

A multimodal social semiotic  
exploration of the 'glocal' in EAL  
teacher training videos in Angola

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A minor dissertation  
University of Cape Town  
Faculty of Humanities

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# **A multimodal social semiotic exploration of the ‘glocal’ in EAL teacher training videos in Angola**

A minor dissertation submitted in partial fulfillment of the requirements for the award of the degree of Master of Education in Higher Education Studies

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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 of other people has been attributed, and has been cited and referenced.

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2015

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South Africa

*Included on Disc inside back cover:*

1. *Video—Introduction Module: Shaping the way we teach English*
2. *Video—How to use this video: Shaping the way we teach English in Angola*
3. *Electronic (soft) copy of this dissertation*

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## Abstract

Many English as an additional language (EAL) teachers around the world want to improve their professional practice in classrooms. In Angola, one particular approach to teacher training utilized two different video series published by the United States Department of State, to address the pedagogical concerns and methodological needs of teachers. One video is distributed around the world and the other is designed for particular local teachers. Both training videos utilize editing techniques like those in film to merge moving and still images, written and spoken text, voiceover and music. Reactions to the videos in Angola varied, but generally informal feedback from teachers after trainings implied that the video used methods that were not relevant for Angolan contexts. Although studies have investigated the impact of training materials on teacher practice (Kuter, Gazi, & Aksal, 2012; Kaskaya, 2011; Britsch, 2010; Orlova, 2009; Mitchell, 2008; Taylor, 2002; Maheshwari & Raina, 1998), no studies have examined the materials themselves in order to explore this mismatch between pedagogical material and context. Thus, this study contributes to an understanding of how multimodal semiotic resources in EAL teacher training videos construct English teaching in global settings.

The investigation of the videos utilizes a multimodal social semiotic lens based in the work of Kress and Van Leeuwen (2006) and grounded in Halliday (1978). The study includes three steps: The first explores multimodal semiotic resources within the videos that construct 'glocal' configurations. The second examines what the configurations realize about the field of EAL teaching. The third explores how these configurations can inform principles to consider in future video production that are mindful of local contexts within current sociolinguistic dynamics of *pluralism* (Canagarajah, 2006) and *super-diversity* (Blommaert and Dong, 2010). Multimodality conceptualizes communication as being possible through multiple modes such as the written, spoken and the musical. Social semiotics can be defined as "what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted" (Jewitt & Oyama, 2001: 134). Thus, the combination of multimodality and social semiotics used in the study provides a suitable framework for exploring meaning potential within the semiotic choices of resources in the videos. The analytical lens also allows for an exploration

of the power-related assumptions and ideologies about EAL teaching that are constructed through the semiotic choices made in the videos.

The findings indicate that the small details within large video projects have significant impacts on how EAL teaching is constructed and how viewers are suggested to engage with the video content. Through the exploration of the people, places and objects that compose EAL teaching environments from within and outside classrooms, 'global' and 'local' resources amalgamate so that they exist simultaneously and there is "no fundamental hierarchical difference between 'local' and 'global' indexicalities" (Blommaert, 2003: 611). 'Global' resources are localized as well but gain their status because of power and influence. However, the 'local' is also significant in the context of 'global' EAL communication and should not be overlooked.

## **Chapter 1: Introduction**

### **1.1 Overview**

Globalization has facilitated the spread of the English language around the world. “Global flows of capital and information of all kinds, of commodities, and of people, dissolve not only cultural and political boundaries but also semiotic boundaries” (Kress & Van Leeuwen, 2006: 36). These flows influence language and communication and the Englishes that emerge from it have a mixture of both global and local influences. In this sense, ‘the global’, from a large-scale international sphere, and ‘the local’, at a small-scale community level, do not exist by themselves, and arguably do not exist at all. Instead, they interact with each other to form the ‘glocal’ which still contains elements of both ‘global’ and ‘local’ but in dynamics that are much more difficult to designate as one or the other. ‘Glocal’ dynamics, in addition to having important influences on what constitutes English language teaching in schools, generate tacit but critical issues of power and inequality. As teacher training relies on didactic material to guide its courses, an examination of the materials utilized during trainings gives insight into how English as an additional language (EAL) teaching is constructed for ‘glocal’ settings. In Angola particularly, video is a new method of teacher training that was being used formally in two provinces for tertiary education courses for pre-service teachers and for teacher development workshops for in-service teachers. Thus, this study investigates videos that were used for teacher training in Angola in order to explore how EAL teaching is constructed through multimodal resources. By examining the multimodal choices in the construction of EAL teacher training videos, this study aims to challenge producers to maximize their uses of image, music, voiceover and written words to reflect the global dynamics of English by harnessing ‘glocal’ resources. Doing so will work towards reflecting the new realizations, configurations, and varieties of EAL teaching that exist today.

### **1.2 Study context**

In order to place this study into the circumstances from which it emerged, a brief contextual background is necessary. I was able to observe teacher struggles and experience working with teachers in the Southern part of Angola for two years during a Senior English Language

Fellowship. From a training perspective, the number of qualified English teacher trainers for secondary schools in the country is critically low. Statistical data for Angola is difficult to locate and unreliable, but to comprehend the scale, there were about 4 million primary school students in 2008 (Angolan Government, 2008). During my tenure, the flagship institution for EAL teacher training had only six Angolan trainers for the entire province of Húila to service the English teachers of these students. Namibe, a smaller neighboring province, had no qualified trainers. The need for extensive training for English teachers around the country coupled with the lack of trainers required a distinct training approach.

One technique that was employed during these in-service trainings was the use of teacher training videos in an effort to expose students to a variety of teaching methods. The initial resource used was one that the State Department had published and currently distributes around the world called *Shaping the way we teach English (Shaping English)*, which includes an Instructor's Manual and a set of DVDs. Its goals are: "to build an academic or 'pedagogical' foundation in language teaching" and "to improve language teaching classroom practices" (Opp-Beckman & Klinghammer, 2006: 7). Each of its 14 modules speaks to relevant issues for Angolan teachers and reflects contemporary methodologies and concepts in the field of Teaching English to Speakers of Other Languages. In theory, this would be helpful for Angolan teachers. However, although the feedback given by participants after the sessions was positive in that the teachers were pleased to witness practices in other language teaching classrooms, the comments also indicated that what was seen was not possible to apply in classrooms because the contexts depicted were not like Angolan contexts.

This prompted me to think about the power of the design of materials used in the training of teachers, specifically in Angola. It also suggested an examination of how 'generic' videos such as *Shaping English*, produced in one context and then transported to another, made themselves applicable for wider audiences. Were there hidden assumptions, ideologies, and principles in *Shaping English* that, when placed in a different environment, suggested something unfamiliar, unusual or non-implementable in that environment? What was it about the supposed generic nature of *Shaping English* that made it difficult to translate into a local Angolan context? How could a new video series be designed by drawing on local resources, more rooted in Angolan contexts?

