a high school lesson, imposes certain sociohistorical frames that structure the types of actions possible in that situation, also referred to as scripts, through chronotopes, or *timespace configurations* (Blommaert, 2015). The term chronotope draws on the literary theory posed by Bakhtin (1981) for ways to view how fictional characters in literary works are situated in a wider context. In this study, the terms timespace-, spatio-temporal-, or temporal-spatial configuration are used interchangeably to replace the term context: these replacements for context imply the attempts to push against the boundaries of what counts as the literacy event's context outlined in recent research and theorised here.

Within context as timespace configuration, individuals in the classroom are shaped by constantly evolving sociohistorical layers – invocations structuring what types of actions are possible in the situation (Blommaert, 2015). These invocations can include a curriculum document, school rules, discourses about a lack of time in teaching and/or what constitutes good teaching, as well as forms of assessment. Seen in this way, the context of the lesson is active and changing, dynamic and complex, constantly shaping "utterances", which encompass all forms of multimodal communication during the lesson (Goodwin, 1994: 1). In newly qualified teachers' lessons, these layers shaping the high school lesson could shape the use of digital resources. The ways in which the use of the digital is shaped, could cause tensions in the classroom and in the high school's timespace configuration.

For each spatio-temporal configuration, there is an order to be followed and disruption of that order, or frame breaking, sometimes leads to a moral judgment (Blommaert, 2015)[9]. The judgments include 'inappropriateness', 'undisciplined behaviour' or 'ineffective teaching', which connects the tensions in the classroom with risk, a concept that is theorised later in this chapter. It could be argued that newly qualified teachers, while having to become familiar with the scripts involved at their schools and how to balance them, often want to avoid these moral judgments. Since digital resources could cause tensions in the classroom setting, or have the potential to do so, it is argued that newly qualified teachers could choose to limit the use of the digital in order to adopt normative scripts (speech-driven lessons, a focus on reading and writing, and/or initiation-response-evaluation/feedback sequences). However, the details of these normative scripts can vary, depending on the specific school's timespace configuration. Literacy practices involving digital resources are viewed therefore as "localised practices" and differ across domains of practice (Street, 1984).

Importantly, the concept of timespace configurations extend what can be observed in lessons towards what cannot be observed in the event. As Blommaert and De Fina (2017) point out, what is important during analysis is that macro- and microscopic chronotopes constantly interact with one another, forming "layers of discourse" (Blommaert, 2015: 4) around an event. Teachers constantly have to "balance" the "layered co-presence" (2017: 10) of discourses from different spatio-temporal configurations. Timespace configurations are therefore not only

[9] It should be mentioned that Blommaert draws on Goffman (1974) here. However, an overview of Goffman's influential work is beyond the scope of this thesis.

viewed in macroscopic terms, but also in terms of microscopic, liminal or localised practices (Blommaert & De Fina, 2017). Moreover, the two teachers who are the focus of this study do not teach at the same schools in 2018, causing the macroscopic, high school chronotope to divide further into two distinct microscopic timespace configurations, associated with the more localised practices of each high school (Blommaert & De Fina, 2017).

Focusing on shifting, conflicting timespace configurations means that literacy practices within the newly qualified teachers' lessons are seen as being in constant flux – they can be viewed as "structured routines" (Barton et al., 2000: 17) only to a degree, "performed on a [reasonably] regular basis", but still "with variation" (Kell, 2006: 32). Dippre and Smith (2020: 31) refer to fluidity of established practices as "new repetitions". The idea of layered co-presence of discourses and practices from different timespace configurations is related to the literacy event and explored further later in the discussion about the place of the digital. Closely related to this theorisation of context as spatio-temporal configurations, are notions of discourse and practices in institutions, which are discussed next.

3.2.2 A rich view on discourse, institutions and practice

The complex notion of discourses is important for the analytical framework in Chapter 4 and is discussed by looking at some of the work done in NLS first, especially the work done by Gee. As touched on before, the limits of focusing on reading and writing practices in a confined, local literacy event was noted early on in the NLS (Barton et al., 2000: 1 and Mills, 2016: 18). Drawing on the work of Foucault (1969 and 1975), Gee (2012) therefore distinguishes between '<u>D</u>iscourses' and '<u>d</u>iscourses', instead of referring to literacy or literacies, where Discourses (capital 'D') are "ways of behaving, interacting, valuing, thinking, believing and speaking… and often reading and writing" (Gee, 2012: 3) and <u>d</u>iscourses denote localised, stretches of language, utterances, actions and communication observable in an event. This definition foregrounds the ideological nature of discourse and its association with power. Gee states that making-meaning is a social matter: "to understand sense making in language, it is necessary to understand the ways in which language is embedded in society and social institutions" (Gee, 2008:116). Gee's discourses and Discourses have been useful in studies merging the NLS with multimodal semiotics (Pahl & Rowsell, 2006), since discourses are viewed as observable in the event and Discourses less so. However, in this study, these concepts are viewed as not sufficiently focused in order to account for the complexity in the lesson. For that reason, the

ideas from discourses and Discourses are used as a starting point, and then focused in the analytical framework (see Chapter 4): modal ensembles are closely associated with discourses and assemblages with Discourses. The notion of discourses is therefore embedded in the analytical framework and in need of further explication.

3.2.2.1 Discourses and institutions

Within Discourses and institutions, people's practices involving written language could invest them with power, because "a powerful literacy is not a specific literacy *per se* but, rather, a way of using a literacy" (Gee, 1990: 142). For example, meaning-making of a literary text, like a poem, has a lot to do with the reader's awareness of the ability of a speaker in a text to vary their style of speaking in order for them to speak in a "language that essentially gives them options between equivalent ways of saying the same thing, but that differ in terms of their associations with various socially defined groups (e.g., class, gender, ethnic group, work group, area of expertise, etc.)" (Gee, 2008: 115). Gee's definition resonates with Freebody and Luke's (1990: 12) notion of critical text analysts, as well as text users as "what to do with text in… social contexts other than the… classroom". Increasingly since the emergence of the NLS, Gee's d/Discourse has been used to move from the local to the global during analysis, or the microscopic to the macroscopic, or to move from strictly linguistic modes in a social situation towards other modes of communication, and as a way to merge the NLS with multimodal social semiotics (Pahl & Rowsell, 2019). These theorisations of discourse are therefore important background to this study, although the stylisation of the lower and upper case 'd' is not adopted. Instead, other methods indicating the move from event to beyond-event, or language to beyond-language are adopted in my analytical framework of *three lenses* of analysis, which are discussed in Chapter 4.

More recent views within social semiotics build on Foucault's (1969) expanded notion of discourse by stressing the importance of going beyond reading and writing practices and including multimodal meaning-making (New London Group, 1996, Cope & Kalantzis, 1999, Kress & Van Leeuwen, 2000, Kress & Jewitt, 2003 and Bezemer & Kress, 2016). Kress and Van Leewen (2001: 30) define discourses as "socially constructed knowledges of (some aspect of) reality". They argue that discourses are realised through material modes, but also that they exist "separate" from these modal realisations (2001: 30). Material modes could therefore have non-material characteristics (Burnett & Merchant, 2020). Kress and Van Leeuwen further

emphasise how discourses do not only appear within language, but within all the modes used to communicate. This principle related to the way in which discourses are manifested in modes, forms one of the foundations of social semiotics: "all the semiotic modes which are available as means of realisation in a particular culture are drawn on in that culture as means of articulation of discourses" (Kress & Van Leewen, 2001: 30). This coincides with Foucault's notion that a "discursive formation" (1969: 34) is a *series of descriptive statements*, occurring beyond words and 'things'; it is more than the linguistic sentence, the logical proposition and a psychological formulation.

According to Foucault, discourse is formed in the "enunciative field" (1969: 130), which is a *system* that governs a group of verbal performances. The enunciative field is the domain of *relations* between principles, continuities, discontinuities, dispersions, systems, distributions, co-existences, successions, simultaneities, repetitions, links and *rules* between various elements that form a discourse. The enunciative field contains what Foucault terms as "statements", which requires *slightly more* than referentials, subjects, a context (an associated field), or materiality (1969: 131) to operate. Although the *groups of statements* making up a discursive formation require more than the rules given by linguistics, logic and psychology, they are still, within certain dimensions, subordinate to these systems.

Foucault (1969) connects statements with status and power by referring to the *repeatability* of the statement: a perceived importance of certain groups of statements, *derived from stipulations given by some institution of power*, which govern the way in which statements are "received, used, re-used, combined together, the mode according to which they become objects of appropriation [and] instruments of desire and interest" (1969: 129). The repeatability of statements and these statements' connections to power are reminiscent of Barton et al.'s (2000: 17) "structured routines" and the "institutive rules of practice" (Cherryholmes, 1988: 4) in the NLS, emphasising, like Foucault, the fluid and changing nature of the practices accompanying these groups of statements.

Kress and Van Leeuwen (2001) and Bezemer and Kress (2016) expand Foucault's concept of discourses to include groups of signs involving modes other than the "spoken and written" to which Foucault (1969: 29) refers. These researchers in social semiotics similarly link discourse to agency and institutional power. Foucault's enunciative field, while "not being a theory" (1969: 128), carefully articulates an attitude to, philosophy about and/or "possibility" (1969:

129) present within discourses, which is fundamental to the NLS and social semiotics, yet not always made explicit. It is argued here that this attitude, philosophy and possibility will prove useful during data analysis, potentially presenting avenues of expanding the way in which the concept of the literacy event is drawn on. This possibility articulated by Foucault, forms the basis for moving between lenses of analysis (see Chapter 4).

The possibility of the perpetual movement between layers of discourse, or levels of analysis as it is later called, is theorised by Blommaert (2001) and in numerous subsequent publications by the same author. "Discourse is contextualized in each phase of its existence, and… every act of discourse production, reproduction and consumption involves shifts in contexts" (2001: 44). Blommaert continues to say that "larger structures, patterns or rules can be deduced from individual situatedness" (2001: 44). A focus on the literacy event affords the individually situated researcher a view on the practices engaged in during the event, without essentialised assumptions about groups of people in a community. The event could therefore be useful in understanding institututional rules and surrounding practices and discourses within a specific high school's timespace configuration, according to Blommaert's argument. However, Blommaert warns how context is lost in this movement beyond the "single-text instantiation" of the literacy event (2001: 44). In other words, there is an aspect of generalisation entering the analysis when pushing against the contextual boundaries of the event, of which researchers should be aware. For this reason, it is suggested in this study that data used in the shift from event to surrounding discourses should preferably be collected in the same temporal-spatial configuration as the event, or related to its closest broader field, which is South African high school education in this case.

3.2.2.2 Return to practices

With this rich view of discourse and institutional power in mind, the notion of literacy practices explicated in Chapter 3 can be built upon. As mentioned before, on a basic level, practices refer to "what people do" (Barton & Hamilton, 1998:1) and literacy practices are what people do with written language. However, the study of practices has a lot more to do with the complex and rich consequences of what people do, specifically in the way practices relate to the formation of discourses. Kress and Van Leeuwen (2001:32) refer to how practices are "always at least reproductive" of the discourses that are in play; the discourses are reinstated through instances of practice. This coincides with Foucault's definition of discursive practices, but what

should be pointed out is that Foucault often refers to "rules of practice" when referring to practice (1969: 131). Discursive practices are therefore described as "a body of anonymous, historical rules, always determined in the time and space that have defined a given period, and for a given social, economic, geographical, or linguistic area, the conditions of operation of the [enunciative field]" (Foucault, 1969:131).

Foucault's insistence on a particular time and space, resonates with the recent theorisations on context as chronotope (Blommaert, 2015). For Foucault, all discourses are formed from within the rules embodied by the practices in an institution. From an NLS point of view, Kell (2006: 32) describes these kinds of practices as "overlapping sets of rules that organise and give practices coherence", similar to Foucault, adding how these "practices embody the ideas" we have about language and literacy.

Foucault's detailed description of the reinstative quality of practices is of great value to this study. However, even more important is how Kress and Van Leewen (2001: 32) highlight the ways in which discourses are not only reinstated through practice, but also how practices are "always productive and transformative"; how a "particular configuration of discourses and their modal articulation" in a specific instance of practice can indeed produce a new arrangement with the potential to transform the discourse, and consequently the modes in question also, through hybrid practices (Street, 1993) or emergence (Kell, 2006). Although Foucault acknowledges this productive and transformative quality of practice in *some instances*, especially towards the end of his 1969 publication, Kress and Van Leeuwen (2001) place a particular emphasis on its *omnipresence* throughout discursive formations.

This background on the transformative possibilities in practices is vital when approaching research in teacher education and the *potentialities* of newly qualified teachers' practices at school: if practices could only sustain existing discourses, then any attempt at transforming teaching practice, educational discourse, as well as universities and schools as institutions would be ineffective. The NLS and social semiotics foreground how these transformations stem from a focus on the local, through the "negotiation of meaning of texts" (Heath, 1982: 74) and collaborative re-designing of meaning (Luke & Freebody, 1999 and Bezemer & Kress, 2016), which could lead to hybridized literacy practices (Street, 2003). The practices could be unique and agentive in the way they shape the meanings of literary texts. These potentialities

should be kept in mind when analysing lessons and lesson plans. However, the research design of this study does not justify the in-depth analysis of potentialities.

3.2.3 Classroom practices

This section examines the theorisations of context, discourse, practices and institutional power structures and in relation to newly qualified teachers' classrooms, through theorisations on teacher power/control, classroom interaction, scaffolding practices, knowledge and curriculum. All of these concepts, as well as the subsequent concepts associated with them, are crucial to the analytical framework (Chapter 4), especially within the questions asked in each lens.

3.2.3.1 Teacher power and control

In order to contextualise the idea of the school as an institution invested with power, it is useful to present a framework for how the newly qualified teachers' relation to power operates within the high school. The teacher's power can be associated with two sources: their association with the institution and their superior knowledge on the subject matter (McCarty, 2006: 190). Learners may "resist" this power however (2006: 190). McCarty's view resonates with Foucault's (1969) repeatability of the statements that reflects these statements' institutional power: if the teacher has superior knowledge of the subject matter, it could be argued that they are familiar with a substantial repertoire of repeatable (powerful) statements. Notice how McCarty's sources of power are both connected to institutions: the former internally, or perhaps locally in Blommaert and De Fina's (2017) microchronotope (the school, for example) and the latter externally to other institutions, or the macrochronotope (universities and the department of education).

Apart from the resistance to the teacher's power, an inverted power differential could also occur when learners appear to possess superior knowledge to the teacher on a specific subject, or when there is a lack of engagement and/or classroom discipline problems, for example. In the NLS, power differentials are defined as "the enhanced amount of role power that accompanies any position of authority" (Barstow, 2008: 1). Shifts in power differentials could lead to a teacher experiencing a lack of control over the classroom, often countered with instances of excessive teacher control (Campbell, 2016). In this study, teacher control is

therefore the ways in which the teacher manages power differentials, often by drawing on her sources of power, but not always.

3.2.3.2 Interaction and contingency

It is argued in this thesis that interaction and contingency are central to the complexity of the high school lesson. Interaction is conceived broadly as the relationships in a network of objects (Latour, 1994) associated with the lesson (modes, digital resources, prescribed text, activities) *and* the interaction between the teachers and the learners, as well as between learners. Contingency is used exclusively to indicate the sequentiality of moments (see the section on 'assemblages revisited' later) in lessons; what happens in the one moment affects the next. It is argued here that, in order to gain insight into the newly qualified teachers' power as a teacher, and how control over classroom activities and participants shift over time, three practices (of many) concerning classroom interaction and contingency could be investigated: (1) classroom talk; (2) learner participation and (3) scaffolding.

Classroom talk has been theorised increasingly within teacher education since the 1970s (see Sinclair & Coulthard, 1975 and Cazden, 1988 for some of the earlier studies). Lefstein and Snell (2011), drawing on earlier work on classroom talk, explicate the three most common positions of classroom talk as *initiation*, *response* and *evaluation*, sometimes referred to as *feedback*. In teacher education, these turns or "positions" (Lee, 2006: 1) are often called IRE/F-sequences. Initiation involves a verbal question or provocation presented by the teacher. Response refers to the learners' responses to the initiation. The evaluation or feedback position is the way in which the teacher responds to the learners' answers through, for example, a further explanation of concepts, another question, or an example to clarify the meaning of what is discussed in class. Lee (2006) foregrounds the potentialities within the third turn (evaluation and feedback) for scaffolding meaning in the class. Lefstein and Snell (2011) acknowledge the importance of classroom talk, *while warning against spoken language dominating all lesson activities and the monotony of strictly adhering to IRE/F cycles during lessons*.

More recently, in linguistic ethnography, Madsen (2018: 1) points out how "legitimate peripheral participation", drawing on the work of Lave and Wenger (1991), could occur when English second language learners are allowed to draw on their unique language resources in

classroom talk. In teacher education, this way of drawing on specific learners' resources is sometimes referred to as 'teaching the learners in front of you'.

In this study, a strong relationship between the teachers' movement through the classroom space (through the aisles, or in front of the class, for instance), spoken language, the digital and writing practices emerged. Modal ensembles involving these are thus foregrounded. In order to gain insight into this finer grain of participation in the classroom, it is argued that it is useful to not only investigate what kinds of activities are engaged in during lesson time, but also carefully uncovering who gets to participate when, expanding on Barton et al.'s (2000) notion of participants as an element in the literacy event. Who gets to participate when as a complement to IRE/F cycles is useful in this study, since the learners' language is not part of the data collected, due to ethical considerations (see Chapter 4). Since this view on participation implies a focus on the sequence of activities, moments and beats (see the section on the place of the digital) in the lesson over time, the term scaffolding is useful and discussed next.

3.2.3.3 Situated scaffolding

Scaffolding is used in teacher education, mostly because it is an apt metaphor for *constructing* understanding in the lesson. Coincidentally, it is also a term used by the newly qualified teachers in this study when they talk about digital resources during interviews, which makes it an important concept here. Additionally, the PGCE lesson plans submitted during the newly qualified teachers' final year in the higher education chronotope (see Chapter 4) have the representation of scaffolding meaning as one of these lesson plans' outcomes. Hammond and Gibbons (2015: 1) refer to scaffolding as "mediating meaning-making" using "language…which resonates with teachers". More recently, Immelman et al. (2020: 1) define scaffolding as constructing a "conceptual understanding" over time. These theorisations resonate with the "negotiation of meaning from texts" (Heath, 1982: 74) from the NLS.

A notion that is useful during the theorisation of scaffolding is situated learning (Gee, 1999 and 2008 and Blommaert, 2001), as it has been discussed before, which is why scaffolding in the analysis chapters refers to *situated scaffolding*[10] in this study. From a situated learning point of view, situated scaffolding is the construction and negotiation of the meanings of concepts

[10] It could indeed be argued that all scaffolding is situated. This term has been chosen to foreground the specific way in which scaffolding is used in this study, indicating its association with the NLS here.

(words, phrases and sentences) *from* concrete, context-specific understandings, which are strongly tied to a "single-text instantiation" (Blommaert, 2001: 44) and the literacy event's unique timespace configuration, *towards* an abstract, transferable understanding of these concepts. The latter kind of understanding becomes more powerful as learners are able to apply these concepts in different spatio-temporal configurations, not limited to the literacy event, to draw on Gee's (1990) notion of powerful literacy practices. Since it has been argued before that high school lessons are all literacy events and that scaffolding is strongly associated with classroom practices, it can be said that situated scaffolding is a type of literacy practice. This connection implies additional theorisations of the term, connecting situated scaffolding to discourse and institutional power. In terms of writing practices, it has been suggested that the construction of concrete understandings is often associated with *low stakes writing*, whereas abstract understandings go hand-in-hand with *high stakes writing*, often associated with written exams (Maton, 2013).

3.2.3.4 Knowledge and curriculum

In this study, 'curriculum' refers to a *theorisation* of the term here, while 'the curriculum' refers to the CAPS curriculum, which consists of written documents for each school subject (see Chapter 2). Furthermore, curriculum is framed as causing *tensions* in newly qualified teachers' English language and literacy lessons (see the section on assemblages-as-tensions).

Curriculum has been theorised extensively in sociology of education, particularly by Bernstein (1975 and 1996). Although the sociological view on curriculum often seems irreconcilable with sociocultural literacy theories, important work has been done by Bauman and Briggs (1990) on social power structures, sometimes referring to how knowledge is represented in curricula, and Green (1992), who combines what would later become the NLS with curriculum theories. Bauman and Briggs (1990) provide a starting point for a view on curriculum for this study, outlining four underpinnings for knowledge representation, of which the last underpinning is particularly important in this study:

> 1. Access: "institutional structures; social definitions of eligibility and other mechanisms and standards of inclusion and exclusion"
> 2. Legitimacy: "the authority to appropriate a text"
> 3. Competence: "…innate human capacity, learned skill, special gift…"
> 4. Values: "texts may be valued because of what you can use them for, what you can get for them, or for their indexical reference to desired states or qualities" (Bauman and Briggs, 1990: 77).

With this background in mind, the definition of curriculum for this research draws on the work of Green (1992), who discusses the interface between literacy studies and curriculum, under the framework of "the linguistic turn" (1992: 203). Drawing on Bernstein (1975), Green holds that curriculum:

> "…must be understood specifically as a *social practice*, and hence notions of discourse, subjectivity, power and ideology become of particular relevance in and for appropriate and congruent forms of curriculum theorising" (Green, 1992: 203, my emphasis).

Freebody (2013) points to the immense consequences of society's longstanding tradition to represent and legitimise knowledge through written language, especially for classroom practices. The domination of written forms in education, or the "insistence of the letter" (Green, 1992: 1), is still omnipresent in educational settings (Kress & Bezemer, 2008, Thesen & Cooper, 2013 and Archer & Newfield, 2014), despite studies pointing out how knowledge is "constructed socially through interaction" since the early 2000s (Wang et al., 2011: 297). Blommaert (2017: 3) has therefore recently pointed out how written language retain a "certain recognisable value". In South Africa, the work of Hoadley and Jansen (2009), draws on similar theorisations of curriculum presented here, with a bigger emphasis on the work by Bernstein, while providing a useful overview of school curriculum reform in South Africa in post-apartheid South Africa (see Hoadly & Jansen, 2009: 173-179). They highlight how curriculum reform has been shifting from curricula allowing for more teacher autonomy, called outcomes-based education, to the more prescriptive curriculum explicated in CAPS.

Views on curriculum and what counts as knowledge in the English language and literacy classroom are often adopted or challenged by teachers, from early in their lives and on frequent occasions during initial teacher education (see Chapters 5 to 7). The teacher's conceptions of language and teaching are therefore discussed next. This notion emerged from the initial iterative data analysis (see Chapter 4) and adopted as part of the analytical framework.

3.2.4 The teacher's conceptions of language and of teaching

There are two English newly qualified teacher participants in this study (see Chapter 4). In this study, teachers' conceptions of language and their conceptions of teaching shape their practices, while these conceptions are being shaped by the timespace configuration in which the newly qualified teachers are situated. Defining these conceptions is rather daunting, since they appear to be closely aligned to cognitive approaches. The definition of these conceptions

is thus first approached from an NLS point-of-view, which would view the ways in which teachers conceive the language and literacy classroom as a social practice engaged in across various domains. Importantly, conceptions sometimes refer to (1) the teachers' conceptions of language, as in what they seem to think language is, (2) their conceptions of teaching, as in how one should teach, and other times their conceptions refer to (3) the overlap between these notions, like how they conceive English language and literacy to be taught.

Conceptions, seen in this way, resonate with Street's (1984) language ideologies that become apparent with an individual's every utterance. Kell (2006: 32), while referring to "overlapping sets of rules that organise and give practices coherence", mentions how "practices embody the ideas" we have about language and literacy. These ideas are termed 'conceptions' here. Conceptions of language and of teaching are viewed as aspects of Foucault's (1969) underlying principles that allow for discursive formation. *Conceptions therefore underpin practices and can be studied through a focus on practices in different domains, as done in this study*. Seen in this light, a teacher's conception of language and of teaching could be reflected in their lesson plans, classroom interaction and/or interview data, for example. Since this study foregrounds the use of the digital, poetry teaching, literacy practices and multimodality, the teachers' conceptions of language and teaching *include the ways in which these teachers conceive the use of the digital, engagement in literacy practices and multimodal communication during poetry lessons.*

Some conceptions could include deficit views on the learners' literacy practices (Lea & Street, 1998), which means learners are seen as lacking the 'right' practices and therefore have to learn these practices at school, or an "artefactual" (Blommaert, 2008: 1) conception of language as being contained in texts. Teachers may see teaching as learners "taking hold" (Besnier, Kulick and Stroud in Prinsloo & Baynham, 2013: 30) of literacy in specific ways, like through 'improving' their linguistic resources, or by constructing "ideational meaning" of texts (Kress & Van Leeuwen, 2006: 228). These conceptions could also include orientations to language learning, which would shape which learner resources the teacher draws on during lessons (see Catalano & Hamann, 2016 for more on orientations).

In this study, however, the individual teacher's conception of language and teaching are viewed as *complex* and although *aspects* of it might resonate with ideologies and orientations described in the literature, the configurations (Blommaert, 2013) of these conceptions, as resources

available in their teaching, are always vast. Any view on the conceptions, obtained through analysing the teachers' practices, would, like the literacy event, always be partial (Burnett & Merchant, 2020). *Importantly, in this study, the teachers' conceptions of language and teaching formed during initial teacher education are taken with them into the high school timespace configuration, where they are reflected*, *supported (or strengthened), challenged and/or adapted.*

The NLS definition of language and teaching conceptions as social practice is robust enough to handle further theorisation from outside the field. Connecting conceptions to social semiotics, the teachers' conceptions are viewed as closely related to the motivated sign and their "interest", as an "articulation and realisation of an individual's relation to an object or event" (Kress, 1993: 174). The definition of conceptions also draws on philosophical views on "personal epistemologies", which are individuals' ways of viewing what counts as knowledge in certain domains that shape how they approach "learning and instruction" (Hofer, 2001: 1). There are also many studies that take identity into account when investigating language and literacy teaching and/or teachers' conceptions (see Sfard & Prusak, 2005; Norton, 2013; Kapp & Bangeni, 2011; Bangeni & Kapp, 2017, as well as Campbell & Kapp, 2020). Studies on identity would often focus on a multitude of domains in which individuals engage in literacy practices, like their home practices and other domains that are not traditional educational ones. For this reason, this study does not foreground identity, since the focus here is mostly on newly qualified teachers' practices in university and high schools and is therefore not broad enough to foreground identity.

So far, this section has focused on concepts that have become established topics for debate in educational research over the past 40 years, in order to expand the notion of the literacy event. The remainder of this chapter moves to concepts that have received increasingly more attention in the social sciences *recently*. These concepts are also useful in the abovementioned expansion.

3.2.5 The spatial and material turn

It has been mentioned how this study emphasises modal ensembles involving the teacher's movement through space, spoken language, the digital and writing. The recent shift to foregrounding the *socio-material* and *-spatial*, specifically in the work by *post-humanist*

authors, has also been flagged before and it is thus necessary to expand on these. These recent studies are important for an updated view on Barton et al.'s (2000) artefacts and settings in the literacy event. As mentioned before, Gourlay (2015) and Lenters (2016) highlight how research in the NLS and multimodality have focused a lot on the agency of the human up to now, not the (nonhuman) artefacts themselves. Mills refers to the emergence of a spatial turn and/or material turn, particularly foregrounding the "significance of space" in literacy practices (2016: 92). Closely connected to these turns, Gourlay (2015: 484) shows how "nonhuman actors", like digital devices, could become "mediators" of literacy practices. However, although this view of the agency of objects, or the notion of nonhuman agency without (human) intentionality (Latour, 2005) is adopted in this study and frequently drawn upon during data analysis, it must be acknowledged that this view on objects is still emergent and often contested in the literature. For literature illustrating the complexity of the material turn that are not necessarily associated with the post-human approach, see Burrell (2012), Lave (2011), Ortner (2006), Reckwitz (2002) and Schatzki (2010).

Building on important work done in "discourses in place" in the early 2000s (Scollon & Scollon, 2003: 1), Mills and Comber (2015: 1) provide a review of the way literacy research has been focusing on how "language practices are distributed socio-geographically", since the inception of the NLS. Mills and Comber specifically refer to Heath's (1982: 8) suggestion that space configurations and material artefacts represent the "natural flow of community and classroom life". Many studies in the NLS and social semiotics (see Bezemer & Kress, 2016) refer back to Foucault's 1974 work on disciplining and controlling bodies in classroom spaces. In other words, space and materiality have been on research agendas for a long time, but they have recently been receiving a lot more attention.

"Socio-spatial literacies" work on bodies and space, and socio-materiality (Mills, 2016: 1), with the latter sometimes referred to as "artefactual literacy" (Pahl & Rowsell, 2010 and 2019), have been foregrounded and theorised as deeply embedded within literacy practices, often by showing the "agency of [nonhuman] objects in literacy learning" (Gourlay & Oliver, 2016: 1). An important study that builds on the notions stated above is research done by Gourlay and Oliver (2018), which investigates the materiality of the digital in a higher education institution in the United Kingdom.

Although used as a way to expand on the literacy event here, many of the studies referred to before do not explicitly state this expansion as a goal. The next section looks at the most recent theories that focus on the expansion of the literacy event in educational research, connecting these theories to the digital, in order to explain what is meant with 'the place' of the digital, which is central to this thesis.

3.3 The place of the digital

The final discussion starts with a return to the concept of assemblages, proposing the notion of assemblages-as-tensions, where tensions are constraints and risks. Assemblages-as-tensions' as non-observable elements in the literacy event *differs slightly* from the use of assemblages in the literature. This conceptualisation of assemblages-as-tensions is done in order to clearly distinguish them from modal ensembles, which is a separate lens in the analytical framework (see Chapter 4). Other terms are also discussed: activities, moments, beats, similarities and differences. As mentioned before, the concept of context has been developed in social science research for quite some time. The concept of the literacy event, with its focus on a particular event in which written text is at the centre, has undergone numerous adaptations, similar to the ones described in this chapter thus far. Many of the studies dealing with these adaptations focus on constant contextual shifts within literacy events, termed in various ways, such as the "protean nature" of the event (Dippre & Smith, 2020: 1), the "literacy-as-event" (Burnett & Merchant, 2020: 1) and events unfolding moment-to-moment across time, space and settings (see Kell, 2006 and 2011, as well as Prior & Smith, 2020).

3.3.1 Assemblages revisited

The more complex view of context, signified through the concept of timespace configurations, gives rise to the notion of moments in the literacy event forming assemblages (Burnett & Merchant, 2020: 1 and Gourlay & Oliver, 2018) with objects, like curriculum documents, time pressures, national exams, or even emotional responses, that are not necessarily observable in the literacy event. In this study, assemblages are closely related to Gee's (2012) Discourses, distinguished from modal ensembles (associated with discourses) through the way that assemblages can form with objects *outside* the literacy event, associated with the micro- *and* macrochronotopes (Blommaert & De Fina, 2017) surrounding the event, elicited through interviews and/or written reflections in the timespace configuration. Modal ensembles (Jewitt, 2016) are limited to intermodal meanings *inside* the classroom in this study and often

associated with what is happening in the event itself. The notion of moments in the literacy event forming assemblages with various objects in a network is borrowed from actor network theory and Science and Technology Studies (see Latour, 1994; Leander & Boldt, 2013 and Kell, 2006).

The assemblage is a useful concept when attempting to "push the boundaries" of the literacy event in order to obtain a more complex view of the event within the temporal-spatial configuration in which it is embedded (Prior & Smith, 2020: 1). The digital is seen as integrated (Hutchinson & Woodward, 2014) or entangled within these complex assemblages in some way or another, to draw on the language of Gourlay and Oliver (2018), *sometimes* being foregrounded with or without human intention, and other times backgrounded but still having a place within the assemblage. Importantly, however, is how an understanding of assemblages within the literacy event can only be partial, and therefore always "exceeds what can be conceived and perceived" (Burnett & Merchant, 2020: 1).

Like Discourses, assemblages within the literacy event are quite broad and they are therefore focused in this study in two ways. Firstly, this study *limits* what counts as assemblages by focusing on assemblages with written texts and/or Discourses[11] most closely associated with a timespace configuration, like the CAPS curriculum document and/or discourses about good teaching. Secondly, the moments where assemblages form always include the teacher using digital resources in some way, in order to ascertain the place of the digital in assemblages. This limitation of assemblages is termed 'assemblages-as-tensions' here, as discussed below.

3.3.1.1 Assemblages-as-tensions

The concept of assemblages-as-tensions in this study refers exclusively to assemblages that form between moments where newly qualified teachers use digital resources during high school lessons, risks (Thesen, 2015) and/or constraints (Hutchinson & Woodward, 2014). Analytically, assemblages-as-tensions aid in limiting what could be considered when analysing assemblages. Assemblages-as-tensions are less observable in the lesson, compared to modal ensembles. The term borrows from teacher education, especially research into the ways in which teachers use digital resources, by foregrounding constraints (Hutchinson & Woodward,

[11] From here-on, in order to avoid confusion, discourses is used to indicate both discourses and Discourses and the terms modal ensemble will be associated with the former and assemblages-as-tensions to the latter.

2014, see Figure 1) within a spatio-temporal configuration. Assemblages-as-tensions associated with constraints could range from limits on the teacher's time while preparing for lessons, or while teaching amidst classroom discipline problems, prescriptions stipulated in the curriculum, the way in which the teacher exercises control in the lesson, or certain established practices at the teacher's school that are in conflict with the newly qualified teacher's conceptions of language and teaching.

Assemblages-as-tensions are also approached from an academic literacies point-of-view. In this view, tensions are seen as closely associated with risk in the English language and literacy classroom (Thesen, 2015). This view on tensions shifts constraints, barriers, risks and risk-taking in the classroom from being solely seen as downfalls or stressors, towards possible "productive force[s]" (Thesen & Cooper, 2013: 1) and catalysts for creativity under constraints (Beghetto & Kaufman, 2014). Tensions are thus viewed as not only placing pressure on teachers to engage in certain teaching practices, possibly overwhelming them, but *also* a potentially productive force within their teaching. Assemblages-as-tensions use moments (see Kell, 2006) in English language and literacy lessons as a sub-unit of analysis, in order to anchor the assemblage within the literacy event. Analytically, anchoring the analyses of assemblages-as-tensions to a moment in *the lesson*, retains the literacy event as the unit of analysis. Having only one main unit of analysis aids in negotiating the complexity of the data. There are, however, important sub-units used in this study, introduced below and discussed in more depth in the next chapter. **From here on, all occurrences of the term 'assemblage(s)' refer to this specific and limited formulation of 'assemblages-as-tensions'**.

3.3.1.2 Sub-units in the literacy event: activities, moments and beats

The English language and literacy lesson is viewed as a literacy event and the lesson is therefore the unit of analysis. In this study, the lesson is divided into three sub-units, all viewed as occurring in sequences (see Mortimer & Scott, 2003 and Kell, 2006): *activities*, *moments* (in modal ensembles and assemblages-as-tensions) and *beats* (only in modal ensembles[12]).

[12] The details concerning how these sub-units are connected to modal ensembles and assemblages-as-tensions are given in Chapter 4.

a. Activities

Activities are the recognisable literacy practices engaged in during the lesson, as defined by Barton et al. (2000) before. Moments are seen as *fluid* units and are not viewed in terms of their temporal duration – they could be nested within one activity, stretch for the entirety of one activity, or across two adjacent activities.

b. Moments

Moments are "lifted out" (Bauman & Briggs, 1990:77) from activities. As mentioned before, all moments in this study include the teacher's use of digital resources and they are fluid, in that they can traverse classroom activities and beats (see below). Importantly, a moment should *exemplify* a typical aspect, or aspects, of the teacher's high school lessons (see Chapter 4). Moments in this study are closely related to the author's interest (Kress, 1993) in that the choices of which moments are selected and what they include are shaped by the author's choices in research foci and questions. Moments are therefore inherently partial (Burnett & Merchant, 2020).

c. Beats

In this study, beats are *changes in modal ensembles* within a moment. The notion of beats borrows from theatre- and film studies, since educational settings have often been likened to "performative space" (Hunma, 2018: 1). Beats are specific and measured, spaced to create a pace that moves the progress of the story forward. Audiences can feel uneven or erratic beats intuitively, while erratic beats jolt the audience unnecessarily, causing them to disengage (Decker, 1988). Erratic beats could inhibit meaning-making. Beats should thus be 'blended' to avoid erratic beats. McKee (1997: 35-38), defines a beat as "the smallest element of structure", which together make up sequences and scenes in a play or film. For this thesis, this terminology could be likened to lessons (the play or film), activities (scenes) and moments (sequences), with the beat becoming the smallest unit in the lesson.

Beats are linked to interaction, not just passive performance, since it is "an exchange of behavior in action and reaction… beat by beat these changing behaviors shape the turning of a scene" in the "story event" (McKee, 1997: 38). McKee further describes beats as "distinctively different behaviors, … clear changes of action/reaction" (1997: 35-38). Most importantly, beats are characteristically multimodal: they are not exclusively connected to spoken language,

pauses, specific gestures, or even planned actions, but rely on the audience interpretations in real-time, similar to the way in which learners interpret the teacher's actions during real-time literacy events. In this study, beats are smaller units embedded within moments, strongly associated with modal ensembles and not assemblages-as-tensions (see Chapter 4).

3.3.1.3 Differences and similarities

The data analysis uses differences and similarities as starting points. Dippre and Smith (2020) mention how complex the analysis of assemblages can be and propose starting by comparing units of analysis, first asking questions regarding their differences and *then* their similarities in order to view emerging literacy practices in moments as *new repetitions*. In this way, patterns in the data can emerge without excessive generalisation, because how activities, moments and beats differ from one another is foregrounded *before* pointing out possible universal social theories (the similarities), a final step proposed by Jewitt (2016) during multimodal analysis (see Chapter 4). All of the theories and concepts used in this study have now been introduced. The next section attempts to draw these theories and concepts together in order to provide a working definition for placed digital resources, and particularly placed digital *artefacts*, which are central to this research project.

3.3.2 Placed digital resources

The place of the digital could be seen as backgrounded or foregrounded within the unfolding moments of the lessons observed. In broad terms, the digital is more backgrounded as the modal ensembles and assemblages-as-tensions formed in the moment are more complex – there is more happening. The digital is therefore entangled in a larger network of objects (Latour, 1994). Foregrounding therefore means that the moment becomes more *about* the digital itself, in sometimes less complex modal ensembles and/or assemblages-as-tensions. The concepts of foregrounding and/or highlighting are used by Bezemer and Kress (2016) to describe how attention could be drawn to certain material resources through multimodal communication, like gesture (pointing to a resource) and/or writing the resource, for example. The working definition of placed digital resources for this study is derived from the notions of backgrounding, foregrounding and the theory explicated in this chapter. Importantly, the place of the digital can be ascertained through what is termed the 'three lenses' here.

3.3.2.1 The three lenses

A placed digital resource is a digital artefact or tool that could be used during the sequences of activities, moments and beats in a literacy event, within a timespace configuration. The *place of the digital* in newly qualified teachers' poetry lessons could be viewed through *three complex, simultaneously occurring lenses*: (1) recognisable classroom activities involving the engagement in a variety of literacy practices; (2) modal ensembles that are observable in lessons, particularly those involving speech, the teacher's movement through the classroom space, writing and the modes through which the digital communicates and; (3) assemblages-as-tensions that are less observable in lessons, which connect the lesson to risks and constraints exclusively. The three lenses form a substantial part of the theoretical contribution of this research and are further discussed in Chapter 4.

3.3.2.2 Placed digital artefacts

As mentioned before, resources refer to capabilities, artefacts and tools (Kell, 2006). The definition above conceptualises digital resources as artefacts *and* tools. However, digital resources as placed digital *artefacts* are particularly important in this study. These artefacts draw on the notion of placed resources (Prinsloo & Sasman, 2015) in that their meanings are highly contingent on what happens in a specific literacy event. The meanings of placed digital artefacts need to be negotiated during the lesson (Heath, 1982), similar to placed resources. However, similar to assemblages-as-tensions, the concept of placed digital artefacts is *more narrowly defined* than Prinsloo and Sasman's (2015) placed resources. In this study, placed digital artefacts *have certain unique attributes*, described below.

Placed digital artefacts are finished products, made by the teacher before lessons, often associated with "presentation mode" (Campbell & Kapp, 2020: 8). They are usually only connected to one activity and then disappear and/or are loosely connected to the prescribed text or lesson outcomes. Although placed digital artefacts are closely associated with the backgrounded and limited use of digital resources, they are viewed as having certain potentialities, depending on how the teacher uses them. The conclusion in Chapter 8 frames placed digital artefacts as a finding of this study.

This chapter expanded on the core concepts of the NLS outlined in the previous chapter, particularly the literacy event. This expansion drew on theories from various fields, like the

broader field of multimodality, multimodal social semiotics, discourse studies, post-humanism, socio-material and –spatial approaches to literacy, sociology, linguistic ethnography and actor network theory. The notion of the chronotope for viewing the complexities of context, discourses and practices have emerged as an important concept in this study. The three lenses for ascertaining the place of the digital in the literacy event have been proposed: recognisable activities, modal ensembles and assemblages-as-tensions. The next chapter flows from this theoretical and conceptual framework into the research design of this project.

Chapter 4. Research design

This chapter discusses the research design of this study, positioning the research as a case study drawing on ethnographic tools. It describes qualitative research (Wallen & Fraenkel, 2001 and Denzin & Lincoln, 1998), case study research (Yin, 1994 and 2014) and ethnographic tools (Green & Bloome, 1997). This is followed by descriptions of the participant selection process, the participants and research sites. The data and data collection process are then described, followed by my data analysis framework. The chapter ends with discussions pertaining to validity, bias, shortcomings and ethical concerns, as well as how these were addressed. The uniqueness of the data collected called for a shift in the approach to the research design: from an ethnographic perspective to a case study drawing on ethnographic tools. As a reminder, the research questions restated, because they are referred to repeatedly in this chapter:

1. What is the place of digital resources in newly qualified English language and literacy high school teachers' lesson plans completed during initial teacher education?
2. What is the place of the digital in lessons taught during these teachers' first years as qualified teachers in South African high schools?
3. What are the implications of the above findings for teacher education?

4.1 Research approach

This section outlines this study's research approach as a qualitative *case study* drawing on ethnographic tools. The study's similarities and differences to multimodal ethnography are also discussed.

4.1.1 Qualitative research

This study adopts a qualitative approach, which can be defined as an approach that is appropriate when "researchers are interested in the quality of particular relationships, activities and situations" and there exists a greater emphasis on "holistic description" (Wallen & Fraenkel, 2001: 432). This type of research is not necessarily associated with a specific theory, discipline or paradigm. It could consequently be transdisciplinary and interdisciplinary (Denzin & Lincoln, 1998). Qualitative research is popular when conducting sociocultural research, because of its association with describing "relationships, activities and situations" (Denzin & Lincoln, 1998: 5). The data collected during this project consist of rich descriptions of

classroom activities, perceptions and reflections on teaching practice and could therefore be seen as qualitative research.

4.1.2 Case study drawing on ethnographic tools

Case study research is the central strategy to the research design. Yin (1994) provides the following definition for this research strategy:

> A case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident. In other words, you would use the case study method because you deliberately wanted to cover contextual conditions – believing that they might be highly pertinent to your phenomenon of study. (Yin, 1994: 13)

According to Yin, case study research is applicable where "the main research questions are 'how' and 'why'", where a researcher has little control over behavioural events, and where the focus "of the study is a contemporary…phenomenon within some real-life context" (Yin, 2014: 2). There is an absence of variables in this study's research questions. Yin states that a case study research strategy is appropriate for discovering the unknown variables through "thorough, rich, detailed description" (Yin, 1994: 2). Case study research aligns with this study through its focus on context, theorised as timespace configurations in this study (see Chapters 2 and 3), which are central to the guiding theories in which the data analysis is steeped. Case study research is therefore useful in answering this study's research questions.

Case studies often include ethnographic tools, combining them with multiple sources in order to develop "converging lines of inquiry", deriving findings that are more believable, since they are based "on several different sources of information" (Yin, 1994: 92). Yin (1994: 78) postulates that evidence for case studies may come from various sources including "documents, archival records, interviews, direct observation, participant-observation and physical artefacts." For this reason, case studies' analyses often include comparative elements.

The benefit of using multiple sources is that they present a "chain of evidence" (Yin, 1994: 78) converging on the same set of findings, which links the data collected, the conclusions drawn and the questions that were asked. Denzin and Lincoln (1998: 4) have a similar view to Yin's, stating that "the combination of multiple methods, empirical materials [and] perspectives…" in a single study is best understood as a strategy that adds rigor, breadth and depth to an investigation. Whereas PGCE lesson plans and classroom lesson observation notes are the

central sources of data, the units of analysis, adopting a case study strategy allows for the collection of other sources of data, consequently leading to an in-depth picture of not only classroom activities, but the overall school context also. The written notes made during lesson observations in this study are thus supported by numerous other sources, which helped to validate the written notes.

Case study analysis has a tendency to be "inductive", where the key issues for analysis arise from the data itself, through an iterative process between the data, research design, literature, theoretical/analytical framework and the research questions, through a process called *analytical induction* (Somekh & Lewin, 2011: 55). The logic of case study data analysis approach is to focus on depth rather than coverage (2011: 55). The data analysis framework in this thesis is based on the guiding NLS framework with the expansion of the literacy event (see Chapters 2 and 3). However, analytical induction is used to focus the data analysis, emphasising the most prominent themes and topics that arose during preliminary data analysis, while attempting to align these themes and topics with the guiding social theories (Jewitt, 2016). For this kind of approach, case study research strategy seems apt, because of the emphasis on drawing on a range of data sources and theories as a way of arriving at a deeper and richer account of what is happening at the research sites. Some of the data drawn upon, particularly the observations and the photos taken on the research site, have a relationship with ethnographic approaches, which will be discussed in the next section.

There exists little agreement about the use of the term ethnography in education research and it should be made explicit how it is used in this study. Green and Bloome (1997) outline three levels of ethnographic research. The first level is called 'doing ethnography' – a full, lengthy immersion into the site of the participants – which is not the approach of this study. In this study ethnography is viewed as a method, rather than an approach. It therefore cannot be said that this study adopts the second level outlined by Green and Bloome, which is called an 'ethnographic perspective'.

> …to study particular aspects of everyday life and cultural practices of a social group. Central to an ethnographic perspective is the use of theories of culture and inquiry practices derived from anthropology or sociology to guide the research. (Green & Bloome, 1997: 183)

However, this study is aligned with Green and Bloome's third level for ethnographic research, namely 'drawing on ethnographic tools', because the more ethnographic types of data (the observations, the on-site interviews and pictures) are set within an array of other data, not

necessarily as strongly associated with an ethnographic approach. Moreover, the research is guided by a theoretical framework and research questions not strongly connected to ethnography (as a method) *per se*. Green and Bloome's (1997) definition of using ethnographic tools is therefore apt for this study.

> The final distinction, using ethnographic tools, refers to the use of methods and techniques usually associated with fieldwork. (Green & Bloome, 1997: 183)

Since an important source of data is classroom observations, a form of fieldwork, the research is seen as drawing on ethnographic tools. However, the research remains a case study at its core.

4.2 The two cases

This section describes the selection of participants, the participants themselves and the research sites, which are framed as three chronotopes: the higher education timespace configuration and two high schools. Since many of the decisions during the early stages of the research have been based on my experience as a part-time teacher educator and researcher at the participants' university, it is easier to describe these decisions in the first person.

4.2.1 Participant selection

Potential participants were selected from the 2017 English Method class, which is part of the PGCE professional teacher qualification at the participants' university. The reason for this is that they were all taught by me and I had a clear idea of what they were taught in one of their method subjects (English Method), because I attended many contact sessions in the course in 2017, while co-teaching five of them[13]. Since they were selected from the 2017 class, the participants were in their first year of teaching as qualified teachers in South African high schools in 2018. The following criteria applied to the selection of participants: (1) they had to be employed at Western Cape high schools in South Africa by 2018 and; (2) they had to be teaching English language and literacy. Very importantly, out of the 29 students in the English Methods' class of 2017, only nine students fit the above criteria (the others were either still unemployed, decided not to teach, worked at schools outside the Western Cape or taught in their other methods' subject) by the start of the data collection period in 2018, **of which only two were willing to participate in this study**.

[13] Details of these classes I facilitated can be found in Appendix A.

Potential participants were provided with a thorough written account of what the research would be about via e-mail, after ethical clearance was obtained by the university's ethics committee. After the newly qualified teachers agreed to participate in the study, the Western Cape Education Department was contacted in order to obtain permission to conduct research in the newly qualified teachers' schools. Once permission was given by the education department, the headmasters, academic heads and/or educational technology managers (if appropriate) were contacted via e-mail and provided with similar written information about the project. When official permission was provided by these members of staff, the participants were contacted again. After preliminary consent via e-mail correspondence, the participants provided their phone numbers to initiate Whatsapp-correspondence, where the first observation date and time were negotiated. At the first meeting with the participants at their schools, they signed a printed copy of the consent form. See Appendix M for examples of access and permission forms.

4.2.2 Participants

There are two participants. Both are newly qualified teachers teaching English Home Language at two public schools in Cape Town in the Western Cape. The case study aims at collecting in-depth, rich data about a limited number of newly qualified teachers, rather than numerous more superficial accounts, which partly justifies the focus on only two participants, along with the difficult regarding access mentioned before. The two newly qualified teachers both provided informed consent to participate in April 2018. For their anonymity, I provide them with pseudonyms, while also providing background details about them.

Table 2 – Details of participants

Pseudonym	**Background details**
Sharon	Female in her late 30s. Teaches English HL, Gr. 8-11, at Sharon's high school (see below). 2018 was her first year of teaching as a qualified English teacher in South Africa, although she taught English as a foreign language before for 14 years.
Violet	Female in her early 20s. Teaches English HL, Gr. 8-11, at Violet's high school. 2018 was her first year of teaching.

4.2.3 Research sites

There are three research sites central to this study. Drawing on Blommaert and De Fina (2017), I frame these sites as chronotopes (see Chapters 2 and 3), which is an attempt to expand on the notion of context, as has been done in recent literature: the higher education chronotope, Sharon's high school chronotope and Violet's high school chronotope. Chronotope is a short-

hand for timespace configuration (Blommaert, 2015), temporal-spatial configuration and spatio-temporal configuration, which are all used interchangeably here and in the rest of the thesis.

4.2.3.1 The higher education chronotope

The description of the higher education chronotope starts with a broad account of higher education institutions to get a view of pre- and post-apartheid higher education training available for South African students, which include student teachers. The PGCE course the two newly qualified teachers attended in 2017 is then described in broad terms. As mentioned in Chapters 2 and 3, whereas there were formerly 126 teaching colleges in South Africa, teacher education post-1994 has been done by universities only, with a few exceptions, mainly due to varying degrees in the quality of training in these colleges (Wolhuter, 2006).

Other tertiary qualifications, academic and professional, completed after high school in post-apartheid South Africa, are still offered at various institutions with varying mixtures of theoretical, practical, research and vocational emphases: from traditional universities to technical universities (previously called technical colleges or technicons[14]), technical and vocational education and training institutions, also sometimes popularly referred to as Further Education and Training colleges, numerous correspondence colleges and other variants and combinations of these types of institutions, according to the Department of Higher Education and Training's website. The landscape of South African higher education is complex and constantly shifting.

There are currently 26 universities in South Africa, spread over the country's nine provinces. Under the apartheid regime, some universities were reserved for 'white[15]' students only, some allowed a small number of 'coloured' and 'Indian' students, while others were earmarked for 'black' students (Wolhuter, 2006). White universities were divided up into Afrikaans and English universities. The embodiment of division according to race is one of the reasons why universities have often been viewed as sites of conflict and activism (Jansen, 2019). Despite the regulation of which races attend universities in South Africa not being enforced after 1994, the remnants of the previous government's policies can still be seen within many of the student

[14] Some of these institutions still prefer to retain those titles.

[15] Similar to Chapters 2 and 3, these categories of race refer to the ones delineated during apartheid.

populations on various campuses, with the exception of isolated instances where drastic transformation took place.

Transformation of the student populace remains slow, despite numerous calls for faster and more efficient transformation (of fee structures, university exemption and curriculum content), particularly since 2015. Recently, all South African universities have been deeply involved in the global decolonisation and tuition dispute movements, manifested in local students protests like #Rhodesmustfall and #Feesmustfall in South Africa (see Booysen, 2016). The university attended by the two participants is in the Western Cape. It is a former white, English university, now attended by roughly 25 000 to 30 000 students of all races from all over South Africa.