In response to these thoughts, I wrote a proposal to go back to Angola the year after the two-year fellowship concluded. The goal of the project was to produce a five-module pilot teacher training video and teacher guide called *Shaping the way we teach English in Angola* (*Shaping Angola*). The series was produced by the US Embassy in Luanda through a grant by the US State Department. The series is designed with certain principles, including: highlighting local contexts, voices, and images and attempting to simplify the ‘academic’ so practitioners with limited language and discourse awareness can be actively engaged. It also takes away the need to have a trainer present for teacher training and makes possible the option for teachers to self-access training content. *Shaping Angola’s* purposes are to: 1. “show...Angolan classroom[s] and teacher[s] in action”; 2. “provide [teachers] with... voices from working Angolan teachers and teacher trainees on a variety of topics”; and 3. “give suggestions to improve ... teaching through explanations by an Angolan mentor teacher and illustrative simulations [teachers] can try to replicate in [their] own classroom[s]” (Pearman, 2012: v). *Shaping Angola* is currently being distributed in Angola and it contains underlying ideologies and assumptions as the original *Shaping English* did, but with a distinct focus on one exclusive location with its own local contexts.

The series is yet to be piloted and tested to see how it works in the field, but this study is interested to examine, from the short introduction modules included in both the videos, how English teaching in global settings is designed through a range of semiotic resources. The assumption is that sociolinguistic models of language (Kachru, 1992; MacArthur, 1995) that theorize how communication expands globally indicate certain aspects of language—where it originates, how it develops, what its characteristics are. If the notion of language is extended to resources within EAL teacher training videos, because of these assumed communication dynamics, the process of selecting resources is a social one that reflects the diversity of the people, places and things that compose the environments where EAL teaching happens. The hope is to reveal the possible configurations of ‘glocal’ English the semiotic choices of multimodal resources reveal, and offer possible implications of those choices. This two-part process of identifying and describing resources and implications could consequently create a more informed approach to the design of EAL teacher training videos produced for many countries and in many countries in the world. In order to investigate the notion of the ‘glocal’ in videos, it is essential to briefly explore what is meant

by globalization and as a result, expound on what specifically characterizes the 'glocal' for EAL teaching in global settings.

## **1.2 Defining EAL teaching as 'glocal'**

Castells (2004) describes globalization as being made up of sociocultural infrastructure, which resembles digital networks that have “no boundaries in their capacity to reconfigure themselves” (2004: 22). The process of globalization “is not a one-time event, nor is movement or travel in only one direction” (Singh & Doherty, 2004: 12). Instead of linear trajectory models of culture and language transfer, theories of contact zones complicate earlier models and add dimensions of dyadic relationships, mutual entanglement, modes of representation, and struggles for power (Kenway & Bullen, 2003; Pratt, 1999; Papastergiadis, 1997 in Singh & Doherty, 2004). If the term 'global' indicates influence from outside a particular environment, and the term 'local' suggests influence from within it, then the term 'glocal' points out the amalgamation of both influences. Diversity, reconfiguration, and movement can characterize communication that occurs within this globalized, 'glocal' world. These characterizations include hierarchical relationships that give power to certain groups over others. They can position dominant models as 'generic' or universal, however, considering that “knowledge and pedagogy are value-free and acontextual has only led to the legitimation of the Western intellectual tradition” (Canagarajah, 1999: 19). Canagarajah speaks with English language communication and teaching in mind, so his view foregrounds the importance of the 'local' and problematizes models where English evolves from only a few locations. Characterizations of diversity, reconfiguration and movement are relevant and essential for a study that includes EAL teaching because social context plays a crucial role in not only the way English teaching methodologies are interpreted but also how they are produced.

There is a need for sensitivity towards social context when implementing new pedagogical methods, in the context of EAL teaching in global settings (Pennycook, 1989; Richards, 1990; and Holliday, 1994). For Angolan contexts, contextual factors unique to provinces, cities and institutions form part of the influences on the professional development of Angolan EAL teachers. Portuguese is the country's national language so it must be used formally in official communications, especially in school contexts by teachers and students

alike; and various local languages (i.e. Umbundo, Kikongo, Ovambo, Nyaneca) are spoken and used, less so in urban areas, and more so in rural areas. Each school or institution has its own set of resources available for its staff. Some are well resourced. Others have very little. Others have a few resources, but gaining access to them is a constant struggle. Education stakeholders such as teachers, administrators, students and parents hold ideologies about learning and teaching and what constitutes both. Class size and all the physical realities of the spaces such as composition, furnishings, and objects create the particular locations in which the teachers work. Each influence—linguistic, institutional, and personal—forms part of the context in which Angolan teachers live and work, but most significantly, they create the context in which more generally the English language enters and becomes part of what Pratt (1991) would call, ‘contact zones’. Each factor influences how teaching is defined, how teachers teach, and the context in which professional development happens. This research inquires into how these factors are reconfigured and constructed in multimodal ways in video, the text chosen to facilitate EAL teacher training.

### **1.3 Video as an approach to teacher training**

I originally chose video as the medium for teacher training for the workshops I led in Angola because the contextual circumstances warranted an approach that differed from traditional transmission approaches to teacher training. Video was chosen specifically for the pilot project because of the lack of qualified professionals for EAL teacher training. One carefully planned and organized video could possibly train many teachers at once. As the producer of *Shaping Angola*, I refined the series according to particular local contexts and shifted the focus from reliance on a trainer to being accessible for teachers on their own. These choices for design positioned the series as unique in the country and in the context of other EAL teacher training videos used in the US State Department. A recent study from Cyprus indicated the productive use of video mediated instruction for training teachers. As a result, “almost all trainees considered video as an indispensable part of simulated discourse in facilitating the transformation of their conceptions of teaching and learning” (Kuter, et. al, 2012: 178). Thus, video is potentially powerful in its ability to broaden awareness and facilitate change, but before investigating its impact on teachers, the materials themselves must be interrogated. The next section details the purpose of the study by articulating its research aims.

## 1.4 Aims & Purpose

This research situates itself within the fields of EAL in global settings and multimodal social semiotics with an analysis of English language teacher training videos used in Angola. The aims are as follows:

1. To articulate a metalanguage of design for videos for EAL teacher training
2. To contribute to the visual repertoires of producers of EAL teacher training videos, which can enhance engagement of EAL teachers or viewers
3. To explore the harnessing of local semiotic resources for productive pedagogical use in classrooms in Angola
4. To interrogate issues of power within multimodal configurations of 'glocal' EAL teacher training videos used in Angola

Specific research questions have been formulated in order to achieve these aims. The first focuses on identification and description of resources. The second examines implications of the use of combinations of resources within multiple modes. Using the findings from the first two questions for both videos, the third question uncovers principles producers can consider for more inclusivity in constructions of EAL teaching in global settings. The specific questions are included below:

1. How are notions of the 'glocal' constructed through multimodal semiotic choices in two US EAL teacher training videos used in Angola?
2. How do the configurations of the 'glocal' realize the field of EAL teaching?
3. How do these implications inform principles to consider in future productions of teacher training videos?

## 1.5 Rationale

Pedagogical materials form a part of the support available for EAL teaching and the training of EAL teachers all over the world. They affect language teaching and learning in a linguistic sense. In a wider sense, they contribute to a construction of what constitutes EAL teaching: environments in which it takes place, and types of teachers and students that use it.

Pedagogical materials move between countries in which the principal language of



communication is English and other countries that use English as a foreign language. More often, the former has the power to create generic materials and send them around the world. However, with globalization, no text is generic. It carries with it echoes of the context in which it was produced as well as traces of numerous other influences. Thus, this study benefits the field of Teaching English to Speakers of Other Languages by critically interrogating the pedagogical material itself.