As mentioned in previous chapters, the PGCE is a professional qualification for teachers who want to teach in Foundation up to Further Education and Training phases in South Africa and, like the Bachelor's in Education four-year professional degree, is regularised by a professional board called the South African Council for Educators. At the participants' university, the course is currently one year long and is divided into six sections: (1) a week-long observation period within schools in January; (2) the first teaching block where pre-service teachers attend classes at the university, usually lasting seven weeks over February and March; (3) the first teaching practicum, lasting five weeks over March and April; (4) the second teaching block, usually lasting five weeks in May and June, followed by a vacation period; (5) the second teaching practicum, lasting five weeks over July and August and; (6) the third and final teaching block, usually lasting five to six weeks in September and October.

During teaching blocks, learners attend classes from Monday to Friday on the following four subjects. The first subject is Education Studies, which introduces student teachers to the broader education field, internationally and in South Africa. The second and third subjects are methods' classes (or one if students take English Methods, although many students opt to take another methods' class, notably History Methods), which inducts pre-service teachers into the pedagogical practices associated with a specific subject area. The fourth subject is a 'digital sandpit' where students engage with digital resources often associated with the school or classroom context, especially classroom management and communication tools, as well as ways of sharing their experiences and practice through digital means.

The five one- to two-hour classes I taught in the PGCE course was a component of the English Methods course, focusing on the use of digital resources in the English language and literacy classroom. The classes' topics in 2017 were: an introduction to multimodality in the high school English classroom; drawing on multimodal artefacts in teaching poetry; critical evaluation of internet sources in teaching literature; digital storytelling for teacher reflection and creative writing and symbolic objects in scaffolding creative writing. The classes are not described further here, because the data did not provide enough support for making statements about how the participants are drawing on my classes specifically. Additionally, I personally find it presumptuous to draw conclusions about what the participants 'learned' in my classes, since the theoretical framework of this study holds that the engagement in practices involving the digital happens in numerous domains. There is more data pointing to how the participants draw on their conceptions of language and teaching, and this was focused on rather. However, the content of my classes, especially the poetry class, provides useful background to the data analysis, so the details of these classes can be found in Appendix A and in Campbell and Kapp (2020).

4.2.3.2 The high school chronotopes

The newly qualified teachers were from two comparatively 'moderately resourced[16]' high schools. The high schools are often viewed as similar regarding resources, cultural background of their learners, the educational background of their teachers and the academic level at which the learners perform. Focusing on mid-resourced high schools distinguishes the research from the great amount of studies in developed countries, where studies focusing educational technology often focus on well-resourced schools.

The similarity between the two schools proved to be useful in highlighting the differences between schools that appear similar *on paper*, according to the ways in which schools are classified in South Africa. I had to therefore focus on the finer nuances of the school context and the interactions during the lesson, rather than simply accepting that differences in the classrooms are due to varying degrees of access to digital technologies or other teaching

[16] 'Lower-resourced', 'mid-resourced' and 'higher-resourced' are three rather loose classifications informally used to distinguish between schools in South Africa. The so-called mid-resourced schools are also often referred to as 'former Model C schools'. The Department of Education has more specific classifications of schools into five 'tiers'. This study shows through its analysis how schools in identical tiers could function very differently.

resources. Ultimately, I viewed the similarity of the two schools as greatly beneficial to the study. For the protection of these schools, its learners, parents and staff members, I provide them with pseudonyms.

a. Sharon's high school

Data was collected in Sharon's high school in April, May and August 2018. In an interview with the principal at Sharon's high school, he mentions that Sharon's high school attracts learners from lower- to middle-class areas some distance away from where it is situated. The school is attended by about 1000 learners and employs about 50 teachers. The majority of learners are coloured, some are black, with a minority of white learners. The principal highlights that the school is a formerly Afrikaans medium school, meaning the LOLT was Afrikaans, but that the school now teaches all classes in English, except Afrikaans First Additional Language (FAL). The principle "treasures diversity" and therefore sees it as a great challenge to alleviate the school's overtly exclusive association with an Afrikaans, conservative, Christian orientation and establishing a more inclusive atmosphere. Many of the learners speak Afrikaans to one another, despite the changing demographic from a majority of white learners pre-1994 to coloured learners.

The corridors at the school are decorated with paintings by the learners, some of which are truly sophisticated and inspiring, in my opinion. The staff room is enlivened by works of art and writing by learners. An artefact that stands out is a striking, collaboratively written poem about gender-based violence, accompanied by a poster for a seminar session on the topic at another high school. The staff room and corridors' walls are covered with several posters containing inspirational quotes, like the one below in Figure 2. In contrast to the liveliness brought about by the paintings and posters against the corridor walls, the English subject notice board is dominated by a lengthy essay on gender-based violence, written in point form (Figure 5).

Arriving at the school on my first morning, several learners were playing games on the sport's fields, which take up most of the school ground. The library (see Figures below) is about 80 square metres large, containing two computers for learner use, a printer and several desks and chairs where learners can read. There is also a white board, which the librarian uses while teaching information literacy.

Figure 2 - Inspirational poster covering a corridor wall at Sharon's high school

Figure 3 - The library at Sharon's high school 1

Figure 4 - The library at Sharon's high school 2

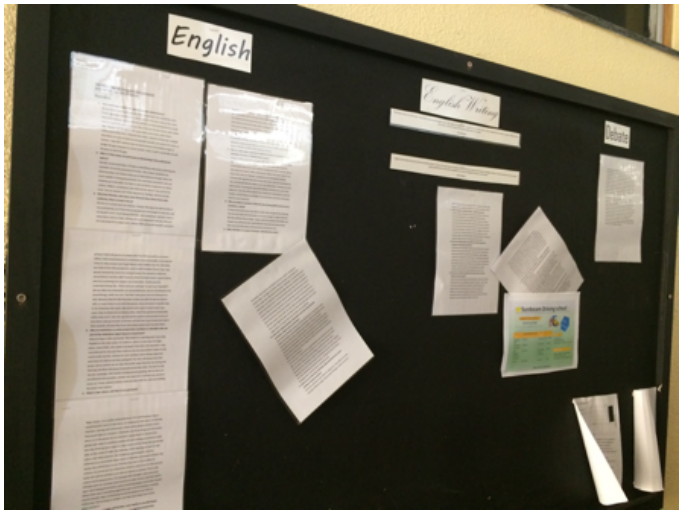


Figure 5 - The English subject notice board at Sharon's high school. There is an essay on gender-based violence on the left-hand side.

According to the educational technologist at the school, it has two well-equipped computer centres containing about 30 desktop computers each (see Figures below). The Computer Applications Technology teacher adds that these two centres have specific functions: the one is where Information Technology and Computer Applications Technology are taught and where learners would write tests on these subjects, the other is where learners are allowed to do research for homework. The teacher mentions that boxes were placed in between computers during tests (see Figure 6). She says activities in these centres are carefully monitored and controlled.

Figure 6 - The computer centre for teaching Information Technology as a subject at Sharon's high school

Figure 7 - The computer resource room where learners can do research at Sharon's high school

The principal mentions that there is a "movable trolley" with tablets for learner use, which can be reserved and monitored by teachers. Learners are not allowed to use their cell phones in class, unless given explicit permission by the teacher. He adds that Wi-Fi access is restricted to teacher use and the use of internet in the computer centres is carefully monitored by two full-time staff members.

Each classroom has a desktop computer – for teacher use, as the principal states – and a digital projector, according to the educational technologist. Each classroom contains an interactive whiteboard (see Figure 8). The educational technologist is responsible for assisting teachers in their day-to-day digital technology needs. The school also has an educational technology manager in charge of strategies for and purchases of digital technologies. The technologist mentions how English teachers use these technologies frequently during lessons.

The digital resources in Sharon's class reflect what the educational technologist says. Her classroom contains an interactive whiteboard and the whiteboard (for writing) right next to it. In an interview, Sharon mentions she does not use the interactive whiteboard in the way it should be, because she never received on-site training on it, which is aligned to the findings in Campbell and Kapp (2020) regarding teachers' reluctance to use digital resources that are not related to the ones they use outside the classroom. Sharon has decorated her classroom with posters of local theatre performances (Figure 9 below) and a poster she created herself during her PGCE-year (see Chapter 6).

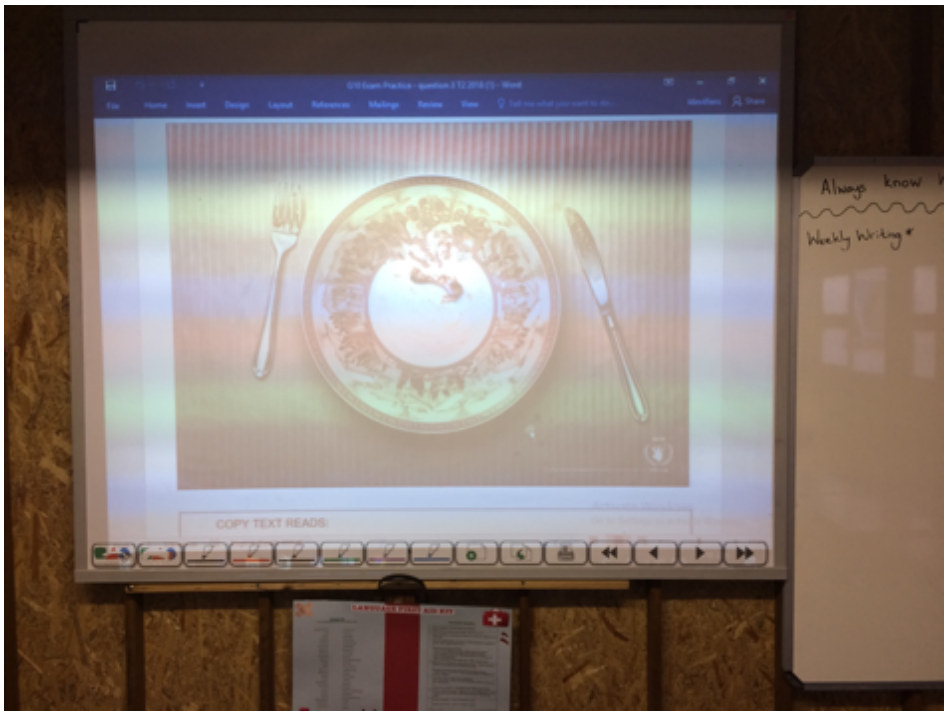


Figure 8 - The interactive whiteboard in Sharon's class, with the whiteboard next to it. The whiteboard is used as a projection screen from a digital projector, which is fastened against the ceiling of the classroom.

Figure 9 - Posters of local theatre performances in Sharon's classroom

The basic layout of Sharon's classroom (Figure 10) shows how Sharon's desk and the whiteboards are on opposite sides of the classroom. For the poetry lesson I focus on during data analysis (August 2018), the learners' desks are arranged into groups of four, with the learners facing one another. Importantly, this arrangement was different for other lessons I observed (April and May 2018), where desks were arranged in four long rows, stretching from the whiteboards to her desk, where ten learners each are seated in each row, with the learners in the two rows on the right facing those in the two rows to the left. Sharon mentions in one of the lesson observations how there are "fewer problems" after she changed the furniture arrangement. Most of the learners in Sharon's high school focus lesson possess smart phones.

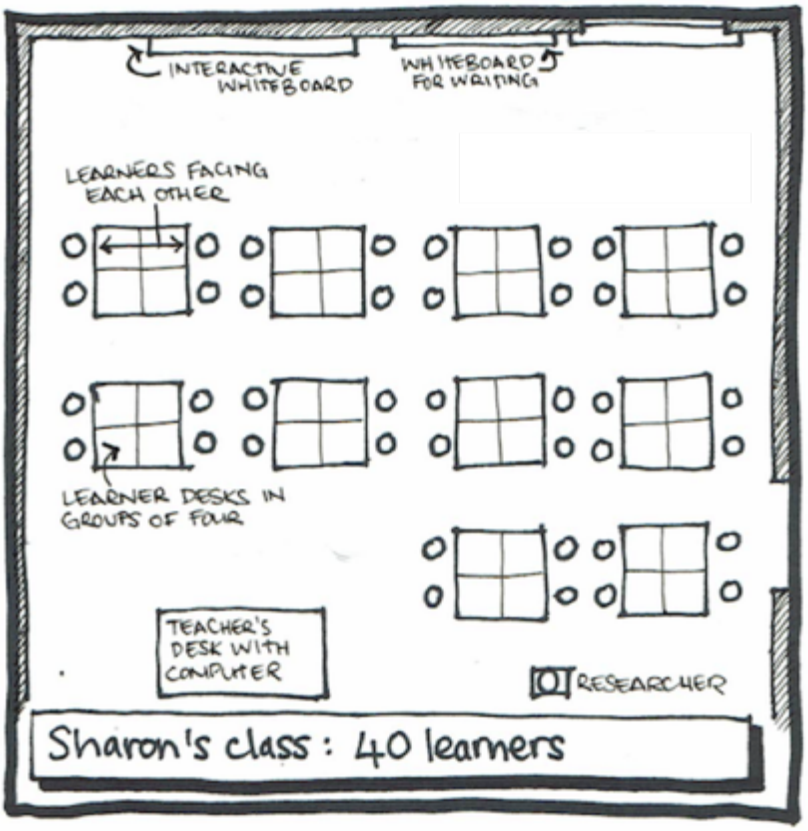


Figure 10 – Sharon's classroom layout during the lesson focused on during analysis

b. Violet's high school

Data collection at Violet's high school was also done in April, May and August 2018. According to the school's academic head, Violet's high school draws learners from the upper middle-class area in which it is situated, as well as learners from lower- to middle class from outside. It is attended by roughly 1000 learners and employs about 70 teachers. The majority

of learners are coloured, some are black, with a minority of white learners. The school is traditionally English medium and teaches all classes in English, except Afrikaans FAL. According to the principal of the school and the academic head, who were both interviewed on an *ad hoc* basis, the school values inclusivity and diversity. Importantly, the academic head mentions that there is a selection process involved in the placement of learners, based on a writing sample, an interview and academic merit.

The first thing I noticed on the morning of my arrival is the size of the school grounds, which are considerably larger than Sharon's high school. The sport fields occupy about 66% of the grounds. I am greeted by the music coming from the music rooms, where learners are practising for their exams. Similar to Sharon's high school, Violet's high school is decorated with learners' paintings, with cheerful posters and quotes covering the walls in the corridors and the staff room, like the one in the Figure below, which shows the names given to the types of juice available in the school's tuck shop, all based on literary figures.

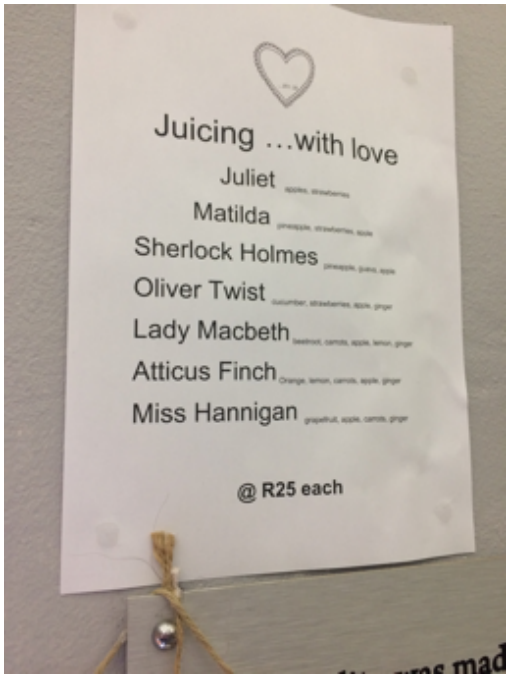


Figure 11 - Cheerful decorations at Violet's high school

The English notice board contains colourful posters of language conventions and structures (Figure 12) and there is a collection of posters about writing outside the academic head's office in the corridor (Figures 13).

Figure 12 - The English notice board at Violet's high school

Figure 13 - A collection of posters on writing at Violet's high school

According to the school's educational technology manager, the school has two well-equipped computer centres containing about 30 desktop computers each (see Figures below). Wi-Fi access is restricted to teacher use and internet use in computer centres is carefully monitored by three full-time staff members, through a window looking into the centres (Figure 15). These staff members provide technical support to all teachers, users of the computer centre and sometimes teach the subjects Computer Applications Technology and Information Technology. The staff members describe the school as a *Google School*: all learners have *Google School* accounts and all teachers are expected to be competent in using *Google*

Classroom. A tablet-supply project, as it is called by the principal, was in the pipeline. The principal also mentions that learners are instructed to leave their cell phones at home or in their bags during school hours.

Figure 14 - One of the computer centres at Violet's high school

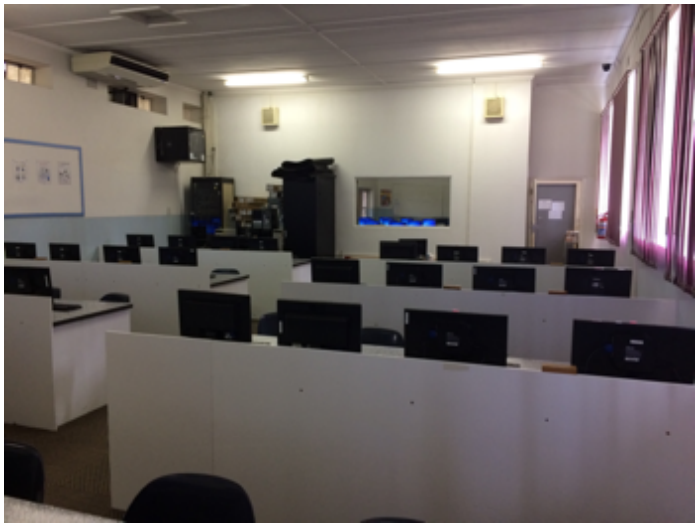


Figure 15 - One of the computer centres at Violet's high school, showing the window through which learners are monitored

Figure 16 - The library at Violet's high school. There are 15 computers on the upper floor.

There is a large library with about 15 desktop computers (Figure 17). The library has many desks for reading and studying. Each classroom has a desktop computer (for teacher use) and a digital projector. Important to note here is that all projection screens are placed above the whiteboard, which is different to where these are positioned in Sharon's high school (Figure 17). Violet has decorated her classroom space with posters of popular films (Figure 18). The layout of Violet's class at the time of the focus lesson in August 2018 (Figure 19) of the focus lesson shows the learners sitting in pairs in rows and columns, facing toward the whiteboards/projection area. Important to notice here is how Violet's desk is near the whiteboard and projection screen and not on opposite sides of the classroom, as is the case with Sharon's classroom. Most learners in Violet's focus lessons possess smart phones.

Figure 17 - The digital screen projection space above the whiteboard in Violet's classroom

Figure 18 - Posters in Violet's classroom

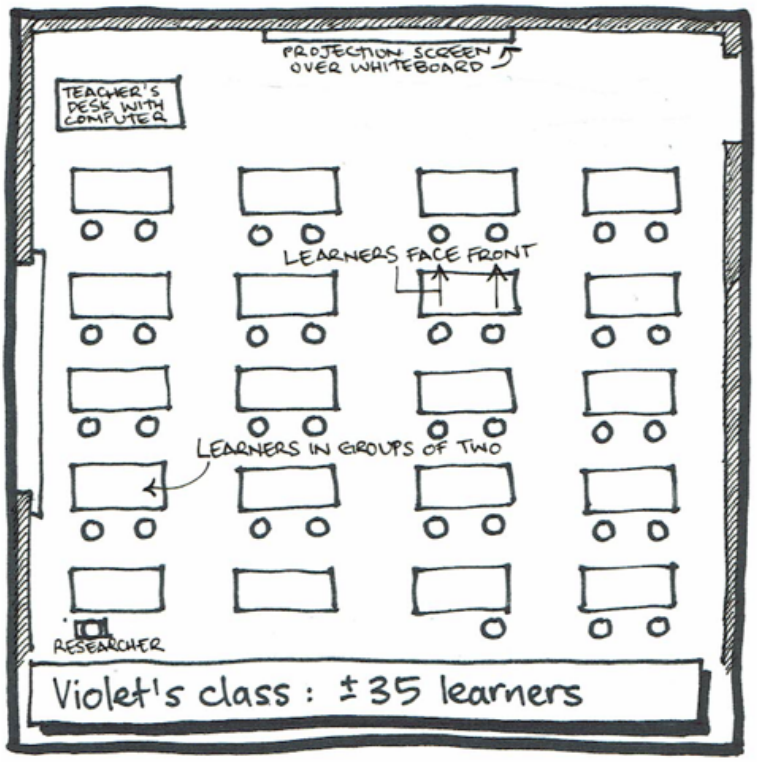


Figure 19 - Layout of Violet's classroom at the time of the lesson focused on (her classroom is bigger than Sharon's)

The descriptions of the high school chronotopes suggest many superficial similarities between the two high schools concerning resources, rules and attitudes to digital resources, as well as classroom layouts. Both schools seem to associate the digital with teacher control and/or

monitoring. These descriptions point to how these two high schools might seem the same, according to the classifications prevalent in South Africa.

4.3 Data collection

Data across the three timespace configurations are described in this section. Data from the higher education spatio-temporal configuration include two PGCE poetry lesson plans submitted as assignments during initial teacher education, *which contain short written reflections that form part of the assignment*, and two artefacts created as part of an assignment for the English Methods' course. Data from the high school chronotopes include written lesson observations, interviews with the participants, Whatsapp VoiceNotes, written reflections completed by the participants in their first year as qualified teachers, examples of teaching materials used in their lessons, photos of their classrooms, their schools and the digital resources they use during observed lessons, as well as *ad hoc* interviews with staff members at the schools. As can be seen, more data has been collected in the high school chronotopes, compared to the higher education one, and the length and depth of the data analysis chapters reflect this.

4.3.1 Data collected in the higher education chronotope

The following data from the participants' higher education timespace configuration have been collected.

a. PGCE poetry lesson plans (sometimes referred to as imagined lessons, or simply PGCE lesson plans)

These are assignments handed in for the English Methods' course during the participants' time at university in 2017, also referred to as 'during initial teacher education'. Both lessons pertain to the poem *Alexandra* by Mongane Wally Serote (the poem is included in Chapter 5). The format of the lesson planning template supplied to the participants allows them to specify for which Grade the lesson is meant, how many learners are imagined for the class, how long the lesson would be, what the outcomes and teaching materials would entail and what preparations would be done before lesson time. The rest of the lesson plan includes a description of the sequence of activities, specifying what the teacher is envisaged to do and what is expected from learners. Time allocations are given to every activity. Both lesson plans are accompanied by written reflections submitted as part of the assignments by the two participants respectively.

The sequence of activities is followed by a short reflection on the lesson plan and examples of the teaching materials the students plan to use. Student teachers are encouraged to adapt the lesson planning template as they see fit. The overarching instruction accompanying this task is the students scaffolding a poetry lesson for Grade 10, *FAL learners*. These data are used extensively while answering the first research question pertaining to the place of the digital in newly qualified teachers' lesson plans during initial teacher education. Additionally, lesson plans are instrumental in answering the third research question regarding the implications of the findings for teacher education. Sharon and Violet's **original** poetry lesson plans can be found in Appendix B and C respectively.

b. Artefacts created during initial teacher education

Towards the end of their PGCE-year in 2017, the participants submitted another assignment for the English Methods' course. In the instructions of the assignment, they are given four choices all involving the production of an artefact: a self-written short story, a classroom poster, a digital story or a digital resource for classroom use. For this assignment, Sharon chooses the classroom poster, while Violet submits a short story, which she envisioned using in one of her high school lessons (she includes questions on the story). Violet imagines using her story in class, despite the assignment only requiring writing a short story for a high school audience – it does not necessarily have to be used in lessons. The artefacts are used to answer the first research question involving the newly qualified teachers' use of the digital during initial teacher education. These artefacts can be found in Appendices D and E.

4.3.2 Data collected in the high school chronotopes

Data collected at the two high schools in April, May and August 2018 are described here. All data collected in this timespace configuration have been instrumental in answering the second and third research questions pertaining to newly qualified teachers' use of the digital in their high schools during their first year as qualified teachers, as well as the implications for these findings for teacher education.

a. Written lesson observations

Observation is a method of collecting data which involves "the systematic description of events, behaviours, and artefacts in the social setting chosen for study" (Marshall & Rossman,

1989: 79). It enables the researcher to describe an existing situation using the senses, providing a "written photograph" of the situation (Erlandson et al., 1993). Detailed notes were taken during 16 observations, not only focusing on the newly qualified teachers' use of digital resources, but also other classroom activities, the participants' use of language, possible questions to ask them after the lesson, and general descriptions on what the learners are doing during the lesson. In short, the observation notes almost record classroom activities verbatim (see Appendix N for an example of the original notes). *The two participants were allowed to choose the lessons to which they would like to invite me,* since they were already informed what the study was about.

Observations were conducted during two blocked periods: the first period was in April and May 2018 and the second in August 2018. These periods consisted of several working days' engagement with the participants' school context, as much as permitted by the school. General notes and photos (with no people included) were taken during periods. Observations notes, all photos, general notes (written and audio) were made or taken using Evernote – a dedicated software application (an 'app') specifically designed for mobile notetaking using photos, alphabetical text, audio and video on a tablet and smart phone. During observations and while immersing myself in the school contexts, photos were taken with a phone, while making general field notes on what was encountered. Evernote therefore played a big part in facilitating the preliminary organisation of the data collected. Additionally, the use of the tablet to make notes during observations helped to render the researcher less conspicuous, because typing on a tablet makes virtually no sound, unlike the keys of a laptop. In order to be less visible, I was positioned at the back of the classroom, where few of the learners could constantly see me. These strategies were successful, in that the learners appeared to have forgotten about my presence.

The 16 lesson observations were distributed evenly between the two participants. An average observation consisted of a single lesson (usually 30-50 minutes) pertaining to any part of the English Language high school curriculum.

Two lessons have been chosen as *focus lessons* by me, one per participant, according to how *similar* the content covered and lesson outcomes have been (poetry lessons on African poets), when they were taught (August 2018) *and* how these lessons were apt representatives of *all* the lessons observed – they are examples of Sharon and Violet's *typical lessons*. Importantly, the

two interviews (below) followed directly after these two lessons, providing extra rationale for focusing on them. Both lessons were taught to learners taking English as Home Language, Grade 11, to about 40 learners, of 17 to 18 years old. Additionally, both lessons are the *only* lessons dealing with the poems in question; the poetry lessons following the focus lessons were on different poems. Sharon's high school lesson is on *Vultures* by Nigerian poet Chinua Achebe (the poem is included in Chapter 6). Violet's high school lesson is about *Lake Morning in Autumn* by South African poet Douglas Livingstone (in Chapter 7). **Adaptations** of the full lesson observation notes can be found in Appendix F and G[17].

b. Examples of teaching materials used in their lessons

The participants submitted the digital resources used in observed lessons to me via *Google Drive*. Photos of digital and non-digital resources used during lessons were taken after lessons. The reason for the collection of both digital and non-digital resources is because of this study's view of the digital being entangled within an array of practices and non-digital 'things' (Gourlay & Oliver, 2018). In total, 35 examples of these teaching materials were collected, consisting of photos, images, printed worksheets, Powerpoint presentations with images, as well as digital videos used in class. The materials were distributed more or less equally between the two participants. Examples of these teaching materials are provided throughout the thesis, where appropriate.

c. Semi-structured interviews

Two semi-structured interviews, conducted in August 2018 directly after the focus lessons, one per participant are used during data analysis[18]. Both these interviews lasted between 45 to 60 minutes. Researchers conducting case studies have often used this form of interview, which can be described as a *controlled conversation*, where the interviewer allows deviations from the topic to occur, but generally refocuses the participant towards the research topic (Gray,

[17] All the original written observation notes are not included in the appendices, because they are hard to follow for those who did not write them (see Appendix N for an example) and they contain references to the schools, learner- and teacher names. The descriptions in the appendices are adapted, 'cleaned up' versions.

[18] Although numerous shorter informal interviews were conducted with the participant, which served as background, familiarising myself with each high school setting. These informal interviews were audio recorded with permission. The two interviews used during data analysis were much longer and more focused than the others. The total duration of all the interviews conducted with the participants amounts to about three hours.

2009). Interviews were audio recorded, with permission of the participants, and were kept in their original audio mode for as long as possible during data analysis in order to retain the information provided through the participants' tones and pauses. Only the most relevant quotes of the interviews have been transcribed and are included in the thesis, where appropriate.

d. Whatsapp VoiceNotes

Two formal, structured and longer interviews were originally planned for August 2018, but one participant mentioned that she would not have time for these. In order to accommodate the participants' full schedules, a *Google Doc* was placed in a *Google Drive* folder containing fifteen interview questions. Participants were then asked to answer these questions, at any time that would suit them, using Whatsapp VoiceNotes to record their answers, meaning these questions **were not asked during a conventional, formal interview**. They were part of a *separate* set of questions from the semi-structured interviews described in the previous section, only provided during August 2018 and were based on the preliminary findings from April and May. The questions concerned the teachers' daily routines, their perceptions of their teaching practice and their learners and their use of digital resources. Five Whatsapp VoiceNotes were received, between August until December 2018, four from Violet and one from Sharon, resulting in about 20 minutes of audio data. The questions for the Whatsapp VoiceNotes can be found in Appendix H.

e. Written reflections

Reflective practice can be defined as the "capacity to reflect on action so as to engage in a process of continuous learning" (Schön, 1983: 1). At least one written reflection was requested from each participant at the end of the data collection in December 2018. These reflections were used to support interview data in section 'c', as part of a chain of evidence (Yin, 2014). The before-mentioned strategy of flexibility and freedom was taken in order to accommodate the participants' busy schedules: a *Google Doc* containing nineteen prompt questions for reflections were provided via their *Google Drive* folders. These questions were only provided in August 2018 and were based on the preliminary findings from the first period. The questions were similar to the ones asked in the Whatsapp VoiceNote interview questions. The similarity was in order to cross-reference their answers. Participants were encouraged to answer questions in written form at times suitable to them and in the order they would prefer. The questions for these reflections can be found in Appendix I.

f. *Ad hoc* interviews

These data included interviews with other staff members at the schools collected during April and May 2018. Interviews took the form of semi-structured, individual interviews as defined before. The interviews with staff members supported the semi-structured interviews in 'c' and was used in order to write the descriptions of the schools in the previous section. Typical staff members approached for interviews were principals, academic heads, educational technology managers and/or technologists. The length of the interviews ranged from 10 minutes to over an hour, depending on the time the interviewee had available. As mentioned before, official permission was obtained for every *ad hoc* data source. These interviews were audio recorded, for which permission was obtained in written and verbal form. Five of these interviews were conducted with five individuals – the two school principals, the academic head, as well as the educational technology manager at Violet's high school and the education technology assistant at Sharon's high school.

4.4 Overview of digital resources used across lesson observations

As is seen in Chapter 5, Sharon and Violet limit the imagined use of digital resources in their PGCE lesson plans, with only Sharon using a short two-slide Powerpoint presentation in her envisaged poetry lesson. For that reason, this section focuses on the teachers' use of digital resources in the high school timespace configuration. It must be pointed out that the teachers did not use digital resources in every lesson, which means the table is *not* an overview of all observed lessons. The table below shows all the moments where the teachers use digital resources in their high school lessons, accompanied by descriptions of these resources and their origins, the Grade to which the lesson was taught and how the lesson connected with the CAPS curriculum. The table and the summary that follows it is meant as a brief description of the observation data and should not be viewed as part of the data analysis.

Table 3 – Overview of the moments where digital resources are used by the teacher during high school lessons

Parti-cipant	Description & Origin	Grade	Curriculum Connections & Prescribed texts
Sharon	Black and white images with text, projected on screen (from textbook)	10	Visual literacy. Reading and Viewing. Interpretation of visual texts – "understanding persuasive techniques" (CAPS 2:23)
Sharon	Colour image, projected on screen (from Google Images)	8	Visual literacy. Reading and Viewing. "Interpretation of visual texts - analyse, interpret, evaluate and

			respond to a range of cartoons/comic strips" (CAPS 1:27)
Sharon	Text and black and white images (from Sharon's Powerpoint presentation and Google Images)	11	Poetry. Reading and Viewing. "Pre-reading - introducing the learners to the text" (CAPS 2:22). Poetry – "understanding the theme and message of the poem" (CAPS 2:25). Text: "Vultures" – Chinua Achebe
Sharon	Projection of the poem with images (from Sharon's Powerpoint presentation and Google Images)	11	Poetry. Reading and Viewing. "Pre-reading - introducing the learners to the text" (CAPS 2:22). Poetry – "understanding the theme and message of the poem" (CAPS 2:25). Text: "Vultures" – Chinua Achebe
Violet	Video used as audio clip (from YouTube)	11	Poetry. Reading and Viewing. Pre-reading – "features of literary texts" (CAPS 2:22). Poetry – "understanding figurative meaning" (CAPS 2:25). Writing and Presenting – "Drafting" (CAPS 2:30). Text: "Lake Morning in Autumn" – Douglas Livingstone
Violet	Text (from Violet's Powerpoint Presentation)	11	Poetry. Reading and Viewing. Pre-reading – "dealing with key vocabulary that could be unfamiliar to the learner" (CAPS 2:22). Poetry – "understanding imagery" (CAPS 2:25). Text: "Lake Morning in Autumn" – Douglas Livingstone
Violet	Text (from Violet's Powerpoint Presentation)	11	Poetry. Reading and Viewing. Reading – "actively making sense of the text" (CAPS 2:22). Poetry – "what is being said? How do we know?" (CAPS 2:22). Text: "Lake Morning in Autumn" – Douglas Livingstone
Violet	Colour image (from Violet's Powerpoint Presentation and Google Images)	11	Poetry. Reading and Viewing. Post-reading – "comparing and contrasting" (CAPS 2:22). Poetry – "understanding imagery" (CAPS 2: 25). Text: "Lake Morning in Autumn" – Douglas Livingstone
Violet	Writing on a projected Word document	8	Grammar. Language Structures and Conventions. Punctuation – "quotation marks" (CAPS 1:49)
Violet	Colour images projected on screen (from Google Images)	8	Literature (novel). Reading and Viewing. Reading – making sense of the text & "working out the meaning of unfamiliar words" (CAPS 1:22). "Novels" (CAPS 1:34). Text: "The No. 1 Ladies' Detective Agency" – Alexander McCall Smith
Violet	Video used as audio clip (from YouTube)	9	Poetry. Reading and Viewing. Pre-reading – "forming expectations about the text" (CAPS 1:26). Poetry – "understanding figurative meaning" (CAPS 1:32). Writing and Presenting – "Drafting" (CAPS 1:36). Text: "My parents kept me from children who were rough" – Stephen Spender
Violet	Colour image with text (from Violet's Powerpoint Slide and Google Images)	8	Poetry. Reading and Viewing. Pre-reading – "forming expectations of the text" (CAPS 1:26). Poetry – "understanding the theme and message of the poem" (CAPS 1:32). Text: "When I am old" – Jenny Joseph

At first glance, a few rather obvious remarks can be made. Violet uses digital resources more frequently than Sharon. The majority of lessons containing moments of digital resource use are poetry lessons (eight out of twelve moments). The digital tools used in lessons are Powerpoint

presentations and Google Images in most moments, followed by YouTube videos. Grade levels are dispersed across all grades, albeit unevenly, although this is not viewed as particularly significant. From the summary above it is clear why this study focuses on poetry lessons.

4.5 Analytical framework: the three lenses

The various, often disparate, theories discussed in this literature review are grouped into three lenses which provide an analytical framework (see Chapter 3). These three lenses are: (1) recognisable activities; (2) modal ensembles and (3) assemblages-as-tensions. These lenses, although separated in the analysis chapters, are viewed as interacting and contingent, meaning the practices and/or actions observed through the one lens have an effect on the other two. The three lenses are derived from the NLS, while borrowing from numerous other fields (see Chapters 2 and 3). It must be stressed again that the lenses emerged from the data, through an iterative data analysis process, alternating between the data, literature, preliminary findings and theoretical framework.

The lenses are interrelated: assemblages-as-tensions might occur in the analysis of modal ensembles, when the teacher's conceptions of language and of teaching are in tension with the modes of communication observed in the lesson, for example. The ideal is to systematically move from the first to the third lens within each data analysis chapter. Complexity is important in studies drawing on ethnographic tools (Blommaert, 2003). Bateman et al. (2017) define the highest level of complexity as social situations that are both dynamic and interactive, which is closely aligned to how the lesson is seen here. The three lenses are therefore designed to negotiate, or describe, the complexity of the lesson. Before explicating the details of this framework it is important to mention that *all* data have been scrutinised numerous times as part of the iterative process mentioned above. Typically, in one section of analysis, sub-units would be described, compared to other units and then explained/discussed through the relevant social theories from the theoretical framework and literature, similar to a data analysis sequence outlined by Jewitt (2016). The analysis is not aimed at being purely descriptive only, but also occasionally interpretive, within limits. However, care was taken to avoid over-interpretation and the analysis becoming prescriptive and/or evaluative[19]. Data were kept in their unadapted

[19] Interpretation and the avoidance of prescription and evaluation were accompanied by a reflective process similar to the one mentioned in the section on validity and bias. During revisions of the thesis, sections that were found to be bordering on over-interpretation, prescription and evaluation were hedged.

and untranscribed forms, and viewed through a myriad of lenses before the data analysis framework explicated below has emerged.

The units of analysis are the two PGCE poetry lesson plans (for research question 1) and two poetry high school lessons (for research question 2). PGCE lesson plans are viewed as imagined lessons. PGCE lesson plans, or imagined lessons, are divided into activities, *imagined* modal ensembles and assemblages-as-tensions only, since there are only hypothetical. High school lessons are divided into three sub-units: activities, moments and beats. Activities are divided into moments and moments into beats (see Chapters 2 and 3). Importantly, activities in this study are sub-units for analysis, mostly focused upon during the first lens of the data analysis framework, which is called *recognisable activities*, not surprisingly. Both activities (the sub-unit) and recognisable activities (the lens) refer to the definition of activities as an element of the literacy event, provided by Barton et al. (2000: 17), as "the actions performed by participants in the literacy event".

Within every lens there are certain *sub-questions* asked about the lesson/lesson plan. These questions are more specific than the research questions and they aid in answering them. The sub-questions are related to the research questions as follows: if they are asked about a PGCE lesson plan, they relate to research question 1; if they are asked about a taught high school lesson, they relate to research question 2. All of the sub-questions are meant to aid in answering research question 3. The sub-questions are derived from the theoretical framework posited in Chapters 2 and 3, the research questions, as well as analytical induction. Throughout the analysis, the lessons that are introduced are compared to the ones already analysed. For instance, Chapter 4 introduces and compares the participants' PGCE lesson plans and Chapter 6 introduces Sharon's high school lesson, comparing it to the PGCE lesson plans analysed in Chapter 4. What follows are short descriptions of each lens, the he sub-units and data the lens focuses on and the sub-questions asked in each.

4.5.1 The first lens: recognisable activities within lessons

The first lens, recognisable activities, is the most descriptive of the lenses. These activities are the sequences of recognisable practices engaged in at certain times of the literacy event (Barton et al., 2000). Recognisable activities are explicitly described by participants in their PGCE lesson plans, while they are observable in PGCE lesson plan. The first lens aims at providing

an overview of what is happening in the lesson by focusing on the biggest sub-unit, while getting an idea of when and how digital resources are used. In this lens, the sequence of activities is described and analysed, staying within the boundaries of the lesson as a literacy event. Very importantly, referring to activities as recognisable pertains to how these activities are recognisable within educational discourses (in teacher education, academia, high schools), not necessarily to the learners sitting in front of the teachers. The term established practices is used to refer to how learners recognise activities during lessons. Lesson plans, lesson observations and teaching materials are focused on in this lens and the following sub-questions are asked:

1. What is different and what is the same between lesson and lesson plans compared?
2. What is the place of the digital?
3. How are the teachers' conceptions of language and literacy reflected, supported, challenged and/or adapted?
4. How does the teacher exercise control, or imagine control, over the lesson?
5. What can be said about classroom interaction, learner participation and contingency?
6. What kinds of resources are learners invited to draw upon – code breakers, text participants, text users or text analysts?

The final question regarding the kinds of resources learners are invited to draw upon is the focus of intermittent discussions. The question aims at *pulling together* the analysis by focusing on the literacy practices engaged in (high school lessons), or imagined to be engaged in (PGCE lesson plans), and therefore plays an integral role in the analysis.

4.5.2 The second lens: modal ensembles

The second lens focuses on the details of the lesson at specific moments, carefully tracing the changes in modal ensembles, or beats, within these moments. Importantly, modal ensembles are *observable* practices during lessons, closely associated with Gee's (2012) discourses. The lens aims at understanding how the teachers draw on different modes of communication to mediate meaning-making of the poems, while ascertaining the place of the digital in these modal ensembles. Modal ensembles are the combinations of simultaneously occurring modes in a social situation, through which sign makers could make intermodal meanings that are different from the meanings of the modes viewed individually (Jewitt et al., 2016). In this lens, short visual strips of four to seven drawings have been produced by an illustrator, Anneli Visser, based on mock-up sketches drawn by myself, to illustrate a moment in the lesson. As mentioned before, these moments were chosen by me, according to specified criteria (see Chapter 3). These moments are then analysed through the second or third lenses. Similar to the

first lens lesson plans, lesson observations and teaching materials are focused on. The six questions outlined in the first lens are asked, in addition to the following two questions:

1. How are the teachers' movements through the classroom space, speech, the modes of the digital and writing drawn upon and related?
2. What kind of meaning is made – concrete/contextual or abstract/transferable?

4.5.3 The third lens: assemblages-as-tensions

The third lens also analyses the same drawings of moments in the lesson introduced in the previous lens, occasionally introducing a new drawing. The lens pushes against the boundaries of the literacy event by investigating how these moments form assemblages-as-tensions, with these tensions being risks and constraints (see Chapters 2 and 3). In simple terms, assemblages-as-tensions form when moments observable in the literacy event connect with objects that are not observable in the event (see Latour, 1994, Prior & Smith, 2020, Burnett & Merchant, 2020, Dippre & Smith, 2020 and Gourlay & Oliver, 2018). Through analytical induction, time pressures, the curriculum, the exams and school rules have emerged as the most prominent tensions and are therefore focused upon in this lens. Although the lesson remains the unit of analysis, thus forming the starting points for discussions about assemblages-as-tensions, interviews with the participants, their written reflections (in their PGCE lesson plans and in the high school timespace configuration), artefacts created during the PGCE-year and *ad hoc* interviews are foregrounded in this lens. The six questions outlined in the first lens are asked, in addition to the following questions:

1. What are the layers of discourses within the chronotope?
2. How are moments in the lesson connected with tensions?
3. What is the role of institutions in these tensions?

The three lenses can be represented in the following diagram (Figure 20), which is referred to in the data analysis chapters to highlight which lens is used.

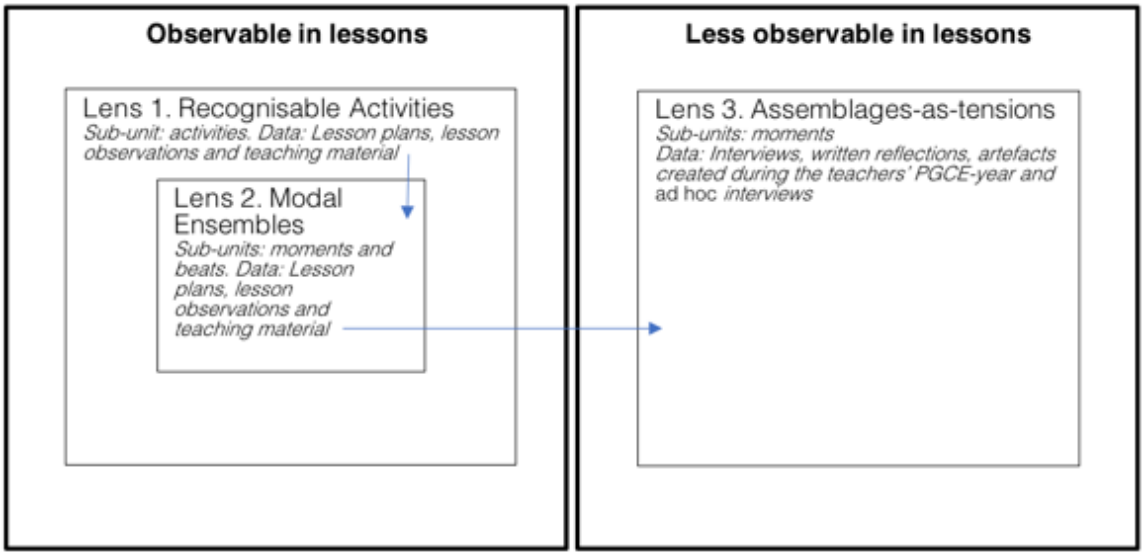


Figure 20 - Diagram of analytical framework

4.6 Validity, bias and shortcomings

The issue of validity is particularly relevant to qualitative studies, because "if qualitative studies cannot produce valid results, then policies, programmes and predictions based on these predictions cannot be relied on" (Maxwell, 1992: 279). There are two aspects to validity: reactivity and bias. Reactivity refers to the way in which the researcher can possibly influence the reactions of the participants and/or the environment, whereas bias refers to the researcher's own subjectivity influencing the results of the research (Maxwell, 1992: 280). Both reactivity and bias are possible hazards in this study and it is imperative to take the necessary precautions to mitigate their effects on the research findings.

In order to mitigate the effects of reactivity during this study, multiple sets of evidence will be used, as previously discussed. As mentioned before, Yin (1994: 92) states that the use of multiple sources develops "converging lines of inquiry" and that findings are more believable if they are based "on several different sources of information". It is therefore likely that the use of multiple sources would decrease the effects of reactivity. The use of multiple sources also leads to the triangulation of data. Cohen et al. (2013: 195) describe triangulation as an attempt to explain "the richness and complexity of human behaviour by studying it from more than one stand-point". Data from multiple sources are therefore used to cross-reference for "regularities in the research data" (O'Donaghue & Punch, 2003: 78).

The personal biography of the researcher, speaking from a particular class, gender, racial, cultural, language group and ethnic community perspective should be accounted for (Denzin & Lincoln, 1998: 24). It is therefore important that the researcher realises how their way of investigating a case is filtered through these various lenses. The researcher must acknowledge that there are no objective observations. Reflecting on my own positionality was important throughout this project, since I approached the research as both a part-time teacher educator and a researcher, although this would be a simplification of how I viewed the data, since I am many other 'things' (see Appendix J). In order to partially account for this, I engaged in regular written self-reflection practices before, during and after the data collection period, which helped me to recognise instances where my own biases were skewing my interpretation of the data. A useful tool used during data analysis has been a declaration I have written in order to become aware of the ways in which *I come to the research* (Appendix J).

It may be possible that my own experiences and preconceived ideas might have come into play when interviewing participants and making notes during lesson observations. Edwards and Westgate (1994: 172) state that it is impossible to be perfectly unbiased in qualitative research, but that that should not hinder the researcher. This is aligned with how researchers using multimodal ethnography view qualitative research (Flewitt et al., 2014). Although it would be impossible to be entirely objective during the interviews and observations, I constantly evaluated my own demeanour and attitude before, during and after every interview and observation, as exemplified in my field notes, in order for the participant to feel comfortable enough to state their own views freely and to mitigate my biases while making observation notes. The declaration in Appendix J was also useful to be explicit about my personal biases.

The small population, the fact that this study only focused on newly qualified teachers specialising in the Senior and Further Education Training phases, the fact that they all obtained their professional qualifications from the same institution, where they were taught by me, and were all practicing in a relatively small area (the Western Cape), are all potential shortcomings of this research. Drawing on ethnographic tools, as mentioned before, favours quality above quantity; in-depth accounts are viewed as more valuable than numerous, superficial instances. Regarding the restricted geographical setting: the conclusions of this study might be most useful if viewed as informative to the situation at the participants' university. However, locality has often been theorised and favoured by fields like the NLS, regularly problematising the drawing of conclusions to a wider population (Kell, 2011).

4.7 Ethical frameworks and challenges

Ethical frameworks during social research should describe the exact circumstances under which "anonymity, confidentiality and rights of access are to be constructed" (Somekh & Lewin, 2011: 64). The politics and ethics at play during the research must be considered at all stages for these aspects to "permeate every phase of the research process" (Denzin & Lincoln, 1998: 23). Kelman (1982: 41) argues that ethical research in educational contexts should seek to maximise "the fulfilment of human potentialities". For this to happen, the research needs to consider human dignity and autonomy where "individuals [are treated] as ends in themselves, rather than as means to some extraneous ends" (1982: 43). Kelman concludes that the research should avoid causing harm, the "reduction of private space", and the "erosion of trust" (1982: 43).

Ethics in educational research are not only concerned with the treatment of individuals, but also with "fraudulent and deceptive practices of research and reporting", which could consequently harm the individuals within the research community (Howe & Moses, 1999: 26). Educational researchers hope that the new knowledge will contribute to the improvement of practices and policies, as well as better treatment of students. It is therefore important that the concepts of "trust and accountability are central to the research enterprise, as, ideally, knowledge and truth, rather than wealth and power, are sought" (LaFollette, 1994: 261).

Ethical clearance was obtained from the University's School of Education before commencing the research project. A brief summary of what this ethical clearance entails is given here. The participants were not harmed in this research, neither did the study infringe on their privacy. All participation in this study has been voluntary. For the sake of anonymity, pseudonyms have been provided for all individuals mentioned in this study, as well as for the schools where immersion periods take place. Potential participants provided the required written permission to be part of the study, and for the interviews to be audio recorded. Learners and school authorities where observations took place were provided with clear accounts of what the research entailed and questions, comments and objections were encouraged.

The participants were fully aware of what was expected of them, even if the brief they were given was sufficiently broad so that they did not feel pressure to use digital resources in a

certain manner, or even at all. This information was provided in writing to the participants, as well as to their principals, academic heads and educational technology managers (where applicable). At one high school, the principal formally introduced me to the staff members during a staff meeting, informing them who I was, what I was researching and with which tertiary institution I was associated. Under no circumstances did the research activities negatively affect the participants' attitudes towards the university, the PGCE Methods course, or teacher educators. On a personal note, as could be seen through the descriptions of the challenges experienced during attaining permission and consent, discussed below, I took the ethical concerns of this research seriously and when in doubt, often adjusted my research design in order to account for any possible ethical dilemmas.

Careful consideration was given so that reflections and other activities were completed at times suitable to the participants and did not interfere with their professional responsibilities. These tasks were meticulously thought-through, particularly because the participants had limited time for activities pertaining to the research. The Western Cape Education Department and the schools all provided written permission for the research to be conducted. If fellow staff members and principals were involved in the collection of *ad hoc* data sources, special permission was obtained from the individuals in question. Participants were allowed to withdraw from the research at any time. They remained anonymous to individuals not affiliated with the school where they taught. The principals additionally provided verbal permission for taking photos on the school grounds, providing that these pictures were of buildings, fixtures, art works and signs in the corridors and not of any of the learners, staff members, or parents. I never engaged in fraudulent or deceptive practices, such as the fabrication and/or alteration of data sources, or any other practice that could damage the research enterprise overall.

There were some challenges concerning the ethical framework. It was necessary to obtain informed consent from the learners in the participants' classes, and possibly their parents. This consent was originally planned to be obtained through a written form, which the learners and their parents had to read and sign, providing permission for me to be present in certain lessons and to video record classes. Unfortunately, none of these forms were returned at the one school, and at the other, some of the first class' learners I planned to observe did not provide permission for me to be present in the class at all[20].

[20] This particular class was not included in this study, due to the explicit lack of consent.

These issues with consent were taken up with the School of Education's ethics committee immediately (April 2018), who gave me permission to observe classes after the participant in question introduced me to class, explained to the learners what the research was about, invited questions or objections and, importantly, clearly stated that I would be focusing on her as the teacher and not them as the learners. The research design was therefore altered in April 2018, during the early stages of data collection and the schools supported the decisions. In the case of this less formal method of consent, I was *not allowed to refer to the language of the learners*, as stipulated by the ethics committee. No video recordings were allowed while using this method, meaning I had to make self-written notes during lessons, referring to the actions of the teacher and learners, as well as the language of the teacher but not the learners', which ended up being a rich source of data.

The less formal method of consent yielded positive results: learners appeared much more at ease with my presence, even asking questions about the research project and never objecting to me being in the class. The reasons for the learners' original discomfort with my presence in the classroom can only be speculated about, but I suspected that it could have to do with me being a male researcher, or that the original method of obtaining consent (signing a rather lengthy written form) intimidated or overwhelmed them. However, these speculations cannot be proven using the data I have collected during this study. Research pertaining to the reasons for difficulties in obtaining consent from learners could be a valuable project for future studies.

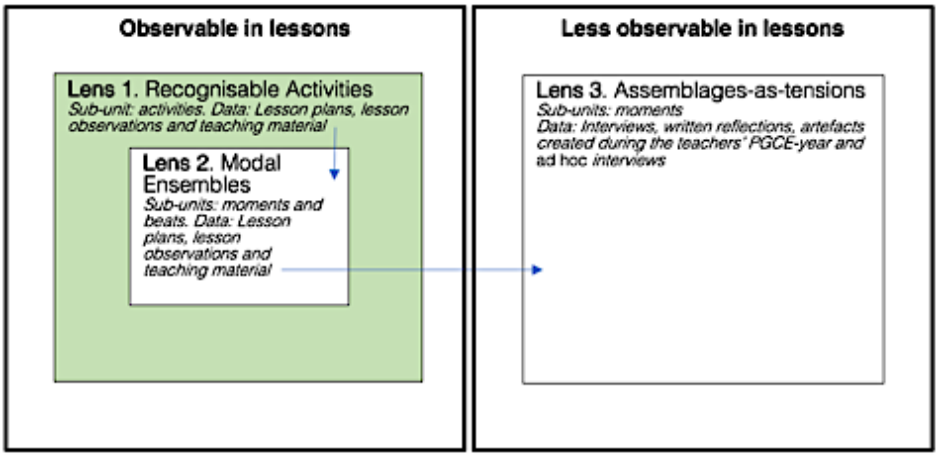
In this chapter, the overall approach to the research design is described as a case study drawing on ethnographic tools. A framework for analysis is tailored specifically for this study, building on the three lenses introduced in Chapter 3. Many barriers were experienced during the data collection period, leading to numerous adaptations in the original research design envisioned. Due to constraints on their time, extreme pressure experienced as new teachers and the difficulty in finding willing participants, newly qualified teachers could possibly be defined as a hard-to-reach population, which should be kept in mind for future research. The next chapter commences the data analysis, focusing on Sharon and Violet's PGCE lesson plans.

Chapter 5. The backgrounding of the digital in lesson plans

This chapter compares two lesson plans and some additional teaching materials completed by Violet and Sharon during their initial teacher education year (see Appendix B and C for the original lesson plans). As mentioned in Chapter 4, these lesson plans were submitted as part of the PGCE professional teacher qualification. The chapter focuses on the higher education chronotope. The lesson plans share various similarities: they both imagine a lesson on a poem by Mongane Wally Serote called *Alexandra*, which would be taught to Grade 10, FAL learners; they have been submitted at more or less the same time of the year, for the same subject, at the same university in South Africa and in both lesson plans the teachers use of digital resources are limited. However, several differences arise in the way the lessons are imagined, which are discussed throughout this chapter, focusing on how the digital is placed within envisaged classroom recognisable activities, *potential* modal ensembles and assemblages-as-tensions. Apart from other similarities between their lesson plans arising in the analysis, it is found that the differences in the lesson plans often stem from the two teachers' differing conceptions of language and teaching. PGCE lesson plans as a genre of writing afford the researcher with a glimpse into the ways in which student teachers conceive the English language and literacy classroom, as well as the place of the digital in these conceptions. However, caution should be taken during the analysis of these assignments, since they remain artificial, *ideal*, potential and hypothetical products.

5.1 Different recognisable activities for the same prescribed text

Diagram 1 – Analytical focus of this section: recognisable activities in Sharon and Violet's PGCE lesson plans



This section[21] analyses the place of the digital in two poetry lesson plans completed by the two teachers in the higher education timespace configuration respectively. Despite the similarities in the prescribed text (the poem below), the teachers imagine different outcomes for their lessons, use the digital in different ways, although both choose to limit its use. Violet chooses not to envisage the use of digital resources *during lesson time* at all. In both lessons, there are a myriad of potential literacy practices that the learners could have engaged in, were these lesson plans *actual* taught lessons, or literacy events, in the high school chronotope: low stakes writing, like annotating the poems and notetaking, reading of the poem by the teacher and the learners, as well as discussions surrounding the meanings of words and themes of the poem. Although it is important to take note of potential literacy practices, they are not analysed in detail, due to the lesson plans being imagined, or *pictured* by the teachers. The prescribed poem that is focused on in both lesson plans follows:

Alexandra[22]
Mongane Wally Serote

Were it possible to say,
Mother, I have seen more beautiful mothers,
A most loving mother,
And tell her there I will go,
Alexandra, I would have long gone from you.

But we have only one mother, none can replace,
Just as we have no choice to be born,
We can't choose mothers;
We fall out of them like we fall out of life to death.

And, Alexandra,
My beginning was knotted to you,
Just like you knot my destiny.
You throb in my inside silences
You are silent in my heart-beat that's loud to me.
Alexandra often I've cried.
When I was thirsty my tongue tasted dust,
Dust burdening your nipples.
I cry Alexandra when I am thirsty.

[21] The lens used in this section is highlighted in light green in the above diagram. This method is used throughout to indicate lenses.

[22] For the interest of the reader, please note that Alexandra here refers to the speaker's mother, perhaps metaphorically, as well as a dormitory settlement (called a township in South Africa) near Johannesburg, South Africa. It is an extended metaphor and a pun.

Your breasts ooze the dirty waters of your dongas,
Waters diluted with the blood of my brothers, your children,
Who once chose dongas for death-beds.
Do you love me Alexandra, or what are you doing to me?

You frighten me, Mama,
You wear expressions like you would be nasty to me,
You frighten me, Mama,
Where I lie on your breast to rest, something tells me
You are bloody cruel.
Alexandra, hell
What have you done to me?
I have seen people but I feel like I'm not one,
Alexandra what are you doing to me?
I feel I have sunk to such meekness!
I lie flat while others walk on me to far places.
I have gone from you, many times,
I come back.
Alexandra, I love you;
I know
When all these worlds became funny to me
I silently waded back to you
And amid the rubble I lay,
Simple and black

5.1.1 Sharon's focus on the poem, language form and –structure

Sharon outlines the outcomes of her lesson plan as: "to enjoy a number of readings of the poem; to begin a close reading of the poem" and "to identify some of the feelings expressed by the poet" (from Sharon's PGCE poetry lesson plan). Her outline suggests that the whole lesson plan is aimed at introducing the poem to the learners, without embarking in a too detailed analysis. Sharon seems to challenge curriculum prescriptions by not referring to the language of the CAPS document explicitly, as discussed in detail later in this chapter, a choice which seems to indicate a conception of teaching language and literacy as contingent on classroom interaction, rather than curriculum stipulations. However, the initial fluidity is perhaps contradicted in the way Sharon divides the lesson into nine meticulously described activities. Adapted from Sharon's original lesson plan submitted during her PGCE year, her activities are identified below with reference to the language used in teacher education and Freebody and Luke's (1990) four resources model in *italics* (see Chapters 2 and 3).

Table 4 – Activities engaged in during Sharon's *Alexandra* lesson plan

Activity No.	**Description**	**Learners' imagined roles**	**Time allocation**
1	Hand-out of the poem and learners prediciting what the poem is about from the title	*Learners as text participants*	Three minutes
2	Teacher reading the poem and a class discussion of what the poem is about, guided by questions written on the white board	*Learners as code breakers*	Six minutes
3	Provision of "additional context"[23] and a class discussion on the geography of Cape Town	*Learners as text participants*	Five minutes
4	Background information with digital images of the Alexandra township	*Learners as text participants*	Four minutes
5	Vocabulary teaching	*Learners as code breakers*	Three minutes
6	Class reading of the poem and further language teaching on "unfamiliar" vocabulary	*Learners as code breakers*	Four minutes
7	Reading of the poem by individual learners and discussion of "feelings" conveyed by the author	*Learners as text participants*	Two minutes
8	Reading of the poem by individual learners and discussion of "feelings" conveyed by the author	*Learners as text participants*	Indicated as "3x6=18"
9	Hand-out of "identification table" (see Figure 26) and assignment of homework, which is the completion of the table	*Learners as code breakers*	Two minutes

Sharon mostly scaffolds meaning-making of the poem by focusing on the poem itself, as opposed to discussing its broader themes, and she does this scaffolding through spoken and written language mainly: questions written on the board, vocabulary teaching, as well as

[23] Quotation marks refer to Sharon's language used in her lesson plan

readings and discussions of the written poem. An aspect of Sharon's possible conceptions of language and teaching emerge here: language and literacy teaching involves focusing on language form and structure, mediated by a prescribed text. Sharon's probable language-driven and focused conception, with its discussions of the feelings of the author in Activities 7 and 8, resonates with a "text-based approach" to poetry teaching (Mohlabi-Tlaka et al., 2017: 1), which emphasises how the text works to mediate critical literacy (see Chapters 2 and 3). This potential aspect of Sharon's conceptions is potentially a resource for her future teaching.

The digital resources described in the lesson plan (Activity 4) are backgrounded when compared to Sharon's likely conception of language, along with activities not strongly associated with her language-driven conception. Activity 4 is the only activity that envisages the engagement with the digital in the classroom, featuring two Powerpoint slides (see Figure 21 below). Digital resources are imagined to be used during a specific moment in the lesson and connected to a specific learning outcome, which is to provide "background information" to the poem (Campbell & Kapp, 2020: 8), particularly about its setting, which is the township of Alexandra near Johannesburg in South Africa. Moreover, Sharon allocates a relatively short period of time to this activity. Each slide could be viewed as a self-contained, finished product for meaning-making, envisaged to be used during specific potential moments in the unfolding lesson, rendering them placed digital artefacts. Their meanings are potentially highly contingent on classroom interaction (Prinsloo & Sasman, 2015). The modes in which these slides communicate are analysed in the next section. For now, it is important to notice how little language (written text), is used in these slides.

Activities 3 and 4 are the only activities focusing less directly on the meaning of the written words of the poem, focusing on the background surrounding it. With the digital only appearing in these two activities, it is therefore disconnected from Sharon's envisioned learning outcomes, since all of the outcomes are more directly connected to the poem itself. The place of the digital within the envisaged scaffolding in Sharon's lesson plan reflects her preference for scaffolding through language and a focus on the prescribed text. It seems like Sharon's conceptions of language perhaps driving the choices she makes in her imagined lesson, resulting in the limited use of digital resources, in this case: since the digital is not so strongly connected to language and the prescribed text, or the learning outcomes for that matter, it is abandoned for the remainder of the lesson plan, possibly in order to make way for activities

more explicitly connected to Sharon's language conception. Her envisioned use of the digital is thus as placed digital artefacts in the way it is backgrounded (see Chapters 2 and 3).

Sharon's rationale for conceiving the language and literacy classroom as driven by a focus on language form and structure, becomes clearer when looking at the envisioned participation in the lesson plan. In Sharon's reflection on her poetry lesson plans, completed as part of the assignment during initial teacher education (see Chapter 4), she states:

> The class will start to analyse the poem in this lesson and it is important to slowly increase the complexity of the analyses, as this is an abstract and therefore challenging process, especially for FAL learners. (from Sharon's reflection during PGCE)

It is not clear in the outline of activities *how* exactly the "complexity of the analyses" will be increased, neither is it clear why the analysis of a poem would be "especially" "challenging" for "FAL learners". The excerpt above does provide us with a glimpse into possible aspects of Sharon's conceptions of language teaching during initial teacher education, since it points to her construction that the analysis of a poem would be difficult for her imagined learners. Furthermore, the excerpt reveals why Sharon thinks the analysis might be difficult for the learners by her specific mention of "FAL learners" at this point of the reflection.

The envisioned participation of learners in the activities of Sharon's lesson plan connects to how she might conceive language and literacy learning as involving a focus on language form and structure, as well as the prescribed texts: if comprehension of the English language is the problem that the language and literacy should address, then this kind of focus makes sense. Moreover, her conceptions of the language and teaching require the teacher to be involved in most of the activities during the scaffolding of the text, as the "expert" of the language (McCarty, 2008: 1), which provides some rationale for her envisioned centrality of the teacher throughout all nine activities. In the process, Sharon seems to envision the high school lesson as involving a high degree of teacher control throughout the lesson's duration. She draws on sources of power associated with the teacher frequently (see Chapters 2 and 3), which could be viewed as an aspect of Sharon's conception of teaching.

Slide One:

Alexandra Then

Alexandra was established as a segregated residential area on the outskirts of the city of Johannesburg. These images are from the 1920s.

Slide Two:

Alexandra Now

These are recent images.

Figure 21 - Two Powerpoint slides envisaged for an activity in Sharon's PGCE lesson plan. The images have been modified to avoid copyright infringement. However, image sizes reflect how Sharon originally designed the slides.

Scaffolding meaning-making of the poem and the imagined literacy practices engaged in during Sharon's lesson plan are therefore strongly connected to her conception of language and teaching. Importantly, her lesson plan foregrounds what could be seen as her language and teaching conceptions, while the digital is backgrounded. Sharon envisages ample learner participation in most of the activities in her imagined lesson, which is another important aspect of her language and teaching conceptions. However, the role of the teacher in these activities is foregrounded throughout. The focus now shifts from Sharon's lesson plan to Violet's.

5.1.2 The construction of ideational meaning in Violet's lesson plan

Violet's lesson plan can be read in full in Appendix C. Already in the outline of teaching materials for her PGCE lesson plan (see Figure 22 below), Violet envisions learners and their resources playing a role. She constructs the lesson as driven by learner participation, mentioning the provision of hard copies of the poem and pens. These teaching materials are meant for the silent conversation in Activity 1 (see below). Potential aspects of Violet's language and teaching conceptions emerge early on in the lesson plan, involving scaffolding the construction of "ideational meaning" through learners' resources (Kress & Van Leeuwen, 2006: 228). Ideational meaning can be connected to the learners as text participants, and potentially text users and –analysts, since ideational meaning-making requires that learners construct meanings beyond decoding the language forms and structures in the poem.

Violet conceives the language and literacy classroom as a place to discuss the self and other, reflected in the way she selects relatively non-prescriptive excerpts from the curriculum. An open stipulation like "to express experiences" could allow Violet to immerse learners in the world of the poem (Pahl & Rowsell, 2010). These stipulations might allow her to draw on the learners' resources and engaging in discussions surrounding the self and other (see Al-Saidi, 2014; Fanon, 1963 and Bhabha, 1994). Violet therefore draws on the language of the curriculum to support aspects of her language and teaching conceptions (see Figure 23 below).

Teaching support material/data	Advance preparation (Room and equipment)
• **Printed A3 posters containing images of Alexandra for the silent conversation** • **Hard copies of the poem for each learner**	• **Stick posters up against the wall or upon desks around the classroom for silent conversation** • **Make pens/markers available for learners**

Figure 22 - Outline of the teaching materials described in Violet's PGCE lesson plan

Just above the outlined of her envisioned teaching materials, Violet describes the outcomes of the lesson's activities:

Lesson aim(s) (relate to the curriculum)	• **'to access and manage information for learning across the curriculum and in a wide range of other contexts'** (Curriculum and Assessment Policy Statement Grades 10 - 12: English First Additional Language, 2011, p. 9) • **'to express experiences...orally and in writing;'** (Curriculum and Assessment Policy Statement Grades 10 - 12: English First Additional Language, 2011, p. 9) • **To appropriately take 'into account audience, purpose and context;' (Caps, p. 9)**
Key questions	

Figure 23 - Learning outcomes described in Violet's PGCE lesson plan

Sharon also opts for these open stipulations in her lesson plan, articulating them in her own words, deliberately challenging the prescriptions of the curriculum, as mentioned before. There seems to be a difference between the two teachers' language conceptions: Sharon uses the centrality of the prescribed text (Barton et al. 2000 and Mohlabi-Tlaka et al., 2017) to teach language, of which the teacher is the expert, while Violet draws on the poem and the learners' resources in order to construct the ideational meanings connected to the themes of the poem. There are possible gains and losses to these approaches (Bezemer & Kress, 2016), as discussed below.

What follows is a summary of Violet's imagined lesson's activities, along with her time allocations to each, drawing on the language used in her PGCE lesson plan, teacher education and the four resources model, once again in *italics* (Freebody & Luke, 1990).

Table 5 – Activities engaged in during Violet's *Alexandra* lesson plan

Activity No.	**Description**	**Learners' imagined roles**	**Time allocation**
1	Engagement in a "silent conversation", engaging with posters	*Learners as text participants*	Ten minutes
2	Provision of feedback on the silent conversation	*Learners as text participants*	Ten minutes
3	Engagement in a "listening comprehension" through the teacher reading the poem twice	*Learners as code breakers*	Two minutes
4	Learners recall imagery of the poem without having the poem in front of them	*Learners as code breakers*	Five minutes
5	"Prediction and contextualisation" through questions	*Learners as text participants*	Twenty-three minutes

The sequence of activities in Violet's lesson plan shows how the whole imagined lesson is dedicated to the broader activity of introducing a poem. This is perhaps done to allow ample time for learners to become involved in the "immersive world" of the poem (Pahl & Rowsell, 2010: 4), which could build valuable relationships between teachers and learners (Nobles & Azano, 2016). Violet imagines scaffolding this introduction in a different way to Sharon. Sharon opts to draw on spoken and written language. In contrast, Violet starts the lesson with an activity that draws on the learners' "background knowledge" (Freebody & Luke, 1990: 9), or prior experiences, as resources, in a "silent conversation" – a low-stakes writing activity where learners silently write responses to usually provocative subjects on large sheets of paper pasted against the wall (Wallace & Kirkman, 2017).

This activity draws on learners' prior experiences through the combination of the silent conversation method and a question from the teacher. According to Violet's reflection that accompanies the lesson plan (see Chapter 4), the silent conversation is meant to

> …[address] one of [her] lesson's aims because it allows learners to express their experiences in writing. (from Violet's reflection on her PGCE assignment)

The question in the activity can be rephrased as ‘what do these pictures make you feel or remind you of?’ (see Figure 24 below for the pictures in question). The use of the word “feel” could elicit a more personal response from learners, while “remind you” evokes prior experience.

Figure 24 - Pictures envisaged to be used during a silent conversation in Violet's PGCE lesson. The pictures have been modified to avoid copyright infringement.

Whereas the silent conversation in Activity 1 would draw on prior experience, Violet also envisages drawing on the learners' linguistic resources. She provides the learners with the isiXhosa name of the anthology the poem was originally published in, "Yakal'inkomo", and envisions asking them if they could translate it, therefore attempting to recognise the resources her imagined learners bring to the classroom (Archer & Newfield, 2014), presenting an opportunity to talk about the self and other in the process. A possible gain of Violet's conceptions of language and teaching could be increased learner participation. Violet's conceptions of language and teaching during initial teacher education thereby involves scaffolding meaning-making by drawing on various learner resources.

Activities in Violet's lesson plan connecting directly to the written words of the prescribed text can be seen in Activities 3 and 4, with a relatively short period of time allocated to them, as she imagines spending most of the time discussing themes and topics surrounding the poem rather. Violet's imagined lesson is different from Sharon's in this respect, because Sharon prefers most activities in her lesson plan to be closely related to the actual language of the poem. Both conceptions have affordances (Kress, 1993). Apart from the gains associated with Sharon and Violet's emerging conceptions, there are also probable losses to both these conceptions. For example, Violet might not be able to cover the poem in the time given and Sharon's lack of focus on the learners' resources might cause learners to disengage. These potentialities are flagged in order to *get a sense* of the teachers' individual conceptions of language and teaching, although in-depth discussions of these are beyond the scope of this research and might introduce a too evaluative stance to the analysis, which has been avoided (see Chapter 4).

In Violet's lesson plan, questions surrounding the themes of the poem are focused on the longest envisioned activity of the lesson plan (Activity 5). Five questions are asked, each recognising different learner resources and scaffolding ideational meaning in the process: prior experiences ("when do you think this poem was first published?"); critical thinking ("why would you say that?"); home language ("Can anyone translate the anthology's title?"); critical thinking about language ("why do you think he named an anthology… something that originated from a Xhosa word?") and creativity ("can you think of another title…?"). It seems like, to Violet, language and literacy is about meaning-making of the world (Kress & Van Leeuwen, 2006) and teaching is about allowing learners to draw on their resources while

making this kind of meaning. Similar to Sharon, it could be argued that Violet's lesson plan is driven by her conception of language and of teaching.

Violet seems to be aware that her conception of language and teaching would involve ample real-time interaction during the lesson, for which enough time should be provided. For this reason, Violet constructs time as fluid in her lesson plan, allowing space for deviations and classroom interaction, by allocating relatively extensive time periods to fewer activities (only five), compared to Sharon's PGCE lesson plan (nine activities). The absence of the digital in Violet's lesson plan is notable – she envisions meaning-making in the lesson to be constructed through a variety of non-digital means. In Violet's lesson plan, ideational meaning-making seems to be central and language, or whichever resource drawn upon, is perhaps a vehicle that mediates this kind of meaning.

Discussion

A discussion of the recognisable activities outlined in the two teachers' lessons ensues, using the four resources model as theoretical framework (Freebody & Luke, 1990). Sharon's emerging conceptions of language and teaching involving a focus on language structures, forms and conventions and her foregrounding how FAL learners might have difficulty understanding the words of the poem point to a focus on the learners as "code breakers" (Freebody & Luke, 1990: 7).

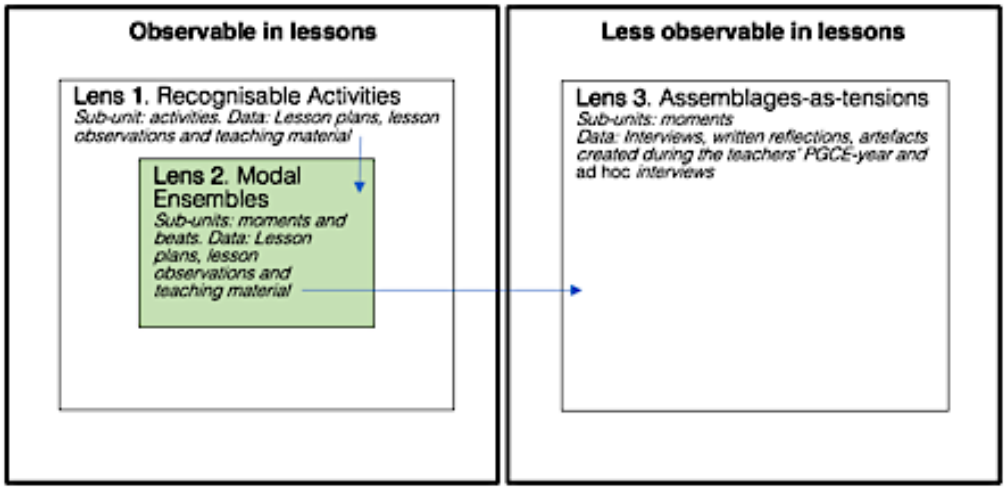
Activities where she imagines learners as text participants, users and perhaps analysts involve ample involvement of the teacher, possibly to aid in continuous code breaking to help learners. Crucial to mention at this point is that the lesson plans have to show how the teachers would scaffold meaning for *FAL learners*, according to the assignment's instruction. Importantly, in the high school chronotope, this lesson would be complemented by a second 50-minute lesson on the same poem, perhaps even a third. The imagined slower pace and focus on code breaking and text participants in Sharon's lesson is therefore appropriate.

Violet's possible conceptions of language and teaching as involving the construction of ideational meaning, learner resources and participation, indicate that she envisions learners as mostly text participants in this lesson plan. She imagines spending a considerable amount of time on ensuring learners have sufficient "background knowledge" (Freebody & Luke, 1990: 9) of the poem. These activities might set the stage for the learners using and analysing the

text. Learners are assumed to understand how to use the text in the classroom context. However, neither of the two teachers indicate how learners could gain an understanding of how these poems would be used in social contexts other than "the specialised site of the classroom" (Freebody & Luke, 1990: 12). Their lesson plans are therefore context-specific, a notion explored further in the analysis. Despite the affordances of the sequences of activities they imagine, the digital resources only have a place in constructing learners as text participants. The emerging notion of a highly context-specific classroom and the ways in which the digital is "entangled" in this notion (Gourlay & Oliver, 2018: 66) are explored further in the next section on modal ensembles.

5.2 Imagining and designing modal ensembles

Diagram 2 – Analytical focus of this section: imagined modal ensembles in Sharon and Violet's PGCE lesson plans



This section compares the modal ensembles imagined in the two teachers' lesson plans. Additionally, the way in which Violet adapts the lesson plan itself is discussed. Since classroom talk is the most dominant mode of communication in lessons (Lefstein & Snell, 2011 and Lee, 2008), classroom interaction is part of this lens of analysis, while teacher control, interaction, contingency and the 'blending' of modes and activities emerge from the data (Somekh & Lewin, 2011) as prominent themes for further analysis in later chapters.

5.2.1 Modes of communication and teacher control

Figure 25 below provides an overview of the artefacts described by Sharon in her original *Alexandra* lesson plan. Sharon imagines the lesson to draw on five artefacts: written questions on the white board; two Powerpoint slides (see below); a vocabulary list (see "Resource B" below) and an "identification table" (see "Resource C" below). Of the five artefacts, two can be considered as appearing in a digital form (the Powerpoint slides) in the imagined lesson. The six questions described in Figure 25 all reflect Sharon's language and teaching conceptions in the way the mode in which they are represented places written language at the centre of the activity in which they are used (Activity 2).

Teaching Materials	Advanced Preparation
- Preset questions: Is the poet describing a person? Is the poet describing a place? What are the features of this place? What sort of place does this sound like? Where could this place be? When could this poem have been written?	- Write on one side of board.
- Power point with 2 slides. (See Resource A)	- Play through projector.
- Vocabulary list. (See Resource B)	- Print 20 copies – 2 on a page.
- Identification table. (See Resource C)	- Print 20 copies – 2 on a page.

Figure 25 - Artefacts as described in Sharon's PGCE lesson plan

Four of the questions pertain to the written words and meaning of the poem directly, connecting to the possibility that Sharon conceives teaching language as literacy as involving the focus on the prescribed text.

Most of the activities envisioned for Sharon's imagined lesson are driven by spoken language, making classroom talk the most dominant mode of communication in her imagined classroom, which is aligned to Lefstein and Snell (2011) and Lee (2008). All activities are envisioned to be initiated (Cazden, 1988 and Lefstein & Snell, 2011) by the teacher ("explain", "guide the learners…", "ask the learners", "read the poem aloud", "provide additional context…" and "share… opinions"), reflecting Sharon's conception of poetry lessons involving a high degree of teacher control. Violet also envisions exercising some control through the teacher's

initiations, even writing out how she would initiate activities verbatim, while spoken language is also imagined to be the dominant mode. However, in Sharon's case the spoken language is always connected to the prescribed text, while most of Violet's initiations pertain to discussions regarding the self and the other with ample time allocated for classroom interaction.

Sharon refers to the Powerpoint slides as "Slide one" and "Slide two" (see Figure 1 above), implying an order or sequence for their use. Placing slides in a specific order is an affordance of the Microsoft Powerpoint software application she used to design the slides. The implied sequence of the two slides signifies a subtle way of controlling the discussions and activities in the imagined lesson: the order in which they appear is set and therefore not imagined to be derived from classroom interaction. The slides become two successive "statements" (Foucault, 1969: 131), which are envisioned as contingent on the teacher's control to operate, since Sharon imagines deciding when these slides have a material presence in the classroom. Although the digital is backgrounded in Sharon's lesson plan, as shown before, it plays a part in controlling which artefacts are engaged with at which time in the lesson plan, connecting digital resources to imagined teacher control in the process.

Despite the slides' order, to play them through the projector would most possibly mean they could only appear one at a time, making the slides appear as if they are two separate artefacts – finished products that would have been created by the teacher before the commencement of the imagined lesson. Using digital resources as teacher-made artefacts means that the teacher further controls the artefacts, while the learners have little say over the selection of artefacts engaged during the imagined lesson. Additionally, digital resources as tools (Kell, 2006) for creating artefacts and meaning, through software applications and/or internet searches for example, becomes less relevant to the imagined lesson, since engagement with the digital in this way is not imagined happening *during* lesson time. In other words, treating digital resources as finished products, perhaps even placed digital artefacts (see Chapters 3), means that the tools used in the process become rather unimportant when viewed in terms of the digital's use during lesson time.

Furthermore, limiting the use of the digital to the teacher's artefacts, connects Sharon's use of the digital to "presentation mode" (Campbell & Kapp, 2020: 8), which involves a high degree of teacher control over digital resources. In the process, the modes of communication within these artefacts become more foregrounded than the digital *per se.* For instance, if Sharon

decided to print out these two slides and stick them against the wall instead of displaying them through the projector, in a similar way as Violet envisions doing with her images, it would make little difference in the modal ensembles within the classroom. Violet, however, envisions printing out the images in her lesson, so that learners could write next to them. Learners therefore get to engage with the artefacts in more ways than just gazing at them in Violet's class *because* they are non-digital, whereas the images in Sharon's class, in their digital form, projected on a screen, limit engagement to the mode of gaze.

The digital artefacts (the two slides) in Sharon's imagined lesson are the only artefacts communicating through modes other than written language. In her design of the slides, she made the choice of including two and three pictures on each slide respectively. In the conventional high school classroom, these images would be digitally projected on a wall of the classroom, on the boundaries of the classroom space. Sharon's emerging preference for focusing on language in the classroom is therefore reflected through the modal ensembles envisioned, placing modes other than spoken and written language far away from learners, which is significant since the positions in which objects are placed in space have been shown to impact literacy learning (Mills, 2016). Since this is the only activity in which digital resources are used, the digital is backgrounded as a consequence. Additionally, when the digital artefacts are abandoned in Activity 5, as well as for the remainder of the lesson plan, the mode of still image (Jewitt, 2016) is also abandoned. This points to a conflation of the digital with 'the use of images', perhaps even 'the multimodal', by Sharon, again showing how the use of digital *per se* is backgrounded by modes of communication.

Where image is placed in the classroom space (far away from learners) is connected to the proximity of written artefacts to the learners. All the non-digital artefacts (see Figure 6 and 7) designed for Sharon's imagined lesson are predominantly in the written mode, containing no images, and two of the three are imagined to be in close proximity to the learners in the form of printed hand-outs, envisaged to lie in front of them on their desks. The modal ensembles envisaged in Sharon's imagined lesson therefore could reflect her possible language and teaching conceptions, giving preference to spoken and written language.

Resource B

Vocabulary List	
replace	To put one thing in place of another.
throb	To beat or pulse repeatedly.
dongas	Ditches formed as rainwater erodes soil.
diluted	Mixed with water.
ooze	To leak out slowly.
meekness	Quietness, patience, submissiveness.
waded	To walk with effort through water.
rubble	Large pieces of stone and rock.

Figure 26 - A vocabulary list print-out in Sharon's imagined PGCE lesson

Resource C

Name:

The poet is feeling…	I know this from the following words and phrases…
Example: frustrated	"you knot my destiny"

Figure 27 - An "identification table" included in Sharon's imagined PGCE lesson

The digital is backgrounded in Sharon's lesson plan not only through its weak connection to activities and learning outcomes, but also through the way its use is more strongly connected to Sharon's conceptions of teaching involving heightened teacher control and a preference for drawing on linguistic modes of communication, rather than the fact that it takes the digital form. Her individual, complex conceptions show similarities and differences to Violet's conceptions of language and teaching, as discussed in the next section.

5.2.2 Blending modes in contingent and interactive lessons

It has been discussed before how, instead of extracting prescriptive and limiting stipulations from the English first additional language CAPS curriculum document, Violet selects quotes from it that could potentially allow for a fluid, open lesson, with ample room for classroom interaction and discussions that go beyond the written text of the poem. This conception of the language and literacy class as involving ample interaction surrounding the themes of the poem,

could be linked to Violet perhaps conceiving language and teaching as associated with the construction of ideational meaning. She does not focus on language forms and structures, opting to view language as a mediator for the construction of meanings about the world. Additionally, there seems to be the possibility of Violet exercising some control over activities through subtly manipulating the modal ensembles in the lesson, as suggested in this section.

Violet uses the imagined time allocations for activities to reflect her language and teaching conceptions involving ample classroom interaction. Apart from using the lesson planning template in this way, Violet also adapts the PGCE lesson plan template to express her interest (Kress, 1993), through a careful ensemble of modes. The modal ensembles in her PGCE lesson plan involve written language and imagined speech, using "semiotic resources" to realise how she communicates her interest, like page layout and line (Jewitt, 2016: 58). Opting for a dashed line instead of a solid one (see Appendix C) suggests how she does not envision the shifts between activities to be abrupt and explicit, but rather gradual, open and fluid. In other words, the one activity blends into the other through the dashed line, so to speak.

The notion of Violet blending activities is also seen in her imagined spoken language: between Activity 2 and 3 she envisions herself saying, "[let's] see if any of these themes are present in the poem, *Alexandra* by Mongane Wally Serote" (from Violet's PGCE lesson plan). Mentioning "these themes" refers to the activity just completed, while "…are present in the poem" foreshadows the activity to come. Through her language, Violet therefore guides the shift from one activity to the other, by indexing (Peirce, 1955), or *pointing to*, the objects in activities that follow, subtly picturing how she would subtly control the sequence of activities in this imagined lesson, gradually changing the "orders of indexicality" (Blommaert & De Fina, 2017: 4). Before the poem, as an object in the classroom, is actually engaged with in a different activity, Violet first points to it through her spoken language in the activity at hand; the mention of the object, its index, is not the object itself (Peirce, 1955). This subtle control over the orders of indexicality, or blending, becomes more important in the next chapters, where it is linked with the notion of beats (McKee, 1997).

Similar to Sharon's lesson plan, the imagined modal ensembles in Violet's imagined lesson are also dominated by spoken language mostly, resonating with Lefstein and Snell (2011). As a matter of fact, Violet limits the artefacts (digital and non-digital) in her imagined lesson compared to Sharon's, which emphasises her envisaged reliance on speech throughout lesson

activities. However, unlike Sharon, Violet adapts the modal ensembles of the lesson plan template *itself* in order to reflect how she conceives language and teaching. She draws on the affordances (Kress, 1993) of *Microsoft Word* in the process of blending modes into modal ensembles, suggesting ways in which the digital could be vaguely connected to the teacher's blending of both modes and activities to facilitate classroom interaction.

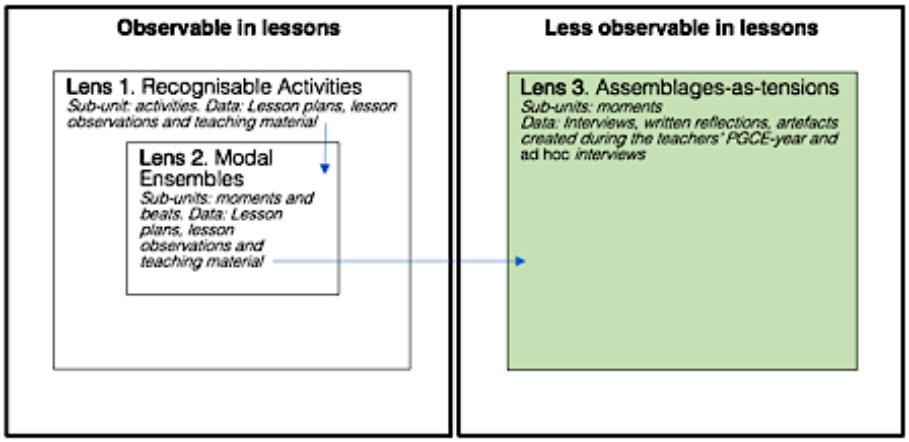
Discussion

Important to flag at this point is an emerging observation regarding the imagined literacy practices engaged in during the student teachers' lesson plans: although learners are imagined engaging in low stakes writing during lesson time (notetaking, reflecting on personal experiences, annotation), engaging in high stakes writing in the classroom appears to be absent. The modes of communication drawn upon during lesson time are therefore different from the modes in which learners are expected to *write* exams (Maton, 2013). However, being prepared to write the exam does not necessarily equate to the "components of success" in literacy (Freebody & Luke, 1990: 7). Archer and Newfield (2014: 5) argue that access to educational practices, like literacy practices, would entail not only "the discourses and knowledges of the curriculum, as well as formal assessment", but also "self-reflexivity, local and global access, access to different disciplines, access to diversity… [and] a range of semiotic resources" – notions that are aligned with Freebody and Luke's text users and text analysts. Additionally, focusing on low stakes writing in the first class on a poem prescribed for FAL learners is also perhaps a strategy employed by the teachers to ensure the lesson does not overwhelm learners. The emerging notion of an incongruence between the modes of communication imagined for the lesson and what is expected by the curriculum points to potential tensions that might arise once these teachers are practicing as qualified teachers in South Africa, discussed in the next section.

5.3 Beyond lesson plans in assemblages-as-tensions

This section is designated to the third lens of the analysis framework (see Chapters 2 and 3), pertaining to assemblages-as-tensions in lessons. The difficulty of analysing assemblages in imagined lessons, like these two PGCE lesson plans, is discussed, before briefly pointing out how these imagined lessons could form *potential* assemblages-as-tensions with the CAPS curriculum.

Diagram 3 – Analytical focus of this section: possible assemblages-as-tensions in Sharon and Violet's PGCE lesson plans



Contingency in the classroom continues to emerge from the data (Somekh & Lewin, 2011) as an important topic for future chapters. Instead of delving deeper into potential assemblages, this section ends with an analysis of two assignments submitted by Violet and Sharon respectively during their PGCE year, as part of the English Methods course. The rationale for including these analyses here is that assemblages usually push against the boundaries of an event within a timespace configuration (see Chapter 3). Analysing other assignments submitted during initial teacher education, goes slightly beyond the poetry lesson plans compared in this chapter, while staying within the higher education spatio-temporal configuration and the same PGCE course (English Methods).

5.3.1 Potential assemblages-as-tensions with the curriculum

Since the temporal-spatial configuration in this chapter relates to the teachers during their time enrolled for the PGCE course, the "sense and social purpose" of their "domain of practice" (Barton et al., 2000: 17) should best be limited to the higher education timespace configuration and discussed in terms of the rules of the university as institution, because it is the bodies "of anonymous, historical rules always determined in… time and space" that should be seen as governing and shaping what could and could not be "enunciated" in their lesson plans (Foucault, 1969: 117). However, from the onset of such a discussion there is a difficulty. The CAPS school curriculum is taught in the English Methods class, directly connecting the higher education temporal-spatial configuration with a prominent and essential macroscopic chronotope. This connection results in additional "invocations" of, or "layers of discourses" (Blommaert, 2015: 4) in South African schools.

In this study, the CAPS curriculum might have consequences for how teachers conceive the English language and literacy classroom and could shape their conceptions of language and teaching. This is because, as stated in Chapters 2 and 3 and drawing on the NLS, curriculum "must be understood specifically as a social practice, and hence constructions of discourse, subjectivity, power and ideology become of particular relevance in and for appropriate and congruent forms of curriculum theorizing" (Green, 1992: 203). This definition of curriculum connects with Foucault's construct on the education system as a "distribution and an appropriation of discourse with its powers and knowledge" (Foucault, 1981: 64).

Violet and Sharon's conceptions of language and literacy teaching could *potentially* form assemblages-as-tensions with the curriculum, an object outside of their lessons. These tensions could be risks (Thesen, 2015) or constraints (Hutchinson & Woodward, 2014) associated with the moments in the lesson and the curriculum, in this case. However, the data consist only of lesson *plans* from the higher education chronotope and no observations of their lessons in high schools during their time in initial education (their teaching practica). This section therefore limits the discussion on assemblages-as-tensions, only briefly pointing at *potential* assemblages that could form in Violet and Sharon's future lessons in the high school temporal-spatial configuration.

5.3.1.1 Beyond code breakers

What Sharon is trying to scaffold during her lesson plan could fall under the umbrella activity of *introducing the poem*. However, when related to the stipulations of the CAPS curriculum, Sharon's three learning outcomes encompass a large portion of what the curriculum documents prescribe. A big portion of the "reading and constructing" section of the CAPS English FAL, Grade 10 curriculum (CAPS3, 2011: 28) is devoted to studying poems at "word level", specifying ten stipulations for how to go about this. The curriculum therefore goes into detail about how poems should be scaffolded at this level, *through a focus on language structures and form*. In other words, through the seemingly open learning outcomes outlined by Sharon, she inadvertently sets the imagined lesson up for potential assemblage-as-tension with a large portion of the curriculum, which is ironically more prescriptive than her articulated outcomes. The curriculum document could therefore form an assemblage-as-tensions with Sharon's imagined lesson, since its prescriptions are so fundamentally in conflict with her outcomes.

The use of "vocabulary", "meaning", "spelling", "pronunciation" and "parts of speech" in the CAPS document connects with how Sharon chooses to scaffold this lesson through spoken and written language. Yet, she chooses a contrastingly fluid and open way to articulate this outcome in "to begin a close reading of the poem", compared to the way it is expressed in the curriculum. Her approach to scaffolding the poem at "word level" bears little resemblance to the formulations in the curriculum document: she plans to cover all these stipulations by working through a vocabulary list (Activity 5) and the imagined learners' highlighting which words they find "unfamiliar" (Activity 6 – from Sharon's PGCE lesson). She therefore recasts the prescriptive curriculum stipulations into perhaps more responsive activities involving ample learner participation. The assemblage-as-tensions associated with risk forming with curriculum prescriptions could thus be viewed as a potentially productive force (Thesen & Cooper, 2013), since it could lead to ample learner participation in the imagined lesson.

Sharon shows signs of challenging what is outlined in the curriculum, even as her possible conceptions of language and teaching as involving language itself could be aligned to the curriculum. As a matter of fact, the ten curriculum stipulations in Figure 28 do not go much further than positioning the learners as "code breakers", whereas the majority of time in Sharon's imagined lesson is spent moving beyond these resources and imagining learners as potential "text participants" (Freebody & Luke, 1990: 1), through the lengthy envisioned discussions about the author's feelings. This activity has the potential to position learners as text analysts, if Sharon were to complement this discussion with a functional and "critical" literacy approach (Freeboday & Luke, 1990: 11). The frame of assemblages-as-tensions, which relates the imagined lesson with objects less observable in the lesson plan, highlights the complexity, even the contradictions, of Sharon's emerging conceptions of language and of teaching.

Similar to Sharon, Violet's language and teaching conceptions could potentially form assemblages-as-tensions with the curriculum. Violet's predominant focus on the construction of ideational meaning in the classroom often skips over positioning the learners as code breakers (Freebody & Luke, 1990) and she does not envision much time for "[determining] the meaning of unfamiliar words" (CAPS3, 2011: 28). Instead, her envisioned lesson could be associated with risk (Thesen, 2015) in the way she envisions the learners as competent text participants, picturing discussions about the themes of the poem and constructing ideational

meaning in the process. The ways in which Violet's language and teaching conceptions are associated with risk is explored further in the next chapter.

5.3.1.2 Imagining contingency in the classroom

Both teachers' imagined lesson plans seem to show an awareness of contingency in the classroom – how what happens in the moment has an effect on what happens in the next. This awareness of contingency is not reflected in the CAPS curriculum, meaning the teachers' practices could potentially form assemblages-as-tensions with the curriculum. The outcome articulated by Sharon as "to enjoy a number of readings of the poem" expresses a fluidity in covering a broad range of curriculum stipulations, thereby further challenging its prescriptions. Violet allocates a large portion of the lesson plan (23 minutes) to "prediction and contextualisation", suggesting an awareness of the effects of classroom interaction and contingency on lesson time.

In contrast, Figure 28 and 29 show the list of prescriptions for what should be happening during "reading" activities (CAPS3, 2011: 28). It could be argued that just covering the third bullet, named "using comprehension strategies", could take enough time to fill a 50-minute lesson, through the use of complex terms like "lower and higher order" questions, "visualizing", "inferring" and "text type" right next to one another. Sharon and Violet's comparatively open approach to reading is in contrast with the overwhelming number of prescriptions of the curriculum, which could create tensions in the high school timespace configuration. In the process, their lesson plans show a greater awareness of contingency in the classroom than the curriculum document allows for, or seems to articulate. The curriculum is perhaps a constraint, *even if the teachers challenge curricular prescriptions*, pointing to the potential *complexity* of assemblages-as-tensions that form with it.

This section has only briefly hinted at some potential assemblages-as-tensions that aspects of Violet and Sharon's language and teaching conceptions could form with the curriculum, suggesting how complex these assemblages are. In the chapters that follow, the *actual* assemblages-as-tensions that form in their high school lessons are analysed, looking at how moments in these lessons form assemblages-as-tensions with objects (Latour, 1994) other than the curriculum, like time pressures and school rules, in their high school timespace configurations.

Intensive reading of shorter written texts for COMPREHENSION at a word level

Learners apply a variety of strategies to decode texts. They build vocabulary through word-attack skills and exposure.

- Use dictionaries, thesauruses and other reference works to determine the meaning, spelling, pronunciation and parts of speech of unfamiliar words
- Identify the meaning of common prefixes (e.g., *bi-*, *un-* or *re-*) and common suffixes (e.g. *-ful*).
- Determine the meaning of words and their connection to word families using knowledge of common roots, suffixes and prefixes
- Use textual context (e.g. in-sentence definitions), cues (e.g. commas, quotes) and graphic cues (e.g. bold face) to determine the meaning of unfamiliar words
- Recognise common allusions, idioms and proverbs, e.g. *the Midas touch.*
- Distinguish between denotation and connotation
- Evaluate how words from various origins impact on text, e.g. Latin- and Greek- based words, street slang, dialects, borrowed words (e.g. *ubuntu, dorp, bunny chow*).
- Distinguish between commonly confused words: homophones, homonyms, homographs, synonyms, e.g. *allusion/illusion; complement/compliment; imply/infer*
- Recognise a wide range of abbreviations and acronyms
- Apply knowledge of grammar to decode meaning. See Language structures and conventions-Reference List below (3.4).

Figure 28 - Excerpt from the CAPS curriculum pertaining to reading and constructing of poems (CAPS3, 2011: 28)

Reading involves making meaning of the text and paying close attention to its language features:

- Actively making sense of the text.
- Working out the meaning of unfamiliar words and images by using word attack skills and contextual clues .
- Using comprehension strategies: making connections, monitoring comprehension, adjusting reading speed to text difficulty, re-reading where necessary, looking forward in the text for information that might help, asking and answering questions (from lower to higher order), visualising, inferring, reading for main ideas, attending to word choice and language structures, recognising the text type by its structure and language features.
- Making notes or summarising main and supporting ideas.

Figure 29 - CAPS stipulations for reading (CAPS3, 2011: 28)

5.3.2 Telling choices in creative assignments

The *Alexandra* poetry lesson plans were submitted for the PGCE course in the middle of Violet and Sharon's initial teacher education year. Towards the end of the year, they submitted two other assignments respectively (see Chapter 4). As seen in Chapter 4, both teachers chose to submit the comparatively less digital of the choices in the assignment, which is similar to the way they limit the use of digital resources in their respective poetry lesson plans.

Sharon's poster (Figure 30) is called "Language first aid kit". It contains four quadrants, each dealing with different language structures and conventions, as could be found in the CAPS curriculum document (CAPS1, 2 and 3, 2011). Sharon provides names for these quadrants, drawing on promotional language typically found in television advertisements. The top left corner contains a list of "Spelling Aids" with words like "privilege", "guarantee" and "separate". Next to this list is a table called "Punctuation Painkillers", which provides short descriptions of punctuation marks like the full stop, question mark and exclamation mark. In the bottom left corner, "Pain relief from parts of speech" explains language structures like "Nouns", "Pronouns" and "Verbs" in concise descriptions, such as "pronouns take the place of a noun: I, you, she, he, we, they, it". Sharon places "Fast acting relief from Figures of Speech" at the bottom right of the poster, containing the meanings of poetic devices like simile, metaphor and personification.

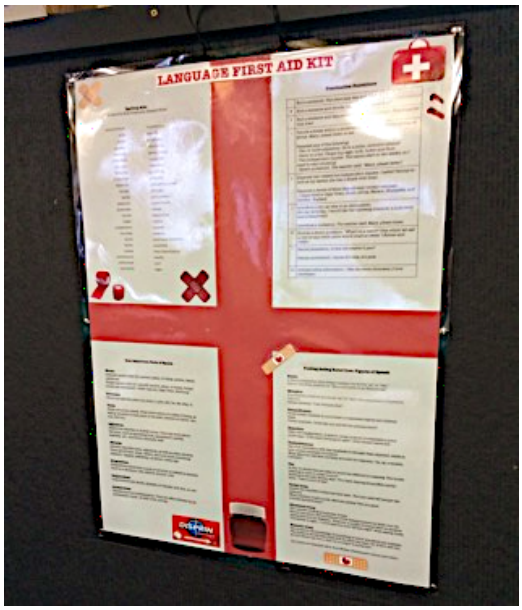


Figure 30 - A poster submitted for a PGCE assignment, created by Sharon[24] (bigger version in Appendix D)

[24] Sadly, this is the only photo I took of the poster, so I apologise for the low quality.

Sharon's choice of assignment is closely aligned with her conceptions of language and teaching as involving a focus on language structures and form, as shown before. Small images, like pill packaging, band-aids and first aid kits are placed neatly around the comparatively large amounts of written text. The images, similar to the two Powerpoint slides in Sharon's poetry lesson plan, provide a background for the poster's theme and are overshadowed by written text. The poster shows signs of engagement with the digital, especially a word processor for the four quadrants and searching for images on the internet. Similar to her poetry assignment, the use of digital resources as a tool for producing artefacts is relegated to a time preceding the lesson – typically, the poster would be stuck against a wall in her high school classroom after it has been finished.

Similar to Sharon, Violet's choice in assignment is also closely aligned to how she conceives language and teaching as involving ample ideational meaning-making and interaction. The short story she wrote, called "The Merchant of Valhalla" is about a high school boy, Zaid, who attends a new high school and befriends another boy, Keanan, who is suspected of selling drugs. The short story (see Appendix E) is told in four half-page chapters. The straight-forward language use and geographically-specific themes are meant for a teenage, South African, English second language audience. Violet writes a story that might be accessible to her envisioned learners and could therefore potentially lead to ample interaction in the class in discussions about the self and the other. Similar to her poetry lesson plan, Violet could also possibly draw on her imagined learners' prior experiences by making the text accessible to them.

Discussion

As shown before, the two teachers' possible conceptions of language and teaching suggest they might favour specific learners' resources in the four resources model: Sharon perhaps code breakers and Violet text participants. However, this section on assemblages-as-tensions points to an awareness of both these teachers of learners as text analysts, in the "critical readers" sense, where learners are invited to critique the ideological positions of authors, for example (Freebody & Luke, 1990: 13). Sharon challenges the curriculum while attempting to imagine learners as text participants. Violet comes up with creative ways to imagine learners as text participants, challenging curriculum constraints in order to imagine contingency in the classroom, similar to Sharon.

This chapter compared two lesson plans submitted by the participants in this study during initial teacher education (in 2017). The chapter focused on answering research question 1, pertaining to the place of digital resources in English language and literacy high school teachers' lesson plans completed during initial teacher education. Although both lesson plans focused on scaffolding meaning-making of the same prescribed text, the two teachers imagined different outcomes and classroom activities respectively, strongly reflecting their individual and complex conceptions of language and teaching, which overshadow, or background, the place of the digital in their lesson plans (see Chapter 8 for a more detailed summary). Although both teachers envisaged limited use of digital resources, the ways in which they envisioned using them during lesson time were different, if they imagined it at all. The next chapter moves into the first of the two high school timespace configurations, discussing a lesson taught by Sharon in 2018 and comparing it to the analysis of the two lesson plans in this chapter.

Chapter 6. Constraints and the digital in Sharon's high school lesson

It is nine months later and Sharon has been practicing in her first job as a newly qualified teacher for nearly four months. This chapter introduces her focus high school lesson (see Appendix F for a description of the full lesson). Sharon's lesson is compared to her PGCE lesson plan analysed in the previous chapter. The chapter therefore focuses on her shift from the higher education chronotope to the high school. The focus lesson is about Chinua Achebe's poem *Vultures*. Sharon taught this lesson to Grade 11 (aged 17-18), *home language* learners (about 40 learners), not FAL learners. Several differences and similarities arise in the way the lesson pans out, compared to how Sharon and Violet imagine poetry lessons during higher education. These differences and similarities are discussed throughout this chapter, foregrounding the place of the digital within recognisable activities, modal ensembles and assemblages-as-tensions, particularly emphasising the time constraints Sharon experiences in the high school temporal-spatial configuration. Generally, classroom complexity (interaction and contingency), as well as the rules in the high school timespace configuration reflect and shape the ways in which Sharon conceives language and teaching, sometimes supporting her conceptions and other times challenging them, despite her previous experience as a teacher before becoming qualified. The digital, while still being mostly backgrounded, supports Sharon 'defaulting' to her conceptions of language and teaching in a lesson fraught with classroom discipline problems.

6.1 The place of the digital in recognisable activities in Sharon's *Vultures* lesson

Sharon attempts to introduce the poem and undertake an analysis of the whole poem in 50 minutes, but runs out of time, due to numerous classroom discipline problems. Three activities are engaged in during lesson time according to a lesson reconstruction (see Appendix K) based on the original field notes. Sharon did not have written lesson plans for any of the lessons I observed. In an interview, Violet admits that the idea of a fully written out lesson plan is a "luxury" in high school chronotopes – there is not enough time. Activities are sequences of recognisable literacy practices, based on the language used in teacher education, the CAPS curriculum and by Sharon herself during the data collection period, as well as the four resources model in *italics* (Freebody & Luke, 1990).