For this project, a systematic analysis of the video and not its residual effects, shifts focus from the holistic teacher training process onto the video as a multimodal text. Since video has powerful potential to communicate and construct meaning, attention to its semiotic details is essential to understanding how the communication in video is constructed. This benefits producers of teacher training videos that are interested in tapping into local resources to make the content more relevant and useful in their target contexts. In addition, through the formulation of a metalanguage for EAL teacher training videos, awareness of semiotic resources could be strengthened so that these locally contextualized resources can be utilized.

The study benefits the Angolan EAL teaching community by exploring the creation of teacher training videos that make sense to particular contexts there, essentially using the English language and English teaching as it is in Angola as a norm. This benefit can also be extrapolated to other global contexts and retain relevance. Of course, no formula will straightforwardly make videos relevant in all contexts, but influencing a more conscious construction while recognizing local resources could not only impact learning and teaching in global contexts, especially Angola, but also reflect the sociolinguistic conditions in which we all exist today: a richness of contexts which affect and are affected by the English language all over the world.

## **1.6 Outline of Chapters**

Chapter two presents the conceptual framework that underpins this study. It explains how the interrelated areas of EAL teaching, multimodality, and social semiotics stimulate underlying issues of power and inequality for videos that travel across borders. It demonstrates how these issues can emerge from written, oral, musical and visual modes of

communication. Chapter three opens by detailing the methodology of the study, beginning with the affordances of the medium of video and how they impact the construction of meaning. It continues by expounding upon the resources chosen for the study in order to place them systematically into a framework that forms the basis for analysis in the subsequent chapters. Chapter four includes an analysis of the first video, *Shaping English*. It uses the framework outlined in the methodology to explore how content is realized both visually and verbally and how conceptual structure is constructed through multimodal resources. It also examines how address and point of view are realized using written and oral texts, and filming and post-production editing choices. Chapter five builds on chapter four with an analysis of the second video, *Shaping Angola*. It uses the same framework to explore how resources are used differently and the possible implications of the choices. Chapter six summarizes the findings and presents principles producers can follow to harness local resources for productive pedagogical use.

## **Chapter 2: Conceptual Framework**

### **2.1 Overview**

This chapter has been constructed as a conceptual framework which aims to intertwine key concepts from the fields that are drawn on in this study. The research on teacher training videos situates itself within two interrelated areas. The first area is multimodal social semiotics—the technical analysis which links signs to meaning potentials in texts. The study examines multimodal texts, which are composed of photographs, written text, spoken text and music. The second area is found within the wider field of English as an Additional Language (EAL) teaching—the dynamic context in which the videos were produced and are used. Conceptually, the videos are embedded in social practices within the EAL teaching field. Multimodal social semiotics, the bridge between the videos and EAL within Teaching English to Speakers of Other Languages (TESOL), is an analytical tool that allows an examination of how meaning is constructed through the multimodal resources in the videos.

In an effort to situate the research within these conceptual areas, this chapter begins by establishing video as a text that can be analyzed using a multimodal approach. This is followed by a description of a sociolinguistic conceptualization of the English language and EAL materials globally in order to encourage a discussion about power, influence and representation. A brief overview of the use of video in research on language and language teacher education is given and the chapter ends by providing an introduction to social semiotics and multimodality as a means of meaning making. The purpose of this chapter is to situate the design of EAL teacher training videos used in global settings into a multimodal social semiotic analytical framework.

### **2.2 Video as text**

Although conventionally the concept of a text has been seen as being composed primarily of written modes of communication, within a multimodal approach, a text can be defined more extensively. Multiple elements form a whole project, a text. Archer states that, “a text can be conceptualized as something that is woven from several different semiotic threads, which means that all texts are in a sense multimodal” (2000: 84). Video is inherently multimodal and can use multiple semiotic threads, namely, the moving image, recorded phonetic sound,

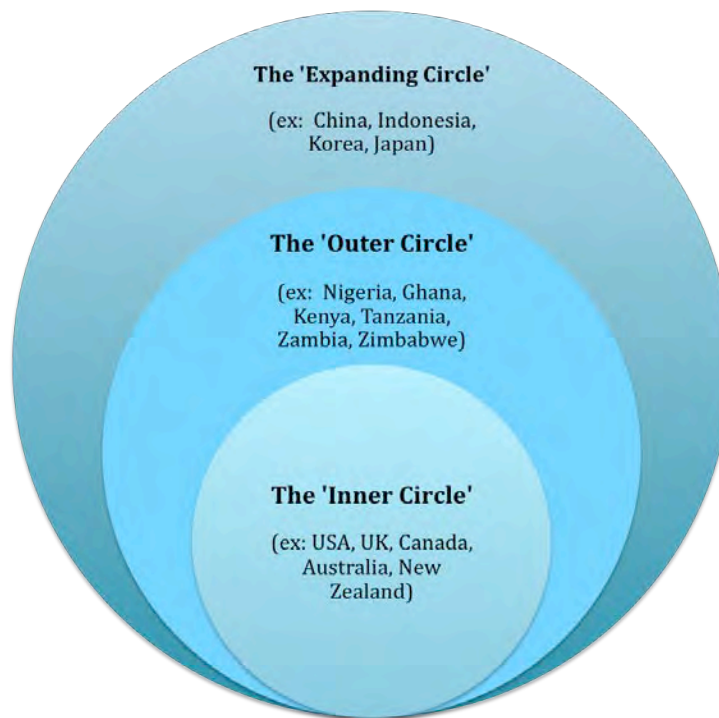
and music (Archer, 2000: 93). “The interplay between different semiotic modes is an important part of textual strategy and the multimodality of texts” (Archer, 2000: 93). For this reason, an examination of the interaction of modes, in ensemble, is a critical element of this study. Modes of oral and written language, music, and image form the foundation of the examination of the two texts used in the analysis. Multimodality can be used to describe the composition of texts and a consideration of the environments in which they move. Moreover, examining the contexts in which the videos are placed requires the use of a social semiotic lens. Halliday and Hasan state that text is always accompanied by “con-text” (1989: 5). Both are parts of the same communicative process that includes production and consumption and, in the context of the research, are significant concepts that show the dynamic nature of teacher training video within a larger sociolinguistic context.

Kress refers to texts as “multimodal semiotic entities” that, because they are recognized and understood by those who engage with them, have “completeness of meaning” (2010: 148). For example, a teacher training video seen by many on the Internet is recognized as such, rather than as a blockbuster film, because of the particularities and features of a teacher training video. This indicates the vital element of social interaction to the understanding of texts. Anyone familiar with educational contexts and school discourses might immediately recognize a teacher training video. A video’s “completeness” stems from a shared understanding of the population that it was created for, why it was produced, and how it is used (Kress, 2010: 148).

In addition, if written, spoken, or nonverbal language in texts is used to “[construct] or [socialize] our consciousness, it is also through the symbol system of language that we make sense of the world and conduct thought. As such, language serves to represent, interpret, and constitute the reality available to subjects” (Canagarajah, 1999: 29). The same can be applied to the symbol system of video ‘language’. In order to construct a video a certain kind of ‘language’ is necessary. In other words, the choices of resource from within the construction of a video contribute to the creation of certain realities. EAL teaching is represented in these constructed realities, but do the realities reflect the diversity of Englishes that have developed throughout the world? In order to place the two units of

analysis into their wider contexts, an understanding of the sociolinguistic dynamics of the English language globally is essential.