Diagram 4 – Analytical focus of this section: recognisable activities in Sharon's high school lesson

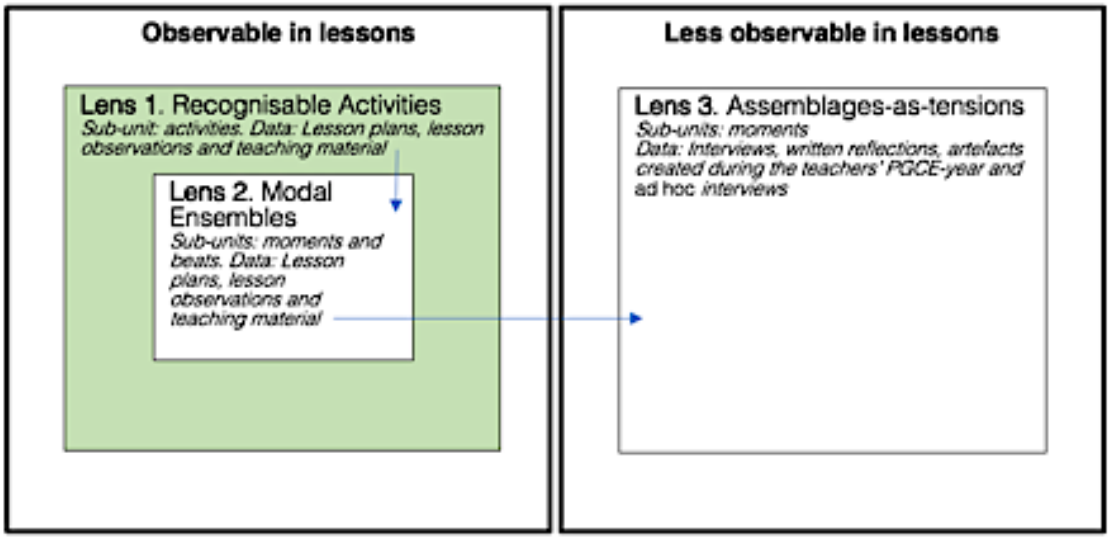


Table 6 – Activities engaged in during Sharon's *Vultures* lesson

Activity No.	Description	Learners' roles	Time spent
1	Introduction of the poem through an attempt at the provision of additional context and background information	Learners as text participants	Twelve minutes
2	Reading of poem by teacher	(Learners not engaging)	Eight minutes
3	Analysis of the poem by teacher (24 of 51 lines)	(Learners not engaging)	Two minutes

Vultures

by Chinua Achebe

In the greyness
and drizzle of one despondent
dawn unstirred by harbingers
of sunbreak a vulture
perching high on broken
bone of a dead tree
nestled close to his
mate his smooth
bashed-in head, a pebble
on a stem rooted in
a dump of gross
feathers, inclined affectionately
to hers. Yesterday they picked

14 the eyes of a swollen
15 corpse in a water-logged
16 trench and ate the things in its bowel. Full
17 gorged they chose their roost
18 keeping the hollowed remnant
19 in easy range of cold
20 telescopic eyes ...

21 Strange
22 indeed how love in other
23 ways so particular
24 will pick a corner
25 in that charnel-house
26 tidy it and coil up there, perhaps
27 even fall asleep - her face
28 turned to the wall!

29 ...Thus the Commandant at Belsen
30 Camp going home for
31 the day with fumes of
32 human roast clinging
33 rebelliously to his hairy
34 nostrils will stop
35 at the wayside sweet-shop
36 and pick up a chocolate
37 for his tender offspring
38 waiting at home for Daddy's return ...

39 Praise bounteous
40 providence if you will
41 that grants even an ogre
42 a tiny glow-worm
43 tenderness encapsulated
44 in icy caverns of a cruel
45 heart or else despair
46 for in every germ
47 of that kindred love is
48 lodged the perpetuity
49 of evil.

6.1.1 Unpredictability and time pressures of high school lessons

Given that there are three activities in a lesson of 50 minutes (Appendix F), it could be that something caused the lesson to slow down over time, so to speak. According to my reconstruction of the lesson, Sharon is met with classroom discipline problems, which cause "power differentials" in the classroom (Barstow, 2008: 1). The learners gradually disengage more and more over the course of the lesson, talking freely to one another towards the end.

However, analysing the activities, the *broad strokes*, of the lesson cannot provide much insight into the reasons for the classroom discipline problems – these reasons might become clearer when analysing the modal ensembles and assemblages-as-tensions in the lesson, which delve into two moments within the activities. What an analysis of activities does provide, is an idea of how the lesson as a whole is similar and/or different (Dippre & Smith, 2020) from Sharon and Violet's PGCE lesson plans, which was shown to be closely aligned to their conceptions of language and teaching. These differences and similarities prove to be a good starting point for the rest of the analysis in this chapter.

Looking back at Sharon's conceptions of language and teaching, as seen in her *Alexandra* lesson plan submitted during initial teacher education, there are signs that her high school spatiotemporal configuration might be shaping how Sharon conceives teaching as involving ample learner participation during the analysis of a poem, even if the teacher plays a central role in this activity. In Activity 3, where *Vultures* is analysed in the classroom, there is less learner participation in her high school lesson, compared to the participation envisaged in her PGCE lesson plan. Furthermore, throughout the lessons activities in her imagined lesson plan during initial teacher education, she imagined spending a substantial time-period on introducing the poem during her PGCE-year (50 minutes). In contrast, she limits this time period spent on this activity to 12 minutes in her high school lesson.

Learners shift from sporadically making notes on their printed hand-out of the poem in the first part of Activity 3, to making notes when Sharon makes notes on the digital projection of the poem. Whereas learners grow slightly quieter while the teacher makes notes initially, talking freely to one another while she explains lines from the poem, they are eventually talking to one another perpetually, or lying on their arms for the last five to ten minutes. The lack of learner participation is in contrast with Sharon's PGCE assignment, where she envisioned ample learner participation throughout the majority of lesson time. Sharon has to "balance" the "layered co-presence" (Blommaert & De Fina, 2017: 10) of often conflicting discourses and practices within the microscopic chronotope of her high school, which challenge her conceptions.

Sharon's practice in her high school temporal-spatial configuration is shaped by contingency – how real-time interaction causes the literacy event to unfold, "moment-to-moment" (Prior & Smith, 2020: 1). As seen in Sharon's PGCE lesson plan, she envisages ample interaction in the

classroom (especially in the latter activities), but does not account for the effect contingency might have on lesson time, allocating relatively short time periods to activities involving learner participation and interaction. Contingency is hard to imagine in lesson plans, since lesson plans tend to focus on ideal lessons, which is an affordance (Kress, 1993) of the lesson plan, rather than its downfall, since it is beneficial for pre-service teachers to focus on *only* the sequence of activities in the lesson during initial teacher education.

Another difference of Sharon's high school lesson compared to her PGCE lesson plan is the increased frequency in which she uses digital resources in activities, suggesting perhaps the overreliance on the digital as a material 'thing' in the classroom (Gourlay & Oliver, 2018). Whereas only the background information activities of Sharon's imagined lesson use digital resources, in the form of a short Powerpoint presentation, Sharon's high school lesson uses the digital in every activity. Before the poem is read in class, Sharon attempts to embark on an activity involving the "provision of additional context and background information", where she attempts to use three slides selected from a Powerpoint presentation: one containing the name of the author, a photo of him and the name of the poem, accompanied by picture of vultures eating a zebra (see Figure 31 below); one providing background information about the poem in three bullet points (Figure 32) and a slide containing four images taken in the Belsen-Bergen concentration camp during World War II (Figure 33), which is connected to the theme of the poem.

Figure 31 - A Powerpoint slide used by Sharon during her 'Vultures' lesson[25]

[25] This lesson is taught to Grade 11 learners, not Grade 12, as indicated in the slide. The reason for Sharon typing "Grade 12" on it is because Grade 11 and 12 are often treated as one unit in schools.

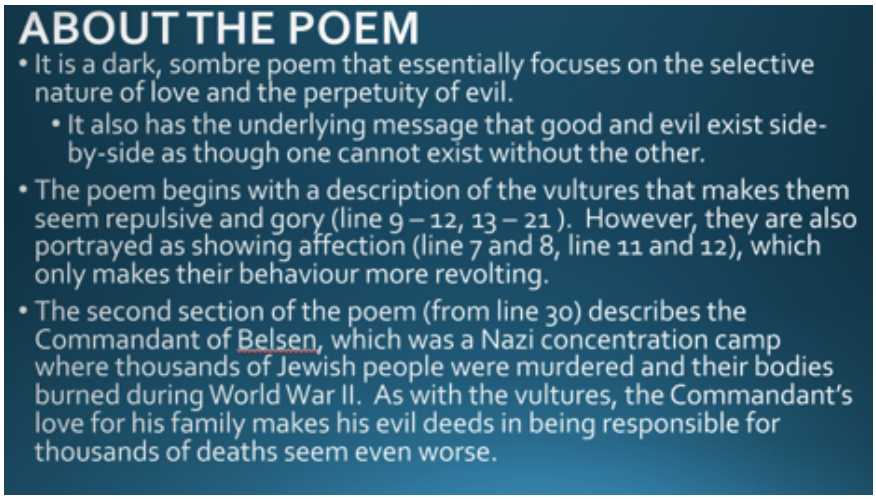


Figure 32 - A Powerpoint slide about the 'Vultures' poem, used in Sharon's lesson

Figure 33 - A Powerpoint slide of the Belsen-Bergen concentration camp, used during Sharon's high school lesson

Throughout the entire lesson, Sharon draws on *two* Powerpoint presentations, both produced by her before the start of the lesson: the one containing background information on the poem, referred to as the 'first presentation' (Appendix K) here, and one containing the poem itself, referred to as the 'second presentation'[26].

The details of the lesson's activities seem to point to an abrupt shift from the first presentation to the second, simultaneously ushering in Activity 2. Sharon also chooses not to use three of the slides from the first presentation in her actual lesson. The first presentation remains a

[26] The second presentation was not made available by Sharon. It contains the words of the poem, stanza by stanza with some notes typed on it by Sharon before the lesson (see Figure 36).

potential resource (except for the three slides actually used), or a "non-material resource" (Barton et al., 2000: 17) with regards to the literacy event. It never fully materialises in order to operate as a powerful "statement" in Sharon's high school lesson (Foucault, 1969: 131). The full first presentation, which has been created by Sharon specifically for this lesson, suggests that she envisioned using the presentation more extensively during her lesson. Both presentations have taken up Sharon's time to create, since teachers tend to spend many hours searching, navigating and evaluating already existing content on the internet (Campbell & Kapp, 2020: 8). Time constraints in this lesson are returned to in the section on assemblages-as-tensions.

When Sharon abandons the first presentation after three slides, she also abandons the introduction of the poem, after only 12 minutes, which is different from the ample time she imagines for this activity in her PGCE *Alexandra* lesson plan. Even though the introduction of the poem in her PGCE lesson plan involved several readings of the poem itself, which is closely aligned to how Sharon might conceive teaching as staying close to the prescribed text, she still calls it an introduction in her outlined outcomes. However, Activities 2 and 3 in her high school lesson are clearly not meant as an introduction, but as an analysis – probably the only lesson in which the analysis of *Vultures* would be engaged in, as suggested by Sharon's concern expressed at the end of the lesson about how they only managed to get through 24 lines of the poem (from Appendix F). Since it has been shown how learner participation, interaction and contingency are involved in the main differences between Sharon's high school lesson and her PGCE lesson plan, chances are that unpredictability in the classroom, even time pressures, are connected to these factors. Additionally, Sharon's increased use of the digital in her high school lesson could also have something to do with contingency in the high school classroom. These notions are explored further in this chapter.

6.1.2 The complex relationship between teacher control, conceptions and placed digital artefacts

The first activity in Sharon's lesson suggests how, when there are problems with classroom discipline in the classroom context, Sharon chooses to focus on the prescribed text. This choice is aligned to her possible conceptions of language and teaching entailing the focus on spoken and written language (see Chapter 5). After an incident depicted in Sharon's Moment #1 later

in this chapter, where learners are reprimanded for "making jokes"[27] about Nazis, death and Jews, Sharon shows them a Powerpoint slide containing a picture of the Belsen-Bergen concentration camp during World War II (Figure 33). Following this, she immediately hands out and reads the poem in Activity 2, after switching off the digital projection of the presentation.

Most possibly due to the difficulties experienced during this classroom activity, Sharon decides to skip over the immersion in the world of the poem, with its potential of the digital resources becoming "mediators" of practices and literacy learning (Gourlay, 2015: 484). Instead she focuses on written content and the language of the poem. Interestingly, her choice connects with how she has envisioned the immersion into the poem in her PGCE lesson plan, where she envisaged showing two Powerpoint slides to draw on learners' "background knowledge" (Freebody & Luke, 1990: 9), in a relatively short activity, before moving on to reading the poem. In the *Vultures* lesson, however, it could be argued that Sharon intended to deviate from how she imagined poetry lessons during initial teacher education, by designing a more extensive Powerpoint presentation before lesson time. The "jokes" (Appendix F) made in class possibly drive her decision. Out of many plausible explanations, it could be that classroom interaction therefore results in Sharon possibly 'defaulting' to her conceptions of language teaching as focus on the prescribed text (Activity 2), perhaps as a sort of comfort, a safety net, so to speak.

Another way of viewing Sharon's use of digital resources in Activity 1 is as "placed resources" (Prinsloo & Sasman, 2015: 1). However, the three slides used in the first presentation do not scaffold meaning-making for the learners in front of her, from concrete and highly contextualised meanings to abstract ones (Gee, 2008) by drawing on their personal experiences, as placed resources has been defined in this study. Instead, Sharon uses the digital as 'placed digital *artefacts*': finished, teacher-controlled artefacts connecting with one activity and then being abandoned for the rest of the lesson (see Chapter 3). Moreover, when she chooses not to negotiate the meanings (Heath, 1982) of the slides with the learners and opts to spend a limited time on them, Sharon is not only potentially limiting the learners' engagement with and interpretations of the artefacts, but also the meanings that are brought along by the artefacts from their original timespace configurations (a *Wikipedia* page, *Google Images*).

[27] Double quotation marks here referred to the actual language used by Sharon during her lesson

Delving deeper into the meaning of the three slides, especially the one containing provocative images (Figure 33), has the potential of exacerbating the discipline problems in the classroom. Sharon therefore limits the meaning-making of risky digital artefacts, by controlling who gets to select the artefacts engaged in during lesson time. Through this action she exercises "excessive control" to counter the power differentials that have developed in the classroom (Campbell & Kapp, 2020: 9). Sharon using the digital in activities in this way, as placed digital artefacts, suggests that the digital could be connected to teacher control in more ways than one.

Appendix F shows how learner participation dissipates over time in Sharon's *Vultures* lesson, as learners talk freely to one another while the teacher is analysing the poem, while some lie on their arms towards the end. This decline in teacher-learner interaction could be because the learners are not co-opted as co-creators of the poem's meaning (Bezemer & Kress, 2016). In other words, the learners feel excluded from the analysis and therefore disengage, start talking to one another over the teacher, which causes power differentials (Barstow, 2008). The consequent discipline problems could therefore be linked to excessive teacher control, Sharon clinging to aspects of her conceptions of language and teaching (focus on language structure, –form and the prescribed text), as well as the digital.

Discussion

Sharon opens the lesson by trying to draw on learners as text participants (Freebody & Luke, 1990). Her first Powerpoint presentation is aimed at providing "background knowledge" (1990: 9), immersing them into the world of the poem (Pahl & Rowsell, 2019). However, unpredictable discipline problems in the class soon arise, which causes Sharon to abandon drawing on this resource. As a matter of fact, as the lesson progresses, the role of Sharon in the analysis of the poem becomes increasingly more central, as she *provides* learners with her interpretation.

The discipline problems cause Sharon to engage in numerous attempts to balance power differentials, which take up time. In the process, Sharon hones in on the Powerpoint presentation as the learners clearly disengage from the text. The digital slide becomes the only resource the learners engage with, making notes only when Sharon makes notes on the slide (thereby simply copying what the teacher is writing). In the process, the digital exacerbates how limited the literacy practices engaged in during this lesson are in the process. From a four

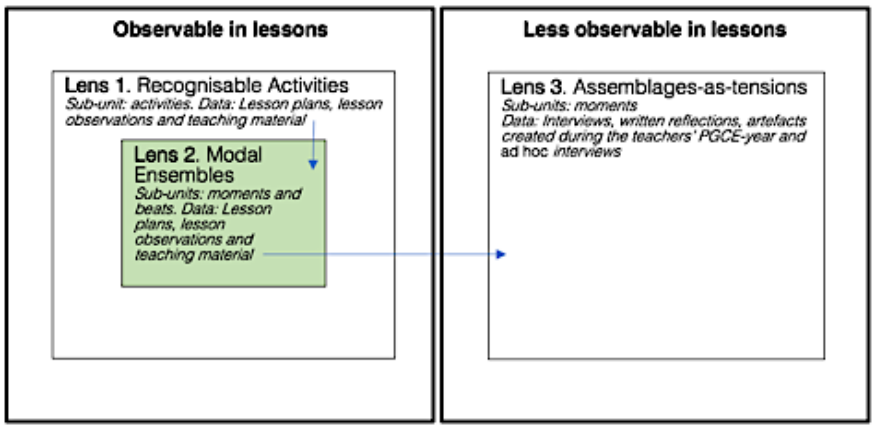
resources model point-of-view (Freebody & Luke, 1990), the lesson consists of an attempt to draw on learners as text participants in the first few minutes followed by a long period where it seems difficult for Sharon to get learners to participate.

Sharon's exasperated language towards the end of the lesson in Appendix F (she "cannot believe" they "*only*" got through 24 lines of the poem), makes sense when considering this is a HL class, *meaning they only have this one 50-minute lesson to analyse the poem*. Judging from how learners engage with the text in this lesson, Sharon accomplishes less than she imagined for *FAL learners* during her PGCE lesson plan, where learners were regularly imagined as avid code breakers and text participants, which perhaps partially justifies her frustration.

In Chapter 4, the description of Sharon's high school pointed at how many of the learners at the school speak Afrikaans to one another, perhaps even at home, while McKinney (2017) shows how many non-home language speakers switch to English home language and English as LOLT by Grade 4 (Chapter 2). There is therefore a great possibility that many of the learners in Sharon's HL class are actually FAL learners. This means that Sharon has to scaffold a rather difficult poem for numerous FAL learners *in the time given for teaching a poem prescribed for HL*. The LOLT in Sharon's high school timespace configuration renders the lesson even more complex.

6.2 The relationship with movement, spoken language, written text and the digital in modal ensembles

Diagram 5 – Analytical focus of this section: modal ensembles in Sharon's high school lesson



The analysis of the digital's place in modal ensembles (Jewitt, 2016) attempts to represent a gradual move towards the fuller complexity and contingency of high school lessons, keeping in mind that the analysis is always "partial" (Burnett & Merchant, 2020: 1). In this lens (modal ensembles), the classroom space and the movement through it now becomes more important, so it is useful to again include a diagram of the layout of Sharon's classroom (Figure 34 below). Due to the increased complexity in modal ensembles, activities are divided into manageable units. As mentioned in Chapters 2 and 3, activities are the broad strokes in which the lesson is divided, drawing on sets of recognisable practices. Activities are further divided into moments (see Chapter 4).

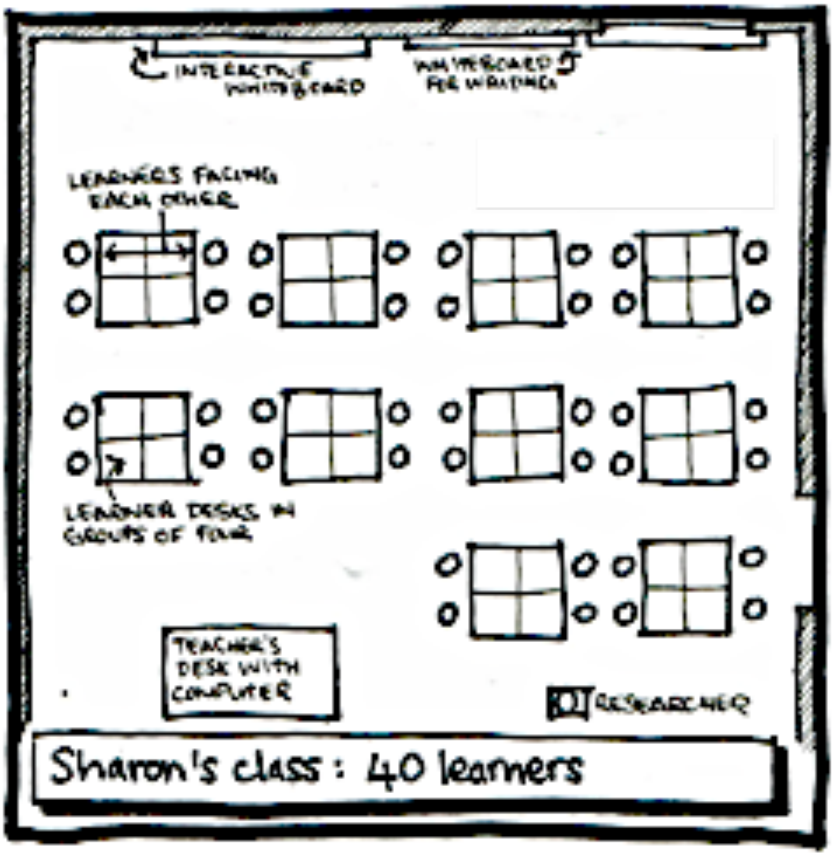


Figure 34 - Sharon's classroom layout during the focus lesson observed at her high school

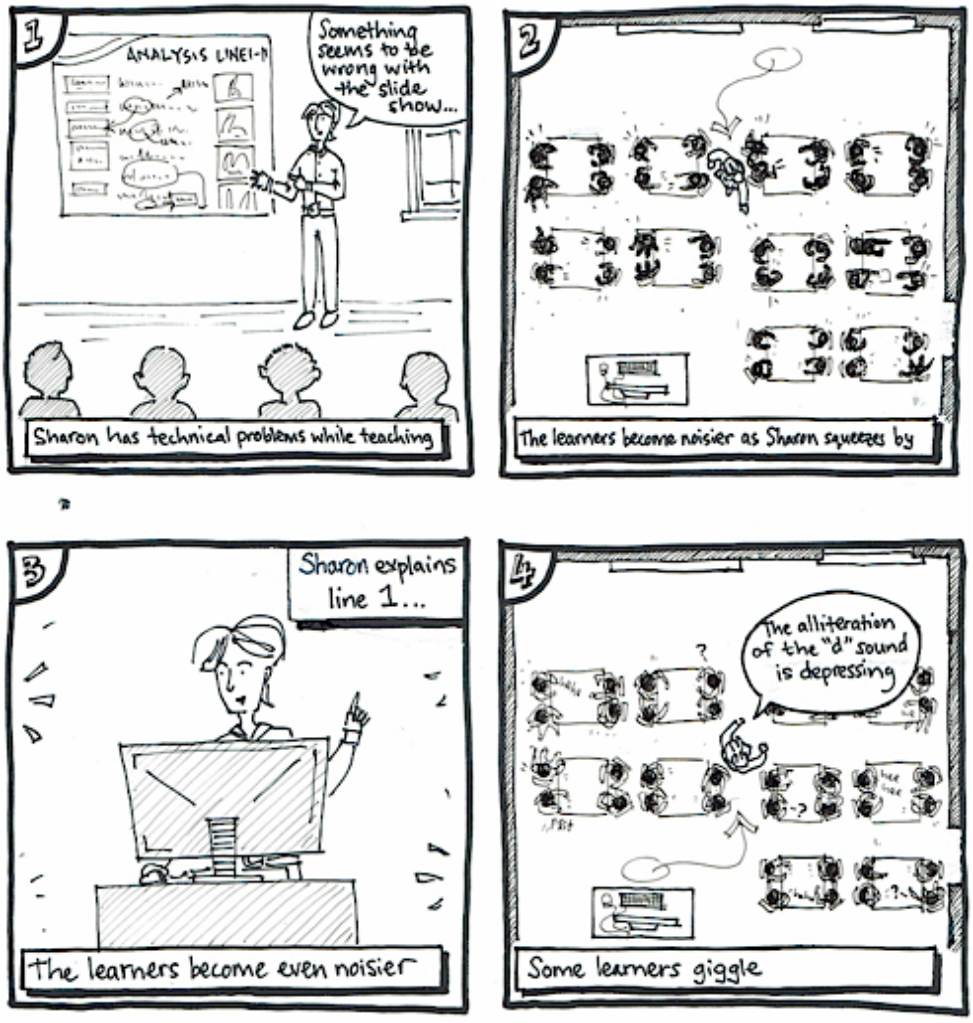


Figure 35 - Sharon's Moment #1

The moment analysed in this section has been "lifted out" (Bauman & Briggs, 1990:77) of Activity 3 in Sharon's high school lesson. It is illustrated in the graphic of Sharon's Moment #1 (Figure 35), consisting of four panels. At the start of the analysis of the *Vultures* poem, Sharon displays a Powerpoint slide containing the first eleven lines of the poem (see Figure 36). She is however not happy with the way the slide is displayed, saying that "something seems to be wrong with the slide show" (Panel 1 - quotes taken from Appendix F). Since her computer is on her desk on the other side of the classroom, she has to move through the narrow aisles between learners' desks to get to her desk, bumping against learners' chairs on the way. While she moves to her desk, the learners become noisier (Panel 2). When Sharon reaches her computer, she explains the first line of the poem. The learners, however, are talking to one another and becoming noisier (Panel 3). As Sharon finds her way back to the projection (Panel 4), she explains how the "d-sound" in the second and third lines is "depressing", which prompts giggles from certain learners, as Sharon struggles through the narrow aisles.

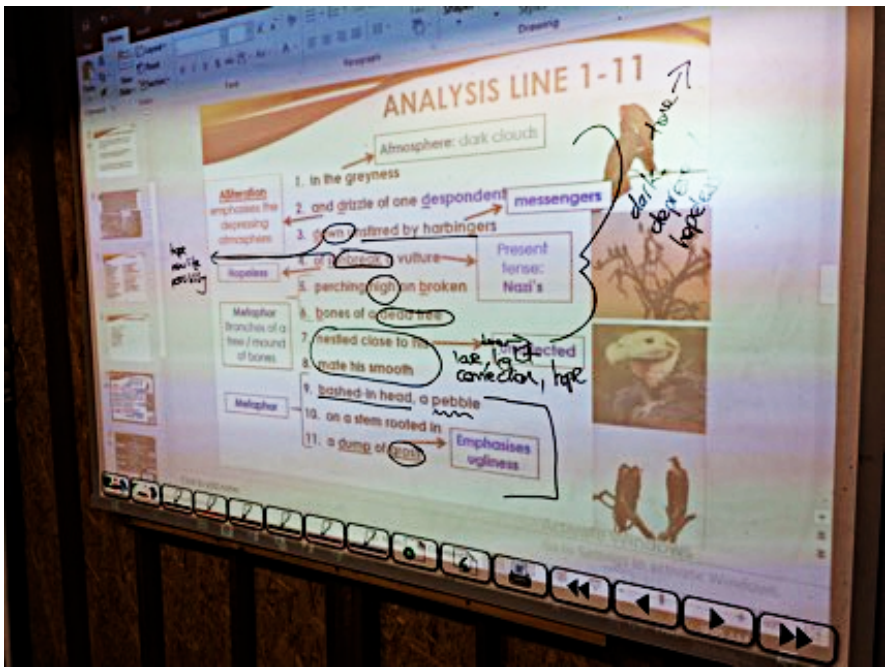


Figure 36 - The projected image on which Sharon makes notes during her 'Vultures' lesson

In this particular lesson, Sharon's actions portrayed in this moment are repeated several times later in the lesson, when her computers screensaver kept on activating itself, meaning the projection of the poem's lines would disappear. Every new repetition (Prior & Smith, 2020) of this moment prompts more restlessness from the learners. The moment exemplifies the relationship between the digital, spoken language, movement, writing and classroom interaction.

6.2.1 Modal ensembles in a more contingent and interactive setting: choreographies

Sharon's Moment #1 illustrates how important it is to analyse movement in conjunction with spoken language in a face-to-face lesson. As an experiment, only the spoken language in the moment is focused on: "Something seems to be wrong with the slide show" (Panel 1); learners talking to one another (Panel 2); an explanation of line 1 and learners talking to one another (Panel 3); an explanation of the d-sound in line 2 and 3 and learners giggling (Panel 4). The spoken language from Panels 1 to 3 make little sense on their own, while it could perhaps be concluded that the learners giggling in Panel 4 could have something to do with Sharon's interpretation of the poem. However, just adding movement to the analysis clarifies what is happening in the moment substantially. The learners are becoming noisier, because Sharon's

attention is directed towards making her way through the aisles to her desk and the giggling could also be due to Sharon bumping against the chairs as she makes her way back, for example.

It is in the combination of movement and spoken language that one of the most important affordances (Kress, 1993) of the face-to-face lesson emerges – dynamic, real-time interaction (Bateman et al., 2017 and Goodwin, 1994). Real-time interaction through the modes of movement and spoken language in the moment of the high school lesson, play a large part in distinguishing the lesson from PGCE lesson plans, which has other affordances. However, what cannot be overlooked is that the moment is *instigated* by the digital projection in the first panel, meaning that, in *this* moment, the digital plays an agentive part (Gourlay, 2015), as suggested below. However, although it could be argued that the digital has *some agency* in the classroom, I argue that human intentionality is not completely eradicated, because Sharon could have still chosen not to react to the technical problems.

Adding the place of the digital in the moment to the analysis not only points to its prominent relationship with spoken language and movement in the lesson, but also its relationship to writing, in this specific moment. The focus further clarifies substantially some of the complexities in the lesson by adding a rationale for the moment in this case. *Because* Sharon *wants to* fix what is "wrong with the slide show", she chooses to stop writing on the projection of the poem on the board. The probable reasons why learners are becoming noisier in Panel 3 are *because* the teacher is pre-occupied with fixing what is wrong with the digital resources *and* because of her moving from the one side of the classroom to the other.

In this moment, and the similar moments involving the computer's screen saver, the digital affects the modal ensembles in the classroom in a particular way, through a strong relationship with spoken language, movement and writing. The modal ensembles in the moment-to-moment unfolding of the lesson therefore point at how classroom interaction goes beyond the teacher and learners' talk and the teacher's movements, which resonates with Foucault's position that powerful statements requires *slightly more* than referentials, subjects, a timespace configuration (an "associated field"), or materiality to operate (1969:131). It is the resultant intermodal meanings (Jewitt, 2016) from modes involving the digital, speech, movement and writing that play a role in literacy learning (Mills, 2016 and 2017). Moreover, with the digital

resources being the instigators of a series of contingent changes in modal ensembles, the digital is foregrounded through minimal human intention (Gourlay & Oliver, 2018), as discussed next.

The digital is foregrounded without much human intention in Sharon's Moment #1. The digital projection's place in this moment, as a material object in the classroom, resonates with recent post-humanist and socio-material notions of the agency of objects in time and space (Gourlay & Oliver, 2018 and Mills, 2016). Taking care not to overstate the agency of the digital here, it could be argued that without the digital, this moment, involving "people and things" (Burnett & Merchant, 2020: 2) that are non-digital, would not have happened. The relative agency of digital resources in the modal ensembles of this moment, compared to how these resources are conceived in the PGCE lesson plans, points to a contrast in the practices across timespace configurations: the notion of the digital having *some* agency is in contrast with the ways in which the digital is backgrounded (see Chapters 2 and 3) and controlled by the teachers in their PGCE lesson plans. The agency of digital resources in Sharon's Moment #1, is now explored further, starting with the relationship between the digital and movement.

The strong relationship between bodily movement and the digital in Sharon's Moment #1, points to the notion of 'choreographies'. The agency of the digital resources over Sharon's movement through the class, means that choices regarding the position of where the digital slide is projected, where her computer is situated in the classroom space and the ways she gets to these positions become integral to her teaching practice in the high school timespace configuration, complicating her teaching. This means that Sharon cannot only limit the ways in which she imagines her lessons to activities, teaching materials and learner participation as in her PGCE lesson plan. She also has to take into account where the positions of artefacts in her lesson, the computer and Powerpoint projection in this case, might affect how she moves through the classroom.

It has been suggested that the relationship between the digital and embodied forms of movement stems from increased interaction and contingency in the high school spatio-temporal configuration compared to initial teacher education, since it is hard to imagine this kind of contingency in lesson plans. This means that classroom interaction in this configuration necessitates that Sharon has to now take into account how her lesson is choreographed. Although it could be argued that Sharon must be familiar with teacher choreographies in real-time lessons, since she has taught for 14 years before becoming a qualified teacher, her PGCE

qualification enabled her to teach in a new high school, in a new classroom space with different availability and spatial placement of digital resources. In her first year as a qualified teacher, Sharon therefore has to navigate an integral part of her practice *from scratch*, which she could not be prepared for during initial teacher education, or perhaps only partially.

It is not just the place of the digital in movements that could affect moments in the lesson, but also the spoken and written language. Within Sharon's Moment #1, Sharon not only has to take her choreographies into account; she has to consider other modes in the moment's modal ensembles also. Moreover, changes in modal ensembles in moments appear to be significant, as discussed below.

6.2.2 Succession of beats and the teacher's power

So far, complexity, in the form of interaction and contingency, has been positioned as two of the greatest differences between Sharon's high school lesson and the teachers' PGCE lesson plans. Ironically, a similarity between the higher education and high school timespace configurations emerge from these differences: the way in which Sharon conceives the lesson as controlled by the teacher to a certain degree (see Chapter 5). She attempts to regain control over emerging power differentials, manifesting as discipline problems, by foregrounding her teacher power as subject expert (McCarty, 2008), as shown below. The intensifying of discipline problems could be described in terms of beats: as the learners disengage from Sharon's use of the digital, her movements, as well as her spoken and written language, they start engaging in their own conversations and practices not involving the poem, which involve a myriad of modal ensembles,. Their disengagement therefore results in numerous changes in modal ensembles, or rapid succession through beats.

In Sharon's Moment #1, Sharon uses a Powerpoint slide containing the first eleven lines of the poem (Figure 36 on previous page). This slide is used for an extensive period of time in the lesson, in which the discipline problems intensify (see Appendix F). Through this rapid succession of beats, Sharon makes increasingly more notes on the slide, first disagreeing with learners' interpretations, then dominating the analysis of the poem as learners grow noisier, drawing on her power as subject expert (McCarty, 2008). Sharon therefore foregrounds the place of digital in modal ensembles (see Chapters 2 and 3), by highlighting it through her writing on the slide (Bezemer & Kress, 2016), which foregrounds her power as subject expert.

Sharon's use of the digital while simultaneously foregrounding her power as subject expert occurs through the way in which she highlights the meanings of words and her knowledge of the poem, something she did in her PGCE lesson plan also. For example, she focuses on the meanings of the words in the poem, like explaining the meanings of "harbingers" (line 3) as "messengers". Importantly, the typed out notes on the slide were inserted before the commencement of the lesson. Her classroom talk stays close to her analysis of the poem, appearing on her pre-designed slide, like "despondent" (line 2) as a way of representing "hopeless[ness]" and how "gross" (line 11) "emphasises ugliness"[28]. Sharon therefore foregrounds her power as subject expert, an action taken to mitigate the rapid succession of beats, by drawing on the digital. Additionally, Sharon foregrounds her subject knowledge by dominating the analysis through her use of teacher talk. Important to point out is that Sharon is not dominating *all* of the classroom talk, but rather talk associated with the analysis of the poem only, *while* the learners are engaging in their own conversations. Despite the criticism of IRE/F cycles (Lefstein & Snell, 2011), classroom discipline challenges result in Sharon not engaging in any IRE/F cycles towards the ends of the lesson.

Discussion

It has already been shown how Sharon struggles to get the learners to participate in the meaning-making of the prescribed poem. In the previous section, it has been suggested that learners in this HL class could be FAL learners, which would explain the kinds of notes Sharon makes on her Powerpoint slides in Sharon's Moment #1 pertaining to mostly the meanings of words. LOLT-challenges (McKinney, 2017) would also explain the slower pace, because Sharon explains the poem line by line as she has imagined doing in her PGCE lesson plan for FAL learners. Sharon is therefore trying to accommodate learners in the class who might be struggling with the English language. In teacher education terms, she is teaching the learners in front of her (which is a *good thing*), despite the fact that it is an HL class and she therefore has limited time to scaffold meaning-making of the poem. The way the LOLT in the classroom forms tensions in Sharon's high school temporal-spatial configuration is discussed further in the section on assemblages-as-tensions.

[28] Quotes in double inverted commas that are not connected to a line in the poem, are taken directly from Sharon's Powerpoint presentation slide in Figure 36.

It is however *not only* the LOLT that constrains Sharon's lesson, but other objects also (Latour, 1994). This section pointed at the prominent relationship between spoken language, movement, the digital and the written text in complex modal ensembles. This means that learners using the text in the classroom setting (Freebody & Luke, 1990) involves more than their linguistic resources (spoken and written language). It also involves making meaning of the teacher's choreographies, the succession of beats in the classroom, as well as the modes in which the digital resources communicate. As a matter of fact, it is the learners' interpretation of a digitally projected still image (the image of the dead bodies in the concentration camp) that seems to upset them, leading to increasingly more discipline problems, *not the language of the poem*. Despite it being highly probable that the LOLT-challenge in the classroom has a place in how the lesson pans out, it appears to be one of perhaps numerous objects affecting modal ensembles in the classroom, with modes other than language often being foregrounded as driving what happens during the lesson.

Emerging from this analysis on modal ensembles is Sharon's *new-ness* to this particular school. Completing the PGCE course has enabled Sharon to practice at a school she would not necessarily have been able to before. So, despite her 14 years' teaching experience, the kind of school she can now teach at after qualifying is different. Being new to this timespace configuration might present many challenges in itself. For one, Sharon has to negotiate classroom interaction and contingency in this particular class *in-practice* – it is not necessarily something she could have learned during her PGCE year[29]. As shown in the analysis, this newly qualified teacher has to draw on her power as subject expert to balance power differentials (Barstow, 2008) in the classroom, often accompanied by long periods of (attempted) excessive teacher control (Campbell & Kapp, 2020). These attempts to negotiate the new-ness of the environment, while trying to get through the poem with limited time, could cause tensions, as discussed next.

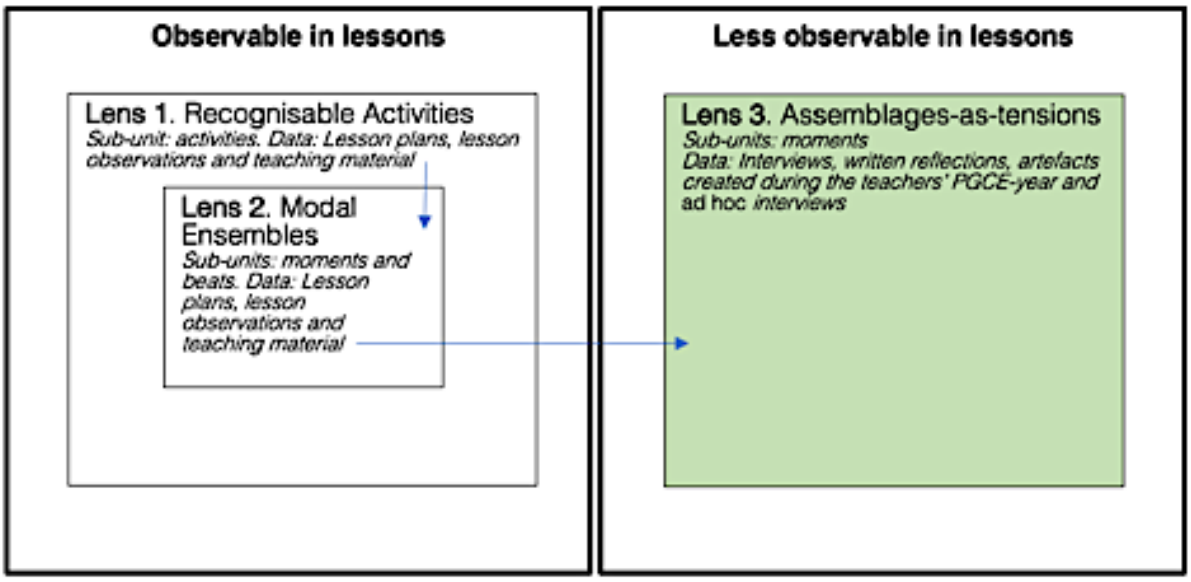
6.3 Discourses and the institution: Assemblages-as-tensions in Sharon's high school

Sharon's Moment #2 (Figure 37 on p. 162) illustrates another moment in Sharon's *Vultures* lesson in her high school timespace configuration, lifted out of the first activity. Sharon uses

[29] Unless she did one of her teaching practica at this school, which is not the norm.

the digital projector to display a slide with the title *About the poem* and three detailed bullet points written below, while there are constant murmurs from the learners, whom she shushes (Panel 1). She then moves to a group of tables on the front, right-hand side of the classroom, where four learners are sitting, gently placing her hand on the one table, saying, "You are being restless this morning. This is a matric[30] poem" (quote from Appendix F). Meanwhile, some learners have made jokes about death, Jews and Nazis (Panel 2). Sharon addresses these jokes (Panel 3). She then displays the image of the Belsen-Bergen concentration camp (Figure 34), saying, "I will give you a few seconds to take it in. This is because you were making jokes." There are gasps and surprised sounds from the learners (Panel 4). Standing at the same place, Sharon reaches for the printed hand-outs of the poem, which are lying on a nearby shelf. The learners distribute the print-outs through the class, talking freely to one another. Sharon shushes them again, and says, "Please make notes on the poem" (Panel 5).

Diagram 6 – Analytical focus of this section: assemblages-as-tensions in Sharon's high school lesson



[30] Matric is the term used in South Africa to refer to Grade 12, which is the final year of high school. Typically, learners turn 18 in their matric year, although there are many examples of learners turning 17 or older than 18.

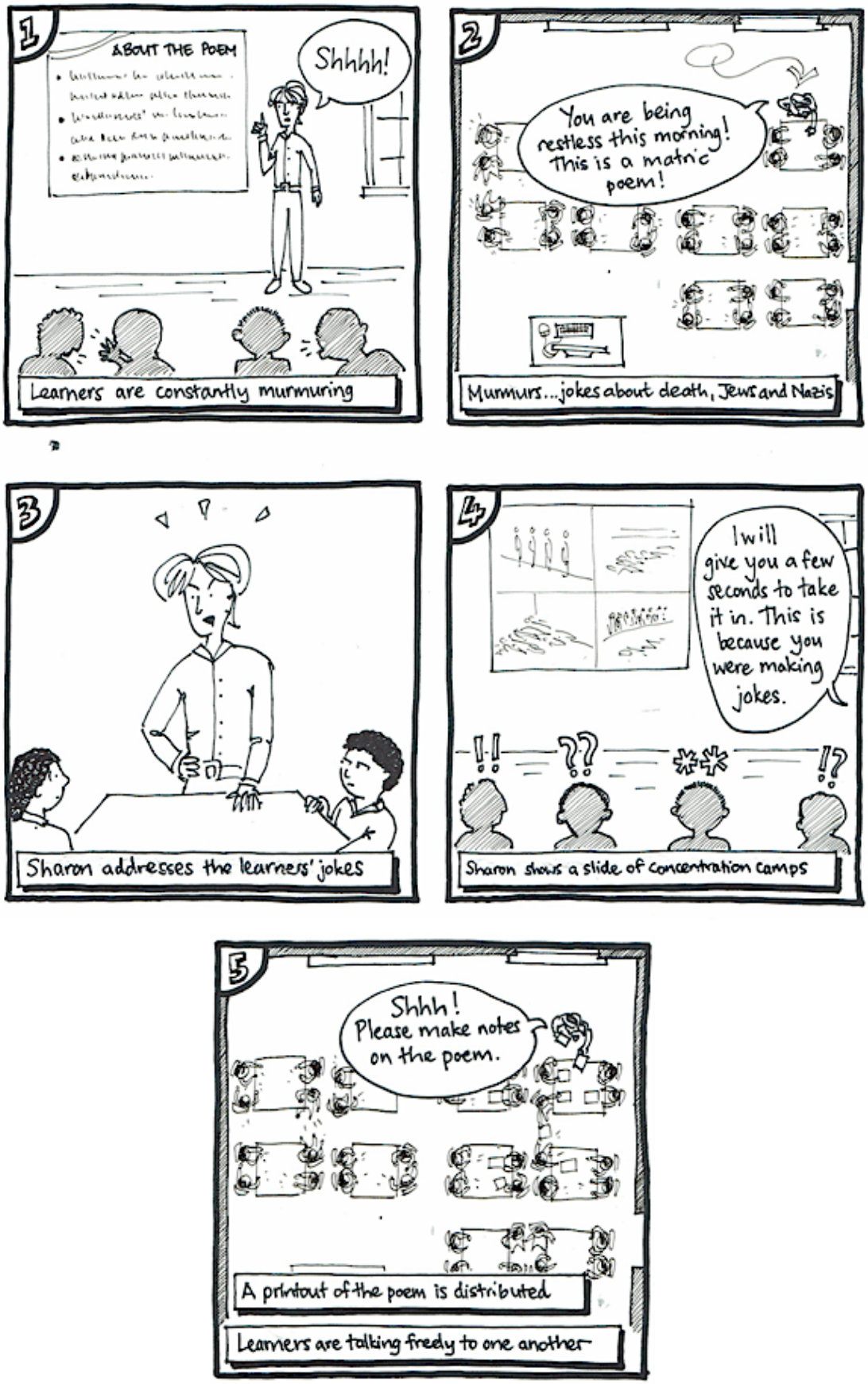


Figure 37 - Sharon's Moment #2

The moment exemplifies the time pressures Sharon is experiencing during her high school lessons, which is a recurring theme across all the lessons observed during this study. While originally setting out to engage in the learners' immersion into the poem in Panels 1 to 4, Sharon decides to cut the activity short in order to focus on the prescribed poem, which the learners might find in their Grade 12 exams ("This is a matric poem"). Sharon makes this choice due to classroom discipline problems in this case. The newly qualified teacher tries to control the situation in various ways. For instance, she moves closer to a "restless" table of learners (Panel 2), to address them and to attempt calming them, using proximity as a semiotic resource (Jewitt, 2016).

Sharon's actions in Panel 4 might explain why discipline issues escalate in the remainder of the lesson, suggesting the digital image's agentive role in the resulting classroom interaction (Gourlay & Oliver, 2018). Finally, in Panel 5 she changes the activity, hoping that the presence of the "matric poem" might motivate learners to calm down, drawing on her power as an individual associated with a social institution (McCarty, 2008). Foregrounding the poem is a reasonable strategy to balance power differentials, because the poem has "value" in this timespace configuration – "texts may be valued because of what you can use them for, what you can get for them, or for their indexical reference to desired states or qualities" (Bauman & Briggs, 1990: 77). Although a lot more can be said about teacher control, it is argued that *time pressures* underpin most of the choices in this moment. The next section thus analyses the assemblages-as-tensions this moment forms with constraints on the teacher's time.

6.3.1 Time – the constraint at the root of multifaceted assemblages-as-tensions

Throughout this study, the time pressures exemplified in Sharon's Moment #2 are seen as one of the dominant constraints on both of the newly qualified teachers' high school practice. The constraints on their time is one of the greatest differences between the higher education and the high school temporal-spatial configurations. By the end of the *Vultures* lesson, Sharon mentions how they only managed to cover 24 lines (out of 51) of the poem during the lesson, clearly indicating her frustration with running out of time. Classroom discipline and her accompanying attempts at control constrain the scaffolding of learning throughout the lesson, taking up a considerable amount of lesson time.

Constraints (all directly or indirectly connected to time pressures), the digital teaching materials and the content of the written text render the lesson highly complex, in need of careful negotiation *in situ*, which there simply is not time for. For this reason, Sharon does not manage to scaffold any abstract, transferable meanings during lesson time (Gee, 1999). Throughout the lesson, learners' writing practices are limited *to copying Sharon's notes from the Powerpoint presentation* – a literacy practice they also abandon towards the end of the lesson. Their copying of the written words the teacher writes on the slide, is reminiscent of the "insistence of the letter" in the high school chronotope (Green, 1992). Learners are limited text users of poems, knowing that the writing on Sharon's slides must be copied in the classroom. The repetitive foregrounding of the written mode connects strongly with high school assessment (Freebody, 2013), which explains the ubiquity of these writing practices in this lesson, despite the decreased engagement in other literacy practices.

The learners' writing practices are limited to low stakes writing (copying), while they clearly do not engage with the text as analysts, users (in other timespace configuration than the classroom, like the exam), participants or even code breakers (Freebody & Luke, 1990). It is thus not clear how this lesson prepares learners for the high stakes writing associated with their formal, written exam papers. The literacy practices engaged in during lesson time are therefore not congruent to the practices associated with high stakes assessment, forming assemblages-as-tensions with the moments in the lesson.

With Sharon's increased classroom talk and writing, especially towards the end of the lesson, it seems like time constraints result in limited learner participation, to the point where it appears that the teacher is not recognising the learners' resources at all (Archer & Newfield, 2014), which is different from how Sharon seems to conceive language and teaching in her PGCE lesson as involving ample learner participation (see Chapter 5). Her conceptions are therefore challenged.

6.3.1.1 Time pressures and the learners at Sharon's high school

When staff members at Sharon's high school are probed about who the learners at the school are, decisively broad strokes are employed to describe them: mostly coloured, from poorer areas, traditionally Afrikaans and diverse. Similarly, when Sharon is asked to describe how she caters for specific learners in her written reflection, the same vague and general descriptions

are employed to describe them: "I evaluate materials based on what I feel will be most accessible to my learners… with a very particular educational aim in mind and often with a particular class in mind." Apart from this description not saying much about who these learners are, Sharon's probable conceptions of language and of teaching involving how learners find the analysis of a poem difficult (Chapter 5) is reflected in her discourse in the high school classroom. She mentions in her written reflection completed in her high school (see Chapter 4) that the integration of "diction, imagery, tone and style… has proved quite abstract and challenging for them historically." These examples illustrate the full extent of the descriptions of learners when staff members, including Sharon, are explicitly prompted to provide information regarding the high school's learners – the descriptions are rather undetailed.

Further complicating the notion of who the learners are, is the fact that the majority of learners attending the English HL class, are FAL learners in actuality, especially in Sharon's school, according to her interview. Under the immense "time pressures" (from Sharon's interview) already placed on teachers, Sharon has to balance the in-depth curricular stipulations for critical engagement with complex literature, as prescribed for English HL, with teaching learners about the English language; her lessons have to be literary studies classes *and* language learning classes, so to speak. Sharon's Moment #2 therefore supports the teacher's predominantly linguistic orientation to English language and literacy, while forming assemblages-as-tensions with time constraints. This language proficiency complication is explored further in the next section.

The vagueness of the descriptions about learners makes sense when considering there are *40 learners* present in Sharon's Moment #2; it could be argued that it is difficult to grasp who learners are when there are so many of them, *especially if the teacher is pressed for time*. It makes sense therefore that, when Sharon is questioned about *time* during an interview, she reveals much more about her assumptions regarding the learners, as seen in the next section. What is more, her discourse about time reveals assemblages-as-tensions with limited learner participation, exams and her own negative perception of her high school teaching practice. The interview reveals a lot about Sharon's teaching practices and the school rules present within Sharon's high school, since practices "embody the ideas the actors hold about the events and they are constituted by connected and overlapping sets of rules that organize and give them coherence" (Kell, 2006: 32).

6.3.1.2 Sharon's perceptions of time pressure I

Sharon often refers to her lack of time in her high school discourse. What follows are examples where an interview with the teacher and written reflections written by Sharon regarding her practice in the high school chronotope, about seemingly disparate topics, often seems to be about time pressures. The assemblages-as-tensions of Sharon's Moment #2 that form with time constraints therefore contain numerous topics or objects (Leander & Boldt, 2013), revealed through discourses within the timespace configuration, rendering Sharon's high school temporal-spatial configuration immensely complex and possibly overwhelming for this teacher teaching at a school that is new to her.

Directly after the *Vultures* lesson, in which Sharon's Moment #2 occurs, Sharon is asked about "the time factor" during the lesson. She answers:

> Ja, the time factor – I knew it was going to be… radical. I mean, the pressure of getting things done would be radical, but I did not anticipate it would be like this: where it feels like all you are doing is, sort of, trying to transmit the information you know they need to get for the exam. (From an interview with Sharon)

In the above quote, soon after she is asked about time, Sharon mentions "the exam" and how time pressures impede good teaching practice, as illustrated through "*all* you are doing": if "[transmitting] the information", a predominantly teacher-centred approach (as observed in Activity 3 of the *Vultures* lesson) is "all" a teacher is doing, *it implies that Sharon does not see it as good teaching practice*. The quote points to how "statements" associated with the exam are viewed as repeatable, and thus powerful, in Sharon's high school: there exists a perceived importance of certain groups of statements, derived from stipulations given by some institution of power, which govern the way in which statements are "received, used, re-used, combined together, the mode according to which they become objects of appropriation [and] instruments of desire and interest" (Foucault, 1969:129). Sharon therefore has to "transmit" these statements repeatedly, perhaps against her better judgment. From this point, Sharon is asked about the role of the exam, which she then immediately connects with "where the learners come from":

> [The exam] is so intrusive and, uhm, obviously I cannot comment necessarily on other schools, although I can talk about my previous teaching experience… which was [in] a private school, where the exams were important… I think it has a lot to do with where the learners come from. There is so much more you have to do in order to prepare them to be able to succeed in a school like this, because… there's so much when you are teaching in a private school… that is very well-resourced [and] where the kids come from upper, sort of middle- to upper-class backgrounds. There is so much more cultural capital that they have that we can't assume our kids have. We can't assume that our kids know what I mean when I say, "discuss the effectiveness of this simile". I have to teach it and teach it and teach it and teach it and teach it! And sometimes I don't even have the time to do that. (From Sharon's interview)

It becomes clear that exams are strongly focused upon in Sharon's high school and, because doing well in exams is equated to learners being "able to succeed", who they are, their "backgrounds" and "cultural capital" are immediately connected to the writing of an exam. That is why teaching what is asked in the exam, what has "value" (Bauman & Briggs, 1990: 77), for example discussing "the effectiveness of this simile" (from quote above), is placed as central and primary to what 'learning' is scaffolded. Sharon therefore has "to teach it and teach it and teach it" (from the quote), since what is in the exam counts as repeatable statements (Foucault, 1969). Yet, as seen in Sharon's high school lesson, this way of repetitive, teacher-dominated teaching is at the cost of meaning-making. The classroom interaction can be described as centred around a "single-text instantiation" (Blommaert, 2001: 44), with the teacher transmitting concrete and highly contextualised meanings (Gee, 2008), without *having time* to negotiate meaning (Heath, 1982) with the learners. Ironically, the kinds of abstract meaning-making and high stakes writing required for the exams (Maton, 2013) are not engaged in during lesson time in the process.

It is important to notice how Sharon's notions of what should be scaffolded are connected to her "previous teaching experience" *prior* to her PGCE-year. Sharon is drawing on what has been expected of her within other school timespace configurations, not necessarily what she believes is good pedagogy. Her practices stretch further back (Kell, 2006) than the PGCE. It suggests that Sharon's conceptions of language and teaching during initial teacher education, as suggested in Chapter 5, are shaped by her previous teaching experience, in which assessments, in the form of homework, tests and exams driven by written modes of communication, have dominated classroom activities (Hoque, 2016). The foregrounded nature of the exam during lesson time is illustrated in Sharon saying she does not "even" have time to teach the things she "can't assume [her] kids have" (from the quote above). There appears to be a fundamental contradiction between what Sharon learned through her experiences as a teacher before enrolling for the PGCE (in a "private school"), her conceptions during PGCE and her practice in the first year as a qualified teacher. It could be said that her previous experience perhaps instilled certain expectations about how learners react and engage, which are different from their engagement in this lesson, which *throws her off*, so to speak.

Where does the digital feature in all of this? Thus far, the assemblages-as-tensions forming with Sharon's Moment #2 has been useful in illuminating the array of topics connected to time constraints in her high school spatio-temporal configuration, which has been exacerbated by

classroom discipline issues. As a reminder, the escalation of classroom discipline issues stem from a moment where the digital has a rather agentive role (Gourlay, 2015) in Panel 4, as suggested before. As the topics in the assemblages-as-tensions diversify even further, rendering the moment even more complex, it is useful to keep the moment of this assemblage in mind.

Returning to Sharon's discourse, the second time she mentions cultural capital, she connects it to "teaching things foreign to learners", showing again how lessons in this spatiotemporal configuration focus on resources ("things") learners somehow do not possess, which is again reminiscent of Lea and Street's (1998) deficit model of academic literacies (see also Huang & Archer, 2017). In other words, much of what is scaffolded is outside learners' experiences. Directly following this response, a complex mélange of topics quickly arise, giving us a glimpse into Sharon's interpretation of cultural capital, as well as her view on her own "failing" teaching practice:

> I cannot simply teach once. I taught them how to structure a literature essay last week… they then wrote a literature essay for me… uhm… and it was quite devastating marking the essays, because I felt like I completely failed them. Completely! Because they didn't get it… you know? Uhm… And then I sort of put my rational hat on and I go, 'more time was just needed', and in truth, that is what it is, you just need more time to constantly scaffold… and the time isn't there, you know? And they don't necessarily have, as I say, that cultural capital of [pause] even just the language [pause] being able to *easily, comfortably* use the English language. Even *that* is a challenge to them and then to add on, 'this is how you structure a literature essay' – it is just totally overwhelming, I think, for some of them. (From Sharon's interview)

Once again, what is "constantly [scaffolded]" pertains to the language conventions and structures that are often central to written exams and Sharon returns to the time issue talked about earlier in the interview. Cultural capital is connected to being able to use the English language "easily" and "comfortably", resonating with Sharon's perceived view of FAL learners in her PGCE lesson plan (Chapter 5). In this part of the interview, however, there is a sense of frustration emerging regarding what is being scaffolded in lessons and the exams, as seen in the use of "devastating", "I *completely* failed them" and viewing what needs to be taught as "overwhelming" for the learners. The next two sections delve deeper into Sharon's discourse and her emerging emotional response, as the assemblages-as-tensions forming with time pressures exhibited in Sharon's Moment #2, *which has been exacerbated by the digital*, connects with more objects that push against the boundaries of Sharon's high school lesson.

6.3.1.3 Sharon's perceptions of time pressures II

From the previous chapter, it was suggested that Sharon conceives language and literacy as involving the development of FAL learners' linguistic resources in her imagined lessons,

because, as she says, her envisioned learners would find the analysis of a poem difficult. In the high school chronotope, she views the learners in her HL class in a similar way. Connected to a focus on the learners' linguistic resources, her problems with classroom discipline and issues of gaining control over activities limit Sharon's lesson time reflect her possible conception of scaffolding learning through a focus on language structures and forms, as seen in the analysis of modal ensembles. As Sharon says in the same interview following the *Vultures* lesson:

> I certainly try to do things a bit differently... writing things on the wall, getting more engagement from them, less of the teacher talk, but the thing is when time is pressurised you go back to the things you know. (From Sharon's interview)

As mentioned before, Sharon's conceptions of language and literacy have been shaped by her previous experience of teaching in schools prior to enrolling for the PGCE. It could be argued that her tendency to scaffold learning through a focus on language and the teacher dominating the analysis, not even drawing on the monotony of IRE/F cycles (Lefstein & Snell, 2011), exemplified in her high school lesson, is *what she knows* and therefore what she "[goes] back" to, when she feels "pressurised" during a lesson. Moreover, she is aware of the ways in which she defaults (goes back) to earlier conceptions of language and teaching. "Less of the teacher talk" (from the quote), is pivotal in this awareness, since it connects directly to the language used in initial teacher education, where teachers are often encouraged to be vigilant of how they dominate classroom talk (Sinclair & Coulthard, 1975). Importantly, Sharon's PGCE lesson plan has exhibited her desire for ample learner participation during the activity of analysing the poem, meaning that "[going] back" possibly does not refer to her higher education timespace configuration. Again, the fundamental contradiction in Sharon's practice, suggested before, is foregrounded in that discourses from various conflicting timespace configurations are competing with one another in her high school practice.

As briefly touched on before, Sharon's teaching is further complicated by language issues, resulting in her not only scaffolding mostly through a focus on the meanings of the poem's language (because learners would find the poem's analysis difficult), but *also* because her learners are experiencing challenges in mastering the English language. The principal at Sharon's high school describes the school as "traditionally Afrikaans", which means that many of the learners could possibly be Afrikaans home language, despite the demographic changing dramatically post-apartheid (Chapter 4). This makes sense, because in her interview, when asked about why she rarely gives homework to learners, Sharon mentions that the "currency of English", its "value" (Bauman & Briggs, 1990: 77), at the school is "very low" and that learners

do not "have *time*" to do their English homework. Time constraints are not limited to the teacher, it seems.

At this point it is important to point out that the way Sharon views the learners' resources does not only derive from her own language and teaching conceptions, *but also from the high school in which she teaches*, which exhibits a particular orientation towards the value of English and the majority of the learners apparently being Afrikaans-speaking, as Sharon states in her interview. The next section further explores the complexities and contradictions of Sharon's possible language and teaching conceptions, while still focusing on how Sharon's Moment #2 forms assemblages-as-tensions with time pressures.

6.3.1.4 Sharon's emotional response to the pressures of time

The complex ways in which Sharon's high school chronotope constrains her practice partially explain why she does not feel like she is drawing on what she learned during initial teacher education. In her written reflection she admits that, due to constraints in her high school ("assessment and exams"), she "loses focus" of all the "valuable tools" with which she has been provided during her PGCE-year. In her high school written reflection, Sharon mentions how "pressures at school" prevent her from drawing on "*all these wonderful things*" she learned in the higher education temporal-spatial configuration. Not only is Sharon's high school spatio-temporal configuration often preventing her from drawing on her learners' resources but it is also preventing her from drawing on her own non-material resources (Barton et. al, 2000), or capabilities (Kell, 2006), which provides a possible further explanation for her frustration and feelings of disempowerment. In simple terms, it could be said that, as a newly qualified teacher, Sharon is *trying to get by* and *making do* amidst numerous constraints in her high school timespace configuration, even if it means "going back" to language and teaching conceptions pre-dating initial teacher education.

Sharon's possible conceptions of language and teaching involving a focus on the language's forms and structures, often reflected through an over-reliance on speech and written text during her PGCE-year (Chapter 5) could make sense now. Since she has taught in schools before doing the PGCE, her practices are historically informed (Larson & Marsh, 2015). Her unique conceptions include what *she knows* counts as teaching in school environments – preparing learners for exams and a focus on what they need to know, assuming they do not know it. This

aspect of her suggested conceptions of language and teaching is possibly in conflict with the *expansion* of her understanding of learners, pedagogy and learning, and the development of practical skills and competences during initial teacher education (Perraton, 2015), resulting in contradictions in her practice. However, what has not been clear in Sharon's PGCE lesson plan is her discomfort with an *over-emphasis* on language conventions in teaching, which complicates her unique conception on language and teaching even further – how she has to "balance" the "layered co-presence" (Blommaert & De Fina, 2017: 10) of discourses from different spatio-temporal configurations. An emotional response during her interview could point to her probable discomfort with this style of teaching, as discussed below.

The interview ends with Sharon again mentioning how she believes she is failing the learners, followed by her becoming tearful and crying. A short interview that starts with an enquiry into time becomes more and more about various constraints and ends in an emotional situation. The emotional response is arguably brought about by the numerous constraints present within the high school chronotope, all seemingly revolving around time; there are many limits on what Sharon can utter or index in the classroom situation (Blommaert & Da Fina, 2017). What is more, the numerous constraints of "overlapping sets of rules that organize and give [practices] coherence" (Kell, 2006: 32), are often in conflict with Sharon's conceptions of language and teaching, which frustrates her. In the high school timespace configuration, it could be that this newly qualified teacher therefore feels disempowered.

It is important to point out that the PGCE course and its discourses and practices become an object in the assemblages-as-tensions formed with Sharon's Moment #2. PGCE lesson plans are meant to be idealistic, which is one of their affordances (Kress, 1993). In the high school temporal-spatial configuration, however, assemblages-as-tensions, complexity, interaction and contingency in the classroom often result in the teacher having to make do, sometimes contradicting what is taught during initial teacher education. This could possibly cause assemblages-as-tensions with feelings of guilt, as is seen in Sharon's discourse.

Sharon's Moment #2 has been the starting point of exploring complex assemblages-as-tensions forming with time pressures, but it should be pointed out that digital resources have an important place in this moment, especially in Panels 1 and 4, making it an object in the assemblage-as-tensions' network (Latour, 1994). For this reason, Sharon's discourse on the place of the digital in her lessons is explored.

6.3.2 The place of digital resources in assemblages-as-tensions

The next two sections focus on the place of the digital in the assemblages-as-tensions formed during the moments in Sharon's lesson. First the moments' assemblages with the digital, teacher control and school rules are discussed, followed by a look into Sharon's conceptions of the value of the digital in teaching and how she connects it to how she conceives the learners' views. Her conceptions are then linked to high stakes writing.

6.3.2.1 School rules, teacher control and the digital

Both Sharon's Moments #1 and #2 exhibit signs of the teacher controlling the digital resources used in the moment. The learners have no say over which digital artefacts are engaged with and the Powerpoint presentations have been designed and finished by Sharon at a time preceding the moments, rendering them placed digital artefacts (see Chapter 3). Furthermore, learners do not have access to Sharon's desktop computer, which only she operates in Sharon's Moment #1. In Sharon's PGCE lesson plan, the teacher is also imagined as having the same kind of control over the digital resources, so Sharon's conception of teaching with the digital involving full teacher control of the digital technologies is not something the teacher learned in the high school chronotope. However, in an interview with Sharon's school principal it was revealed that, due to certain "incidents" that happened at the school, learners were not allowed to use their cell phones in class and they did not have access to the school's Wi-Fi internet (see Chapter 4).

Learners are only allowed to do academic searches on the internet in the two computer laboratories, where there is always a teacher supervising the activities (Chapter 4). These school rules regarding the digital drastically limit the ways in which learners can engage with digital resources during lessons, with their devices being unavailable to them and disconnected from a potentially powerful source of information (the internet). Importantly, most learners in Sharon's high school class possess smart phones (Chapter 4). Since these devices are mobile and hand-held, sanctioning their use is an institutional power exerted over learners' bodies (Foucault, 1975) *and* which of their artefacts, tools and capabilities (Kell, 2006) are recognised (Archer & Newfield, 2014). A whole range of the learners' resources lose their "legitimacy" as they lose their "authority to appropriate" these resources (Bauman & Briggs, 1990). Sharon's probable conception of teaching with the digital as suggested in her PGCE lesson

plan is therefore supported in her high school timespace configuration, since digital resources in the classroom are available for teacher-use almost exclusively, as imagined in this lesson plan.

6.3.2.2 The digital, conceptions of value and high stakes writing

Despite Sharon's use of the digital often being foregrounded in her *Vultures* lesson and the important place of it in Sharon's Moment #2 particularly, its importance is understated in her interview. Throughout her interview, Sharon downplays the place of the digital. When asked about her use of digital resources, Sharon first states that it is "mainly for context":

> … we've looked at [digital] images of the townships of the time, of Soweto of the time, we spoke about the artists that came from the era. It was mainly for context. (from Sharon's interview)

Then, when asked about whether she ever refers back to the digital resources she uses in lessons, she says:

> "No, but we revisit the context just *in conversation*" (from Sharon interview, author's emphasis)

According to how Sharon possibly conceives teaching, referring back to the content with which the digital has been connected before can actually be done without the digital artefacts being present in the classroom. The digital resources when used during contextualisation are therefore add-ons (Campbell & Kapp, 2020). They can be replaced by *classroom talk*, suggesting that Sharon's "general or verbal understanding" of language involves the ability to "explicate one's understanding in terms of other words" (Gee, 2008: 3), but not necessarily other modes of communication or domains "other than the… classroom" (Freebody & Luke, 1990: 12). Her view on the digital in lesson time is connected to the notion of placed digital artefacts, used in one specific activity, usually one involving "background information" (Campbell & Kapp, 2020: 8), and then abandoned.

The backgrounding of the digital in lesson plans is referred to on several occasions during the interview, of which four occasions are presented here. Sharon views digital resources in the ways indicated below.

1. Superfluous:

> "I guess it [images and video are] superfluous... it feels like it is not essential." (quote from Sharon's interview)

2. Taking up too much of the learners' time:

> "Time is a currency for them... how much time are they willing to put in... because they have to engage with it after class." (Sharon's interview)

3. Not useful for the learners' meaning-making:

> "I would say it is probably about 4% [of their meaning-making in class]." (Sharon's interview)

4. Is not valued by the learners:

> "They don't see it as a particularly helpful, brilliant resource - it is not part of the textbook... it is not something they have to do for marks." (Sharon's interview)

It appears that part of Sharon's view on the digital during lesson time is shaped by how she conceives the learners' view on it and how digital resources are misaligned with written assessments. In Sharon's high school temporal-spatial configuration, the digital is not viewed as having a place in the "sub-molecular" structure of literacy practices that are shaped according to "different patterns of distribution, leading to specific configurations of writing resources in people's repertoires" (Blommaert, 2013: 1). Sharon therefore "understands the importance" of digital resources (Msila, 2015: 1) for meaning-making in the classroom, as exemplified in her referring to them as "all these wonderful things", but experiences constraints in using them during lesson time. Perhaps her complex conception of language and teaching as involving minimal use of digital resources does not necessarily stem from her own view on the digital not having much value in the high school timespace configuration. As a matter of fact, apart from referring to these resources as "all these wonderful things", she also states "I wish [the learners] knew how essential [these resources] are" (from Sharon's interview), again pointing to contradictions in her practice.

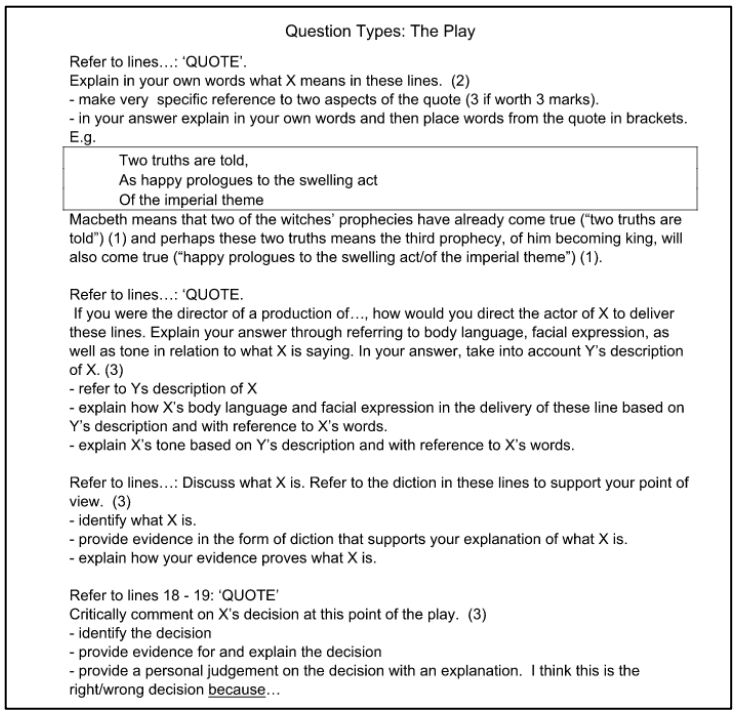
Sharon's (and the learners', according to her) conceptions of digital resources are shaped by her high school timespace configuration. Sharon implies what has value (Bauman & Briggs, 1990) for her and the learners, providing insight into why she prefers to drive this lesson with excessive teacher talk and writing. When asked about whether learners ever draw on the additional *digital* resources used *in class* during the interview, Sharon interprets the question as an inquiry into whether learners ever use the *additional materials* she provides in general:

> With the literature essays I marked over the weekend, two of the learners wrote magnificent essays... it comes from the additional notes I made for them. (from Sharon's interview)

A brief look at some of the "additional notes" Sharon supplies (see Figure 38), reveals what both Sharon and the learners value the most – not digital, or non-digital, or multimodal resources *per se* but any kind of *written* resource that is closely aligned with the types of questions found in English exams and where their responses (written "essays") are in the same

mode expected in these exams (Freebody, 2013 and Maton, 2013). As mentioned in Chapters 2 and 3, these exams are often closely related to the CAPS curriculum.

References have thus far been made to the absence of abstract, transferable meaning-making (Gee, 1999) during Sharon's high school lesson, and imagined in Sharon and Violet's PGCE lesson plans. The bracketed numbers in her notes (Figure 38) – "(3)", or "(1)" – are mark allocations, signifying that these "additional notes" are meant as a simulation of a written exam. None of the activities and potential practices in Sharon's *Vultures* lesson, nor the two teachers' PGCE lesson plans, exhibit signs of scaffolding of meaning-making of the types of questions in Figure 38, which are more involved and abstract (Blommaert, 2001) than anything imagined or engaged in during the lesson and lesson plans. Complex concepts, like the abstract "critically comment" on characters' motivations, or the transferable and challenging directing of a hypothetical actor's "body language" and "tone", are not touched upon during lessons and lesson plans. However, the kinds of questions shown in Figure 38 exhibit signs of drawing on the learners' resources as "text users" in settings other than the classroom (Freebody & Luke, 1990: 12). Importantly, learners do not engage in the kind of writing expected in these questions in class, since so far learners only engage in, or are imagined to engage in, low stakes writing. As Sharon reveals, abstract meaning-making and high stakes writing are assigned as homework, *left un-scaffolded during the time constrained lessons*, a notion which is discussed further in the next chapter.



Question Types: The Play

Refer to lines…: 'QUOTE'.
Explain in your own words what X means in these lines. (2)
- make very specific reference to two aspects of the quote (3 if worth 3 marks).
- in your answer explain in your own words and then place words from the quote in brackets.
E.g.

> Two truths are told,
> As happy prologues to the swelling act
> Of the imperial theme

Macbeth means that two of the witches' prophecies have already come true ("two truths are told") (1) and perhaps these two truths means the third prophecy, of him becoming king, will also come true ("happy prologues to the swelling act/of the imperial theme") (1).

Refer to lines…: 'QUOTE.
If you were the director of a production of…, how would you direct the actor of X to deliver these lines. Explain your answer through referring to body language, facial expression, as well as tone in relation to what X is saying. In your answer, take into account Y's description of X. (3)
- refer to Ys description of X
- explain how X's body language and facial expression in the delivery of these line based on Y's description and with reference to X's words.
- explain X's tone based on Y's description and with reference to X's words.

Refer to lines…: Discuss what X is. Refer to the diction in these lines to support your point of view. (3)
- identify what X is.
- provide evidence in the form of diction that supports your explanation of what X is.
- explain how your evidence proves what X is.

Refer to lines 18 - 19: 'QUOTE'
Critically comment on X's decision at this point of the play. (3)
- identify the decision
- provide evidence for and explain the decision
- provide a personal judgement on the decision with an explanation. I think this is the right/wrong decision because…

Figure 38 - Additional notes that Sharon supplies for her learners to work on at home

Discussion

As a newly qualified teacher in a still unfamiliar high school, Sharon seems to feel guilty about "failing the learners" (from Sharon's interview). In a school that clearly emphasises curriculum stipulations, as well as results in exams and other assessments, not necessarily learners as text analysts and users (Freebody & Luke, 1990), Sharon has to "balance" the "layered co-presence" (Blommaert & De Fina, 2017: 10) of discourses from different spatio-temporal configurations, her higher education chronotope being one, possibly resulting in contradictions in her practice. Complicating the assemblages-as-tensions formed in Sharon's lesson is the way her conceptions of language and teaching suggested in Chapter 5 are often challenged in her high school.

Part of these assemblages-as-tensions, sometimes exacerbating tensions in certain moments, is the digital resources Sharon uses. The increase in the frequency she uses the digital, as a material resource that is *there* in her classroom space (Gourlay & Oliver, 2018), compared to her PGCE lesson plan, could be because not using it could lead to further feelings of guilt, similar to the findings in Campbell (2016). The digital resources available in the space therefore have the agency to apply pressure on Sharon to adapt the way she imagines using digital resources in the higher education spatio-temporal configuration, from the infrequent use in her PGCE lesson plan to using it throughout her high school lesson. For example, her first and second Powerpoint presentations (see Appendices L and M) are far more elaborate than the two slides in her PGCE lesson plan – she clearly had to spend much more time in designing the resources used in her high school lesson.

Furthermore, school rules, conceptions of value and the unpredictability pertaining to the digital present further challenges during this newly qualified teacher's balancing act. Amidst all of these tensions, she has one single lesson to teach an HL poem to a class of FAL learners. She attempts to scaffold the lesson in a similar way she imagined during her PGCE lesson, but obviously runs out of time. Sharon has little choice but to create additional material, as seen in Figure 38, in the hopes that learners might engage with the text as text analysts and users at home (Freebody & Luke, 1990). It could be argued that if Sharon tended to the kinds of questions in Figure 38, she would have needed more than 50 minutes of class time. *Time* is therefore a justifiable, material object chosen by Sharon as a proxy for the frustrations she is experiencing as a new teacher at her school, providing a short-hand for Sharon's Moment #1

and #2 forming assemblages-as-tensions with numerous affective factors, like guilt, disappointment and feelings of disempowerment.

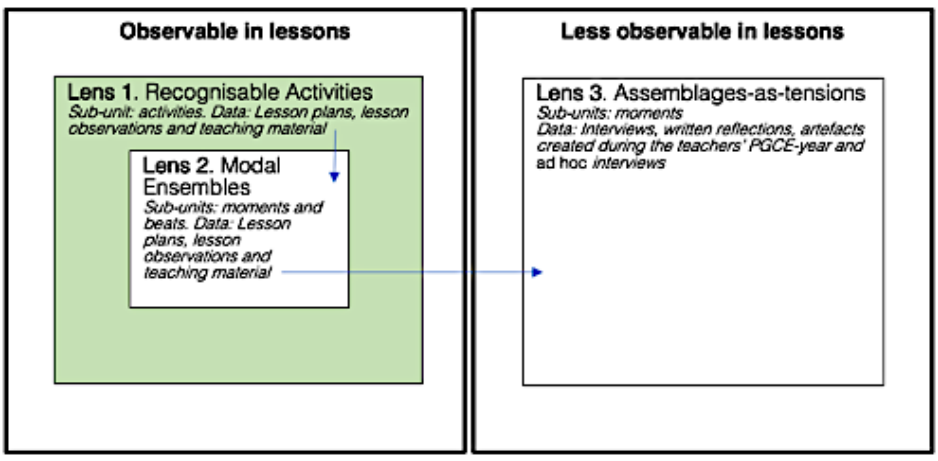
This chapter introduced Sharon's focus high school lesson (in 2018), discussing how the newly qualified teacher had to balance many competing discourses in the high school timespace configuration. This balancing act could lead to several fundamental contradictions and constraints in and of her practice. Time pressures emerged as a dominant constraint. The chapter addressed research question 2 partially, about the place of digital resources in high school English teachers' practices during their first year as newly qualified teachers. Whereas the digital's place was completely in the background in the teachers' PGCE lessons, it was often foregrounded in Sharon's high school lesson in unpredictable ways, sometimes without much human intention to do so. Sharon attempted to negotiate the interaction and contingency in this new timespace configuration. Despite all Sharon's efforts, often involving the digital and ways to control the discipline issues experienced during the lesson, the learners still did not engage with the prescribed text. Regardless of these *momentary* foregrounding of digital resources, the digital remained backgrounded in Sharon's lesson, used as a placed digital artefact. Chapter 8 contains a detailed summary of this chapter. The next chapter looks at Violet's high school focus lesson, comparing it to Sharon's and the teachers' PGCE lesson plans.

Chapter 7. Digital resources and risk in Violet's lesson

This chapter introduces Violet's focus high school lesson (see Appendix G for a description of the full lesson), which was taught during more or less the same time period as Sharon's high school lesson (August 2018). Violet's lesson is compared to the PGCE lesson plans analysed in Chapter 5, as well as Sharon's *Vultures* lesson, analysed in the previous chapter. This chapter therefore focuses on Violet's shift from the higher education chronotope to the high school, while comparing it to Sharon's shift. The focus lesson is about Douglas Livingstone's poem called *Lake Morning in Autumn*, included below. Violet, like Sharon, taught this lesson to Grade 11 (aged 17-18), *HL* learners. Differences and similarities arise in the way the lesson pans out, compared to how the teachers imagine poetry lessons during higher education. These differences and similarities are discussed throughout this chapter, foregrounding the place of the digital within classroom recognisable activities, modal ensembles and assemblages-as-tensions, highlighting how the moments in Violet's high school lesson form assemblages associated with risk, among other objects. Generally, Violet navigates classroom interaction and contingency in her high school lesson well. Assemblages-as-tensions that form with moments in her lesson are therefore not as visible *inside* her classroom, but are rather formed with the layers of discourses (school rules and the curriculum) surrounding the classroom. The digital, while still being backgrounded mostly, also supports Violet the centrality of her possible conceptions of language and teaching, but in different ways compared to Sharon.

7.1 Evidence of the digital throughout recognisable activities in Violet's lesson

Diagram 7 – Analytical focus of this section: recognisable activities in Violet's high school lesson



Violet's lesson is divided into the following activities, consisting of sets of recognisable literacy practices. Similar to both teachers' PGCE lesson plans and Sharon's high school lesson, the outcomes are introducing and analysing a poem. The outline of the event is reconstructed from the original observation notes, drawing on Freebody and Luke's (1990: 1) "four resources model" in *italics*, the language used by the two teacher participants, teacher education and the CAPS curriculum.

Table 7 – Activities engaged in during Violet's *Lake Morning in Autumn* lesson

Activity No.	**Description**	**Learners' roles**	**Time spent**
1	Pre-reading exercise and learners own writing	*Learners as text participants*	Seven minutes
2	Class discussion about the learners' writing in Activity 1	*Learners as text participants*	Eight minutes
3	Teaching overt language structures and conventions	*Learners as code breakers*	Two minutes
4	Learners copying from a glossary slide	*Learners as code breakers*	Six minutes
5	Teaching overt language structures and conventions	*Learners as code breakers*	One minute
6	Class reading of the poem	*Learners as text participants*	Three minutes
7	Identification and description of imagery in the poem through a class discussion	*Learners as text participants, code breakers and analysts*	Fifteen minutes
8	Collaborative writing exercise focusing on analysing the poem through group work	*Learners as text participants, analysts and users*	Five minutes

Lake Morning in Autumn

Douglas Livingstone

Before sunrise the stork was there
resting the pillow of his body
on stick legs growing from the water.

A flickering gust of pencil-slanted rain
swept over the chill autumn morning:
and he, too tired to arrange

His wind-buffeted plumage,
perched swaying a little
neck flattened, ruminative,

10 beak on chest, contemplative eye
11 filmy with star vistas and hollow
12 black migratory leagues, strangely,

13 ponderously alone and some weeks
14 early. The dawn struck and everything
15 sky, water, bird, reeds

16 was blood and gold. He sighed.
17 Stretching his wings he clubbed
18 The air; slowly, regally, so very tired,

19 aiming his beak carefully climbed
20 inclining to his invisible tunnel of sky,
21 his feet trailing a long, long time.

As an overview of the lesson, unlike the complete absence of digital resource use illustrated in Violet's PGCE lesson plan, she uses the digital in every activity in her high school lesson, except for Activities 2 and 8. Violet has designed a Powerpoint presentation for this lesson (see Appendix L). Similar to Sharon's use of the two Powerpoint slides in her *Alexandra* lesson (see previous chapter), Violet produces a finished product before lesson time – the learners do not have a say over what is selected for the presentation. Violet also connects one specific slide to one specific activity, rendering her slides 'placed digital artefacts' (Chapters 2 and 3 and Prinsloo & Sasman, 2015). For example, there is one slide for the pre-reading exercise (Activity 1), one for teaching overt language structures and conventions (Activity 3) and a slide containing the glossary for Activity 4. Individual slides are therefore used as digital artefacts only, with the use of the digital as tools in the classroom rendered unimportant, similar to the ways in which the digital is used in Sharon's PGCE lesson plan. However, Violet does not necessarily follow the original order of the Powerpoint presentation, as Sharon imagines doing in her PGCE lesson plan, which has consequences for classroom interaction, as shown later in this chapter.

7.1.1 The digital and language and teaching conceptions

This high school lesson taught by Violet bears similarities to her PGCE *Alexandra* lesson plan, starting with a "hook" (Campbell & Kapp, 2020: 8), followed by a discussion, before embarking on the reading and analysis of the poem, where ample ideational meaning is constructed. There are, however, four actitivites in which Violet departs slightly from her conceptions of language and teaching (Activities 3, 4, 5 and 8). In a nutshell, it is suggested

that Violet conceives language as mediating ideational meaning-making, and teaching as involving the learners' resources frequently (Chapter 5). These activities are different from the ones outlined in her PGCE lesson plan. She uses digital resources (the Powerpoint slide referred to above), as digital artefacts, in three of these activities and examined in this section.

The digital is foregrounded in Activity 3 that is about language conventions explicitly. A relatively short period of time is spent on this activity, which involves a discussion about the definition of imagery. Although this activity involves ample learner participation, which is aligned to how Violet conceives teaching in her PGCE lesson (Chapter 5), the discussion is not about the themes or settings of the poem, meaning the learners are not making meaning of the world around them (Ravelli, 2016) in general, but rather of the meanings of words within "different contexts of use" (Gee, 2008: 4). The slide displayed during this activity can be seen below in Figure 39. It contains a short, abstract definition of imagery, which does not relate to the poem directly: "imagery means to use figurative language or figures of speech to represent ideas or objects that appeal to our senses (touch, sight, smell, hearing, taste)." Violet reads the written text of the slide to the learners, foregrounding (Bezemer & Kress, 2016) the digital resources in the classroom. In other words, the slide briefly becomes what the activity is *about* (Chapters 2 and 3). Interestingly, with the slide not being so connected to the poem directly, it points to the potential of abstract, transferable meaning-making of concepts (Gee, 1999 and Blommaert, 2001).

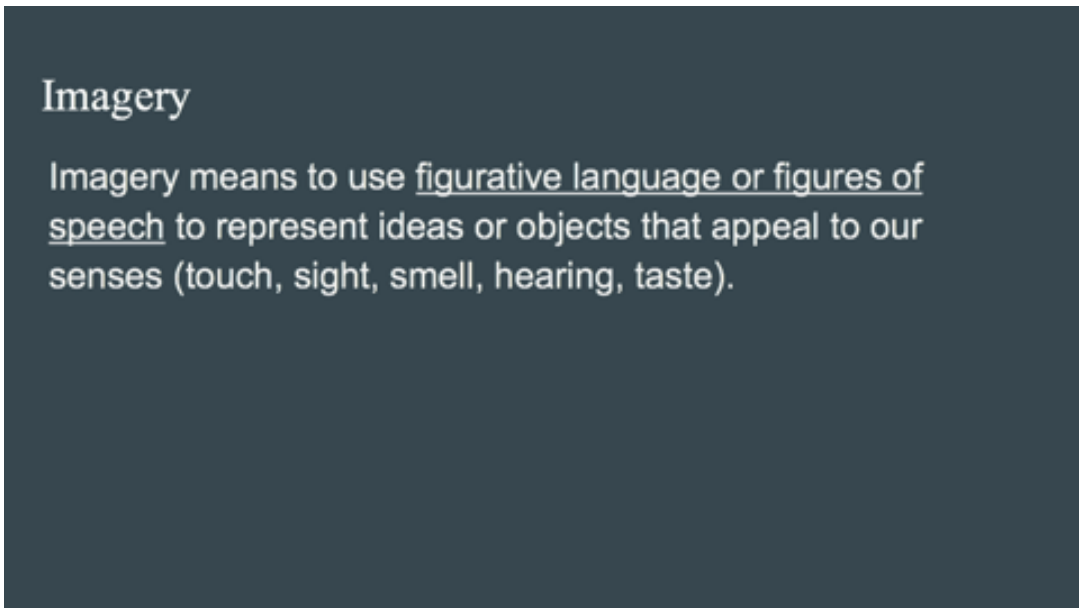


Figure 39 - Slide used in Activity 3 of Violet's high school lesson

The digital plays an even more prominent role in the next activity, which is coincidentally more misaligned with Violet's possible conceptions of teaching. Activity 4, another relatively short one, is the only activity in her high school lesson where there is no spoken classroom interaction – the learners are given time to copy the glossary of the poem, which is displayed on the slide in Figure 40 below. Different from the previous activity, Violet does not read from the slide. It seems like the digital, as a material object in the classroom (Gourlay & Oliver, 2018), is used as a substitute for an activity that is misaligned with how Violet seems to conceive the language and literacy classroom in her PGCE lesson plan, in this case. The understanding of the vocabulary in poems seems to be important during the analysis of a poem in Violet's high school timespace configuration and is prescribed as part of the pre-reading of shorter written pieces (CAPS1, 2011: 30). Despite the activity's value and legitimacy (Bauman & Briggs, 1990) in her high school, Violet seems to limit her involvement during it. Out of all the ways she could have approached this activity and could have limited her involvement (a hand-out, or asking learners to find the meanings of the words they do not understand in dictionaries, for example), she chooses to use the digital projection.

Figure 40 - A slide used in Activity 4 of Violet's high school lesson

In this high school lesson, Violet appears to foreground the digital in certain circumstances, particularly when recognisable activities do not reflect her possible conceptions of language and of teaching as suggested in her PGCE lesson plan. It could be argued that foregrounding

the digital during this activity enables Violet to spend less time on it, so that she can spend more time on activities that are more aligned to how she views the language and literacy classroom, like the identification and description of imagery in the poem through a class discussion in Activity 7. Violet limiting her involvement with activities that are not aligned with her conceptions of language and teaching resonates slightly with Sharon's PGCE lesson plan also. Sharon uses images in the digital artefacts imagined for her PGCE lesson plan *only*, relegating the mode of still image to the outskirts of the classroom space in the process. Violet does the same with language-driven artefacts, like the ones in Figures 40 and 41, also relegating them to the edges of the classroom space (see Figure 43 for a layout of Violet's classroom).

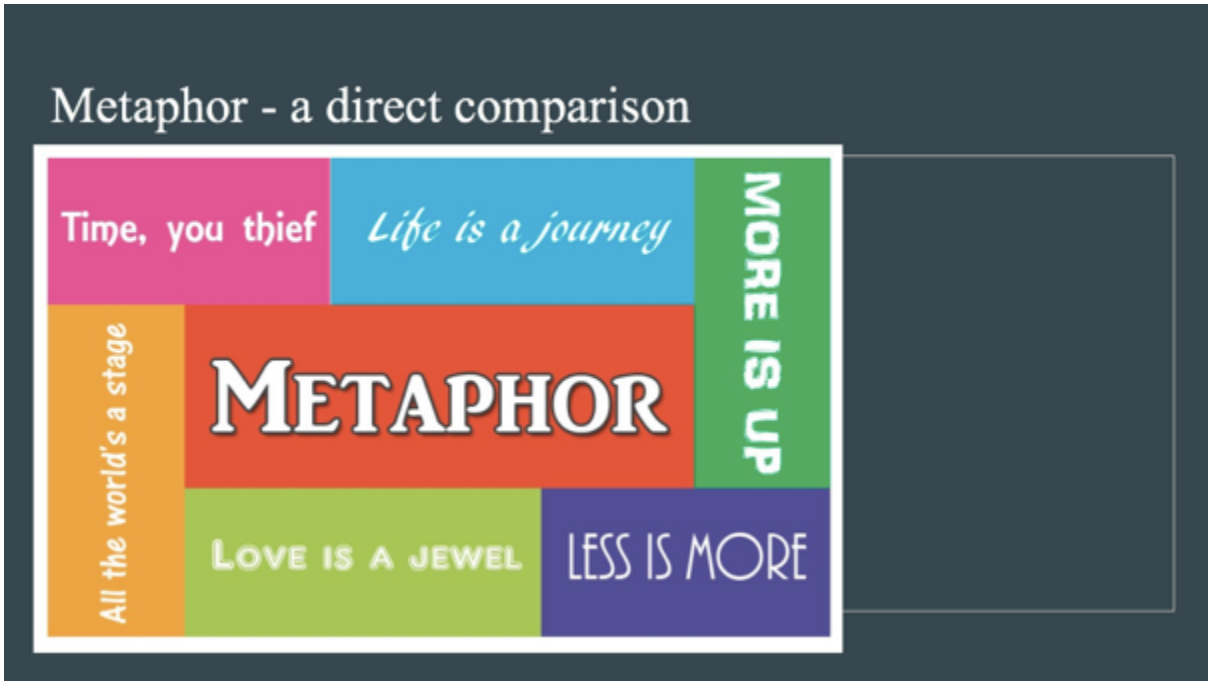


Figure 41 - A slide used in Activity 5 of Violet's high school lesson

The digital is again relatively foregrounded in the only activity that is dominated by teacher talk. In Activity 5, the shortest activity of the lesson, the slide shown in Figure 41 (above) is displayed. It deals with the definition of metaphor, defined briefly as "a direct comparison", while also displaying examples of metaphors *that are not from the poem*. The examples not being from the poem provides an opportunity for Violet scaffolding meanings that have less "weak structures transcontextually" and are less associated with "structures in local use" (Prinsloo and Sasman, 2015: 550). As a matter of fact, the slides in Figures 39, 40 and 41 all exhibit a similar missed opportunity. However, Violet chooses to rush through the activity associated with Figure 41 by reading the examples on the slide before moving on to the next

activity. Perhaps in the process of avoiding an activity *she perceives* as not aligned to her conceptions of language and teaching, she ironically misses an opportunity for learners to make ideational meaning of the world around them that is on a higher level than the concrete, contextualised meanings associated with most of the activities in her high school lesson (Gee, 1999). At this stage, it must be pointed out again how these abstract meanings, which are missed here, are often associated with high stakes writing (Maton, 2013).

A similarity to Violet's PGCE lesson emerges in Activity 5, in the way she indexes what kinds of activities will be engaged in during the lesson. The learners seem to know that this part of the lesson is reserved for teacher talk, through the appearance of a slide containing conceptual information ("metaphor" in Figure 41 below). They respond by making notes on their printed hand-outs, *without being prompted by the teacher*. The unfolding of events therefore indicates that this kind of activity and its accompanying literacy practices are *established practices* during Violet's poetry lessons. Seen in this light, Violet indexing the objects used in activities (Peirce, 1955), also seen in her PGCE lesson plan (Chapter 5), has powerful potentials for meaning-making, because they can recall how to make meaning of her indexes by drawing on historical aspects of the practice (Barton & Hamilton, 1998; Heath, 1982; Larson & Marsh, 2015 and Dippre & Smith, 2020). In other words, her multimodal blending and indexing support and point to what is being done, how learners should participate and which mode of communication they should draw upon, *because they have done this before*. The ways in which Violet draws on and indexes established practices is further discussed in the section on modal ensembles.

In all three activities that are not as closely aligned to Violet's suggested conceptions of language and teaching, the digital is relatively more foregrounded. However, since comparatively little time is spent on these activities, the overall place of the digital *remains in the background* during Violet's high school lesson, despite her use of digital resources much more often than in her PGCE lesson plan. Additionally, the recognisable activities remain more or less similar across Violet's high school and her PGCE lesson plan.

7.1.2 Contingency and teacher control: placed digital artefacts

This section focuses on activities in Violet's high school lesson that reflect her possible conceptions of language and teaching, as exhibited in her PGCE lesson plan (Chapter 5): a

focus on ideational meaning-making, learner participation and –resources. These activities constitute the bulk of her high school lesson. The activities and outcomes in her imagined lesson and her high school lessons are similar, because they are mainly driven by how it is suggested she conceives the language and literacy classroom, as shown throughout this section. The place of the digital in these activities is focused on below.

Digital artefacts, while being backgrounded in activities involving the construction of ideational meaning, are used as "placed resources" (Prinsloo & Sasman, 2015: 1), since the interpretations of these artefacts are highly contingent on what is happening in the classroom, in this specific time and space. In the process, Violet draws on numerous of the learners' resources. In Activity 1, learners are expected to listen to a digital sound clip of rain and write "what [they] hear"[31] in their writing journals, without Violet informing them what the sound is. Violet therefore draws on the learners' prior experiences and their interpretations of the sound, similar to how this is done in the silent conversation activity in her PGCE lesson plan.

In Activity 2 (Appendix G), where she asks learners to read out their written work, Violet draws on another resource, one just created by the learners: their writing. She asks a few of the learners to read their descriptions, commenting on each and allowing other learners to comment on the writing as well. Already in Activity 1 and 2, Violet thus draws on numerous of the learners' resources, which is aligned to how she conceived teaching in her PGCE lesson plan. The activities also emphasise her conception of language and teaching as involving discussions on the self and other, or the construction of ideational meaning (Kress & Van Leeuwen, 2006), since she prefers engaging in these discussions even before handing out the poem. In Sharon's *Vultures* lesson, Sharon also attempts to immerse the learners into the world of the poem (Pahl & Rowsell, 2010), but the activity is so constrained in her high school timespace configuration, that she abandons it. From the first activity in Violet's class, it appears that lessons in her high school are less constrained inside her classroom, compared to Sharon's.

The sound, the writing and her speech, "using words and writing a description", manage to scaffold an understanding of what figurative language means at an early stage of the lesson, without her having to explicitly use the term. In these activities, the digital artefact is placed in

[31] Double quotation marks refer to the language used by Violet in the class, as described in lesson observation notes.

the background, with the learners' low stakes writing in their journals and the discussion that ensues being at the centre. Moreover, the sound of rain is interpreted in ways strongly associated with the activities in the classroom and meaning-making is therefore concrete and highly contextualised (Gee, 1999). The digital sound could therefore be described as a placed digital artefact, a notion returned to repeatedly throughout the analysis chapters.

Similar to Violet's PGCE lesson plan, the teacher 'blends' the shifts in activities by subtly indexing their sequence (Peirce, 1955 and Blommaert, 2015). Her practices in the high school configuration thus reflect her possible conceptions during initial teacher education. Towards the end of Activity 1, while learners are still busy listening to the sound and writing their responses, Violet starts handing out the poem. She therefore indexes, or points to, the next activity using the written hand-out, which is an object in the activity. In other words, learners are made aware of which activity is to come (the reading and analysis of a poem), through the teacher making another resource available to them. This resource has a "a certain recognizable value" in the language and literacy classroom (Blommaert & De Fina, 2017: 3).

In the process, Violet blends the first and second activities as she gradually alters the "orders of indexicality" (Blommaert & Da Fina, 2017: 3) associated with the one activity to resemble the orders of the next. There is a slight difference in the mode in which Violet chooses to point to the sequence in activities though. In her PGCE lesson plan this indexing is done through imagined spoken language only, whereas the teacher draws on the printed hand-outs (the material texts) in this case. Violet blending modal ensembles in the process of indexing activities is discussed later in this chapter. Importantly, while the digital sound is still playing, Violet already points to the next activity by making a non-digital resource, the hand-out of the poem, available to the learners, backgrounding the sound in the process, since she makes the modal ensemble more complex in the process (see Chapter 3).

Violet's probable conception of the language and literacy classroom as highly interactive, illustrated in her imagined lesson during initial teacher education, is reflected in the scaffolding of learning in her high school lesson. Similar to her PGCE lesson plan, she dedicates the bulk of the lesson's time to activities involving ample learner participation (Activity 1, 2, 6, 7 and 8). These activities, are prime examples of "situated learning", which "explores the situated character of human understanding and communication [through the] relationship between learning and the social situations in which it occurs" (Lave and Wenger, 1991: 13). The digital

is used in three of these activities (Activities 1, 2 and 7), of which two (Activities 1 and 2) have already been discussed. In Activity 7, the poem is analysed through the identification, description and explanation of the imagery and various resources are drawn upon: learners' interpretations of an image of a stork (see Figure 42 below), which Violet inserted into one of the presentation's slides, and the hand-out of the poem on which they make written notes. The ample time spent on this activity, due to it being heavily contingent on classroom interaction, reflects the time Violet has envisioned for these kinds of activities in her PGCE lesson plan.

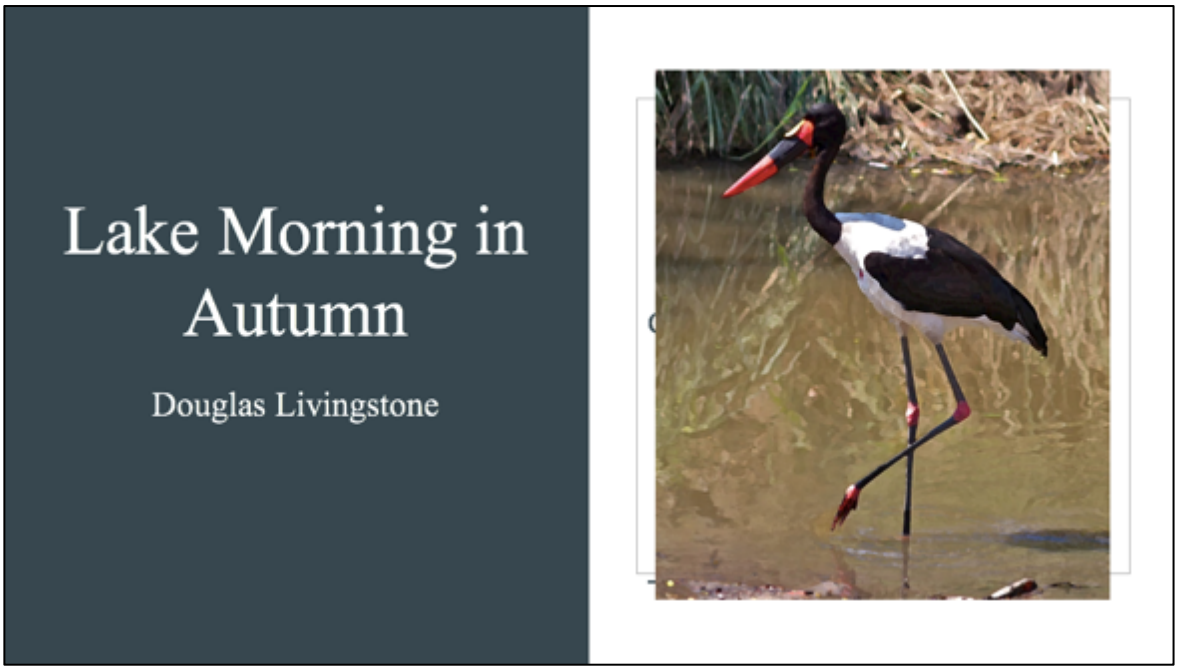


Figure 42 - A Powerpoint slide of a stork used in Violet's high school lesson. The image has been adapted slightly.

In this activity, the digital image is used in a strikingly similar way to which non-digital (printed) image has been used during the silent conversation activity in Violet's imagined *Alexandra* lesson plan. If the image were printed out and stuck against the wall, it would have had the same place, meaning that mode of communication of the digital still image is overshadowing its *digital-ness*, in a similar way as Sharon's use of still image in her PGCE lesson plan is not about the digital *per se.* Closely related to how teachers "conflate digital literacy practices with a competence using the internet" (Campbell & Kapp, 2020: 8), it could be argued that Sharon and Violet conflate the use of the digital with the use of still image, which means the digital resources are overshadowed by the modes through which they communicate.

The digital is backgrounded (see Chapters 2 and 3) by classroom interaction in more than one way in Violet's high school lesson. In Activity 7, Violet goes back to the first slide of her presentation, while she is analysing the poem in collaboration with the learners. She allows classroom interaction to determine when a certain slide is displayed, not the original order of the slides. By allowing the learners sitting in front of her to influence the order in which a predesigned Powerpoint presentation is played, Violet seems to recognise the resources the learners bring to the lesson (Archer & Newfield, 2014), which could potentially invite them to negotiate the meaning (Heath, 1982) of the digital resources.

The fluidity of how teaching materials are used, is similar to how Violet treats time as fluid in her PGCE lesson plan, possibly reflecting her conceptions of language and teaching through the unfolding moments of the lesson (Dippre & Smith, 2020): she carefully balances an open approach to teaching, modes of communication and teaching materials (blending activities) with the relatively set sequence of activities. This balancing act is similar to how teachers constantly have to balance the layered co-presence (Blommaert & De Fina, 2017) of discourses from different spatio-temporal configurations. In Violet's high school lesson, she not only balances the discourses above, but also the activities and modal ensembles inside the classroom. The order in which the digital slides are placed does not impose the sequence in which they are displayed in Violet's high school lesson as in Sharon's PGCE lesson plan.

In all the activities in Violet's high school lesson that are similar to the activities imagined for her PGCE lesson plan, she backgrounds the digital, using it as an add-on (Campbell & Kapp, 2020). In activities that could be related to her conceptions of language and teaching, Violet therefore opts for the limited use of the digital, using it as placed digital artefacts (Chapter 3). While the digital is used as placed digital artefacts, learners often engage in low stakes writing – journal writing, annotation, note-taking. Apart from the activities discussed in the previous section, where the digital has been shown to be connected to *potential* abstract meaning-making, only one other activity has the potential for learners engaging in high stakes writing practices (Activity 8).