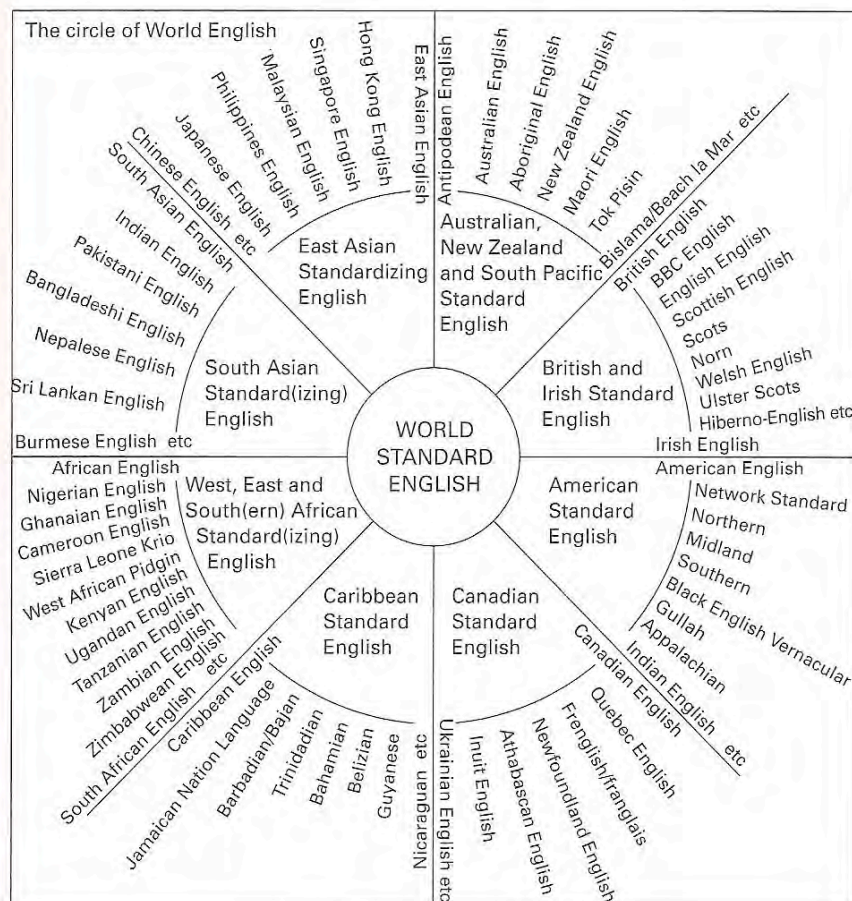
### 2.3 Language, power and mobility of English texts



**Figure 1:** Adapted from Kachru's three-circle model of World Englishes (1992)

In today's globalized world, teachers of English as an additional language (EAL) have a challenging task because the content of their discipline is complex and dynamic. In the linguistic field, Kachru (1992) looks at how English, used globally, can be categorized. He finds these Englishes to be located in one of three concentric circles moving from native-speaking countries towards non-native speaking countries that use English as a lingua franca (See Figure 1 above). The 'Inner Circle' includes the countries that received the first migration of English speakers from the United Kingdom, where English originated. The 'Outer Circle' includes countries which, through a process of colonization, have adopted and adapted English and use it as a language of wider communication within the country, although other languages are also present. The 'Expanding Circle' includes countries that have also adopted and adapted English, but, for economic and social reasons related to globalization, use it as a common language or lingua franca.

McArthur (1998) looks at varieties of English more specifically and tries to make conceptual sense of their diversity in his 'Circles of World English' model (See Figure 2 below). It shows a center circle of Standard English with standardizing Englishes emanating from it and the varieties of those branching off again.



**Figure 2:** McArthur's circle of World English (From Crystal, 1995: 111)

Both Kachru and McArthur's models allude to the fact that language is not just simple grammar and lexicon or even communication style, but each variety is given a degree of weight in relation to the others. This is seen in how both locate a particular Standard English at the center of their models ('World Standard English' in McArthur and the 'Inner Circle' in Kachru), conceptualizing other varieties as being versions of one standard. In practice, this indicates that there are commonalities that allow two speakers of distinct varieties of English to recognize that they are speaking the same language. However, despite this standard at the center, what exactly constitutes 'standard' is elusive. It is also unclear from solely the models, if they address exclusively spoken English or also include

written language norms. This aside, what is essential for this research is that language and communication conventions, as well as comprehension of meanings, develop both on 'global' and 'local' scales and the border between them is often blurred.

Linguistically, Canagarajah calls "native" varieties of English, "Metropolitan Englishes", which are "spoken by communities that traditionally claimed ownership over the language in England, the United States, Canada, Australia, and New Zealand (Canagarajah 2006: 588). They could be compared to Kachru's 'Inner Circle' countries (1992: 356). Canagarajah asserts that these communities no longer form part of the majority, as multilingual users of [English] will be about 30 million more than the native speakers" in projections for 2050. Although we cannot predict exactly what the quantitative data will be, these changes suggest the need to redefine English as a plural language, which carries multiple norms and standards (Canagarajah, 2006: 589). He even goes so far as to replace the terms used to describe speakers of English as "native" and "non-native" with "expert" and "novice" (Canagarajah 2006: 588) in order to create a view of language where everyone has the potential to be an expert in a given variety and novice in others. However, he does acknowledge that although the diversity of English is becoming more widely accepted in some environments, classroom interactions and pedagogy continue to value "native" or expert varieties, which include interactions with texts. An understanding of the linguistic diversity of English indicates a certain theoretical and pedagogical stance which foregrounds its diversity (Kachru and Nelson, 2001: 13). This is of particular significance in this study on EAL pedagogical materials, which are often produced by "Inner Circle" countries and travel outwards. These theories suggest that this changing reality should affect the content of these pedagogical materials to include both a careful consideration of the context in the formulation of the project, and more local context-based subject matter.

As will be discussed in the semiotic resources section, in the context of social semiotics, there is no standard meaning for signs, only potential for meanings. Despite this, there is an elusive 'standard' that, in theory, makes pedagogical texts applicable in a setting outside of the one (or ones) in which they were localized in their production. However, these texts are always based in a particular localized context and are not generic in nature. For teacher training videos, becoming a standard includes having the economic fortitude and influential

standing to produce a large-scale project that can be transported and distributed around the world. More than any other factor, this power is most often related to location in Kachru's "Inner Circle", yet the products are promoted as generic and universally relevant.

Canagarajah asserts that the danger in conceptualizing knowledge as "value-free" and "acontextual" is that it unfairly foregrounds the Western intellectual tradition (1999: 19). This research aims to interrogate this in order to bring local contexts to the forefront and locate EAL teaching within particular contexts.

To add more complexity to the idea of a 'standard' globally, power and mobility must be taken into account, essentially reconceptualizing traditional models of the English language discussed above. Blommaert asserts that mobility has become an indispensable aspect of globalization (2003: 611). One cannot separate the one from the other. In his view from scale theory, first seen in Wallerstein (1997, 2001: as cited in Blommaert, 2006) in world systems analysis, the notions of 'space' and 'time' are placed in two dimensions.