In Activity 8, Violet provides an initiation (Lefstein & Snell, 2011) that resonates with Sharon's additional notes that simulates the exam, saying "Write down and annotate why the imagery is

effective"[32]. Despite the potential of this initiation for high stakes writing, the activity is left to the last five minutes of the lesson, similarly to Sharon's PGCE lesson plan, where this kind of writing is *pressed into* the last activity and eventually left for homework. High stakes writing (Maton, 2013), in which the digital potentially could have had a place, is therefore mostly absent in Violet's high school lesson. There are two reasons proposed for this: (1) Violet's conception of language and teaching involving ample learner participation is prioritised above learners engaging in high stakes writing in the classroom, since it is the teachers' ways of viewing what counts as knowledge in certain domains that shape how they approach "learning and instruction" (Hofer, 2001: 1) and (2) there is not enough time in the lesson for this kind of writing, since Violet has to focus on learners as text participants and code breakers (Freebody & Luke, 1990) as a *primer* for engaging with a challenging poem. The absence of high stakes writing is explored further in the next section on modal ensembles.

Discussion

There are many similarities between the ways in which Violet scaffolds meaning-making in the activities comprising her high school lesson, compared to how she imagines scaffolding in her PGCE lesson plan. However, Violet increases the frequency of her use of digital resources as placed digital artefacts, similar to Sharon in her high school lesson. The reason for this could be the fact that these material resources are *there* in the classroom space, so Violet feels pressure to use them (Campbell, 2016). The digital thus has some agency as a material object in the classroom space (Gourlay & Oliver, 2018), without much human intention. However, Violet could have still chosen not to engage with the digital technologies, meaning the digital's agency should not be overstated.

The educational manager at Violet's high school says in an interview that she does not expect new teachers to use many digital resources in the first five years of their practice. She adds that teachers usually come to her for suggestions regarding the ways they could use the digital in their teaching once they are settled and are looking for new challenges (paraphrased from an *ad hoc* interview). Despite the educational manager's claims, one of the information technology teachers mentioned that teachers are expected to learn how to use *Google Classroom* (see Chapter 4), since Violet's high school is a *Google School*. There seems to be

[32] Quotes in double inverted commas represent Violet's *actual* language during the high school lesson, extracted from the observation notes.

different understandings regarding the ways in which teachers are expected to use the digital in Violet's high school timespace configuration. However, if the digital in itself has some agency over teachers using digital resources, as socio-material and –spatial studies have often suggested recently (Gourlay, 2016 and Mills, 2016), then the mere act of both Sharon and Violet's schools purchasing new tablets for in-classroom use (Chapter 4) may inadvertently apply pressure, albeit subtly, on the two newly qualified teachers, without anybody intending it.

Similar to Sharon, the activities and literacy practices in Violet's high school lesson for HL learners resonate with activities and practices in her imagined lesson for younger FAL learners. As in her PGCE lesson plan, Violet similarly draws on learners' resources as text participants (Freebody & Luke, 1990) in numerous activities, spending lots of time on immersing learners into the world of the poem and drawing on their "background knowledge" (1990: 9). Different to her PGCE lesson plan, however, is the introduction of activities drawing on the learners' resources as code breakers (Freebody & Luke, 1990) in several activities.

These activities challenge Violet's possible conceptions of language and teaching and she employs certain strategies to avoid her involvement in them, particularly by foregrounding the digital. Drawing on the learners as text decoders is often associated with scaffolding for learners who are not English home language speakers, because it aims to provide support for learners struggling to understand the conventions and structures of the language. Violet thus slows the pace of the lesson in similar ways to her PGCE lesson plan, while adopting strategies for scaffolding meaning-making, by foregrounding the slides in Figures 39 and 40. These strategies were not deployed in her imagined lesson plan. However, compared to Sharon's high school, the learners at Violet's high school experience fewer challenges with English as LOLT *and* they undergo a selection process for admission to the school, as seen in Chapter 4. So, why does Violet choose to scaffold an English HL lesson in similar ways as she imagined scaffolding an FAL poetry lesson?

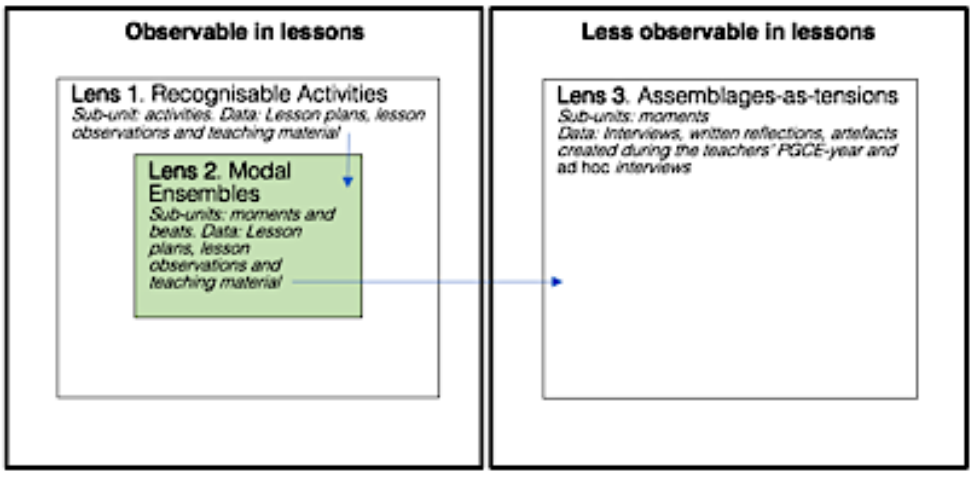
The answer to this question goes beyond focusing on English as LOLT. It is a possibility that some of the learners experience challenges understanding the language, but Violet's choice in how the lesson is scaffolded has more to do with two other factors. Firstly, the possibility of powerful conceptions of language and teaching and, secondly, the fact that poetry, despite its many affordances for literacy learning, is challenging in itself. As mentioned in Chapter 5,

learner participation and the construction of ideational meaning (Kress & Van Leeuwen, 2006) come first in Violet's PGCE lesson plans. It could be said that Violet would prefer to spend ample time on the activities that align with her conceptions, even if the activities do not go much further than engaging learners as code breakers, text participants and potentially limiting the learners as text users to the classroom setting (classroom discussion and turn-taking). In the process, the lesson could remain connected to "general or verbal understanding[s]" of language that involves an ability to "explicate one's understanding in terms of other words or general principles, but not necessarily an ability to apply this knowledge" to different social situations (Gee, 2008: 3).

Similar to Sharon, Violet is also teaching the learners in front of her and it could be that these learners have *taught* Violet that they struggle with poetry over the course of eight months' teaching. She therefore introduces code breaking activities to the lesson and slows the pace of the lesson up to the point where it seems like, similar to Sharon, she also runs out of time. In the process, activities where learners engage as text users in temporal-spatial configurations "other than those of the specialised site of the classroom" (Freebody & Luke, 1990: 12) and as text analysts, are left for homework. Compared to Sharon, Violet manages to get the learners to engage in more activities and literacy practices, *mainly because classroom discipline is not an issue in her lesson*. This is because Violet perhaps employs certain strategies to account for interaction and contingency in the high school lesson, as discussed in the next section on modal ensembles.

7.2 Accounting for increased interaction and contingency in modal ensembles

Diagram 8 – Analytical focus of this section: modal ensembles in Violet's high school lesson



Unlike in the analysis of modal ensembles in Sharon's high school lesson in the previous chapter, this part of the analysis of Violet's lesson introduces two moments lifted up from the lesson's activities, instead of just one. Both of Violet's moments point to how the teacher seems to be aware of the modes of communication in her classroom. She blends modes of communication as a way of accounting for the increased classroom interaction and contingency in the shift from the higher education to the high school chronotope. Similar to Sharon, the classroom space and her movement in it become more relevant during the analysis of modal ensembles, so the layout of Violet's classroom (Figure 44) at the time of this lesson is included below.

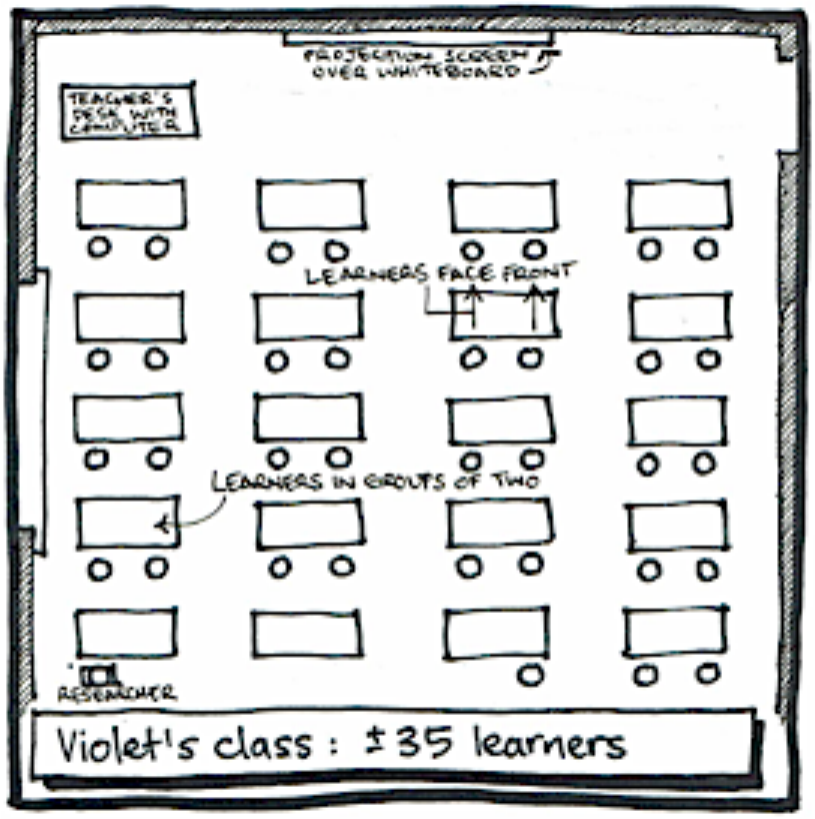


Figure 43 - Violet's classroom layout at the time of her focus high school lesson

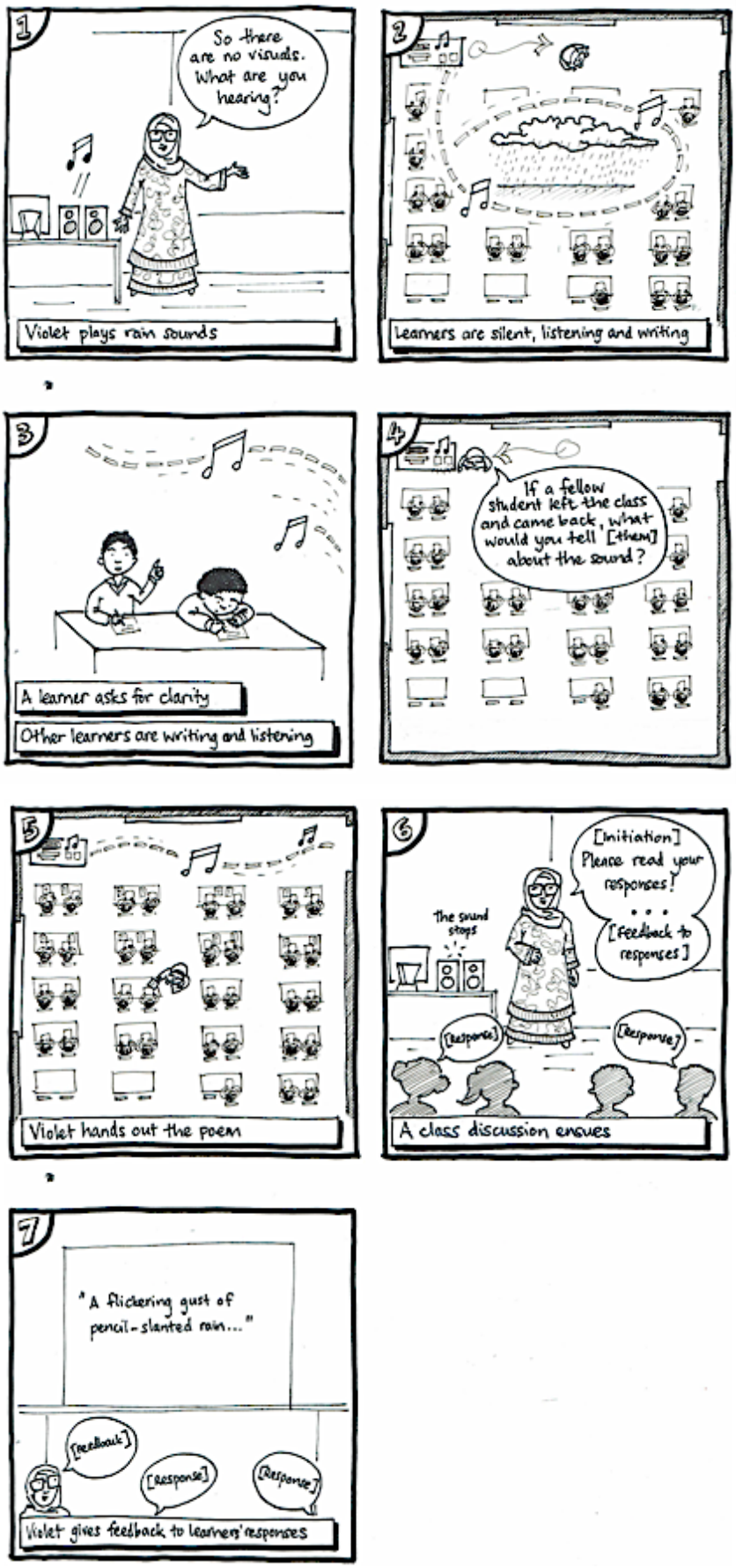


Figure 44 - Violet's Moment #1

7.2.1 The blending of modes

Violet Moment #1 (Figure 44) is lifted out of the first two activities of Violet's *Lake Morning in Autumn* high school lesson, since moments are fluid and could stretch over activities (see Chapter 3). Panels 1 to 5 represent a moment in Activity 1, while learners are engaging in journal writing, while Panels 7 refers to Activity 2, where their writing is discussed. In Panel 1, Violet turns on a sound from her desktop computer, saying, "So there are no visuals, what are you hearing?" Although it is not quite clear, the sound playing over the speakers sounds like rain. The learners fall quiet and listen intently to the sound, while writing in their journals, which were already on their desks when they entered the classroom (Panel 2). One learner asks for clarification of the task (Panel 3), to which Violet responds, "If a fellow student left the class and came back, what would you tell [them] about the sound?" (Panel 4). While the learners are writing, Violet moves through the aisles, handing out a printed copy of the poem (Panel 5). She returns to her desk and turns off the sound, asking learners to, "Please read [their] responses". Several learners read their responses, to which Violet provides feedback (Panel 6). During this interaction between learners and teacher, Violet turns on the overhead projector, which displays a Powerpoint slide (Figure 45) containing line 4 of the poem, "A flickering gust of pencil-slanted rain…" (Panel 7).

The moment exemplifies how Violet subtly controls the modal ensembles formed during the lesson, through blending, often using the digital in the process. She therefore manages the succession of beats in the moment, rendering the lesson seemingly less erratic (Decker, 1988) than Sharon's *Vultures* lesson.

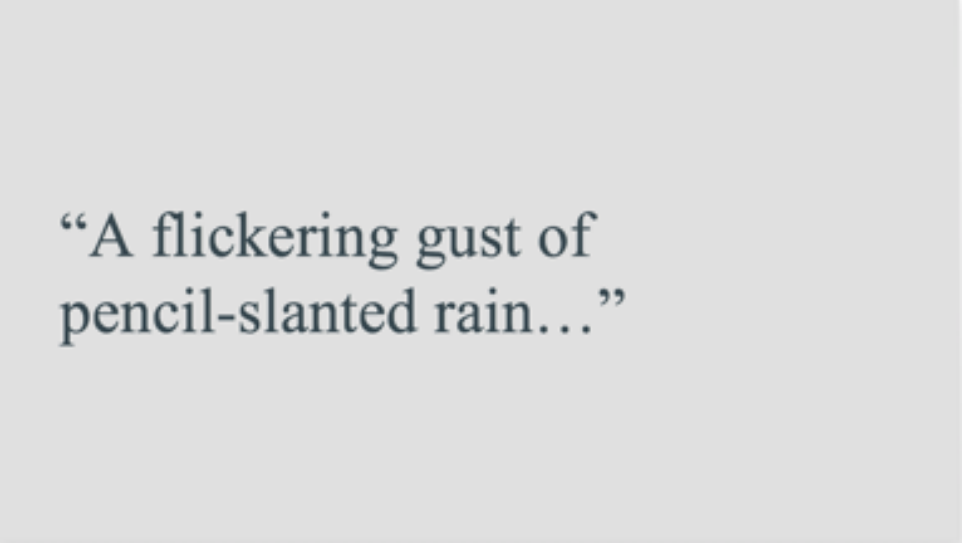


Figure 45 - A Powerpoint slide projected in Violet's high school lesson containing a quote from the prescribed poem

7.2.1.1 Subtly controlling beats and drawing on established practices

As suggested before, one of the differences between Violet's PGCE lesson plan and her high school lesson is the frequency in which she uses digital resources in the latter, whereas she does not use the digital in the former at all. Additionally, Violet's Moment #1 shows how Violet uses the mode of sound (Jewitt, 2016), not image, during the low stakes writing exercise at the beginning of her lesson. Yet despite these differences, there are many striking similarities between her imagined practice in the higher education chronotope and her teaching in the high school timespace configuration.

Violet's imagined practices during initial teacher education are reflected in how she indexes, or points to[33] what is coming next in the lesson, although she does not limit this indexing to spoken language in her high school. As suggested in Chapter 5, Violet conceives teaching as the teacher carefully negotiating contingency in the lesson and she did this through blending in her PGCE lesson plan. Violet points to the analysis of a poem later in the lesson, by handing out the print-out of the poem, while the learners are busy writing in Panel 5, blending audio, the learners' action of writing and the gesture of handing out the written text of the poem. Violet's blending of various modes is also seen in Panel 7, where she switches on the overhead projector and it displays the language from the poem, "a flickering gust of pencil-slanted rain" (line 4).

Violet is blending modes by subtly changing the orders of indexicality (Blommaert & Da Fina, 2017) in the classroom. She points to how the next activity will shift away from the meaning-making of the learners' writing and the sound they described by making visible an object from the activity. Learners could interpret the object, the slide in Figure 44, as a shift towards the language of the poem, which involves different resources – the hand-out of the poem and particularly line 4. Violet does this *while* learners are still engaged in the classroom discussion in Panel 7. The newly qualified teacher therefore chooses to exert some control over classroom activities, through employing modal ensembles (Jewitt, 2016) that signify the types of "structured routines and pathways" (Barton et al., 2000: 17) in the class, as opposed to verbally

[33] Since this section is about modes of communication, it should be pointed out that 'points to' refers to indexing through any mode. It should not be confused with the action of pointing at an object or person, with the index finger (I now realise where that term comes from!), through the mode of gesture.

telling learners what will be done. These teacher controlled ensembles manage to create a blending effect, similar to those seen in her PGCE lesson plan and exemplified in her adaptation of the lesson plan template (Chapter 5).

A brief look at other poetry lessons from Violet's practice at high school, shows similar ways of indicating the sequence of activities by controlling modal ensembles: a long period of immersion into the world of the poem, drawing on modes other than spoken or written language, a class discussion on the language in the poem, followed by an index to the language of the poem, the vocabulary of the poem (often including a projected glossary), the reading of the poem and then the analysis. It is thus safe to say that this way of using modal ensembles is an *established practice* in Violet's poetry lessons. In her lessons, these established literacy practices are more dominant, visible and influential than others (Barton & Hamilton, 1998: 8), since they consist of repeated statements, which invests them with power (Foucault, 1969). Yet every new repetition (Dippre & Smith, 2020) of these practices in the classroom is connected with new meaning, since "the indexical links between signs and modes of communication [result in] indexical links [being] severed and new ones… [being] projected onto the signs and practices" (Blommaert, 2002: 20). The blending of activities, an aspect of Violet's conceptions of teaching as seen in her PGCE lesson plan, results in heightened learner participation, especially if coupled with established practices within the high school spatiotemporal configuration.

Violet's mixture of blending and drawing on established practices results in her reflecting her possible conceptions of language and teaching as involving ample learner participation, as seen in all of the activities in her PGCE lesson plan. It is through these historically shaped established classroom practices that learners get to interpret the "choice of modes, the switching between modes and the couplings of modes; and therefore the identification of the affordances of different modes" (Iedema, 2003: 1) in Violet's high school lesson. In other words, although Violet prefers to exercise subtle control over modal ensembles, classroom interaction and contingency through blending, her practices could still potentially invest the learners with agency (Archer & Newfield, 2014). In the process, Violet prevents the rapid succession of 'beats', which caused so much disruption in Sharon's high school lesson, by controlling changes in modal ensembles. The teacher controlling the succession of beats has certain affordances (Kress, 1993). For example, this type of teacher control enables Violet to respond to the learner in Panel 3, by clarifying the task (Panel 4) through spoken language in the

important third turn of the IRE/F sequence (Lee, 2006), without this interaction causing a disruption in the other learners' writing.

Violet's Moment #1 further suggests a rationale for why she prefers to spend a relatively long period of time on immersing learners into the world of the poem (Pahl & Rowsell, 2019). Similar to how she imagines drawing on still images during a 'hook' in her PGCE lesson plan (Campbell & Kapp, 2020), Violet's hook in her high school lesson draws on modes other than speech and writing (Panel 1). In both instances, the particular use of modal ensembles has similar effects with regards to learners' resources. Both lessons start with an activity that draws on the learners' prior experiences, drawing on their "background knowledge" (Freebody & Luke, 1990: 9), which enables them to reflect on where they have heard the sound before (in the high school lesson) and what they know about the *Alexandra* township (in the PGCE lesson plan). The ensembles of modes recognise the learners' resources, which could potentially provide access to the prescribed poem, which is part of "the discourses and knowledges of the curriculum, as well as formal assessment" and to "self-reflectivity and… a range of semiotic resources" (Archer & Newfield, 2014: 5). In Violet's lesson, this kind of access begins by focusing on the self. In both Violet's PGCE lesson plan and her high school lesson, learners are therefore personally invited to participate in the meaning-making in the classroom, because they are involved from an early stage. This might explain the heightened learner participation illustrated in Panels 6 and 7.

7.2.1.2 The limitations and unpredictability of placed digital artefacts

Despite the heightened learner participation in her lesson, Violet's Moment #1 however shows how the Powerpoint slide in Panel 7 is only loosely connected to the poem. She uses the digital resource as a placed digital artefact in several ways in the process (see Chapter 3). Firstly, the digital is used in presentation mode – a finished product created and selected by the teacher, connecting with only one activity as a form of backgrounded add-on (Campbell & Kapp, 2020). Secondly, the meaning-making of the digital is highly contingent on what is happening in the classroom in a specific moment (the discussion about the learners' writing on the sound they have heard before), similar to placed resources (Prinsloo & Sasman, 2015).

Thirdly, Panels 1 to 7, taking up 15 minutes of a 50-minute lesson, does not involve much of the abstract, transferable meaning-making (Gee, 1999) nor high stakes writing (Maton, 2013)

associated with exams. In Sharon's high school, for example, where the high importance of the exam has been discussed, Violet's Moment #1 would be seen as having little "value" (Bauman & Briggs, 1990: 77). Lastly, both the digital sound and the slide in Panel 7 (Figure 44) are abandoned after Violet's Moment #1, not referred to again during this lesson. Moreover, the slide physically appears in the background in the classroom space (against the wall and near the ceiling), within an already complex modal ensemble in the moment, without any accompanying ways of pointing to it (through spoken language or gesture, for example). *It is not clear whether the learners have made the connection between what happens in this moment and the prescribed poem*, limiting the agency of the digital in the moment. The uncertainty of how the engage with the digital in the moment could connect it to unpredictability, similar to Sharon, even if the digital resources are backgrounded. The next section analyses a moment where the digital communicates through still image, suggesting that Violet uses it differently compared to the ones containing only written text. The association of Violet's lesson with risk is then discussed in the section on assemblages-as-tensions.

7.2.2 Careful negotiating of digital image's meaning

Violet's Moment #2 (Figure 46 below) is lifted from the sixth, seventh and eighth activities of Violet's *Lake Morning in Autumn* high school lesson. The moment stretches over the class reading of the poem (Activity 6), the collaborative analysis that follows it (Activity 7) and the brief classroom task afterwards (Activity 8). While displaying a Powerpoint presentation slide containing the name of the poem and an image of a stork (see Figure 4 on a previous page), Violet asks the learners if they could, "…please read the poem together" (Panel 1). The learners read the poem (Panel 2), followed by Violet initiating a discussion through, "What is the meaning of the poem?" (Panel 3). A discussion ensues with learners looking at their printed hand-outs of the poem, as they listen to one another and the teacher. Violet is moving freely through the aisles. This collaborative analysis is mostly centred around making comparisons between the projected image of the stork and the imagery in the poem (Panel 4). With five minutes of the lesson left, Violet asks learners to, "pick a placard" (see Figure 47 for one example) that contain figures of speech ("metaphor", "alliteration", "enjambment", "simile" and "personification"), to, "form groups…", and to, "write down and annotate why the imagery [in the poem] is effective" (Panel 5). The learners follow Violet's instructions and engage in a group analysis task until the bell rings shortly afterwards.

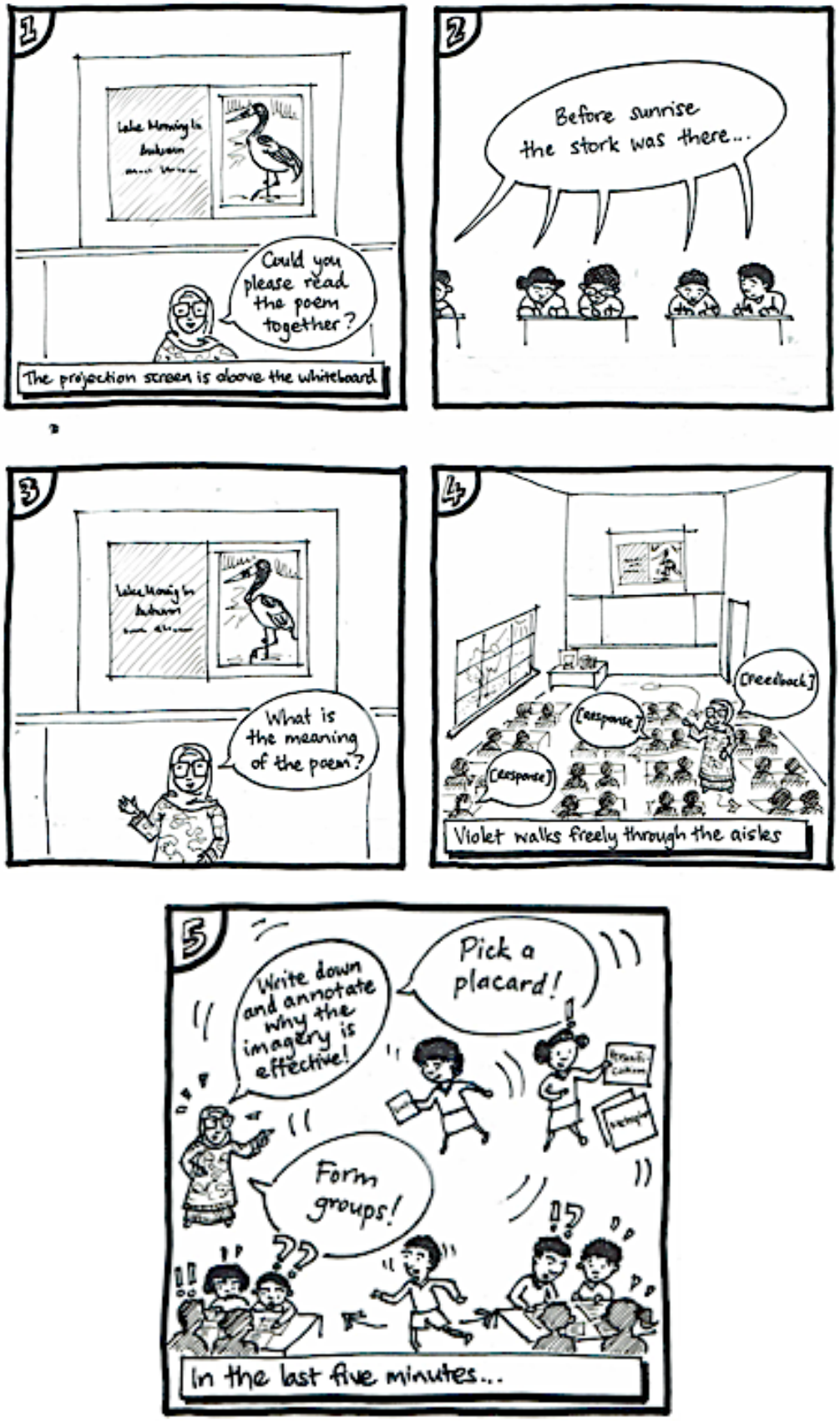


Figure 46 - Violet's Moment #2

Figure 47 - A placard used in Panel 5 of Violet's Moment #2

Violet's Moment #2 exemplifies the ways in which Violet negotiates the meaning of the digital resources available in the classroom space during the collaborative analysis of the poem. Unlike Violet's Moment #1, it is clearer how the connection between activities, the digital and the poem are made. It further points to how Violet prefers to negotiate ownership over the digital when the digital contains communication in the still image mode, which takes up a considerable amount of time. It could be argued that Violet thus gradually submits control over an artefact designed and selected by her.

Violet negotiates the meaning (Heath, 1982) of the Powerpoint slide and the image on it in a similar way to her PGCE assignment, where the images of the Alexandra township are carefully negotiated and connected to the poem during the silent conversation and the discussion following it. Violet invites learners to participate in the meaning-making of the poem by asking them to read it (Panel 2) through the initiation, or the first turn (Lefstein & Snell, 2011) in Panel 3. Additionally, the teacher invites learners to participate in the analysis of the poem through two established practices, which are contingent on one another. Firstly, learners seem to know that they are supposed to compare the image with the contents of the poem, without Violet prompting them verbally, indicating the possibility of this being an established practice. Secondly, her subsequent movement through the aisles of the classroom seem to signify to the learners that the teacher expects them to participate. The teacher's 'choreographies' as an established practice in Violet's class is discussed in more detail later.

Through spoken language and established practices (use of the digital and movement) the newly qualified teacher thus encourages learner participation with the written text, while knowledge is "constructed socially through interaction and shared by individuals" (Wang et al., 2011: 297). In the process, Violet seemingly negotiates the meaning of the poem and the displayed image's connection to it.

Panels 1 to 4 reflect Violet's conception of language and teaching, suggested in her PGCE lesson plan, as involving ample learner participation with the text in an interactive lesson. However, Violet's negotiation of the meanings (Heath, 1982) of the digital and still image is in contrast to Sharon's negotiation of meaning during her *Vultures* high school lesson. Despite the only images that appears in Sharon's classroom being in her Powerpoint presentation, similarly to her PGCE lesson plan, she does not seem to have *tim*e to negotiate their meanings, preferring rather to draw on her preference to focus on the linguistic features of the prescribed text while her lesson is constrained through discipline problems. Apart from the difference between the two teachers in the negotiation of the digital and still image, both teachers seem to strongly connect, perhaps even conflate, the digital and still image. The materiality of the digital, its mode of communication, overshadows its *digital-ness* in both these cases, consequently backgrounding 'the digital' in the moment.

The backgrounding of the digital within a complex modal ensemble in Violet's Moment #2 is further supported by the appearance of the still image (the stork) among numerous other modes of communication (ample spoken interaction, the printed hand-out of the poem and Violet's movement), on the fringes of the classroom space, far away from the learners. Despite the relatively central place of the digital resources during the meaning-making of the prescribed poem, it is still physically on the outskirts of the classroom space, placed against the wall *and* near the ceiling (in Violet's classroom), while the written poems are in close proximity to the learners, similar to Sharon's PGCE lesson plan. Moreover, the Powerpoint slide of the image of the stork (see Figure 42) only appears during this one activity and is then abandoned in the next (Panel 5). Despite its role in the concrete and contextualised meanings (Gee, 1999) made during Violet's Moment #2, it is still used as an add-on (Campbell & Kapp, 2020). Violet therefore uses the digital as a placed digital artefact in Violet's Moment #2.

In Panel 5, there is a rather rushed attempt to make more abstract, transferable meanings (Gee, 2008), through Violet saying, "Write down and annotate why the imagery is effective". This

initiation involves the scaffolding of slightly more abstract meaning-making than, "What is the meaning of the poem?", because it moves away (incrementally) from the specific poem analysed in the classroom, towards thinking about how imagery functions in poetry, which could potentially draw on learners as text analysts (Freebody & Luke, 1990). The digital resources are abandoned completely, for the first time in the lesson. Instead, Violet replaces the Powerpoint presentation with a hand-out of the placards containing the figures of speech *written* on them, while learners have to collaboratively *write* their responses to Violet's initiation.

This sudden and abrupt switch to the dominance of the written mode, the abandonment of the digital (or perhaps image?), in conjunction with the more abstract, transferable meaning-making seem to point to the disjunction between the modal ensembles during the majority of lesson time and the modes in which knowledge is represented in high stakes assessment – through mostly writing (Freebody, 2013). Moreover, the limited time left for the activity in Panel 5 means that the learners spend most of the lesson engaging in low stakes writing (journal writing, annotation and note-taking), while the engagement in high stakes, *exam writing* (Maton, 2013) is barely engaged in. Additionally, the digital resources used throughout the lesson in conjunction with low stakes writing, supporting the focus on it, disappear during this switch.

There are quite a few similarities emerging between Violet and Sharon's high school lessons in Violet's Moment #2. It could be that Violet also runs out of time. The disappearance of the digital as the higher stakes writing is scaffolded suggests that Violet and/or the learners perceive these resources as lacking in "value" (Bauman & Briggs, 1990: 77), as revealed in Sharon's interview (see Chapter 6). As suggested in Sharon's "additional notes" in the previous chapter, abstract, transferable meaning-making and high stakes writing are presumably left for homework, because Violet starts the next lesson with this specific Grade 11 class (which followed the next day), by introducing another poem[34]. These similarities between Violet and Sharon's high school timespace configurations suggest there might be subtle assemblages-as-tensions formed in Violet's lesson, which might be overlooked because of the lack of discipline problems in her lesson, compared to Sharon's.

[34] The lesson referred to was also observed during the time spent at Violet's high school but it is not analysed in this thesis.

Discussion

Violet's Moment #2 provides an example of ample learner participation, which is suggested to be an aspect of Violet's powerful conception of language and teaching. However, what may first appear as an analysis involving learners as text participants and text analysts, could actually be more centred around code breaking, with the digital image actually limiting the learners' roles as text analysts (Freebody & Luke, 1990). This is because the meanings of words are repeatedly connected to the digital image of the stork. The moment does not involve discussions surrounding persuasion techniques and the "ideological positions" of potential readers and writers, as outlined for text analysis in Freebody and Luke's model (1990: 13). The analysis, focusing on "general or verbal understanding[s]" (Gee, 2008: 3) of words, could be said to involve meanings of words within *one* "real-time situation" (Gee, 2008: 4) in a "single-text instantiation" (Blommaert, 2001: 44), as the meanings are connected to this *one specific digital image*.

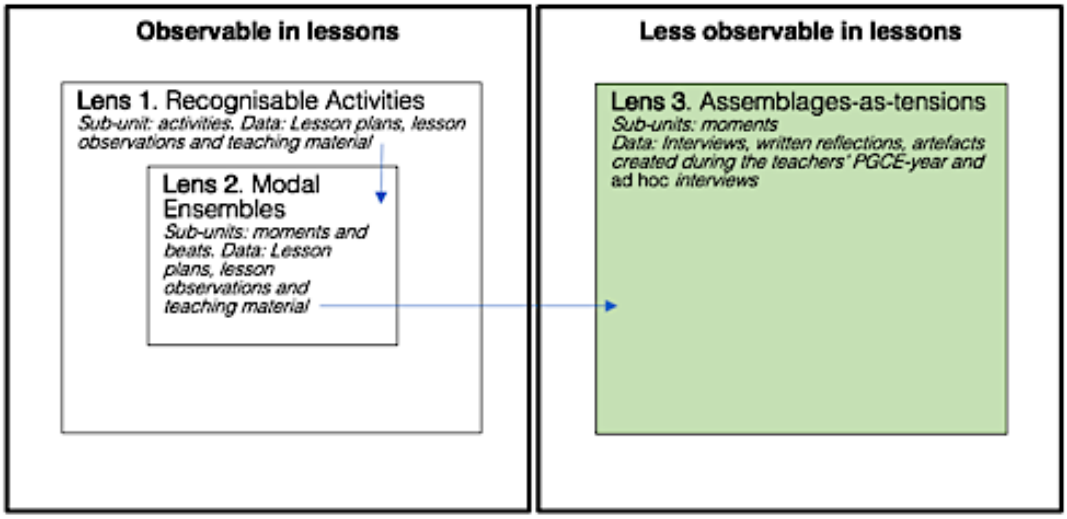
Violet's PGCE lesson plan, with its range of questions drawing on various learners' resources, focuses a lot more on the learners as text participants (Freebody & Luke, 1990), through her imagined questions having the potential to elicit responses drawing on learners' prior experiences and additional languages, for example (see Chapter 5). *Ample learner participation could be mistaken for text participation* in this case. However, considering that these learners might find the analysis of the poem challenging, as discussed before, Violet's highly concrete and contextualised (Gee, 1999) moment involving a placed digital artefact might serve as a good primer for further analysis, because of the ample time spent on the negotiation of meaning of the words in the poem, setting the scene for further analysis. Unfortunately, since this is a HL lesson, these 50 minutes are all she has. It seems like there might also be assemblages-as-tensions forming within the moments of the lesson as in Sharon's lesson, as is discussed in the next section.

7.3 Assemblages-as-tensions in Violet's high school chronotope

Similar to the previous chapters, this section moves from recognisable activities and modal ensembles to assemblages-as-tensions to conceptualise "the link between the activities of

reading and writing and the social structures in which they are embedded and which they help shape" (Barton & Hamilton, 1998: 7). In Sharon's high school lesson there are many observable tensions inside the classroom. In Violet's *Lake Morning in Autumn* lesson the tensions are not observable in the lesson, since the ways in which she subtly controls interaction and contingency aid in making the lesson appear rather *blissful*. However, the previous two sections pointed at how Violet might also experience constraints in her high school timespace configuration. This section therefore explores the non-observable, perhaps more subtle, assemblages-as-tensions forming in the moments in Violet's high school lesson.

Diagram 9 – Analytical focus of this section: assemblages-as-tensions in Violet's high school lesson



7.3.1 Discourses in Violet's high school: the institution and risk

Risk has the potential for disrupting conventional practices (Thesen & Cooper, 2013) and the possible engagement in hybrid practices (Street, 1993). In some cases, institutions could enable the disruption of conventional practices, as is seen in Violet's high school and discussed below. However, risk is also often associated with malalignment with established *institutional* practices, which could lead to sanctions (Blommaert, 2015). Risk is therefore closely connected to tensions. This section focuses on Violet's Moment #1 and #2 again, discussing how these moments form assemblages-as-tensions that associate Violet's teaching practices with risk.

7.3.1.1 Navigating risks: the institution's role

One of the differences between Violet and Sharon's respective high school lessons is the amount of learner participation, which is ample in the former teacher's lesson and limited in

the latter's. Violet's Moment #1 involves an elaborate activity where Violet draws on the learners' experiences, resulting in ample learner participation. Bringing the learners' personal experiences into the classroom, their background knowledge (Freebody & Luke, 1990), despite its well-documented benefits in educational literature, forms assemblages-as-tensions associated with risk in this moment, because the activity could in itself evoke unpredictable responses from the learners that could disrupt the moment. However, Violet's high school (Chapter 4) makes it possible for the teacher to carefully navigate the risks involved, enabling her to support her probable conceptions of language and teaching involving ample learner participation and drawing on learners' prior experiences.

When asked about her learners, Violet describes them in considerable detail, revealing also what it is that enables her to learn about them. In the interview conducted directly after her *Lake Morning in Autumn* lesson, Violet refers to how "Ed-Admin", her school's online administration system, provides her with details about her learners:

> Ed-admin, besides academic results, [provides] other things like address, so you can get a sense of which context your students are coming from. It also tells you which parent they stay with. So, if they stay with both parents it will say 'living with parents', when they stay with their mother, 'living with mother', or 'living with guardians'… so you don't alienate your students by appealing to a context that's not really known to them. (From Violet's interview)

Her high school institution provides access to a resource for planning for learner participation during the lesson, by giving the teacher "a sense of which context" learners come from. Moreover, Violet acknowledges drawing on Ed-Admin in her lessons. This information then has to be made available to teachers, through systems like "Ed-Admin" at Violet's school, in a way that allows them to *take hold* of the information and utilise it in their teaching. Violet therefore has access to a resource that aids her in the recognition of her learners' resources (Archer & Newfield, 2014) – it helps her to teach the learners in front of her. In another part of the interview, Violet mentions how she uses the information on Ed-Admin to draw on learners' background and their relationships with their parents. She highlights how the system made her aware of the possible challenges ("it is a slippery slope") of talking about families in class:

> To get 'buy-in' from students, you want to bring in their background and their relationship with their parents. But it is a slippery slope, because you do not want to push the envelope about this nuclear family… if you check Ed-Admin, many students are coming from homes where divorces are taking place… there are step parents, they are living with grandparents… every class is so diverse. (From Violet's interview)

For Violet, drawing on learners' "background[s]" is integral to teaching, affirmed by her written reflection (completed in the high school timespace configuration) and her PGCE lesson

plan (in the higher education configuration), stating "I… try to practice authentic pedagogy by trying to bring the learners' experiences and environments into the classroom" (from Violet's written reflection completed in her first year as qualified teacher). It appears her school is making this kind of teaching possible in many ways; her high school temporal-spatial configuration is supporting her conception of teaching. Her high school institution is thus aiding her in the "articulation and realization of [her] relation to an object or event" (Kress, 1993: 174). Apart from the administrative system, Violet's high school foregrounds a "sense of holistic education" (from Violet's interview), as shown in the next part of the interview:

> One thing I found here [at her school] is there's a sense of holistic education. You know… the hidden curriculum, the fact that they have two counsellors and they constantly tell the students about counselling. The fact that we had an assembly where they spoke about anxiety related to exams. When I was at school that would never happen… you had to deal with the anxiety, you had to deal with the stress. [You had to] get over yourself. Here there is the acknowledgement that some students have anxiety disorders, some students have depression and the support for that is spoken about… So, you feel like you need to touch base with students. (From Violet's interviews)

During the interview, the themes of knowing the learners and learner participation are however quickly followed by talking about the exam, as discussed below.

7.3.1.2 Creativity, the place of the digital and risk: Violet's discourse on the exam

Violet does not connect exams and the learners with time limitations as much as Sharon does in her interview. However, Violet's discourse surrounding the learners follows a similar pattern in that it quickly connects with exams. When talking about learner participation during the same interview following the *Lake Morning in Autumn* lesson, Violet is quick to devalue her teaching practice, the moment when the pressure of the exam is mentioned in her discourse:

> Often the kind of quizzes you do in class and things like that, it is at a much lower level to what they'll [the learners] find in the exam… [a learner said], 'when it comes to the exam, the exam questions are ten times more difficult than the contextual questions we do in class'. I had to, like, sit back because she had a point. Often the contextual questions are, 'who is this character?', 'what does this character do?'. It is not 'describe [and] critically evaluate Napoleon's actions'. You won't find those kinds of questions in class. So, they also notice, they pick up that their tasks are miles apart from maybe what they're constantly being bombarded with. (From Violet's interviews)

As seen in Violet's Moment #1, a relatively long period of time (about 15 minutes of a 50-minute lesson) is spent during the lesson on immersing the learners in the world of the poem (Pahl & Rowsell, 2010), through the journal writing/listening to audio activity. In Violet's Moment #2, an even longer period of time is spent on a relatively concrete and highly concrete, contextualised (Gee, 2008) activity. These two moments therefore connect with the "contextual questions" Violet is talking about here. Since what is asked in the exam is "miles apart" from these kinds of questions, a lot of time is therefore spent on something that does not reflect the

kinds of writing required for the exam, which resonates with Violet's learner's comment quoted above.

As Thesen and Cooper (2013) point out, risk is not necessarily a *bad thing*, which can be seen in this moment. Firstly, by focusing on learners' resources and the curriculum content, involving the learners as text analysts and decoders (Freebody & Luke, 1990), Violet sets the stage for more situated scaffolding (Chapter 3), which could involve more text participation, perhaps even the learners as text users, as hinted at in Panel 5. Secondly, the newly qualified teacher provides a different kind of access to a different kind of learning, one which broadens "the notion of access beyond curricular and institutional demands" (Archer & Newfield, 2014: 5).

However, as discussed in the previous section, it is not clear what could be learned during this moment[35]: from a situated learning point-of-view (Gee, 2008), or situated scaffolding viewpoint, Violet's lesson focuses so much on learner participation, that the discussions in class rarely move beyond contextual, concrete or "general and verbal understandings" (Gee, 2008: 3) of poetic concepts mostly based on learners' prior experiences. The movement towards a more abstract, transferable understanding of concepts like "metaphor" and "alliteration" (from the placards used in Violet's high school lesson), the kinds of understandings necessary for high stakes writing (Maton, 2013), is only briefly touched on in the final group work activity. It is not clear how Violet aims to scaffold the gradual shift from concrete to abstract meaning (Gee, 1999) in the moments focused on here, if she aims to do it during lesson time at all. As seen in the previous chapter, the exams have a significant place in the invocations structuring what types of actions are possible in high school chronotopes – there is an order to be followed and disruption of that order could sometimes lead to a moral judgment (Blommaert, 2015). The possible moral judgment that could accompany not preparing learners for exams forms assemblages-as-tensions with the moments in Violet's high school lesson.

There are gains and losses to Violet's conception of language and teaching involving ample learner participation, forming complex assemblages-as-tensions with the exams and

[35] This is an example of where more data on classroom discourse and the learners would have been useful. However, from an ethical point of view, these data were not accessible (see Chapter 4).

subsequently the curriculum in both Violet's Moments, connecting her efforts in the high school timespace configuration with risk. Moreover, her use of digital resources in these moments links the digital with these tensions. This is quite different from Sharon's discourse in her high school, where the assemblages-as-tensions with the curriculum, learner participation and exams are formed through mostly time constraints. However, a commonality between Violet and Sharon arises in both their interviews: the types of risks Violet takes in Violet's Moments #1 and #2 form an assemblage with an emotional response, as the next part of her interview suggests (after the discussion).

Discussion

The moments in Violet's classroom connect to risk in four ways, when viewed from a four resources model point-of-view (Freebody & Luke, 1990). Firstly, there is a novelty (perhaps creativity?) to her teaching ideas that are different from a conventional, teacher-as-lecturer approach. This could be viewed as "reinventing the wheel" (from Violet's interview) in her high school chronotope. Secondly, her ideas involve an emphasis on the learners as text participants, which could be a good primer for drawing on other resources. However, the emphasis on learners as text participants throughout the majority of the lesson could form risks with the curriculum, where it has been shown that learners are often seen as text decoders (see Chapter 5), even despite the high stakes writing of the exam sometimes requiring a high level of analysis (a contradiction in the curriculum perhaps?). Violet's high school lesson suggests that Violet might have a tendency to personally disengage from these activities, which could lead to activities drawing on learners as code breakers not being properly scaffolded. Learners could consequently struggle during assessment, as seen in Violet's interview.

Thirdly, the limited time she has for analysing the poem and the apparent necessity to slow down the pace of the lesson could explain why she mostly focuses on learners as text participants. Curriculum, exams and assessment aside, the moments in her lessons, although creative and engaging to learners, are not necessarily conducive to literacy learning. As Gourlay and Oliver (2018: 6) point out, "student engagement", *or getting the students attention in itself is not learning*. Since she ran out of time in Violet's Moment #2, the question remains whether she would have invited learners to engage as text users and analysts *if* she had enough time. Once again, time pressures seem to play a role in assemblages-as-tensions.

Lastly, the place of the digital in these moments as backgrounded placed digital artefacts, loosely connected to the literacy practices engaged in during the lesson, also forms assemblages-as-tensions associated with risk in that they are contingent on this specific literacy event – *they have little meaning if removed from this specific lesson*. The digital resources are *not doing much* in the lesson other than grabbing learners' attention and could easily be forgotten. This means Violet might in the future decide not to spend the time on searching for these resources, in the same way as she decided not play vocabulary games again (from Violet's interview). The next section focuses on the similarities between Violet and Sharon's high school chronotopes, starting with how the moments in Violet's lesson form assemblages-as-tensions with emotional responses, school rules and teacher control.

7.3.2 Similarities between the two high school chronotopes

The analysis of assemblages-as-tensions that have formed in Violet's high school lesson, has started with a focus on Violet's Moment #1 and #2. It has been shown how these moments, which involve the teacher's use of digital resources, form assemblages-as-tensions with numerous objects in the high school timespace configuration, focusing on how these assemblages are different from the ones formed in Sharon's moments. The next two sections pick up where the previous part of the analysis ended (at the first signs of an emotional response from Violet). The sections discuss how the assemblages-as-tensions in Violet's lesson bear some resemblances to Sharon's in terms of the effects of the constraints on the two teachers in their respective high schools. These assemblages-as-tensions associated with constraints (see Chapter 3) are teacher control, school rules, available resources, movement, spoken language and the digital's place in all of these.

7.3.2.1 Different uses of technology, similar emotional responses

The interview with Violet reveals signs of her feeling anxious about her practice, similar to Sharon's interview in the previous chapter. While talking about the ways in which she gets learners to participate in her class, Violet provides an example of how she once tried to "disrupt what was going on". She first acknowledges her personal investment in learners' results, affectively talking about her anxiety when it comes to pressures of *performing* as a teacher:

> Your class kinda represents you by extension, in terms of when it comes to results: this class performing well, this class not so much. Why? You know, all eyes are on you. What are you doing? The parents think so, perhaps someone in the department… it has not been communicated to me but there is always that… feeling, you know - *cycles of insecurity*. (From Violet's interview, author's emphasis)

Violet's discourse moves from talking about not spending a lot of time during class-time on what is asked in the exams (from the previous excerpt), exhibited in both Violet's Moments, to pressures placed on her ("all eyes are on you") as a teacher by parents and "perhaps" her department to deliver "results". Implicitly, she is therefore aware of an incongruence between what she is doing in class and what is expected from her in the school context – how her lessons challenge normative scripts in her school (Blommaert, 2015). The risk associated with her practices causes anxiety, or "cycles of insecurity", as Violet calls it. She gives further evidence in her interview of how she is aware that her particular conceptions of language and teaching might be "breaking the frame" (Blommaert, 2015: 4) of the high school timespace configuration, a frame which, similar to Sharon's interview, appears to be quite exam-focused. Violet refers to how she attempted to scaffold a language conventions and structures lesson just before a vocabulary test, discussed below.

According to Violet's interview, she divided a Grade 8 class into groups[36]. Each group had to write a paragraph in which they used the vocabulary that would be tested, which she provided to them on a printed hand-out. She then turned the activity into a competitive game by telling learners she wanted to see which group could use the most words from the list in their paragraph. Her language used to provide the rationale for this activity shows how she was trying to disrupt what she perceives as the usual way of teaching vocabulary: "do something different"; "not just giving them a list of words"; "making it memorable for them, by putting it in context"; "they had to memorise the words" and "to disrupt what was going on, but in a constructive way". There seems to be a lot of *who Violet is*, her "individual epistemology" (Hofer, 2001: 1), that comes with the telling of this story, which could be indicating her personal connection to this part of the interview.

The next part of the interview shows more signs of Violet's personal investment in what she is saying, by connecting the story to the way in which she seems to conceive teaching as involving ample learner participation:

> I purposefully paired people who I thought were strong, with weaker students… [and] according to their personality. (From Violet's interview)

In the process, she adopts a particularly participatory approach to an activity often associated with an excess of teacher talk – the "[transmission] of knowledge", in Sharon's words. Violet

[36] This part of the interview is quite long, so it is paraphrased in order to quote the most crucial parts.

uses descriptive language to paint a picture of excitement in the next part of her story: "there was that buzz"; "I was so impressed"; "I was quite excited, because it seemed like it worked successfully".