Conventionally, sociolinguistics saw globalization as spreading language and linguistic resources across only horizontal space, as seen in the models created by Kachru and McArthur. This could be seen as movement from one neighborhood to another, within a country, a region, or internationally. To complement this horizontal perspective, Blommaert, et. al. (2006, 2010) argue that language movement across spaces also includes vertical movement, which establishes its power relations with other varieties. The horizontal and the vertical always exist together within a given space in configurations of layers. If each horizontal space is at the same time a vertical space, there is a constant tension between the two. Blommaert also states that within horizontal space, norms are established, which create conceptions of 'good', 'normal', 'appropriate' as well as 'deviant', and 'abnormal.' With this in mind, this study must take power relations between "native" and "non-native" countries into consideration. This is because uneven power relations can establish norms, which could then affect semiotic choices and reflect the valuing and/or devaluing of the resources of one context over another.

Canagarajah explains that each location where English is used "has its own 'orders of indexicality', which assign meanings, values and statuses to diverse codes" (2015: 34). In



other words, although there is a theoretical standard that exists, local communication develops its own sets of meanings. As English speakers move from place to place, they carry communicative styles in the form of lexical and syntactical forms, pronunciation and intonation variations, and pragmatic conventions. What exactly happens linguistically during and after these movements for these travelers and their language is unknown, but it inevitably includes negotiation of meaning, construction of new realities of communication, and at the most fundamental level, re-envisioning what constitutes the English language. Pratt defines these spaces of movement as contact zones, “where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today” (1991: 34). Asking how a teacher training video can be constructed while being aware of and remaining sensitive to these ‘contact zones’ is a key element of this research.

The wider context for which one of the videos was specifically made was the developing country of Angola, a former Portuguese colony in Africa. Angola reflects this concept of the ‘contact zone’ because English is learned and taught there although it is not the language of wider communication outside the classroom. Colonization gave Angola Portuguese as a national language and globalization has sustained the power of English within the country. It is taught in schools and universities as a foreign language and is a principal language for business in the resource rich country. Pedagogical support materials that travel from outside are used locally but rarely created there. Given this, English is not something of which any of my former students take ownership. The perception is that English is learned but not produced in Angola. Blommaert and Canagarajah would argue against this and say that each day, Angolan teachers are constructing their own orders of indexicality that make sense of English within the context of the country, the particular province, city, and classroom. These constructions are valid and essential in constructing a ‘glocal’ view of English teaching.

## **2.4 Movement of pedagogical materials**

In addition to human migration, materials that are used in the support of English language learning and teaching travel as well. These materials can all be referred to as texts and are embedded with their own sets of potentials for meaning. Lesson plans might be designed by

one teacher with certain students in mind and then used by another teacher in a different classroom. Posters are designed on one continent, scanned and uploaded to the Internet where they are downloaded and used on a continent on the other side of the globe.

Textbooks are produced in one country and shipped to another. Blommaert refers to this as a “dynamic of localization, delocalization, and relocalization [which is] essential for our understanding of the sociolinguistic globalization process” (Blommaert, 2010: in Canagarajah, 2015). The first video was produced outside of an Angolan context but shipped to and distributed within the country. It was localized, in a sense, where it was created, but then was delocalized in its travel to Angola, and then was relocalized when Angolan teachers and myself, used it there. The other video, although it was produced locally, is subject to the same dynamics. While a pedagogical resource may at one time be considered ‘local’, having been developed with certain content or contexts in mind, it is ‘global’ if moved into a different environment and used there. This leads to a necessity of using the term ‘glocal’ in this research, to refer to the amalgamation of the two.

Creating a video for a certain context comes into clearer view with Blommaert’s notion of “uptake” (2005: 43, 45, 68, 72). He states that when we communicate, we use an inner voice to guide us in making decisions about what to say and how to say it. This is especially relevant when we have a certain context in mind while constructing the ways in which we communicate. These selections are made to suit the needs of that particular context, or ‘uptake’ (Blommaert, 2005: 45). We choose our words, intonation, and structures based on our desired context, but what happens after we have made our utterance? Communication is always dialogical, so once we individually create communicative objects such as utterances, sentences on a page, or clips in a video, others read and interpret what we have said. Thus, “uptake [becomes] a fully social process, full of power and inequality” (2005: 45).

Blommaert also states that “texts travel, and they do not necessarily travel well. In the transfer from one place to another, they cross from one regime into another, and the changed orders of indexicality mean that they are understood differently” (Blommaert, 2008: xiv). Insight into how these teacher training videos are understood by teachers in Angola would be possible future research. Doing so could begin to uncover what happens in the implementation stage after the design and relocation of a text, which is important, but beyond the scope of this study. Recognizing that movement and context are key concepts to

consider in examining teacher training videos, the next step is to review the advantages and affordances of using video for EAL teacher training.

## **2.5 Affordances of video for EAL teacher training**

The term 'affordance', coined by Gibson (1997), refers to the utility of an object, the inherent properties of it that can be exploited by a user. In other words, for what purposes a person uses a certain something. Within the realm of learning technologies, Gaver defines the notion of affordance as "a way of focusing on the strengths and weaknesses of technologies with respect to the possibilities they offer the people that might use them" (1991: 79). Both definitions refer to an interaction between a user, an object, and the intrinsic and/or invented properties of that object. They are dependent on the perception of the user, each user having distinct motivations for his/her interaction with an object. Kress (2010) moves away from the notion of individual perception and uses the term 'modal affordance', which refers to the development of meanings through larger sociocultural processes. Instead of addressing itself to individuals, modal affordance looks at the potentialities and constraints of different modes—what is possible or impossible to communicate within the resources of a mode. The process of uncovering these characteristics is a social one, requiring a constant dialogue between the thing, the environments it enters and the people that use it. For this research, affordance "refers to the materially, culturally, socially and historically developed ways in which meaning is made with particular semiotic resources" (Mavers, 2000).

Video presents particular affordances in both use and design. It can be used as a teaching tool by a trainer, watched individually or in a group. The way it is used is influenced by the norms within the host environment, what its conditions are, and how training can occur. In the act of watching the video, it can be paused and rewound to facilitate questioning and discussion. In addition to these macro-adjustments to how the video is used, micro-modifications to the video itself are also possible. A brief examination of specific affordances of digital EAL videos used in this study illustrate how their particular resources can be manipulated by editors and directors in meaning making. The two videos analyzed for this study were chosen because, as introduction modules, they establish pedagogical intentions and represent the content of each series through their multimodal semiotic

constructions. Both videos integrate digital still images, moving digital still images, and moving digital image with written text, digital music and voiceover. When editing digital film, the most basic affordance of the medium is that elements can be cut and pieced together to form a video. Before merging the different parts, individual components, or resources, are chosen out of many. They can be cropped and various photographic adjustments can be made to them. Choices of content, sequence, and transitions all contribute to meaning making. When the project is completed, the video is embedded within meanings and is a reflection of the semiotic choices made.

## **2.6 Address of study**

Considering that communication in any mode is dialogical, it is imperative to establish to whom this study is addressed: the video production team or the Angolan teachers that view them. As an alternative to the teachers that watch the videos, I have selected video producers as the audience because of my own personal and professional interests as an educator and photographer. To support this position, the study draws on Adami (2012), whose research relates to social media but it also applies to education and pedagogy because pedagogical resources adhere to the same kinds of communicative dynamics. Adami uses a multimodal social semiotic perspective to examine communication in the digital age and to raise questions as to whose responsibility it is to make their intentions explicit. She calls this dynamic the “rhetoric of the implicit” and for the interests of this study explains that:

The rhetoric of the implicit redistributes rights and duties between communicative roles; while sign-makers are less bound to make their intended meaning clear and their texts cohesive and coherent, meaning-makers are assigned the task of retrieving the implicit meaning; communicative failure or success is their responsibility and determine their inclusion in or exclusion from the elite, sharing a given system of reference.

(Adami, 2012: 143)

There are always sign-makers, those who create sites of meaning potential, and meaning-makers, those who read and interpret meaning from the site. This research focuses on the sign makers. My status as a producer of teacher training material and my interest in EAL pedagogy inclines me to consider the production of the video and its creative and pedagogical processes of planning, organizing, designing, and producing.

## **2.7 The role of video in research on English teacher training globally**

There are numerous studies about the use of visual methods (including photography and video) in pedagogical support of the training of teachers in educational institutions. Some studies have used photos and photography to enable teachers to explore deeper questions of social justice and to self-reflect on their beliefs about teaching (Britsch, 2010; Mitchell, 2008; Taylor, 2002). Kuter, Gazi, and Aksal (2012), Orlova (2009), and Maheshwari and Raina (1998), used video as a training tool for teachers as a path to investigate self-reflection and co-construction of knowledge. Another study examined how using teacher-themed films during pre-service teacher preparation could shed light on teachers' "attitudes towards their profession and their perceived self-efficacy" (Kaskaya, 2011: 1778). For this set of studies, video is seen as a stimulus for thinking. Through the exploration of the visual in the development of skills and abilities required of the specific discipline, these studies show how images have the power to communicate and generate information. They examine how the use of video content can aid in the professional development of teachers, but, unlike this study, they do not analyze the representation of the content. For this research, the videos themselves are positioned as units of analysis.

Although some of the aforementioned studies occur in EAL environments, they are not specifically focused on EAL teacher training. Numerous free and subscription-based online video resources exist that provide techniques that can be used for EAL teacher training (British Council Tips, 2014; Media library of teaching skills, 2014; Animated TT Videos, 2013; Deubelbeiss, 2013; New American Horizons Foundation, 2013; Teachers TV, 2013; TEFL Videos, 2012; Watch & Learn in the ELL classroom, 2011). However, academic research on the use of these videos and their effect on the practice of EAL teaching could not be found. Instead, if we consider the use of video in EAL classrooms for learners of English, research can be seen that emphasizes the multimodal nature of video and how it can develop language-learning competencies in students (Parker, 2000; Ishihara and Chi, 2004). One study of the use of video in pronunciation and grammar activities for English as a Foreign Language (EFL), a more specific term used for EAL settings, stated the following: "...video clips are particularly useful for [non-native speaking] teachers... Often in such situations few native speaker models are available, and teachers sometimes lack confidence in their ability

to teach pronunciation” (Parker, 2000). If models of appropriate pronunciation are being sought out, then details about the content of the video clips used to gain this knowledge are of utmost importance. Examining what multimodal resources those English models consist of would help gain insight into the dynamics of present day global sociolinguistics.

Archer argues that using video “can serve as a means of raising awareness amongst speakers of English as an Additional Language (EAL) of the interface between linguistic and non-linguistic” (2000: 84). From her standpoint, the ‘non-linguistic’ refers to the social aspects of language that are present when the “linguistic” elements are produced (Archer, 2000: 85). It is precisely here, within the social aspects of language, where this study directs its focus and examination. The role of video, in this sense, is as a carrier of complex and multimodal information and knowledge. Issues of power and mobility, introduced earlier, are also essential to consider, but for now, it is important to understand that the role of EAL video has most recently been a tool for language production and practice and not a subject of analysis on its own. This research begins to ask questions of the videos themselves, which generates questions about the social environments, practices, and structures in which the videos are produced and are used.

## **2.8 A social semiotics approach to EAL teacher training videos**

In order to be able to begin to ask these questions, an appropriate analytical lens had to be selected. To begin with a definition, according to Jewitt and Oyama (2001: 134), “social semiotics of visual communication involves the description of semiotic resources, what can be said and done with images (and other visual means of communication) and how the things people say and do with images can be interpreted”. This study aims to investigate all three of these areas. It identifies and describes resources in EAL teacher training videos. It also examines what utilizing those resources can realize about English teaching in global settings and it illustrates ways that semiotic choices can be interpreted in those videos. The remainder of this section looks at resources in social semiotics, their meaning potential and their recognition, beginning with a definition of semiotic resources in the context of EAL teacher training videos.

The word 'resource' evolved from the word 'code'. Paris school semiotics saw systems of meanings as sets of rules that connected signs to their particular meanings (Jewitt & Oyama, 2001: 134). According to this view, signs themselves were embedded with meanings and as long as two or more people knew these codes, they could use them for communication. For social semiotics, "different rules apply in different contexts" (134). Social semiotics' dependence on social context makes the Paris school's sign/meaning construction incongruous. Meanings depend on social context, and this is especially relevant in the world today that is characterized by movement of people and objects from one context to another. Instead, social semiotics looks at 'meaning potentials'. Although it is not possible to directly link a sign with a meaning, it is the condition that signs are socially constructed that potentials for meaning are possible. When these meaning potentials are visible and recognized, it is possible to describe the different kinds of meanings producers of videos can make use of "to create the kinds of symbolic relations between image producers/viewers and the people, places or things in images" (135).

For example, distance can be seen as a semiotic resource for meaning making, if you look at the distance given between subject and photographer in a still image. In the case of a close, tight shot this relation might be considered a familiar one, implying that the viewer should know and understand the subject. A wider shot, with the subject far away, might not only indicate physical distance from the viewer but also detachment. The relationships established by the choice of distance in a photograph are manipulations and, in the context of design, are symbolic relations. Resources can be used by sign makers, but the potential meanings they hold depend on context and what the viewer brings.

Kress and Van Leeuwen (2006) emphasize that meaning potentials are rooted in history and society. They state that, "what can be said and done with image does not only depend on the intrinsic and universal characteristics of these modes of communication, but also on historically and culturally specific needs" (2006: 123). As such, "semiotic resources are at once the products of social histories and cognitive resources we use to create meaning in the production and interpretation of visual and other messages" (Jewitt & Oyama, 2001: 136). This is relevant to the wider goal of this study in that there are social histories and contexts in Angola that could be utilized to design videos, which could be reflective of and read in

those environments. Intentionally and overtly harnessing semiotic resources to connect to these needs is a primary intention of this study.