However, the tone of the interview suddenly changes when Violet describes her learners' results in the test:

> And then, when they wrote the test, my classes performed appallingly [long pause]. Ja[37], the results were… I mean, out of 25 words there were people that had 17 wrong. So, it was very disappointing for me, because I put effort into that… I tried something different. So, it kind of communicated to me… it made me less likely to do something like that in the future. (From Violet's interview)

Similar to Sharon, Violet's discourse about the learners, exams and tests end in the use of affective language ("appallingly" and "it was very disappointing for me"). The moment she describes is quite similar to Violet's Moment #1 and #2. In a WhatsApp VoiceNote, addressing a question asked about the use of the sound in Panel 1-5 of Violet's Moment #1, Violet also describes the use of the audio as being different from what is "usually" done:

> Many students struggled with effectiveness of the figures of speech… it was to evoke an emotional response from the learners… I found they were very intrigued. Usually I give them visual or written prompts. (from Violet's WhatsApp VoiceNotes)

The *unusualness* of Violet's Moments connect with her story about the "failed" game played in the vocabulary lesson, forming assemblages-as-tensions with risk and Violet's emotional "cycles of insecurity". The moments and tensions are connected to risk, because her choices could reflect badly on her as a teacher ("Your class… represents you by extension, in terms of when it comes to results"), which flags a possible moral judgment (Blommaert, 2015). Exams and classroom activities and the modal ensembles in them are so dissimilar regarding the way knowledge is represented and valued in each, that they can even be described as different "enunciative fields" (Foucault, 1969:130), in Violet's case, which connects this high school lessons with risk.

The interview also points to the ways in which the high school timespace configuration is possibly shaping Violet's conceptions of language and teaching, suggested in Chapter 5. She has decided to mitigate risk by admitting that she is "less likely to do something like that in the

[37] "Ja" (pronounced 'yah') is the Afrikaans word for "Yes", although its social use is varied. In this case, it is used to express exasperation or disappointment, which is a common use of the word, especially when the 'ah' vowel is extended (as in 'yaaah'), as it is here.

future" (from Violet's interview). Her conceptions of language and teaching, although powerful and complex, *are not immutable*. Despite the potential of Violet's approach to invest her and her learners with agency on the one hand, it could also break the frame of the high school spatiotemporal configuration *to the extent where it could potentially disempower her on the other hand*, similar to Sharon. As Violet writes in her high school reflection, expressing her personal involvement in her teaching:

> An unsuccessful lesson or the marks from a task that I felt was sufficiently scaffolded can leave me dejected because I see the marks as a reflection of myself. (From Violet's written reflection in the high school chronotope)

The quote above resonates with the feelings of guilt and disappointment forming assemblages-as-tensions in Sharon's moments, as the word "dejected" implies. Sharon and Violet's practices involve "values, attitudes, feelings and social relationships" (Barton & Hamilton, 1998:7), which go beyond her observable units of behaviour (Street, 1993). The surprising similarities between Sharon and Violet's assemblages-as-tensions are further discussed next.

7.3.2.2 Similarities between the two high schools: the availability of digital resources

In the previous chapters, the teachers' control over the digital resources in high school and imagined lessons has been discussed. It has been suggested that Sharon's control over the digital are directly affected by school policies and practices. Violet's Moments #1 and #2 point to a similar control over the digital resources, since she also uses digital artefacts, finished products, that she has created herself prior to these moments. Violet, however, spends more time negotiating the meaning (Heath, 1982) of digital resources, especially when they contain still images, as in Violet's Moment #2 (Panel 4), where the picture of the stork is used for an extended period of time during the poem's analysis.

Similar to Sharon's high school, Violet's school principal also reveals in an interview how cyber bullying and certain (unnamed) incidents have led to the formulation of school rules[38] limiting the learners' access to their cell phones and the school's Wi-Fi. Classroom use of digital resources are therefore directly influenced by "institutive rules of practice"

[38] There is a lot to be speculated about regarding the rationale for these decisions, especially since it has been shown in Campbell (2016) how the learners using digital resources in the class is strongly associated with the teacher losing control over the lesson. However, since there is little data on why these school rules have been implemented, I trust there is a better and more benevolent (perhaps less nefarious) reason for limiting the learners engagement with their cell phones than to exert more control over them.

(Cherryholmes, 1988: 4). Learners also have to use the computer laboratories and library for academic internet searches. In the computer labs, dedicated computer lab officials monitor the learners' activities from behind a tinted window looking into the labs (see Chapter 4). Violet's control of the digital resources is therefore also supported in her high school chronotope. These school rules play a prominent part in the emergence of discourses and practices (Foucault, 1969) in the teachers' high schools as social institutions.

Yet despite the similarities in the two high schools regarding the availability of digital resources in the classroom (a digital projector, a desktop computer, a screen for the projection, no learner devices in class), the moments in Violet and Sharon's lessons involving the digital are completely different on many levels. This is despite the, often surprising, agency of digital resources in moments involving spoken classroom interaction and the teacher's movements through the classroom space. As a matter of fact, Sharon's lesson is constrained despite the added affordance (Kress, 1993) of being able to write notes directly onto the projected poem (see Sharon's Moment #1, Panel 1), remaking its meaning *in situ*.

This is not an affordance in Violet's classroom, since her Powerpoint slides are projected near the ceiling and are thus unreachable. In Sharon's class this affordance of the digital actually exacerbates the discipline problems, because learners talk freely to one another until they notice a new note on the screen, which they then copy before returning to their conversations, foregrounding the value (Bauman & Briggs, 1990) of written text in the writing-dominated meaning-making practices of the high school timespace configuration (Sigvardsson, 2017). This one difference aside, the similarities of *access* to digital resources in the classroom of these two high schools point to how the literacy practices engaged in during lessons, starkly different in each teachers' case, have little to do with the availability of these resources in the classroom, but perhaps rather with the teachers' conceptions of language and of teaching.

The next section concludes this chapter and the analysis as a whole. The focus moves slightly from assemblages-as-tensions *per se* to the emerging notion of complex assemblages forming between the teacher's choreographies, established practice, spoken language and digital resources. These assemblages-as-tensions have been approached as a modal ensemble in Sharon's high school lesson and is viewed as an assemblage here because it connects explicitly with Violet's discourse in her high school timespace configuration. This section is brief and

serves mainly to suggest a possibility for future research, while presenting a rather entertaining account from Violet the storyteller with which to end this chapter.

7.3.3 Movement as established practice: assemblages with the teacher's choreographies, speech and the digital

It has been suggested that Violet's bodily movements are established practices in Violet's Moment #1 (Panel 4), where she accompanies a spoken prompt with the use of the digital and her movement through the aisles in her classroom to somehow encourage learner participation. The positioning of the digital near the ceiling of the classroom has the affordance that Violet can move anywhere in the classroom without obscuring what is displayed. However, this affordance of the digital alone does not lead to the classroom interaction that ensues, although it does suggest that in Violet's classroom, similar to Sharon's, the material digital artefacts in the classroom space have some agency in her high school lesson (Gourlay & Oliver, 2018), especially in moments involving spoken language and movement. This kind of agency of the socio-material and socio-spatial (Scollon & Scollon, 2003 and Mills, 2016) in the language and literacy classroom is however subtle and always embedded within complex modal ensembles and assemblages-as-tensions, containing numerous human choices, as often shown in Violet's moments.

In one of her WhatsApp VoiceNotes, Violet responds to a question regarding movement in her lesson. Her discourse shows how the learners seem to be aware of what the teacher's choreographies, *established practices involving bodily movement*, within the unfolding moments of the lesson signify:

> I had my grade 10s for a double and when I got into the class it just felt stuffy so I left the door open. Once everyone was inside and seated I closed the door. During the lesson, I attempted to open the door. When I attempted to open the door one of the students said, "Please can you keep the door closed. I am feeling cold." So, I complied with the instruction and I closed the door. Then as the lesson went on, I again moved towards the left of the classroom to open the door and a few students looked at me and once again asked me not to open the door. So, I nodded and I moved away from the door… [I tried] to open [it again] and then I remembered that the students had asked me not to open the door, so I apologised and I said, "I am sorry, it is a force of habit", because it occurred to me I was doing this gesture of opening the door, sort of, involuntarily. I was doing it without thinking. Then *one of my students said*, "M'am, I noticed you always open the door whenever you're nervous, or whenever we are naughty." (from a WhatsApp VoiceNote sent by Violet, author's emphasis)

The notion of the learners' rather sophisticated interpretation of the teachers' movement emerges here, which is closely aligned to recent studies in socio-spatial literacy (Mills, 2016). Despite Violet interpreting her own movements as involuntary – benign, so to speak – the

learner's more complex interpretation of her movements as forming assemblages-as-tensions with classroom interaction ("whenever we are naughty") and the teacher's "cycles of insecurity", to draw on Violet's words ("whenever you're nervous"), point to ways in which learners interpret the teacher's choreographies. The words, "I notic*ed* you *always*", connects this interpretation to a historically informed one (Larson & Marsh, 2015), through repeated moments of situated learning in Violet's classroom (Dippre & Smith, 2020 and Gee, 1999).

The learner referring specifically to Violet's movements, not other teachers', suggest that learners construct these interpretations for every teacher, as part of their situated learning (Gee, 1999). Their sophisticated interpretations are therefore not based on general *movement patterns* but are rather base on interpretations for every individual teacher. Importantly, the level of complexity in this learner's interpretation makes sense when considering that learners in all the moments analysed in this study sit *in one place* for the duration of the lesson, with the only exception being Violet's Moment #2 (Panel 5)[39]. The learners' interpretations of communication in the mode of movement (Jewitt, 2016) through the classroom space are therefore focused on one person at a time, for relatively long periods each day.

In Violet's Moment #2, the discussion that ensues in Panel 4 is accompanied by Violet moving freely through the classroom, which could be interpreted by learners as a sign that the teacher expects them to participate in the discussion. This is feasible, since Violet is aware of how she moves through the aisles as a strategy to encourage learner participation and engagement:

> So, I do notice that I move around a lot… [and] while I am teaching I tend to be very animated… It varies. And I think that for me that is a way to keep them engaged. It is a way to make sure the lesson does not become monotonous. (from the same VoiceNote sent by Violet)

Again, Violet's interpretation of her own movements is less sophisticated than the learners, since a Grade 11 learner exhibits a more complex interpretation:

> In a Grade 11 class, a student just made an off-the-cuff remark, saying that if I am admonishing the students I tend to be very stoic… I am not as animated as when I am teaching. I want to achieve a class where I'm comfortable to move about and my students see that comfort from me and they feel comfortable to share things, because it is a space where they can. It is a space that can be light-hearted and it is a space that can be serious. (from the same VoiceNote sent by Violet)

[39] Although it is tempting to further analyse the *binding* of learners to chairs in educational settings, drawing on Foucault (1975), quite a lot has been said about this in educational literature and it is not entirely conducive to the overall argument.

The learner interprets Violet's movement in relation to when she is standing still, showing an awareness of what the teacher's body signifies at different times: standing still when she is serious ("admonishing the students") and moving when "teaching", which sets up ample learner participation as shown before. Moreover, learner engagement, classroom interaction and drawing on learners' resources ("they have to feel comfortable to share things") are again shown to be aspects of Violet's conceptions of language and teaching possibly, as it is suggested that she even draws on the classroom space to enable these. Although the digital has some agency in the moments involving movement and spoken interaction (Gourlay & Oliver, 2018), caution should be taken against exaggerating this agency, since the digital often forms complex assemblages-as-tensions with established practices, like the teachers' choreographies *and* the notion of teachers' conceptions of language and of teaching. The complexity of these assemblages backgrounds the digital's place in the moment, compromising its agency, in a similar way to how digital resources are backgrounded in complex modal ensembles in Sharon's high school lesson.

This chapter focused on Violet's high school lesson, partially answering research question 2 about the place of the digital in high school English teachers' lessons during their first year as qualified teachers. Although Violet seems to experience fewer tensions as a new teacher at her high school, compared to Sharon, there are nonetheless some tensions in her lessons, which result in learners engaging as code breakers and text participants mostly. In particular, Violet's practices' assemblages-as-tensions with discourses at her school and the exam, connects her practices, which often involve the digital, with *risk*. Although Violet uses digital resources more frequently than imagined in her PGCE lesson plan, the place of the digital in her practice is still as a backgrounded, placed digital artefact. A more detailed summary of this chapter appears in Chapter 8. The next chapter presents a conclusion to this thesis, discussing some of the implications of this research for teacher education (answering research question 3) and the educational research field.

Chapter 8. Conclusion

This study investigated the ways in which two high school English language and literacy teachers used digital resources during initial teacher education and compared it to the their use in South African high schools during the first year as qualified teachers. The project aimed at addressing the gap in the research field, where studies focusing on newly qualified teachers are limited and where the integration of digital technologies in teacher education, ranging from initial teacher education to new teacher induction and continuous professional teacher development, is a problem. The study used the New Literacy Studies (NLS) as the main paradigm, foregrounding the literacy event as the unit of analysis. It expanded on the literacy event, borrowing from several fields, because it was argued that the NLS could *handle* such an expansion.

The research questions were:

1. What is the place of digital resources in newly qualified English language and literacy high school teachers' lesson plans completed during initial teacher education?
2. What is the place of the digital in lessons taught during these teachers' first years as qualified teachers in South African high schools?
3. What are the implications of the above findings for teacher education?

The analysis showed that the place of the digital in newly qualified English language and literacy high school teachers is backgrounded in their lesson plans completed during initial teacher education *and* in their lessons taught during their first year as qualified teachers, but in different ways. *The use of the digital is therefore not central to their practices*. It was identified that digital resources are consistently used as 'placed digital artefacts', a termed coined for this study, which refers to finished products (like Powerpoint presentations and *YouTube* videos), made or selected by the teacher before lessons. These artefacts are often associated with presentation mode and are usually connected to one activity only and then disappear and/or are loosely connected to the prescribed text or lesson outcomes.

This chapter first provides detailed summaries of the analysis chapters, followed by the implications of the analysis for teacher education, addressing research question 3. Flowing

from this discussion, recommendations for future research in teacher education are outlined. The shortcomings of this research follows, leading into the main contributions of this study for the research field, which are the expansion of the literacy event and the three lenses. The main contribution is thus theoretical. I decided to finish this thesis with a post-script, which contains personal observations regarding the research.

8.1 Analysis chapters' summaries

In Chapter 5, imagined modal ensembles in the two participants' lesson plans (research questions 1) are similar, drawing on spoken language as the dominant mode of communication, although Violet actually changes the modal ensembles of the lesson plan template itself, possibly to express her language and teaching conceptions. Within modal ensembles teacher control, the blending of modes and imagined interaction seem to be more prominent than the teachers' use of the digital *per se.* Digital resource use is further backgrounded by potential assemblages-as-tensions that could form with the curriculum and the ways in which contingency is imagined in these lesson plans. Other assignments completed by the two participants in the higher education temporal-spatial configuration suggest that powerful language and teaching conceptions are driving the choices made in these lesson plans, rather than the digital. During initial teacher education, the use of the digital is not central to these teachers' practices. It is caught up in network of objects that are in tension. The analytical frame reveals these tensions, especially through assemblages-as-tensions. The frame illuminates the complexity of the imagined lesson. Contingency and interaction in the classroom are central aspects in what is meant by complexity in the classroom.

In Chapter 6, the complex relationship between teacher control and aspects of Sharon's possible conceptions of language and teaching results in the digital being used as placed digital artefacts, controlled solely by the teacher. The rapid succession in beats (changes in modal ensembles) render the lesson more interactive, contingent and unpredictable. In addition to LOLT-challenges at Sharon's high school, the entanglement of spoken language, writing, movement and the digital increases the complexity in Sharon's lesson through modes other than language. In the process, the newly qualified teacher has to draw on 'choreographies'. Time constraints play a significant role in Sharon's experience in her high school timespace configuration, forming numerous assemblage-as-tension with the moments in her focus lesson. Objects in these assemblages are the curriculum, the exam, school rules, perceptions of value

of the digital in the classroom, the fact that the HL class consists of many FAL learners and the lack of high stakes writing in class. These assemblages-as-tensions also contain affective factors, like Sharon's feelings of guilt, frustration and disempowerment, which are possibly exacerbated by what the teacher learned during initial teacher education. Sharon, as a new teacher in her high school temporal-spatial configuration, is experiencing many tensions, which she has to balance while teaching, often giving rise to fundamental contradictions in her practice.

I argue that the complexities and contradictions in Sharon's practices can only be understood through the lens of assemblages-as-tensions. Analysing what is observable in her lesson (activities and modal ensembles) might give us an incomplete perspective on the teachers' practices: if what is *going on* in her high school timespace configuration is not analysed while taking the less observable aspects of her lesson (assemblages-as-tensions) into account, then a distorted picture of who Sharon is as a teacher might emerge. It is through the assemblages-as-tensions that the constraints in Sharon's high school chronotope are revealed.

The notion of the digital applying pressure on the newly qualified teacher as a material object available in the classroom space has emerged. However, the overall place of the digital in Sharon's newly qualified teachers' lesson is still as backgrounded, placed digital artefacts, similar to her PGCE lesson plan and despite a marked increase in the frequency of use throughout the lesson. Complexity, interaction and contingency in the high school chronotope result in the teacher having to *make do*, which is different from the *ideal* in PGCE lesson plans.

In Chapter 7, Violet uses the digital far more frequently in her high school focus lesson than imagined during initial teacher education. There exists the possibility that the digital resources, as material objects in the space, apply *some* pressure on Violet to use them, similar to Sharon, although I argue that this agency of the nonhuman should not be exaggerated. Overall, the use of the digital is mostly backgrounded as placed digital artefacts and only loosely connected to classroom activities and engagement in learning, before being abandoned. Negotiation of meaning and ownership over digital resources are done only when the digital resources communicate in modes other than written language, especially still image. This supports the suggestion that the 'use of the digital' is being conflated with the 'use of still images'.

Violet exercises subtle control over interaction and contingency in the high school lesson, by 'blending' modes of communication and drawing on established practices, which are recognised by the learners, similar to the teacher's choreographies. Despite Violet's efforts, the learners still only engage with the text as text decoders and –participants, which points to tensions within her high school timespace configuration, particularly how the analysis of poetry is challenging for learners no matter what their language proficiency is. Ample learner participation is perhaps interpreted by Violet as a learning outcome in itself. Although Violet's high school institution supports some of her suggested conceptions, the moments in her lesson form assemblages-as-tensions associated with risk, especially with school discourses and assessment.

Sharon and Violet's high school temporal-spatial configurations present many surprising similarities in terms of school rules, the availability of digital resources in the classroom, teacher control over the digital and a prominent relationship between the teachers' movement, spoken language, the digital and the prescribed text. Additionally, both teachers seem to experience feelings of guilt and disappointment regarding their teaching. Yet still the complex assemblages-as-tensions forming with the moments in their lessons, play a big part in the *difference in the literacy practices* engaged in during their respective lessons, which backgrounds the place of the digital in the classroom. The deeper the analysis dove into each high school chronotope, the more apparent it becomes that newly qualified teachers had to navigate complex timespace configurations *while* teaching mostly unfamiliar learners in a new environment, negotiating often conflicting discourses from various micro- and macrochronotopes. The balancing of various discourses sheds new light on how newly qualified teachers are adjusting to challenging new situations, which has implications for teacher education and the integration of the digital, as discussed below.

8.2 Implications for teacher education

Throughout the analysis chapters, I have hinted at the implications of this research for teacher education. However, I would like to highlight a few concepts that might prove particularly useful.

8.2.1 The mechanics of digital integration

Teachers could reflect on the following concepts during any teacher education initiative. They could be allowed to complete lesson plans where they exhibit an awareness of the importance of **blending** activities and modes of communication in the classroom. Movement through the classroom space, or the teachers' **choreographies**, could be indicated on these lesson plans, something which is often backgrounded in initial teacher education. Connected to blending and choreographies, a critical awareness of the importance of **established practices** in the classroom could be highlighted. The **unpredictability** of digital resources could be foregrounded, allowing teachers to think critically about what tensions might arise from their use of digital resources. Reflecting on unpredictability might foster the practice of outlining a *Plan B* or *C*, for in case the digital causes tensions (technical difficulties, misinterpreted images, power shortages). Most importantly, teacher education could emphasise the careful **negotiation of meaning** of *every* digital artefact integrated, especially if these artefacts are teacher-created or -selected, so that their meaning is co-created, foregrounding the agency of the learners. The concepts emphasised here could be viewed as the *mechanics of digital integration*, presented in a language that might prove accessible to teachers. Instead of focusing on the digital *per* se, these concepts could be vehicles for teachers to think about the entanglement of digital resources with other objects in the lesson, rendering the digital in the classroom more powerful.

8.2.2 Reflecting on assemblages-as-tensions and beats

The teachers' practices sometimes point to contradictions in the teachers' practices, most probably due to the tensions in discourses from various timespace configurations. Teacher education could foster critical awareness of assemblages-as-tensions and the contradictions that might arise due to them, through: (1) the teachers' use of digital resources; (2) educational theory and; (3) the complexities, especially contingency and interaction, in teaching practice. Teacher education could therefore take into account how contextual tensions could affect teachers' practices, aiding teachers in reflecting upon how the ways in which they conceive language and teaching could interact with these tensions, as well as the place of the digital in these tensions.

Regarding the sub-units used during analysis, activities (in lens 1) foregrounded theories closely associated with language and literacy teacher education, by highlighting the structured

routines prevalent in the English classroom. Beats (lens 2) emphasised theories from multimodal social semiotics by 'zooming into' the changes in the ensembles of modes of communication drawn upon in the lesson. Moments (lenses 2 and 3), a concept derived from the New Literacy Studies, was essential in the shifts from observable practices in the lesson (activities and modal ensembles) towards less observable discourses (assemblages-as-tensions). I argue that teachers' reflecting on these sub-units in the lesson could have positive effects on their teaching practice, providing them with ways to imagine lessons, *particularly through imagining beats*. Additionally, teacher educators could draw on these sub-units while providing feedback to student teachers. The emphasis on beats here is because student teachers already reflect on activities and the educational context (assemblages-as-tensions) during initial teacher education, but they are seldom required to reflect upon the effects of changing modal ensembles in the class and the ways in which rapid changes could be minimised. Modal ensembles that could be focused on in particular, are the *ones involving choreographies, established practices, speech and digital resources*, which are suggested to be of special interest to language and literacy lessons.

8.2.3 Support and training after initial teacher education

I argue that teacher education institutions should be involved in supporting and training teachers after initial teacher education. Post-initial teacher education initiatives could help teachers to navigate the tensions at their schools, the contingency and interactions in their lessons, educational theories, their shifting conceptions of language and of teaching and how all of these objects interact and play a role in the ways teachers use digital resources in the class. In this way, new teacher induction could become gradually more recognised and formalised.

8.2.4 An awareness of time pressures

The analysis has pointed out how many powerful assemblages-as-tensions form with the high school classroom and time pressures. These pressures seem to be pervasive in the schooling system. I have argued that teacher educators should be involved in supporting newly qualified teachers. However, I must add that any initiative aimed at supporting or training teachers, especially newly qualified teachers, should start with a critical review of time and how it impacts teaching and learning.

8.2.5 Backgrounded digital resources versus placed digital artefacts: tiny digital artefacts

The central finding of this study is that the place of the digital in the teachers' practices is backgrounded and that the digital is consistently used as placed digital artefacts. However, the subtle difference between these two seemingly identical findings and their implications have not been discussed. The backgrounded place of the digital in the teachers' practices can be seen as a *good thing*: it means that they are not using digital resources for the sake of using them, so the lessons never become *about* these resources in themselves. They therefore do not subscribe to a *bells-and-whistles* approach to teaching, which could overwhelm learning while backgrounding the prescribed text and what is to be learned. However, there is a danger in placed digital artefacts.

Whereas Prinsloo and Sasman's (2005) notion of placed *resources* could empower learners through its focus on locality, placed digital artefacts as they are theorised here become so contextually bound that they have almost no transferable meaning outside the timespace configuration *of this specific lesson*. For example, the audio of the falling rocks used in the way it is used during Violet's lesson does not have a strong connection with the meaning of Douglas Livingstone's poem. These artefacts are only associated with a small portion of the overall lesson, since they are quickly abandoned, drastically limiting their power to mediate learning. This means that (precious) time has been spent on creating or selecting an artefact that has little impact on meaning-making. I argue that this is a danger germane to the English language and literacy classroom, where an internet that is predominantly Anglophone presents teachers and learners with a vast amount of resources that could somehow be connected with the learning outcomes of the English classroom *in situ*.

Teacher education could foster a critical stance towards an *anything goes* or a *multimodality for the sake of it* approach to digital resources in the classroom. Instead of placed digital artefacts, I propose teachers reflecting on the integration of *tiny digital artefacts*, conceptualised here as *the opposite* of placed digital artefacts. These artefacts are: carefully created or chosen, by teachers *and* learners; integrated in the lesson using the mechanics outlined before; rigorously connected to the prescribed text and the learning outcomes and then; referred back to repeatedly during lesson time. Tiny digital artefacts, which could be one or two digital images or a *short* video for example, are so called because they are 'contained', used sparingly and they do not dominate meaning-making during the lesson (they are not

foregrounded). However, they are still powerful mediators of meaning, facilitating the recognition of the resources learners bring to the lesson, while providing access to the prescribed text. In the process, the digital becomes more powerful in the classroom. The concept is still in its infancy, and could be investigated in future research, as proposed below.

8.3 Recommendations for future research in teacher education

As mentioned before, the notion of possible **conceptions of language and of teaching** emerged through an iterative analysis process, at a very late stage of this project. They were therefore not part of the original research design and thus data providing strong evidence for them were not collected. However, they did prove useful as mediators between the higher education and the high school chronotopes – something to use while comparing the teachers practices in different timespace configurations. With more evidence, they might prove useful to teacher education, so I would recommend future studies in teacher education to investigate these, keeping in mind that studies foregrounding the importance of teacher identity have increased drastically since the mid-2010s.

I would recommend the use of **comic strips/cartoons** in research analysing lessons, since they retain the anonymity of all the participants in the literacy event, while creating an alternative way for the reader to make meaning of the lesson. Because lesson observations were written notes written in short-hand, the cartoons helped in reconstructing the lesson in a way that made it easier (and fun!) to understand and analyse. Personally, I feel the cartoons *brightened up* the analysis, often bringing a sense of welcome variety. Closely related to what the comic strips managed to reveal is the suggestion that there exists a *special* **connection** between the **teacher's movement through space, speech, established practices and the digital**. This emerging connection could also be studied in future research. Similarly, the effects of **tiny digital artefacts** on literacy practices and meaning-making could be investigated further.

Lastly, I would strongly recommend **more studies focusing on newly qualified teachers**, keeping in mind that they are a hard-to-reach population, mostly due to the fact that they are experiencing immense pressures as new teachers at their high schools. The research design of future studies should account for these pressures, particularly the time pressures they experience.

8.4 Shortcomings of the study

There were quite a few difficulties that presented themselves during data collection, as mentioned in Chapter 4. The struggle to find willing participants and in obtaining permissions from learners and their parents, as well as the one participants' near withdrawal due to a lack of time for the research activities, were prevalent in the difficulties experienced. The latter two difficulties resulted in the immediate redesign of the research, which had a ripple effect through the rest of the project. Firstly, the ethical decisions that had to be made resulted in the limited collection of data on classroom discourse and details on the observed lessons' activities. The lessons were originally planned to be video recorded, but could not, due to ethical considerations. Consequently there were 'gaps' in observations' data, where I was not allowed to refer to the learners' language or rely on video, further resulting in parts of the analysis being prone to over-interpretation, which had to be hedged.

Secondly, the redesign of the research due to the possibility of a participant withdrawing led to one of the most important data source remaining uncollected: the long, structured, audio recorded individual interview originally scheduled with both participants for August 2018. This interview was supposed to ask questions about certain notions (I called them "hunches"), emerging after the first period of data collection in April and May 2018 and following preliminary iterative analysis. In the process, many emerging notions, could not be properly supported, often resulting in a tentative and speculative tone to the analysis. *On the bright side*, the limitations of the data collected led me to find ways of compensating for them theoretically through the expansion of the literacy event and the three lenses, as discussed in the next section.

Apart from the effects of difficulties during data collection and although I tried my best to account for it, positionality also presented a difficulty, especially during analysis. It was difficult to foreground the researcher and background the teacher educator voice. Appendix J was written at a rather late stage of the analysis, specifically to try and account for this, because certain parts of the analysis presented an evaluative stance, which had to be hedged repeatedly.

8.5 Implications for the research field

The main contribution of this thesis is theoretical. The **expansion of the literacy event** comes at the right time, where context, materiality and discourse are problematised by scholars in the NLS and broader social sciences alike. However, the contribution of the **three lenses**

framework as a way to analyse complex, contingent and partial literacy events is the most important contribution, in my view. 'Moments' are also singled out here as an important contribution.

8.5.1 Expanding on the literacy event

The New Literacy Studies as guiding theory and main paradigm was central in navigating the complexities (and contradictions) in the data, particularly through its focus on practices in various domains and on power. Focusing on practices within different domains provides a form of cohesion to the various micro– and macro shifts involved in the analysis, enabling me to retain a *handle* over the analysis. This kind of cohesion is important in studies that aim to push against the boundaries of the literacy event, because the expansion of the view on context as fluid, changing moment-to-moment, presents the danger of the analysis becoming limitless and unfocused.

8.5.2 The three lenses

The three lenses used as analytical framework have implications for the broader research field, providing a robust framework for analysing social situations. I recapitulate the definitions of each lens and discuss how each of them contributed to the findings of this study.

8.5.2.1 Recognisable activities

Recognisable activities hark back to the first conceptualisations of the literacy event in Barton and Hamilton (1998) and therefore form a logical starting point for the analysis. These activities look at the sequence of activities that are recognisable in the educational domain. The place of the digital in the recognisable activities in both the higher education and high school chronotopes is as backgrounded, placed digital artefacts, which is an important finding of this study. Digital resources are used as placed digital artefacts even amidst their increased frequency of use in the high school timespace configuration, compared to initial teacher education.

8.5.2.2 Modal ensembles

Modal ensembles refer to the simultaneously occurring modes of communication during a given moment. In modal ensembles, strong relationships exist between spoken language, the teachers' bodily movement, the digital and the written text. Additionally, modal ensembles

often include established practices, like the teacher's choreographies, which are interpreted by learners in sophisticated ways. Newly qualified teachers have to subtly control the changes in modal ensembles, or beats, during lessons. This could be done through the process of blending classroom activities, indexing the artefacts used in successive activities in multimodal ways. Concepts like placed digital artefacts, negotiation of meaning, choreographies, beats and blending are not only useful concepts for researchers when analysing lessons, but also as part of a framework for teachers' reflective practice, as discussed before.

8.5.2.3 Assemblages-as-tensions

The concept of assemblages-as-tensions as theorised in this study borrows from the notion of assemblages, but foregrounds assemblages that form between moments in the lesson and constraints and risks. Importantly, assemblages-as-tensions emphasise less observable elements of the literacy event here, which is a more narrow definition compared to the use of assemblages in the literature. Within assemblages-as-tensions, there are moments in the lesson where the digital exacerbates tensions, often in unpredictable ways, sometimes becoming foregrounded without much human intention. Digital resources have been shown to play a role in exacerbating classroom discipline issues and within the risks associated with the teacher mistaking learner participation for a learning outcome in itself. Moreover, the presence of the digital in the classroom space applies some pressure on the newly qualified teacher, since digital resources are material objects available in the classroom space. Complexity, viewed as interaction and contingency, in the high school chronotope results in the teachers having to *make do*, which is different from the ideal represented in their lesson plans completed during initial teacher education.

The analytical framework provided by the three lenses, along with the sub-questions (Chapter 4) asked in each lens (which arose from the data itself), helped me to keep the analysis aligned to my personal declaration (see Appendix J), which was essentially to give the two teachers the *benefit of the doubt*. The three lenses in the framework allowed me to look at these newly qualified teachers' practices from different angles, viewing their practices as embedded in specific timespace configurations, connected to varying institutions, each with different rules, constraints and risks. In short, the framework helped in viewing the unique positions of these two newly qualified teachers.

8.5.3 Moments

Whereas the affordances of activities and modal ensembles for teacher education have been discussed, moments are particularly useful for the research field. Moments, represented through the cartoons, facilitated the shift from theories associated with teacher education, the NLS and multimodal social semiotics, towards theories from discourse studies, *while retaining the lesson/imagined lesson (as literacy events) as unit of analysis*. Keeping the analysis anchored to one unit of analysis proved to be another useful way of keeping the analysis focused. Additionally, the concept of moments is a vehicle for the comparison of different lenses in the analytical framework, since moments are not bound to one lens only and can often traverse recognisable activities, modal ensembles and assemblages-as-tensions. Within the assemblages-as-tensions lens, moments enabled me to engage with discursive data (interviews and written reflections) frequently, which allowed me to relate the lesson to the bigger picture on numerous occasions. The result was an increased depth in the analysis.

8.6 Post-script

There is no *one culprit* for the constraints newly qualified teachers experience in the complex timespace configurations of South African high schools, which often involve them having to take risks in their teaching. They involve a myriad of interacting 'things', or objects (human and nonhuman): the newly qualified teachers' use of digital resources during the lesson; LOLT-challenges; teacher control; constraints on the teacher's time; the modes of communication in the classroom; the fact that poetry is challenging for learners *and* the fact that newly qualified teachers are often new to their high schools, teaching in large classes that are complex, interactive and full of contingencies. Institutional objects like the curriculum, school rules and exams complicate matters further. In the process, the newly qualified teacher's conceptions of language and of teaching, emerging during initial teacher education, are not only reflected and supported but also challenged. The teachers therefore have to balance many complex and often conflicting discourses from several micro- and macrochronotopes during their first year of teaching, which could be an overwhelming experience, even for newly qualified teachers who have been shown to be *resourceful*, in my opinion.

Despite all the tensions in their high school timespace configurations, both newly qualified teachers in this study already engage in practices involving the digital that *could be developed* so that the digital resources in the classroom could become more powerful mediators of a

greater variety of literacy practices during the lesson. While balancing all the tensions as new teachers in their schools, they have managed to *pick up* how to use most of the digital tools available in their classrooms. The resourcefulness of these newly qualified teachers is a reminder that inducting teachers into the practices involving the digital in lessons is less about the *what* of the digital resources (the tools) and more about the *how*; which artefacts are drawn upon *in what ways*. Foregrounding the entanglement of digital resources with what teachers bring to the classroom (their conceptions) and the myriad of interconnected objects playing a role during lessons will not only cement the role of teacher education in empowering newly qualified teachers, but will also empower learners in South African high schools as a consequence.

Lastly, I would like to end this thesis on a note on the so-called blame game. If anything, this research has illustrated how incredibly complex the educational *system* is, even if just viewed on a micro-, classroom-level. Addressing the challenges the system presents goes far beyond finding the gap near the Achilles heel (the teachers, the curriculum, Apartheid, the challenges in the language of learning and teaching, supposed lazy learners, no access to digital resources). Unfortunately, although there are numerous well-meaning educational initiatives out there, they often result in a greater workload for the teachers, or the teachers being criticised for matters that are out of their hands. So, allow me to end in a rather droll fashion, quoting from Pink Floyd's well-known song: "Hey, [people]! Leave those [teachers] alone!"

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Appendices

Appendix A – Outline of the 'digital literacy component' of the PGCE English Methods course the participants enrolled in

These 5 classes were designed to be aligned theoretically with the overall English Methods' course and thus drew on sociocultural literacy theories; it was argued that teachers are best inducted into practices involving the digital by allowing them to imagine how they will draw on digital technologies in the language and literacy high school classroom. Within classroom discussions and activities, pre-service teachers were therefore encouraged to connect digital artefacts with their experiences during teaching practica, keeping specific settings, participants, resources and classroom activities in mind, while critically reflecting on contextually embedded discourses surrounding access, power, inequality and agency. The overall theoretical approach of 'the digital component' in the English Methods' class was therefore aligned with one of the most prominent approaches to educational settings within the university's education department.

The digital component followed an integrative approach, where my goal was to strongly connect classes to what the pre-service teachers were doing in the broader English Methods' course. This was done by me attending one or two sessions facilitated by the main teacher educator responsible for the English Methods' course, prior to my sessions, in order to grasp the themes and topics discussed. The idea was to provide a sense of continuity in the digital component, so that the focus remained on contingency in the classroom, rather than foregrounding the use of digital technologies to the point where it becomes decontextualized or detached from the classroom and/or other teaching practices. In order to strengthen this focus on contingency during lessons, the classes approached practices involving digital technologies as ways to engage in multimodal teaching practices; rather than over-emphasising the digital, it was framed as one of many resources the teacher could draw on in order to mediate meaning-making in the classroom. Reflecting upon the use of digital technologies could thus not be separated from reflecting and imagining the broader array of resources available within the classroom space. Over the course of the classes, the focus also shifts from full teacher control over digital artefacts, towards full learner control.

Additionally, the digital component's classes were explicitly connected with the content outlined for the overall English Methods' course, at times adjacent to my classes. For example, if methods of teaching poetry were discussed in the sessions prior to and after my session, then all activities engaged in during my classes would relate to the teaching of poetry. In order to further keep the focus on the embeddedness of digital artefacts in the classroom – its contingency upon various elements within the literacy event – pre-service teachers were regularly encouraged to provide examples from their teaching practica during discussions. I would often encourage them to reflect upon the specifics of a school context during our classroom tasks also, by either allowing them to describe the settings, participants, artefacts and activities to which the tasks are applicable, or by me prescribing these details, based on actual high schools in South Africa. The pre-service teachers were constantly encouraged to imagine the relationships between classroom activities, prescribed texts, curricular outcomes as described in CAPS, the mediating role of the digital, contextual constraints and potentials for scaffolding learning through digital artefacts within the imagined school contexts.

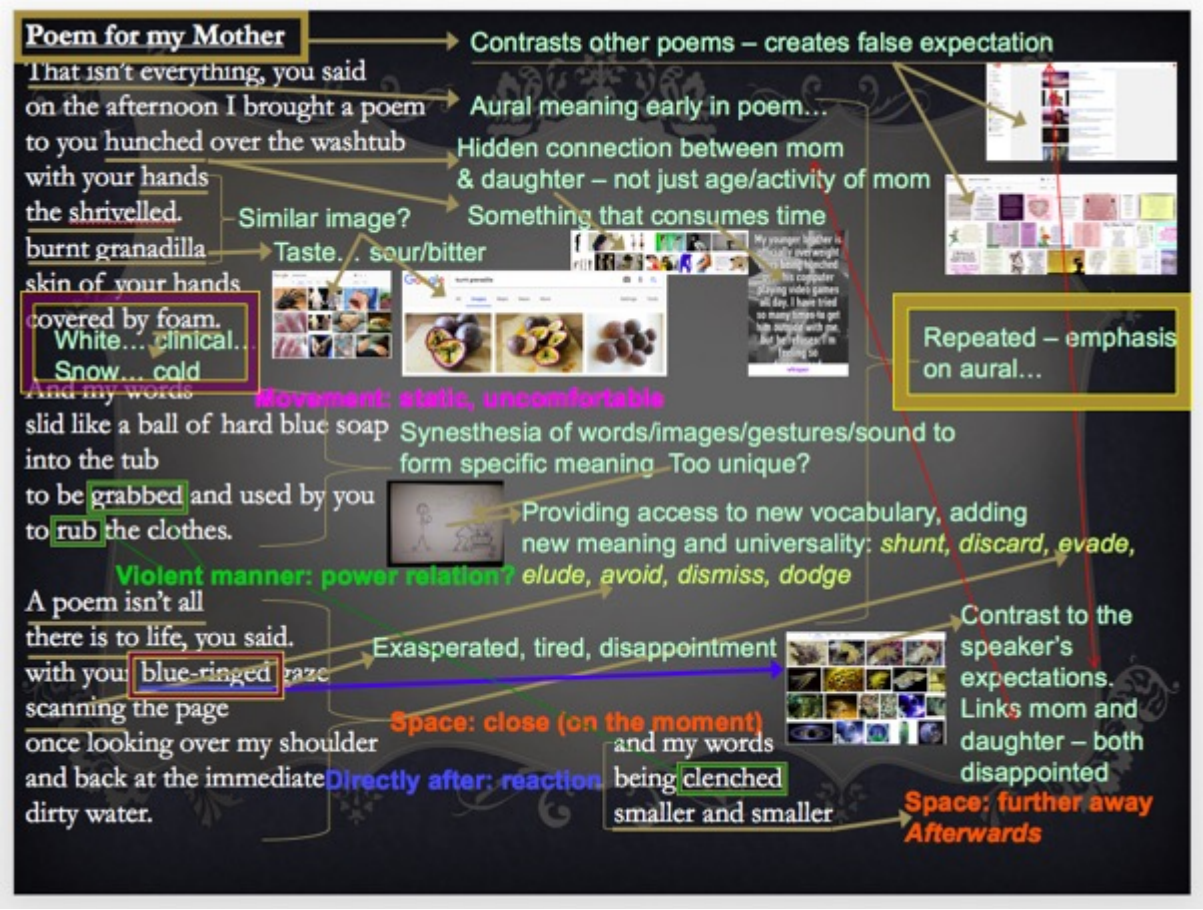
The 5 contact sessions are now described by drawing on the elements of the literacy event (Barton et al, 2000): settings, participants, artefacts and activities. It is argued that, within the induction of the pre-service teacher into teaching practices, these classes serve as platforms for teachers to draw on metalanguages to describe imagined elements within their practices: hidden participants (individuals interacted with during teaching practicums, for examples, and/or learners imagined within my classes by them or me); domains of practice and structured routines and actions innate to the language and literacy classroom. Most importantly, I believe these classes become non-material resources upon

which new teachers could draw on during their first years of professional teaching practice. The second class is highlighted, because it is applicable to teaching poetry and is therefore strongly related to the lessons analysed in this study:

Class 1
Title: *Introduction to Multimodality in the high school English classroom*
Date and duration: During first teaching block in February, 1 hour
Content: Pre-service teachers, the participants, were introduced to the very diverse settings in which South African English teachers are expected to teach and how these settings have an influence on the resources available for meaning-making, which include digital artefacts. Numerous activities are engaged in during this contact session, revolving around examples of resources used in classes. These resources were provided by me and/or the students in the form of artefacts – digital images, videos and written texts are displayed on the overhead projector, or on their own devices, and discussed in relation to scaffolding learning during lessons, imagined school learners and prescribed texts.
Outcome: Students should grasp the role of various school contexts on the contingency of the digital in classrooms.

Class 2
Title: *Drawing on Multimodal Artefacts in teaching poetry*
Date and duration: During second teaching block in April/May, 2 hours
Content: I modelled a lesson for teaching *Poem for my mother* by Jennifer Davids, which is a poem prescribed by the curriculum. The class focused mostly on how digital images, framed as 'multimodal artefacts', could be recontextualised from the internet in order to scaffold learning in mid- to low-resourced schools. After and during a twenty-minute modelling class presented by me, students engaged in activities where they could reflect on the modelled class and specifically their own meaning-making through written reflections, drawing images and critically discussing the possible contextual constraints and potentials during a classroom discussion.
Outcome: Students should be able to critically discuss an example where the digital is drawn upon *to scaffold learning about the self and other* (not language and poetic devices only). The aim was to discuss ways to engage in this kind of scaffolding throughout the lesson, continuously drawing on learners' resources, not just when providing background information.

The figure below shows the final slide – after *extensive* scaffolding - of Class 2. Notice how various digital images were used to illuminate new meanings of the poem. Also note how the poem was annotated on the slide, because it is a method popular with teachers.



The final slide in my class on multimodality and scaffolding in poetry lessons

Class 3
Title: *Critical Evaluation of Internet Sources in teaching literature*
Date and duration: During second teaching block in April/May, 2 hours
Content: Student teachers were guided through a serious of methods and strategies to 'teach' imagined learners how to engage in the critical evaluation of internet sources. Imagined school settings were described by me and/or the students during activities involving real-time internet searches, which they conducted using their own devices, drawing on and adapting a supplied checklist as artefact. Activities connected the evaluation of internet sources with the meaning-making of Shakespeare's *Othello*, which was prescribed for Grade 11 learners at the time.
Outcome: Students should be able to reflect on allowing their learners to engage in digital practices and how to guide these learners during this engagement.

Class 4
Title: *Digital Storytelling for teacher reflection and creative writing*
Date and duration: Directly after second teaching practicum during third teaching block in September, 2 hours
Content: The students are introduced to digital storytelling – the process of creating a digital video using digital images, a recorded narrative and music – as a way of reflecting on their own journey of becoming teachers during the PGCE, and/or as a way in which they could allow their imagined learners to engage in digital practices during creative writing, within specified, highly-resourced high school settings. I provide examples of digital stories as artefacts and elaborating on the 8 steps of digital storytelling. Teachers are then given the opportunity to reflect on their journeys of becoming teachers by drawing pictures and sketching a river as a metaphor for their journeys' highlights and/or obstacles. The session culminated in an activity where students discussed their journeys in groups, which were viewed as the foundation for them completing digital stories as an optional PGCE assignment.

Outcome: Continuing on the idea of allowing learners to engage in digital practices, students are introduced to digital storytelling as a method for scaffolding creative writing. Additionally, students should understand the value of engaging in multimodal ways of reflecting on their teaching practice.

Class 5
Title: *Symbolic Objects in scaffolding Creative Writing*
Date and duration: During third teaching block in October, 2 hours
Content: Pre-service teachers are expected to watch a digital video produced by me before class. The video, outlining 3 strategies for teaching creative writing by drawing on imagined learners' resources within specified high school settings, was meant to mediate a discussion on teaching creative writing during my class. As an additional strategy for teaching creative writing, pre-service teachers were asked to bring artefacts, framed as symbolic objects, to the contact session. These artefacts were digital and non-digital and used to scaffold 2 classroom activities involving creative writing: (1) individual writing of a short poem and (2) collaborative writing of a short paragraph aimed for the back-cover summary of an imagined novel.
Outcome: Students should be able to critically discuss the recognition of learners' resources (material and non-material/symbolic).

Appendix B – Sharon's PGCE lesson plan

Subject	English FAL			**Date:** Monday 31st July	
Topic	Reading and Viewing: Poetry *Alexandra* Lesson 1				
Grade	10	**Class Size**	40	**Length in Mins**	50

Lessons Aims	- To enjoy a number of readings of the poem.
	- To begin a close reading of the poem.
	- To identify some of the feelings expressed by the poet.

Key Questions	- What is the poem about?
	- Having read the poem, what feelings can you identify the poet expressing?
	-What words or phrases express these feelings?

Teaching Materials	**Advanced Preparation**
- Preset questions: Is the poet describing a person? Is the poet describing a place? What are the features of this place? What sort of place does this sound like? Where could this place be? When could this poem have been written?	- Write on one side of board.
- Power point with 2 slides. (See Resource A)	- Play through projector.
- Vocabulary list. (See Resource B)	- Print 20 copies – 2 on a page.
- Identification table. (See Resource C)	- Print 20 copies – 2 on a page.

Teacher Activity/Strategy	**Learner Activity**	**Mins**
Handout copy of the poem. Ask the learners to predict what the poem is about from reading the title.	Share opinions on what the poem is about.	3
Read poem aloud to learners. Ask the learners to close their eyes during the reading. Ask the learners what they now think the poem is about. Guide the learners toward understanding the poem as a description of the harsh life of a black man living in a township under Apartheid by asking the preset questions. Point out they are also on board. - Is the poet describing a person? - Is the poet describing a place? - What are the features of this place? - What sort of place does this sound like?	Listen to the reading. Share opinions on what the poem is about and answer questions.	6

- Where could this place be? - When could this poem have been written? (Some learners might say that this poem could have been written now. Open up the discussion to how the geography of many towns and cities is a remnant of the Apartheid system.)		
Provide additional context by describing the forced removals and laws of segregation under Apartheid. Ask the learners how we know the same policies existed in Cape Town from the current geography of Cape Town.	Share views on Cape Town's geography. (Some learners may speak from personal experience.)	5
Show the students the power point slides of Alexandra township, then and now. Ask the learners if any of the words of the poem come to mind when looking at the images.	Observe power point and recall words from the poem that come to mind when viewing the images. (dust, dirty waters, dongas, your children)	4
Share and work through vocabulary list with the learners.	Work through the vocabulary list.	3
Read the poem aloud once more. The learners now read along. After this reading, go through any additional vocabulary words.	Read along and underline any additional words that are still unfamiliar.	4
Begin a closer reading of the poem by asking for individual learners who are willing to read. Ask for 7 volunteers before starting the close reading and give them each a number from 1-7. Ask the learners to number the lines of the poem. Explain to the students that as the poem is read, they need to underline key words, phrases and punctuation that they think express and describe what the poet feels and experiences.	Volunteer and receive a number. Number the lines of the poem.	2
Ask reader number 1 to read the first five lines of the poem. Ask the class what feeling/s the poet expresses in these lines.	Reader 1 – reads the first 5 lines of poem. Whole class – underline words, phrases and punctuation; share opinions regarding poet's feelings; share underlined words, phrases and punctuation that reflect these feelings.	3
Repeat with readers to 2-7 for the respective lines of text: 6-9; 10-15; 16-22; 23-27; 28-35; 36-41.	As above.	3x6= 18
Handout Resource C and explain it needs to be completed for homework and will serve as an admit slip for tomorrow's lesson. Explain that the learners need to identify any three feelings that the poet seems to express in the poem, and provide evidence for their choice by quoting words	Listen to instructions and complete table for homework.	2 Task for HW.

or phrases from the text. (An example is given on the resource.)		

Assessment	
Informal	Responses to class questions; completion of admit slip table.
Formal	N/A.

Reflection

The poem is initially scaffolded with a vocabulary list. The vocabulary list, as well as a second reading of the poem in order to identify any additional words that are still not understood, will assist the learners to access the more nuanced, metaphorical imagery of the poem.

However, vocabulary on its own will not improve the accessibility of the figurative language of the poem. The preset questions, which will be both asked and written on the board, will encourage the learners to start to consider what the poem is about – a person, a place, a mother? It is important to write the questions up on the board so that the learners can refer back to them during the discussion of what the poem could be about. The provision of images will concretise some of the metaphorical language and will provide the learners with a sensorial experience of the otherwise ambiguous descriptions.

The class will start to analyse the poem in this lesson and it is important to slowly increase the complexity of the analyses, as this is an abstract and therefore challenging process, especially for FAL learners. Scaffolding happens by first identifying what seem to be key words, phrases and punctuation and then describing some of the possible feelings of the poet. The learners then link the identified emotions with the identified words, phrases and punctuation that carry these emotions. This is all guided in class and they finally have to complete a templated table on their own for homework. The admit slip template table is also scaffolded because it gives an example to work from.

Appendix C – Violet's PGCE lesson plan

NAME Lesson topic	**[Violet]** **Poetry**				
Date	**27 June 2017**	Grade	**10**	Length	**100 mins (50 x 2)**
Lesson aim(s) (relate to the curriculum)	• **'to access and manage information for learning across the curriculum and in a wide range of other contexts'** (Curriculum and Assessment Policy Statement Grades 10 - 12: English First Additional Language, 2011, p. 9) • **'to express experiences...orally and in writing;'** (Curriculum and Assessment Policy Statement Grades 10 - 12: English First Additional Language, 2011, p. 9) • **To appropriately take 'into account audience, purpose and context;' (Caps, p. 9)**				
Key questions	• **Which imagery does the speaker use to represent the subject of the poem, 'Alexandra'?** • **What effect does the personification of Alexandra as a mother create?**				
Teaching support material/data • **Printed A3 posters containing images of Alexandra for the silent conversation**			Advance preparation (Room and equipment) • **Stick posters up against the wall or upon desks around the classroom for silent conversation** • **Make pens/markers available for learners**		
Teaching strategies		Mins	Learning activities		
<u>Introduction as a silent conversation</u> **"Today we are going to do a poem about a place called Alexandra township in Gauteng. I have placed posters against the wall/desks. We are going to have a silent conversation, wherein all of you are going to take turns to write about how the pictures make you feel, or what they remind you of?"**		**10**	**This is a low stakes writing activity for the learners. It allows them to express themselves in writing while strengthening on visual literacy as well. In addition, this activity sets the context for the poem and allows the learners to visualise the poem's setting.**		
<u>Silent Conversation Feedback</u> **Question: "Now that you have all written down and seen what your colleagues**		**10**	**This is a chance for learners to express orally what they experienced during the Silent Conversation activity.**		

wrote, what stands out for you in those images about Alexandra?" **Expected answers: mothers, poverty, the role of water,** **"Let's see if any of these are themes are present in the poem, Alexandra by Mongane Wally Serote.**		
<u>Listening Comprehension</u> **"Therefore, we have looked at images of Alexandra. Poets also have images that they can use, except they are textual (made with words) rather than visual. I want you to close your eyes and picture the images described in the poem as I read it. Or even words that made you picture certain things. I will read the poem twice.**	**2**	**This engages learners' listening skills. In addition, it enlivens the words on the page and presents the poem with tonal inflections. In addition, closing their eyes means that they can envision in the imagery referred to in the poem.**
Question: Which images stood out to you? **Potential answers:** • **Beginning as being knotted** • **Breasts leaking dirty water** • **Donga as a deathbed/grave** • **Water diluted with blood** • **The land as a female body** **Write learners' answers (volunteered orally) on the board and correct incorrectly recalled verses**	5	**This allows learners to recall imagery from the poem but without seeing the words, only having listened to it.**
<u>Prediction work and contextualisation</u>	23	**Questions and Answers** **Question: When do you think this poem was first published?** **Potential answers: - recently** • **long ago** • **during Apartheid** **Follow up question: Why would you say that?** **Potential answers:** • **it talks about relevant and contemporary problems like poverty**

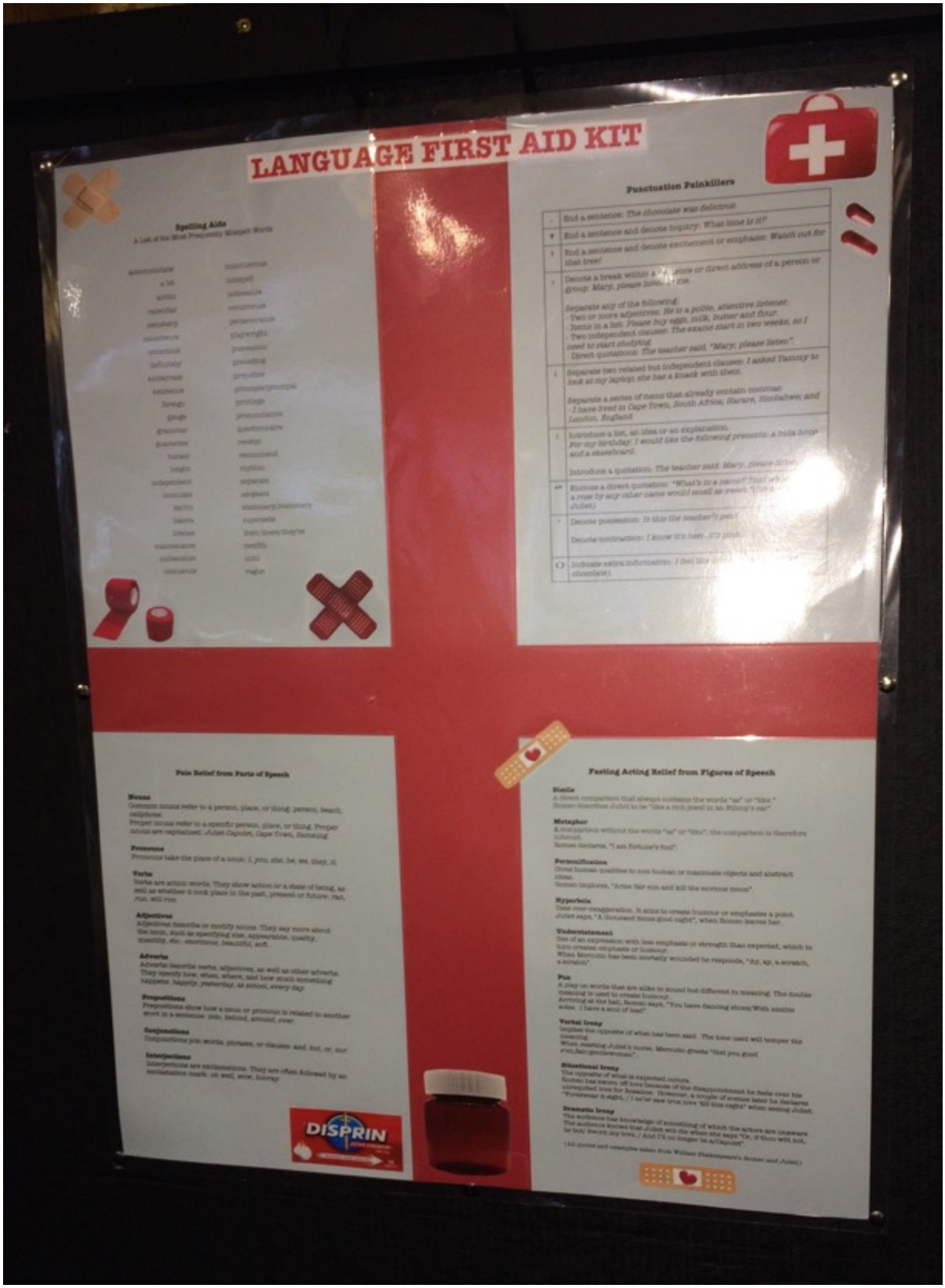
		• **it refers to rubble (could mean Apartheid demolition of houses under Group Areas Act.)** **This poem was actually published in 1972 after Serote had spent part of the 1960s imprisoned by the Apartheid government because of his links to the ANC. 'Alexandra' was in an anthology (a collection of poems) called Yakal'inkomo.** **Question: Can anyone translate the anthology's title, for interest's sake?** **Potential answers: It is Xhosa for the 'bellowing bull'** (Tolsi, 2009) **Question: why do you think he named the anthology a title that means 'the bellowing bull' and something that originated from a Xhosa word?** **Potential answers: - he is proud of his linguistic heritage** • **The poems are protest poems against the Apartheid government. A bellowing bull represents strong people speaking out against the system** • **Question: Can you think of another title that Serote could have given this poem in your home language?** **Follow-up open Question: What does this word mean and why does it describe the poem better than the original title, 'Alexandra'?**

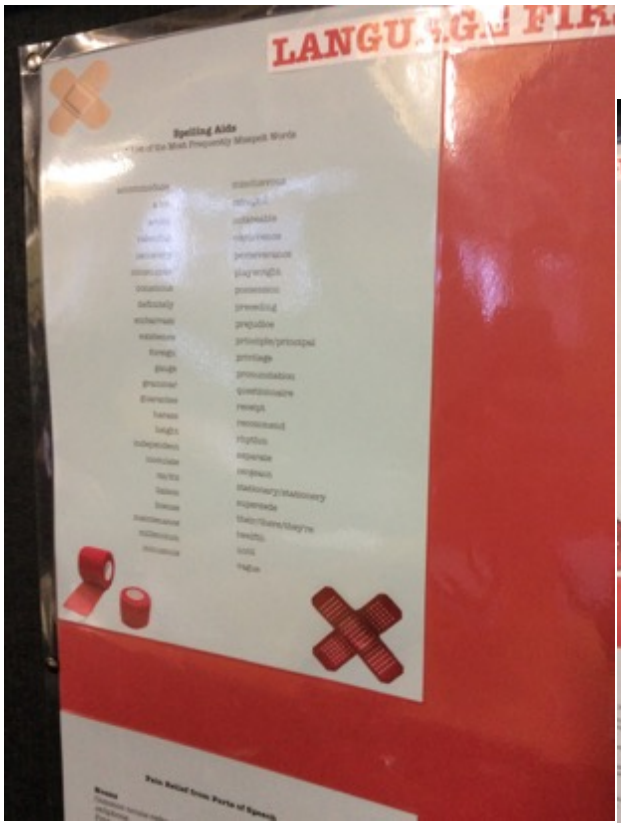
Reflection

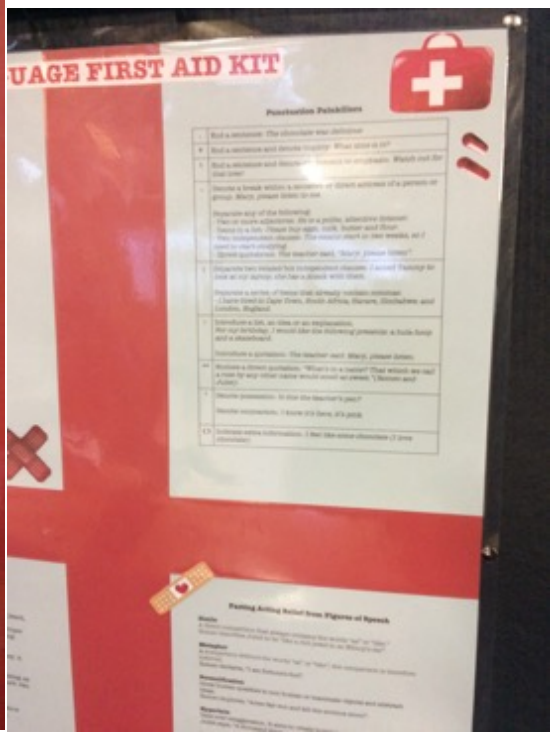
Part of my teaching strategy is to chunk the lesson into pre- and post and reading activities. One such pre-reading activity involves a silent conversation to scaffold the learners' introduction to the poem. The images are related to the geographical context in which the poem is set in that all the photographs were taken in Alexandra Township. The silent conversation truly allows low stakes

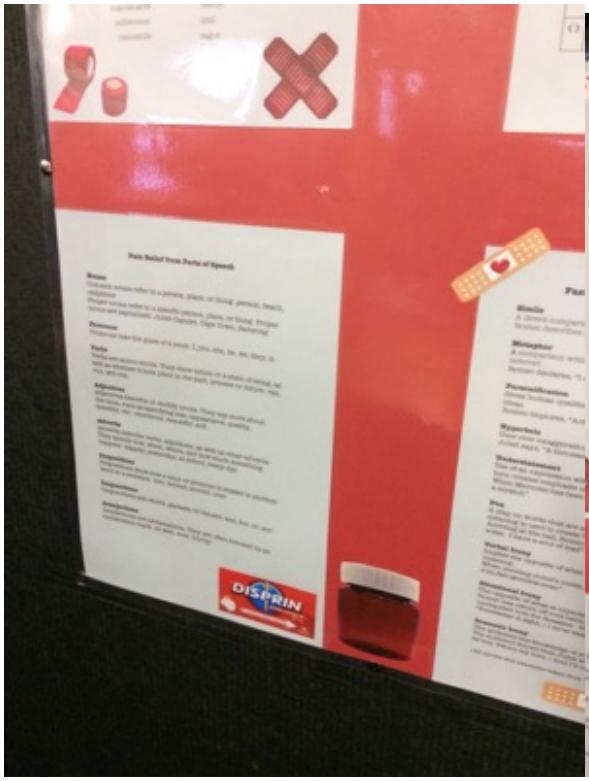
writing because it is anonymous and exploratory. In addition, it addresses one of my lesson's aims because it allows learners to express their experiences in writing. The next strategy sees me read the poem to the class while their eyes are closed. This is to focus them solely on the poem's imagery (at the heart of the lesson's enquiry questions). In addition, it employs the listening comprehension format that occurs as an assessment across the curriculum in both home and first additional language classes. Learners then name images that they remembering hearing and subsequently picturing. I then write these images (as they appear in the poem's text) on the board.

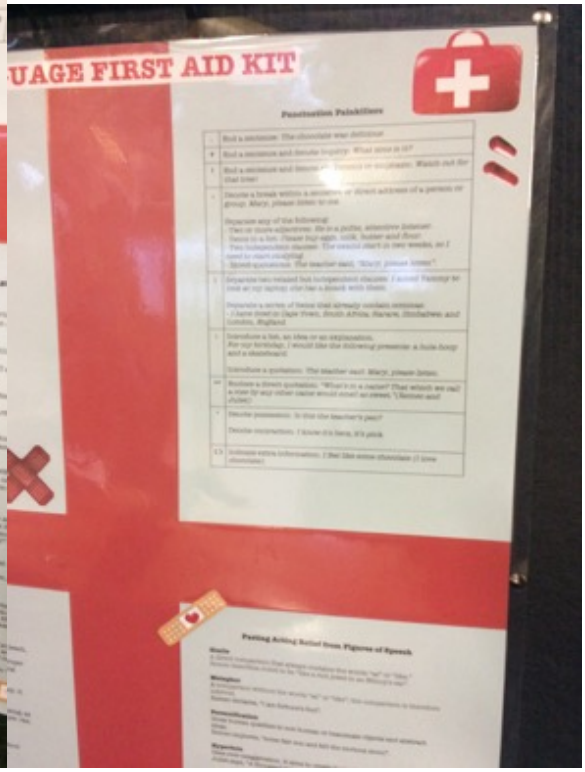
Appendix D – Sharon's PGCE poster




Spelling Aids


UAGE FIRST AID KIT
Punctuation Painkillers


Pain Relief from Parts of Speech
DISPRIN


UAGE FIRST AID KIT
Punctuation Painkillers

The Merchant of Valhalla

Chapter 1

"Are you nervous for your first day of high school?" Mommy asks, looking at me through the car's rear-view mirror. I try to shake my head enthusiastically in spite of my hands shaking underneath the cuff of my woolly jersey and reply: "Why would I be nervous?"

The high school Mommy wanted me to go to in Claremont said that we "live out of the area". That didn't stop Mommy from enrolling me into this school that is also out of the area. Cape Town's geography is weird. Out of the area means different things in different areas. Mommy unclips her seatbelt so that she can stretch to the backseat to kiss me on the forehead: "Everything will be fine, Zaid."

I get out of the car to board the bus. The journey is a long one across many highways. An hour later, I hear the brakes of the bus screech to a halt at the terminus in Cape Town. The tyres seem to scratch the road like nails against a blackboard.

Chapters 2 and 3

This school is not like the one I came from. We are made to line up outside the gates instead of lining up outside the hall for assembly. A man standing as straight as a door, blocking the way to the entrance. "I need to search you," he says holding his hands up gleefully. "For what?" I hear myself ask. "Drugs," he answers back and begins to feel his way over my new school uniform. Once inside, I see that here the passages contain a series of broken window panes in the shape of cricket balls. I don't know where any of my classes. A boy called Keagan helps me find my way. His head is shaved close to his scalp while the seams of his grey pants seem to strain under the weight of his hefty frame. Keagan says that he knows a few people in the older grades here and that's how he knows where everything is. There is only one boys' bathroom in the entire school, so I don't hesitate when Keagan later asks for some of peanut butter bread at interval. I pass the lunchbox to him and offer up my juice bottle as well.

Chapter 4

Ever since the third term started, Keagan always has data. We watch music videos on his phone without worrying about it having to buffer. He stops asking me to have from my lunch. Instead, he divides R50 between buying chips and cool drink from the tuck-shop at every interval. Where is he getting all this money from? Mrs. Booyen is our English teacher. She is also one of the few teachers that knows my name. She prances up and down in the rows in the class, reciting from our set works in different voices like someone flipping through the channel of the TV. "Okay, class, take out your books. Today we are going to read Shakespeare's 'The Merchant of Venice'." Very few people actually take out their book. Their Karrimor backpacks are deflated sacks with little more than lunch and a cell phone inside. She increases the speed of her prancing. "Book, thank you!" She taps on each empty desk. The smooth shine of her wedding ring contrasts with the uneven grooves graffiti has indented into the wood. Murad, the Bangladeshi boy in our class, puts up his hand to ask what a merchant is. Before Mrs. Booyson can answer, someone shouts out: "Someone who sells drugs." Some people giggle in response while other look to Mrs. Booysen to elaborate. She ignores the comment, and tells Murad that Shakespeare was speaking about a businessman. Patience giggles and calls out: "The Merchant of Valhalla Park" in Keagan's direction. I swear I hear Keagan whisper: "Selling drugs is a business."

Chapter 4

During the fourth term, I try to catch Keagan's eye to show him something funny in the textbook. He always seems to look beyond me these days. His bloodshot eyes flit back and forth along the four walls of the classroom like a cursor controlled by a faulty mouse. He seems so different these days, it's like the drugs have installed new software onto the desktop of his brain. "Zaid! Zaid!" I hear Keagan loudly whisper my name. He walks up to my desk while the Mrs. Booyson is writing on the board and passes me a packet: "Keep this for me. Just until interval." The packet's contents look like the icing sugar that my mom uses to decorate cakes with. But there's nothing sweet about this powder. I close my palm tightly around the package and say: "Only until interval." I'm about to push the packet into my Karrimor underneath my desk when I spot the shiny surface of Mrs. Booyson's shoes. I feel her eyes bore into me.

Appendix F – Sharon's full high school lesson (reconstructed)

*** (a.)-(m.) refer to beats (see Chapter 6)

What is the teacher doing?	What are the learners doing?	Time period spent on activity
1. Activity 1: **Background, contextualization, pre-reading**		12 minutes
a. Teacher says, "We do need a double for poetry, especially because it is a matric poem." Addresses murmurs. "One specific table became naughty this term."	a. Constant "murmurs"	
b. Teacher ask learners to put their water bottles and pencils down for 30 seconds of silence. Sits at a table close to the projected screen with her eyes closed.	b. Sitting at their desks with their eyes open. They calm down slightly.	
c. Poem is handed out	c. Learners receive the poem and place it in front of themselves on their desks.	
d. Moves to the desk-side of the class, to open the slide show on the desktop computer. Slide with poem's title, the author and vultures eating is displayed.	d. After the slide is projected, a learner asks whether Chinua Achebe is a man or a woman.	
e. Teacher skips to the next slide, which has biographical information on it. Teacher shushes learners. She loudly calls out names of learners who are not behaving.	e. Constant murmurs	
f. Moves to a specific table on the right side of the class. "You are being restless	f. Restlessness from learners	

this morning", to the whole class. "This is a matric poem." g. Addresses jokes made about death, jews and Nazis. h. Skips to slide containing images of the Belsen-Bergen Concentration camp. "I will give you a few seconds to take it in." "This is because you were just making jokes." Stays silent while learners look at pictures. i. Addresses the noise levels again. j. Moves to the table on the right again and shushes them.	g. Make jokes about death, jews and Nazis. h. Some learners comment on pictures. Learners look at the pictures. i. Learners grow noisy j. Learners are noisy, especially one particular group of 4.	
2. Activity 2: **Reading the poem** a. Teachers asks learners to make notes on the poem. She is staying at the one table, "swaying back and forth." She addresses the noise. b. Teacher reads the poem, standing still. She stops to explain, still standing at the one table, but swaying. She shushes a group on the left-side of the class. c. Teacher starts reading the poem more loudly with exaggerated variation in tone.	a. Learners resume talking with each other. b. Resume talking while teacher is reading the poem. c. Learners grow quiet.	8 minutes

d. Teacher finishes reading the poem.	d. The table furthest from the teacher starts chatting.	
3. Activity 3: **Analysis of poem**		10 minutes
a. "Keep quiet, or the irritation will rise."	a. The entire class starts talking to one another.	
b. Moves to desk-side of classroom, open a completely different slide show. A slide with three pictures of vultures and the word "Analysis" at the top appears.	b. Learners are looking at one another, talking.	
c. Writes the word "grotesquely" on the board.	c. Learners resume talking to one another.	
d. Moves to desk-side of classroom to adjust something on the slide show – "something seems to be wrong with the slide show."	d. Noise levels rise.	
e. Exits full screen view, because it "goes blurry".	e. "More noise."	
f. Provides explanations of certain lines.	f. Noise, especially from the table furthest from the teacher (close to the screen).	
g. Tells learners how the alliteration of the 'd'-sound is "depressing".	g. Learners giggle at the teacher's interpretation of the alliteration.	
h. Explains what "harbinger" means.	h. Silence. Learners all make notes.	

i. Teacher circles, underlines and draws arrows on the projection of the poem, writing her interpretation next to each line. Her back is to the learners.	i. Learners make notes.	
j. Teacher stops writing on the projection. She explains line 3 in the poem, standing next to the projection and facing the learners.	j. Learners stop making notes.	
k. The computer "logs out" and the projected poem disappears. The teacher moves back to the computer to log in. She raises her voice as she moves to the desk-side of the classroom.	k. Start murmuring.	
l. Moves back as the projection reappears on the screen and immediately makes a note on it.	l. Silence. Learners make notes.	
m. Disagrees with a learners' interpretation. She restates that the poem is "dark, depressed and hopeless."	m. Some learners voice their intepretations. The learners' interpretations are generally more optimistic than the teachers'.	
n. She tells learners how line 7 and 8, "nestled close to his mate/ his smooth" introduces a tone of "love, light, [comicality and] hope." Her voice rises to an almost shout. She points both hands to a table who agrees with her. She then says, to the rest of the class, "There are some of you who are still murmuring under your breath as I am teaching."	n. Learners grow noisy. One table far away agrees with the teacher's interpretation by nodding.	

o. Tells learners they may break, because the first lesson of the double is finished. p. Teacher skips to next slide, which contains the next lines of the poem (from line 12)	o. Learners go outside to break. p. Learners are outside for their break.	(Break of 5 minutes)
3. (Continued after break) **Analysis of poem** a. Sits at desk. b. Moves to projection and makes a note. c. Stands to the side of projection, explaining line 12. d. Teacher asks question about the type of imagery in line 12 (personification of the vulture's feathers through the words "inclined affectionately"). She says, "[this is] the kind of question you will get in a matric paper too." e. "Guys! Guys! You have English now."	 a. Learners return from their break. They start copying the notes that are already written typed on the projection of the poem. b. Learners copy notes written on the projection by teacher. c. Learners stare in front of them, or lie on their arms. d. Learners take notes. e. Some learners enter classroom – they are late.	25 minutes

f. Her voice rises to a near scream as she carries on with the analysis from line thirteen. She is not making notes on this slide.	f. Looking at one another, some fiddling with their phones under the table. Some learners are giggling. Five learners are making notes as the teacher talks. Some learners are smiling at one another, or lying on their arms or on the desk with their hands under the table.	
g. The screen goes off again, while the teacher is talking. She moves to the desk-side of the classroom to log in to the computer again.	g. Giggling. One learner groans loudly.	
h. Moves back to the projection and makes two stars next to a line, which cannot be seen, because the background is too dark.	h. There is another loud groan. Most learners have stopped making notes.	
i. Gestures emphatically as she argues against a learner's interpretation of line 20 and 21's "cold telescopic eyes" as a symbol. A large gesture of a heart is used to indicate "symbols", as she explains the difference between symbols and images.	i. A learner provides an interpretation – "cold, telescopic eyes" is a symbol.	
j. Moves to the desk-side of the classroom. A slide containing the beginning of the second stanza of the poem appears.	j. There is a lot of noise from the learners. A third of the class is lying on their arms, including the learner who posed the symbol-response.	
k. Explains to learners that the second stanza is a paradox, making a gesture of	k. A learner answers that it means that something is balanced against	

two open palms faced upwards next to one another, moving up and down (like a balancing scale). “What does it mean when someone makes this gesture?” The teacher continues her analysis. She makes notes on the dark background of the slide. The marks are not visible.	another thing. The rest of the learners are talking to one another, or lying on their arms.	
l. She gestures while saying “spooning”, making a circle with open hands.	l. There are some giggles at the teacher’s gesture of spooning. The rest of the learners are having conversations with one another.	
m. The lesson ends (the bell is inaudible). The teacher says that she cannot believe they only got through 24 lines in a double period.	m. Learners get up and exit the classroom.	

Appendix G – Violet's full high school lesson (reconstructed)

***(a.)-(c.) are beats (see Chapter 6). If no beat is indicated, the activity is seen as one beat

What is the teacher doing?	What are the learners doing?	Time period spent on activity
Activity 1: **Pre-reading exercise and learners writing**		7 minutes
a. At her desk, the teacher switches on a sound that plays from speakers on her desk. There is nothing on the screen above the white board. Writes down instruction on the board, stating "respond to what you are hearing by using words and writing a description." She says, "So there are no visuals. What are you hearing?"	a. Silent.	
b. Teacher responds to learners' query stating, "if a fellow student left the class and came back, what would you tell [them] about the sound?" She restates the description, writing on the board, "Responding to what we are hearing using words"	b. One learner asks for clarification of the task.	
c. Hands out a poem, while learners are listening to the sound. The sound is of "Heavy rain" and can be listened to here: https:// www.youtube.com/watch?v=	c. Silent, listening to the sound coming from speakers on the teacher's desk. A few learners comment on how smooth the sound is.	

FzFqlfoHw_4		
Activity 2: **Talking about writing through class discussion** a. Asks learners to read their descriptions. She comments on each learners' description. To one learners she says, "the one sound could trigger other thoughts." b. During the discussion, the teacher turns on the data projector, displaying the text, "a flickering gust of pencil-slanted rain" on a Powerpoint slide.	a. Learners read back their descriptions, described in notes as "rich", "poetic", "beyond what the sound is" ("where you can hear the sound" and "what it could be likened to") b. Reading their descriptions and commenting on each other's writing.	8 minutes
3. Activity 3: **Overt language structures and conventions teaching through class discussion** a. Asks the question, "If something is not literal, it is…?" b. Skips to a slide about imagery, saying "the images conjured in your heads [by a	a. Some learners answer that it is figurative. b. Some learners are copying the slide in their work books.	5 minutes

poem] can be imagery". She explains that imagery in a poem are examples of figurative language.	One learner asks what "rationality" means. Other learners suggest examples of imagery from the poem. Some learners are gazing at the teacher, others at the slide.	
Activity 4: **Copying from a glossary slide** Skips to the slide containing the glossary of the poem. She asks the learners to copy it. She moves through the aisles between desks while learners are copying the slide.	Copying the glossary slide in their work books. Learners are described as "very calm" in notes.	6 minutes
Activity 5: **Overt language and conventions teaching through teacher talk** Teacher goes through the glossary, explaining each term: flickering, gust, buffeted, plumage, perched, ruminative, contemplative, migratory, league.	Silent. Learners make notes on their hand-out of the poem.	5 minutes
Activity 6: **Class reading of the poem**		3 minutes

Asks learners to read the poem.	Learners read the poem. Starting at a certain point in the class and alternating, going down the row, each learner gets the opportunity to read one line. When a learner is reading, the rest of the class stays quiet.	
Activity 7: **Identification and explanation of meaning and imagery in poem through class discussion** Skips to the beginning of the slide show, where the title of the poem and author are written on the left and there is a large picture of a stork to the right. The teacher asks, "what is the meaning of the poem?" She says, "How does the author use imagery to convey the meaning of the poem?" The teacher comments on each identification and explanation given by groups of learners.	Learners look at picture projected above the white board. A few learners pose questions on the meaning of the poem. The appearance and actions of the stork is likened to an autumn morning. Learners alternate their gazes between the picture of the stork and the poem while answering. They are moving line by line in selecting their images. Many learners are making notes on the hand-out of the poem.	11 minutes
Activity 8: **Collaborative writing exercise through group work** Asks learners to divide into groups, by turning in their	Learners turn in their chairs to form groups. Each group	5 minutes

chairs. She takes out a collection of laminated, colour placards and asks each group to choose a colour. The writing on each placard is facing down, so learners cannot see what is written on them. The placards have various types of figures of speech on them: “metaphor”, “simile”, “alliteration”, “personification”, “onomatopoeia” and “enjambment”. She asks them to “write down and annotate why the imagery is effective”.	chooses a placard. After the teacher’s instructions, groups of learners identify and explain the uses of imagery from the poem based on the placards they received, connecting it to the meaning of the poem, while one learner per group writes down group members’ responses on a loose sheet of paper. The interaction is described as “exciting” in notes.	

Appendix H – Questions for Whatsapp VoiceNotes

1. Today I would like to talk about how you [description of focus lesson] in your lesson, while I was observing. Generally, how did it feel when you introduced this artefact (any digital or non-digital teaching material that is not the prescribed text) to the class?
2. How did you decide on using the artefact? In other words, what process did you go through in using it in your lesson?
3. What were the learners meant to learn through the use of the artefact?
4. Describe the learners' responses during and after the introduction of the artefact in the lesson.
5. How were their responses similar and/or different from what you expected?
6. How do you think the artefact affected their learning? In other words, how did it contribute to, or distract from, what you wanted them to learn in that lesson?
7. What other artefacts do you think you could have used for the same purpose, how would you find them, and how would you use them in the lesson?
8. Can you remember your final assignment during the PGCE English Method course? If yes, could you describe to me how you thought you'd use it in class?
9. How is the way you approached making a video/poster different or similar to finding an already-made artefact on the internet?
10. Now that you have some experience, would you consider using your 'product' of last year in your class, if you have not already? If yes, how? If no, why?
11. How do you think movement, tone and gesture in the classroom space affects interaction/activities/engagement? What happens if you stand still and use an even tone?
12. How do your learners respond when you physically touch objects (the board, screens, your desktop computer…)? (If you have not noticed anything, try to take note of what happens next time you teach a lesson)
13. How do you draw on what you learned in the PGCE course?
14. What can your higher education institution do <u>now</u> to support you in becoming a teacher?

Appendix I – Questions for written reflections

Please reflect on the following and provide written responses. You can add to/change your answers as regularly as you like, but try not to delete any of your original responses, for these are valuable to you and me.

1. Describe a typical:
   a. Working day during school hours;
   b. Working day after school hours;
   c. Holiday and/or weekend.

2. Describe your lesson planning process. When do you do it? How?

3. Describe the kinds of teaching materials you generally use in lessons.

4. How do you find and evaluate the teaching materials you use in lessons?

5. How does your use of teaching materials made for teaching (a video about "Romeo and Juliet", a grammar game…) differ from 'arbitrary' materials (a song, a picture of Madonna…), if at all?

6. How do you use digital technologies (computers, laptops, phones, the internet…) while finding and evaluating teaching materials?

7. Pick any one teaching 'artefact' (anything digital or 'non-digital' that is not the prescribed text) you used recently in a lesson:
   a. Describe the artefact (also kindly make sure it is in the Google Drive folder).
   b. How did you imagine the use of the artefact to 'play out' during the lesson?
   c. What *actually* happened during class-time?
   d. How do you think the artefact affected learning?
   e. How did you and your learners use digital technologies during that lesson, if at all?

8. How do you draw on what you have learned during the PGCE

9. How do you think the PGCE could have prepared you better for being a teacher…
   a. In general?

   b. Concerning the use of digital technologies?

10. Comment on the effects of your use of movement/stasis, the place of furniture (projectors, desks, screens, boards…) in the classroom space and gesture on classroom interaction/learning/activities. (Take your time with this one!)

11. How do you know when your learners are engaged?

12. How do you get learners to engage in 'good' literacy practices (annotation, note-making, reflection)?

13. Comment on the impact of formal assessment (exams and tests) in the school.

14. Is there a hierarchy of subjects at your school? If yes, describe it. What is the currency of English as a subject?

15. How do you draw on the resources learners bring to the class?

16. How do you learn about and draw on learners' home literacy practices, if at all?

17. Would you say you are experiencing any anxiety, stress or depression. If yes, please elaborate, if you feel comfortable doing so.

18. What would the ideal NQT induction programme comprise of?

19. Reflect on the whole experience of this research project (initial communication, observations, reflections, interviews, Whatsapp communication and Voice notes…) and write a paragraph about it.

Appendix J – "I come to this research…" personal declaration

I come to this research…

I come to this research as an 'explorer', someone without a profession: not a 'researcher', not a 'teacher educator', not affiliated to any institution and therefore without an institutional agenda. Sometimes I am a 'poet', sometimes a 'musician', other times a 'computer programmer' and 'technologist'. I love what I can do with digital resources and I think they are overrated and frustrating.

I am too open and secretive.

I come to this research as a 'gay' 'man' who has had problems with being defined as any one thing, be it a sexual orientation, a gender, a way of talking, or a worldview supposedly innate to being a homosexual. I am a 'white man' who grew up in a highly racist environment but who *chose* to oppose any action, utterance or practice that divides individuals or groups according to skin colour, even if it means I have to segregate myself from others. Yet I also understand that racist choices have shaped my country immensely, often to the detriment of specific groups of people. And I think any kind of discrimination, past or present, is detrimental for all.

I think teachers are creative, brave and undervalued, whether they are 'young', 'old', 'experienced', 'inexperienced', 'black', 'white', 'coloured', 'newly qualified', or 'pre-service'. I give teachers in high schools the benefit of the doubt. That is the aspect of me with which I choose to approach this research, accepting that I come to this study as many other 'things'.

Appendix K – Sharon's 'first presentation' used in her high school lesson

ABOUT CHINUA ACHEBE

- He was born on 16 November 1930 in Ogidi, a small town in Nigeria. He died on 21 March 2013.
- He studied at the University of Ibadan in Nigeria, and taught at various universities in Nigeria and the United States of America.
- He is famous for authoring academic essays, novels as well as poetry.
- His first novel, *Things Fall Apart* (1958), is often considered to be the best, most widely-read novel in African literature.
- His works largely focus on the transition from and the relationship between African mysticism and tradition to Westernised and modern culture.

ABOUT THE POEM

- It is a dark, sombre poem that essentially focuses on the selective nature of love and the perpetuity of evil.
  - It also has the underlying message that good and evil exist side-by-side as though one cannot exist without the other.
- The poem begins with a description of the vultures that makes them seem repulsive and gory (line 9 – 12, 13 – 21). However, they are also portrayed as showing affection (line 7 and 8, line 11 and 12), which only makes their behaviour more revolting.
- The second section of the poem (from line 30) describes the Commandant of Belsen, which was a Nazi concentration camp where thousands of Jewish people were murdered and their bodies burned during World War II. As with the vultures, the Commandant's love for his family makes his evil deeds in being responsible for thousands of deaths seem even worse.

ABOUT THE POEM CONTINUED

- The description of the vultures is in the past tense, while the Belsen Commandant is described in the present tense. This seems to suggest that evil is always present. The use of 'perpetuity' (line 50) reinforces this idea.
- Of course there is a huge difference between the behaviour of the vultures and that of the Nazis. The vultures perform a vital ecological service, and act on instinct. The humans, who have the ability to make moral decisions, are where the real evil resides.
- The poem thus appears to offer us two different conclusions. This leaves the reader with a sense of both hope and despair.
  - Is evil perpetual – will it always be present? Or is even the vilest creature on earth capable of love?

Just to give you an idea of the atrocities at Bergen-Belsen and WWII:

- Bergen-Belsen was a German concentration camp that saw the death of over 110 000 prisoners – including Soviet (Russian) soldiers and Jews, homosexuals and Gypsies.
- When the camp was liberated in 1945, the Allies discovered 60 000 prisoners inside the camp. Due to this severe overcrowding, most of the prisoners were half-starved and many gravely ill.
- After discovering the 60 000 prisoners, a further 13 000 unburied corpses (dead bodies) were found strewn throughout the camp.
- Bergen-Belsen is, therefore, synonymous with the Nazi war crimes that took place during World War II. The atrocities are well-documented on film and photographs:

Let's take it stanza by stanza…

STANZA 1

- This first stanza begins with a relentlessly long sentence filled with dark, sullen descriptions.
- Achebe uses d-alliteration in the second and third line "drizzle of one despondent dawn" BUT
  - this is an ***enjambment line*** and so doesn't give the ebb and flow usually associated with alliteration.
  - This helps to ***emphasise the bleak tone*** he is trying to achieve.
- He uses the description of the vultures seating position "perching high on broken bones of a dead tree".
  - It is unclear whether he is describing the tree as being bone-like or if the vultures are ***actually*** perched upon a mound of bones.

STANZA 1 CONTINUED

- Achebe then continues to describe the birds themselves and paints a grim image of them, having already described them as harbingers, a word closely associated with the bringing of death.
  - He describes them as having "bashed in heads" and "gross feathers" and later, in the final line, he describes them as having "cold telescopic eyes" giving the birds an almost mechanical feel, suggesting they shouldn't even really be classed as animal.
- He then continues to describe their actions – again, this is very grim as they peck at the eye of a corpse. He further describes the vultures eating the corpse's bowel.

STANZA 2

- By placing "Strange" (line 22) in a line on its own, it is emphasised.
  - What Achebe finds "strange" is that love is usually "so particular" (line 24) about things like appearance, yet it can now be found in a disgusting, dark place like a charnel house.
- In this stanza Achebe skilfully contrasts the "light" of love with the "dark" of death by mentioning that in this darkest of environments, the "charnel-house", a storage place for corpses, there is the presence of love.
  - He personifies love itself.
- He uses an exclamation point on the phrase "her face turned to the wall" because love can't stand to look at the atrocities contained within.
  - It may also be a reference to people being lined up against walls before being gunned down by firing squads

STANZA 3

- The charnel house is finally identified as being part of the Bergen-Belsen concentration camp and the focus shifts to the Commandant of the camp (who would have been either Adolf Haas or Josef Kramer – the latter was infamously known as "The Beast of Belsen" for his cruelty) as he leaves at the end of the day.

Josef Kramer

Adolf Haas

STANZA 3 CONTINUED

- This Stanza cleverly constructs the character of the Commandant.
  - His description is not particularly flattering.
  - His only physical description describes his "hairy nostrils", HOWEVER
- His actions are depicted as kind and very human.
  - He brings chocolate home for his child: a kind gesture and not something you would probably associate with a war criminal responsible for the death and torture of thousands of innocent people.

STANZA 3 CONTINUED

- Achebe makes us see that even this horrible man has a soft side:
  - It is represented by the description of his interactions with his child
  - It is almost as if his child represents his "good side" and the vultures represent his "bad side"
- Achebe also produces the harrowing image of the smell produced by Belsen:
  - The smell that lingers on the Commandant is described as "human roast" (from the crematoriums at Belsen – they burn people to get rid of the bodies)
  - Considering the man smelling this way and then hugging his "tender offspring" this is a very powerful piece of imagery (synaesthesia) – you can almost smell the burning flesh clinging to his uniform yourself.

STANZA 4

- In this final stanza Achebe brings the poem to a close by describing how even the "ogre" that is the commandant has a soft side, which was shown in the preceding stanza.
- He emphasises the solace that should be taken in this small mercy:
  - "praise bounteous providence" – his language here is particularly emphatic and evokes fantastic contrasts.
  - It describes the Commandant's humanity as a "tiny glow worm" which is encapsulated in a "cruel, icy cavern"
  - Even the word "encapsulated" isn't accidental, suggesting that his warmth is trapped.
  - It gives a picture of an evil man that would be rid of that warmth if possible.
  - This is further emphasised by the line "the very germ of that kindred love" – this is not the voice of the narrator, but rather a peak into the psyche of the Commandant and showing the narrators omniscience (he knows everything that is going on).

STANZA 4 CONTINUED

- This is a chilling thought, the idea that the Commandant views his softer side as a curse, or a "germ".
- Achebe closes by using the phrase "perpetuity of evil" suggesting that evilness is enduring, everlasting, perhaps even more powerful than love and that it will prevail in the end. This leaves the poem on a very bleak note.
- However, do we look for the spark of goodness in a person, no matter how repulsive their actions are? Or do we overlook their selective tenderness and focus on the dark, evil side that seems to be dominant?
- Achebe has taken an example from the past in the actions of the Commandant of Bergen-Belsen, but in describing the habits of the vultures (both repulsive and tender), he shows that the existence of love and evil side-by-side is eternal.

FORM AND STRUCTURE

- The poem is written in four stanzas
  - In free verse
  - No rhyming pattern
  - Contains many enjambment lines that gives the poem a fast pace, but with a jarring rhythm that mirrors the dark tone of the poem.
- The first stanza is considerably larger than the other three, taking up twenty three lines that are all very short.
  - The other three stanzas are eight, eleven and eleven lines respectively.
- Each section of the poem is marked by a line indentation rather than a new stanza. This could possibly indicate how one idea flows to the next as the poem develops.
- The arrangement of lines appears to be almost like a list, a building up of evidence. The short lines running on to the next could suggest a continuous flow of content that supports the poet's theme.

POETIC/LANGUAGE DEVICES

- The poet establishes a depressing mood in the poem through the 'greyness' (line 1) and 'drizzle' (line 2) of the pre-dawn setting where even the dawn is 'despondent' (line 2).
- The opening scene continues with evocative imagery, prompting an emotional response from the reader.
  - Consider the description of the vultures' appearance perched on 'broken/bone' (line 5-6) and the 'bashed-in head' (line 9) that is grotesquely prominent above the 'gross' (line 11) feathers.
  - The strong imagery of their picking at the 'swollen/corpse' (line 14-15) to devour the 'things in its bowel' (line 17) effectively disgusts the reader.
- Yet we are also told that the scavengers 'nestled' (line 7) 'affectionately' (line 12), which would normally generate a positive response. However, in this instance, the contrast established between the birds' warmth towards each other and their revolting practices, makes their 'cold/telescopic eyes' (lines 20-21) all the more disturbing.

POETIC/LANGUAGE DEVICES CONTINUED

- The shift to focus on human behaviour in the second section of the poem is even more disturbing.
  - The jarring (contrasting) images of the Commandant, with 'fumes of/human roast clinging/ rebelliously to his hair/nostrils' (line 32-35) who then buys a chocolate for his 'tender offspring' (line 38) is alarming and makes the reader feel uncomfortable.
- Achebe expresses his theme powerfully due to his choice of diction, the disturbing imagery created, and the use of contrast.

SOUND DEVICES:

- Notice the use of alliteration in the final section where the "providence 'grants' an 'ogre' a 'glow-worm/tenderness' (lines 43-45), while the harsh 'c' use in 'caverns' and 'cruel' (line 46) refer back to the 'cold' (line 20) eyes of the vultures.

THEMES

- Human nature is complex and difficult to understand.
- Not only good or evil resides in a person – even the vilest, cruellest creatures are capable of experiencing warmth and love.
- Twisted, juxtaposed values
- The selective, conditional nature of love

Appendix L – Violet's Powerpoint presentation used in her high school lesson

Lake Morning in Autumn

Douglas Livingstone

Glossary

Flickering - make small, quick movements.

Gust - sudden strong rush of wind

Buffeted - strike repeatedly and violently

Plumage - feathers of a bird

Perched - settled on his legs

Ruminative, ponderously - thinking deeply

Contemplative - thinking

Migratory - birds migrating to a warmer climate when winter approaches

League – measure of travel of 5 km- thinking

8 May 2018

Respond to what you are hearing by writing down a description

"A flickering gust of pencil-slanted rain…"

Imagery

Imagery means to use figurative language or figures of speech to represent ideas or objects that appeal to our senses (touch, sight, smell, hearing, taste).

Figures of Speech

Metaphor - a direct comparison

Appendix M – Access, informed permission and ethics documents

16 April, 2018

Dear [name of participant],

My name is Ed Campbell – you met me last year during your PGCE course. I am a researcher and teacher educator, based in [place]. I have been facilitating the 'Digital Literacies' component within the English Method course at [university] since 2014. In 2015, I conducted research pertaining to the digital literacy practices of pre-service English teachers for my Masters in Education at [university]. The research has been very beneficial to my teaching and I would like to further improve my classes, while improving teacher education in general.

I would hereby like to invite you to participate in the research I will be conducting for my PhD in Education study entitled "Recontextualisation of (digital) multimodal artefacts in newly qualified English teachers' practices". I am interested in how you find, evaluate and use teaching materials in your lessons and the effects these 'things' (digital videos, posters, websites, hand-outs, games etc.) have on learning. There will be no pressure on you to do anything specific in your classes – I really want to see what you do on an every-day basis. I hope that my research will help to improve our understanding of newly qualified teachers' practices after the PGCE course.

If you agree to participate, you are allowing me to: (1) analyse the final assignment you submitted for the English Method course, whether it was a 'digital resource', a 'short story' or 'poster', (2) spend some time in your class over 3 to 4 days, making notes and taking occasional photos (with no people in them), (3) observe at least 2 to 6 of your English lessons, *which will be video recorded,* (4) analyse the teaching materials you use in class (5) analyse the lesson plans for the classes I observed, if available. Observations will take place at times you choose. I will obtain permission from your principals, parent/guardians and learners for the observations.

Your participation will involve that you: (1) write a short, written reflection on your teaching (prompt questions will be provided), which I will analyse, (2) agree to 2 short (30 to 45 min.) one-on-one interviews, conducted by me. Interviews will be conducted at times convenient to you, preferably before the start of the fourth term 2018. You can send me your reflection at any time, but ideally before 8 October 2018. Interviews will NOT be video recorded.

Additionally, I might conduct *ad hoc,* supplementary, brief interviews with your learners, (for which they will supply additional consent). These interviews will NOT be video recorded. I might also analyse some of your learners' assignments, if necessary. These *ad hoc* data will be collected *in correspondence with you.*

Permission
I have obtained the permission of the Human Research Ethics Committee of the [university] School of Education to do this research.

Participation in this study is entirely voluntary, and no harm is envisaged. If you choose to participate, you may choose to accept or decline to answer any questions, and you may withdraw from the study at any time. You may also freely choose after the study to decline recorded segments being used as described above. You are free to withdraw from the research at any given time.

Research results
My research results will be presented in my doctoral dissertation. I will provide you with a summary of my research results on completion if you would like me to.

Transcripts of the observations, interviews and lessons will not contain your names and you will be allocated pseudonyms for the analysis, thereby ensuring anonymity of you and your learners. The names of schools will also be changed to fictional ones.

If you agree to take part in this research, please complete and sign the separate "Informed Consent Form" and return it to me.

Please contact me if you need any additional information: [email] (phone number). You are also welcome to contact my supervisors, Catherine Kell at [email] (phone number) and Arlene Archer at [email] (phone number).

24 April 2018

Dear [school principal's name],

My name is Ed Campbell. I am a researcher and teacher educator, based in [place]. I have been teaching in the English teacher course, which is part of the [university]'s Postgraduate Certificate in Education (PGCE), since 2014. In 2015, I conducted research about how student English teachers use technology. The research benefited my classes a lot. I would like to keep on improving my classes, and teacher education in general, through research based in 'real-life' situations.

I am currently enrolled for a doctoral degree in Education at the [university]. I am interested in how English teachers find and use digital teaching materials in their lessons and the effects these 'things' (digital videos, posters, websites, hand-outs, games etc.) have on learning.

If possible, I would like to spend up to 4 days in your school and in [teacher's name] classroom, familiarising myself with the classroom routines, taking notes and the occasional photo (where no people will be included). After that, I would like to conduct detailed observations of between 2 to 6 lessons, which will be video recorded, if allowed, which will take 1 to 3 additional days. Apart from obtaining consent from you, I will attempt to obtain consent from parents/guardians and learners, before observing and video recording the lessons. I would truly appreciate your consent for this research, because I believe it will help to improve teacher education in South Africa.

I would also like to conduct short interviews with the mentioned teacher and some of his learners, if necessary. These interviews will NOT be video recorded. Interviews with the teacher will be conducted after school, preferably in the afternoons or evenings when she has finished her obligations as teacher, at a time that suits her best. Interviews with learners will take place during break time, or when the learner has a 'free' period, at a time suitable to the learner *and* where the learner has no obligations towards the school, its staff members, or fellow learners.

I might also analyse some of the learners' assignments, handed in for the English subject. These interviews and analyses will be co-ordinated in correspondence with [teacher] at your school. *Additional consent will be obtained from learners in each case.*

I have to stress that the video recordings of lessons are meant solely for data analysis and will be viewed by my supervisors and me only. **I value the privacy of all individuals – the videos will therefore never be available to the general public**.

Permission

I have obtained the permission of the Human Research Ethics Committee of the [university] School of Education and the Western Cape Education Department (WCED) to do this research.

Participation in this study is entirely voluntary, and no harm is envisaged. You may also freely choose after the study to decline recorded segments being used as described above. Participants can withdraw from the research at any time.

Research results
My research results will be presented in my doctoral dissertation. I will provide you with a summary of my research results on completion, if you would like me to.

Transcripts of all data will not contain any actual names and all individuals will be allocated pseudonyms for the analysis, thereby ensuring anonymity of teachers, learners, parents/guardians and principals. The names of schools will also be changed to fictional ones. If you consent to this research being conducted, please fill in and sign the separate "Informed Consent Form" and kindly return it to me.

Please contact me if you need any additional information: [email] (phone number). You are also welcome to contact my supervisors, Catherine Kell at [email] (phone number) and Arlene Archer at [email] (phone number).

Informed Consent Form: newly qualified teachers [revised in April 2018]

I, _____ agree to participate in this study to be conducted by Eduard Campbell of the University of Cape Town for his doctoral study entitled "Recontextualisation of (digital) multimodal artefacts in newly qualified English teachers' practices". I agree to (please 'tick' the boxes, if you consent):

1. Allow Campbell to spend time in my class over a period of 2 to 4 days, making notes and taking photos (where no people are included); [ ]

2. Campbell observing 3 to 8 of my lessons (20 to 40 minutes); [ ]

3. Conducting 2 to 4 one-on-one, informal interviews with me as part of the study, which will be audio recorded and one structured, formal interview in August 2018; [ ]

4. Campbell to use any correspondence (e-mail and Whatsapp text and Voice Notes) and written reflections, resources I supply him with, including 2017's creative PGCE assignment (video, poster or short story), for the purpose of his research. [ ]

I realise that no harm will result from my participation in this study, and that the study is being conducted for purposes of improving teacher education. I give consent for the material to be used for research only. I am not forced to participate and understand that I may withdraw from the study at any time.

If you agree to participate in the research, please returned the signed document to me via e-mail or personally. I may withdraw from this research at any given time.

Signature: _____

Date: _____

Appendix N – An example of the observation notes

[Time and date stamp:]<?xml version="1.0" encoding="UTF-8"?>
<!DOCTYPE html PUBLIC "-//W3C//DTD XHTML 1.0 Transitional//EN"
"http://www.w3.org/TR/xhtml1/DTD/xhtml1-transitional.dtd">
<html><head><meta http-equiv="Content-Type" content="text/html; charset=UTF-8"/><meta
name="exporter-version" content="Evernote Mac 7.1 (456449)"/><meta name="altitude"
content="7.180757522583008"/><meta name="created" content="2018-05-09 10:33:02 +0000"/><meta
name="latitude" content="-33.93616828567814"/><meta name="longitude"
content="18.50740058924006"/><meta name="source" content="mobile.ipad"/><meta name="updated"
content="2018-05-10 07:00:18 +0000"/><title>[teacher name] class 2, Grade 8,
literature</title></head><body>

[Text edited to ensure anonymity] Lesson starts. The class is (after the first period, the one preceeding this one) still working with the book and chatting, despite the fact that she gave them a break. Teacher explains that this is due to a comment in the text ("ms. Fatty"). This aparently unexpectantly sparked great engagement. They then spoke about social definitions of what beauty is. Now teacher is reading from the book. The class is very excited, laughing, commenting and giggling. They are ALL holding the books in front of them, some putting the books down when teacher starts explaining. There is a lively discussion, with most learners commenting, laughing and shouting out answers. Teacher asks them to "consider raising their hands" (calmly). Teacher listens to learners commenting and responds in validating fashion. Teacher is moving freely in the front of the class, this time not actually moving in between the desks. When a learner comments, she slowly moves towards tge learner. She exclaims with a "wow" how good the comment is, slowly moves to the middle front and explains the learner's comment. A learner mentions something more abstract about where you decided to be angry with. Teacher asks the class for examples. They respond, she takes two examples, commenting on both. She is not always agreeing, but when she disagrees, she allows the learner to explain further. She starts reading again. Everybody picks up their books. Some learners continue reading even when teacher explains. Eventually they look up at her. When a hand goes up, it usually takes only the time for teacher to finish her sentence before she allows the learner to speak. One learner has fallen asleep. The class is still looking at their books or teacher, the energy now a little down. There are a few giggles after teacher finishes a sentence that was funny, pausing briefly (maybe to allow the joke to sink in?). The book now talks about sex. Learners are reading along. One boy briefly smiles at his friend on the other side of the room, but then returns to reading. The class is very quiet. All learners turn the page together. Teacher pauses again. There is a quick giggle. A learner asks about the use if initials of a character and not his full name. Teacher says that is an interesting question, and suggests a reason. Teacher is still in the front of the class. The learner who was asleep, has now woken up and started reading along (maybe interested due to the laughter). Teacher tells them to continue reading while she is checking something on her computer in the front of the class. The class is dead quiet, reading as she looks at the desktop computer. She switches on the projector. A browser cimes up with a google doc open on "Exam content:June 2018". The learners' heads are all down as they are reading. teacher starts talking. They look at her, not the projection. Some learners start copying what is on the prohection, while two learners comment on the book. Teacher asks them to copy what is projected, they put down their books, some leaving it open at the place they were at, face down. They intently listen to teacher talking about the exam. She asks them to give her an example of parts of speech. There is a pause. One learner says apostrophees, teacher tells them that is punctuation. Hands now simultaneously comes up: "verbs", "nouns". One learner says pronouns, teacher says it is correct,but they can relax - it will not be in the exam. (The text is "The no. 1 ladies detective agency" by .,.). Teacher has asked them who has already studied everything for the exam. Most hands go up. Teacher returns to the book, which they pick up. A learner asks to read. Teacher allows it. Meanwhile, teacher displays a google image (I did not notice when she did this). She refers to a search result of pictures of the union jack, which was referred to in the part the learner read (dud she plan this or was it improvised?). The image does not distract the learners, who are still looking at the text. Some glance up at the projection. Teacher mentions apartheid and Botswana and quickly glances at the class. She pauses, then returns to the book. There is a question about galvanisation. She asks a learner what dwindle means. Teacher has niw started moving through the class. The class remains quiet. She gives an example"since the start of the term, the Grade 8 class's enthusiasm did not dwindle, trye or false". They say "false" in unison. Teacher smiles. Teacher asks one or two more questions, to which a few hands go up. The bell rings. 3 learners come up to teacher, commenting on the book. Then they ask about teacher's big bag and then asks something about her laptop. Lesson ends.