Archer and Newfield (2014: 6) refer to this need for a local sensibility as “recognition of resources” and conceptualize recognition as being composed of both perceptual and conceptual acts. They see one aspect of recognition as “noticing, observing or ‘making visible’ semiotic resources” (6). One must be able to identify resources before utilizing them for various purposes. Identification is done through a second aspect, a metalanguage, used to describe what is happening communicatively in a theoretical sense. This is essentially a language that talks about the language of semiotic resources, which could be a language developed to describe comic books (Huang, 2009), health promotion leaflets (Weiss, 2014), or in the case of this study, videos. The more explicitly the producers of videos can utilize these articulated metalanguages, the wider the potential for meaning making. Another aspect of recognition includes using resources in a variety of educational contexts. This speaks to the wider pedagogical aim of my research, to articulate a metalanguage of design for videos for EAL teacher training used in global settings. With this, producers can be more intentional in their design by drawing on resources that might have been previously “devalued”, were “unnoticed” or perhaps were even “inappropriate” for the context (Archer & Newfield, 2014: 6). For English language materials this is of particular significance for Angola because ‘ownership’ of the English language is not perceived to be Angolan, but instead is located in the US and the UK. It exists in these far away places and travels to places such as Angola through pedagogical materials, media publications, television, and radio programs. However, I argue that English language communication, and its broader context of EAL teaching, does exist in Angola and functions in various productive ways that need to be exploited in video. In addition, the particular lives and contexts of Angolan EAL teachers should be taken into account when constructing a video for their benefit.

With this in mind, this study focuses on certain resources within the written, spoken, and musical modes that are significant because they are ways in which the videos engage with their specific audience of English teachers. ‘Glocal’ configurations are explored through particular semiotic choices of these resources in both videos.



## 2.9 Multimodality and meaning making in video

If social semiotics examines how signs are read and interpreted, multimodality is a way to approach communication and representation in diverse ways. Kress uses the metaphor of a two-pronged fork to describe the distinction and interconnectedness between social semiotics and multimodality (Kress, 2010:105). Analysis of communication includes both prongs, hence this study's position within the two fields. Kress defines 'mode' as, "a socially shaped and culturally given resource for meaning making" (in Jewitt, 2014: 60). Modes can be linguistically or non-linguistically based (Jewitt, 2008: 22) and have their own particular potentials and limitations. Both speech and writing have been culturally and socially shaped and have their own sets of affordances and semiotic means of meaning making so they are considered separate modes (Kress, 2010: 105). For this study, the modes of photography, moving image, written text, spoken words (voiceover), and music are examined. Each mode does particular semiotic work in video, but is also shaped by and created in specific contexts through interactions with people.

Within a multimodal approach, moving texts have been examined by Burn (2013) through researching the relationship between film and theater. He refers to the mode describing moving image media as kineikonic, from the Greek words *kinein* (to move) and *eikon* (image). In contrast to Burn, this study concentrates on film and photography but his theoretical findings are nonetheless applicable. Under the kineikonic mode, the way that resources are utilized in moving pictures is classified into two distinct modes. Macro-adjustments to the video are 'orchestrating modes'— filming, photographing, and editing in postproduction. Micro-changes are called 'contributory modes' because they provide the raw material with which an editor or director can work in the orchestrating mode. These could include embodied modes—actions or states that are enacted by the people or objects in the video, auditory modes—music composed or selected for the video, and visual modes—the original choices of framing, color balance, and any other pre-production choices made by the film or motion picture photographer.

The kineikonic mode provides the language to describe the multimodal construction work that can be done to video, but in order to understand multimodality as a communicative

concept it is imperative to be aware of its theoretical assumptions. Jewitt (2014) describes four theoretical assumptions that reinforce multimodality as a concept with which we can view forms of communication. The first assumption is that language is part of a compilation of modes humans use to communicate, although the spoken and the written traditionally have been considered the most significant modes. When ideas are represented and communicated, they are always drawn from a variety of modes. This is a key assumption of this study because its foundation stands on the premise that modes and interactions between modes communicate certain things within the units of analysis. The second theoretical assumption is that “each mode in a multimodal ensemble is understood as realizing different communicative work” (Jewitt, 2014: 16). As languages develop as a result of the social environments that produce and transform them, modes also evolve through social use and exist to realize social functions. For example, the music used for the video realizes meaning in ways that a voiceover cannot. The third assumption is that the interaction between modes produces meanings. As people select and configure modes to use in communication, meaning is entwined with these modes and within the interaction of different modes. The fourth assumption is that meanings drawn from multimodal semiotic resources are socially constructed, the same way language is influenced socioculturally. Sign-makers, those that create signs (in the case of this study, the producers of the videos) are shaped and influenced by their own interests and motivations. Since social semiotics and multimodality form the foundation of meaning making for communication, a closer examination of the methodology of this study that integrates the two is necessary and is described in the next chapter.

## 2.10 Summary

This chapter identifies and elaborates on the theoretical concepts of this research project. If language is conceptualized as a way of communicating meanings, it must incorporate much more than only linguistic considerations. The field of multimodality views the world as having meanings that are communicated through many combinations of modes. Accordingly, this chapter illustrates that video is a text made up of multimodal semiotic threads. The available resources utilized to construct meanings in video are based on “historically and culturally specific [social] needs” (Kress & Van Leeuwen, 2006: 123). Thus, the process of selecting communicative resources in EAL teacher training videos by directors and editors is a highly social process that reflects the sociolinguistic dynamics of the spread of the English language. Although varieties of English have distinctions, all of them are valid, functioning languages in their given contexts and this assertion can be extended to the visual as well. The combination of multimodality and social semiotics in this study provides the necessary analytical framework to explore meaning potentials contained in the choice of resources in the data. It includes metafunctions that construct both realities and the viewer’s relationship with realities. It also allows for an exploration of the power-related assumptions and ideologies about English language teaching that are constructed through the multimodal choices made in the videos.

## Chapter 3: Methodology

### 3.1 Overview

This chapter describes the methodology undertaken for this research project, which includes a multimodal social semiotic analysis of excerpts from two EAL teacher training videos. The research methodology involves identifying resources that the video editors/directors draw on, exploring how the resources contribute to 'glocal' configurations, and showing how those configurations realize constructions of EAL teaching in global settings. This chapter begins with an overview of the historical background of film as a medium for meaning making that underpins the techniques utilized to construct the two units which are analyzed. Then, descriptions are given of the composition of each semiotic resource. This is followed by a description of a framework for analysis in order to provide a structure to analyze semiotic resources that are central to the study. The chapter concludes with an outline of limitations and ethical considerations.

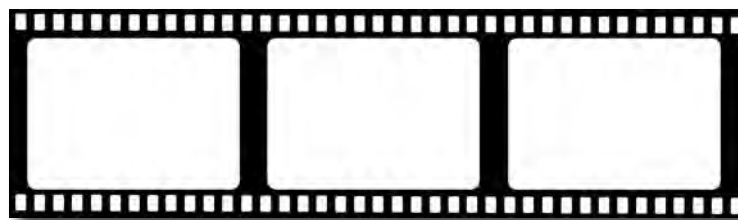
### 3.2 Film as photography: Image and narrative

Many EAL training videos utilize interviews and classroom footage as content within an approach of teaching teachers how to teach English. Often, there is one sustained camera angle throughout the video. The choice of how the video is filmed could resemble the actual view an observer would have while watching from the back of the room or while speaking to a colleague. The videos also tend to use narrative as a descriptive tool to observe what happens in classrooms and later comment on learning viewers can take away from what they see. However, although classroom observation and interviews with teachers are included in the content modules of both *Shaping English* and *Shaping Angola*, the introduction modules utilize a somewhat distinct strategy. *Shaping Angola* exploits the mode of photography in the individual still images in the video. Additionally, both videos use editing in the form of cuts between all resources in ways similar to the strategies used in feature films and television programs.

The raw material for the videos includes still and moving images, movement of individual images, and the sequencing of multiple images, in addition to written text, music, and

voiceover. Compositional choices are made for these resources and they are manipulated in different ways. In order to understand the relationship between and evolution of photography in the context of moving images, a brief historical background is essential. Contextualization also elucidates some of the materiality and production design affordances created by the use of still and moving images in video as a medium for meaning making. A description of the affordances of the medium expands the historical basis from which this methodology emerges.

Before the digital age of photography, camera film was often cut into short strips of plastic images called negatives—rectangle or square frames connected together (see Figure 3). They were then placed into an enlarger where one image would be used to produce a single photograph. Slightly different from camera film, motion pictures were made using a long roll of negatives and wound around a reel. The reel would be placed onto



**Figure 3:** Three frames from a 35mm roll of film

a projector and, when engaged, the film would be run quickly from one reel to another, producing a moving image, such as a flipbook. “Twenty-four photographs, or [individual] frames, go past the projector lens each second” so even a very short film could be made up of thousands of still photographs linked together (Kolker, 2006: 23). Figure 4 is a screen grab of a scene from the actual editing process applied for *Shaping Angola* using an Apple<sup>®</sup> program called iMovie. Unlike silent motion picture film that uses the same mode in multiple frames, Figure 4 shows how many resources are placed into one project in the editing process. Through the action of dragging and dropping, resources and choices of transition between them can be placed and moved as the editor makes semiotic choices. They are then engaged together, as was true for the projector reel, and all resources are played as a final video project. Although the program used to edit *Shaping English* is unknown, the video still demonstrates the same narrative style as *Shaping Angola*. A

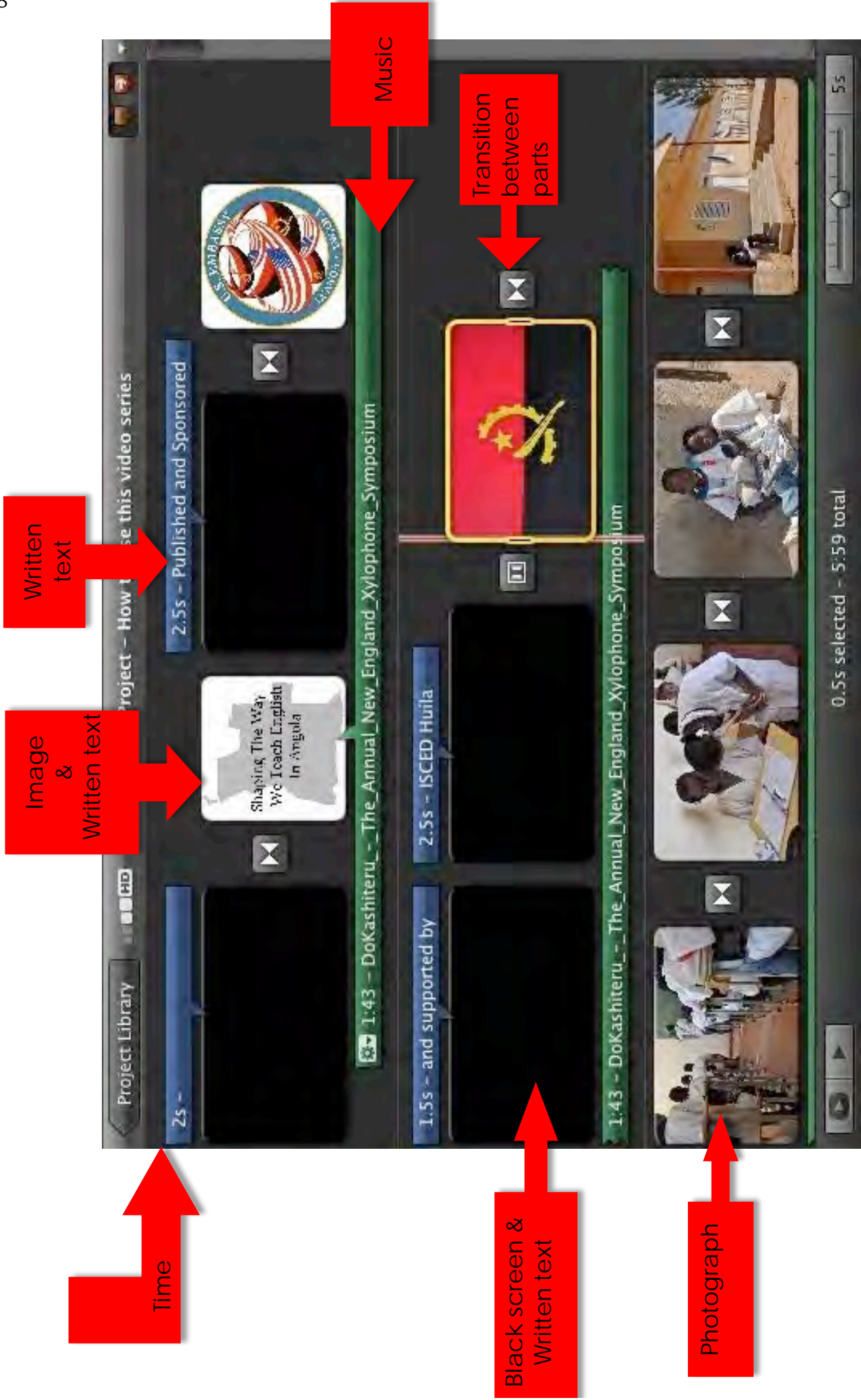
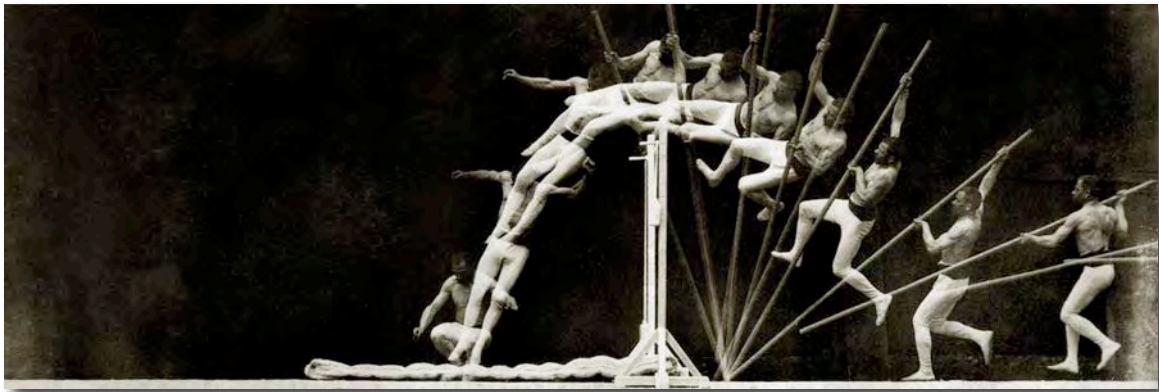


Figure 4: Indication of combined resources utilized within the iMovie program



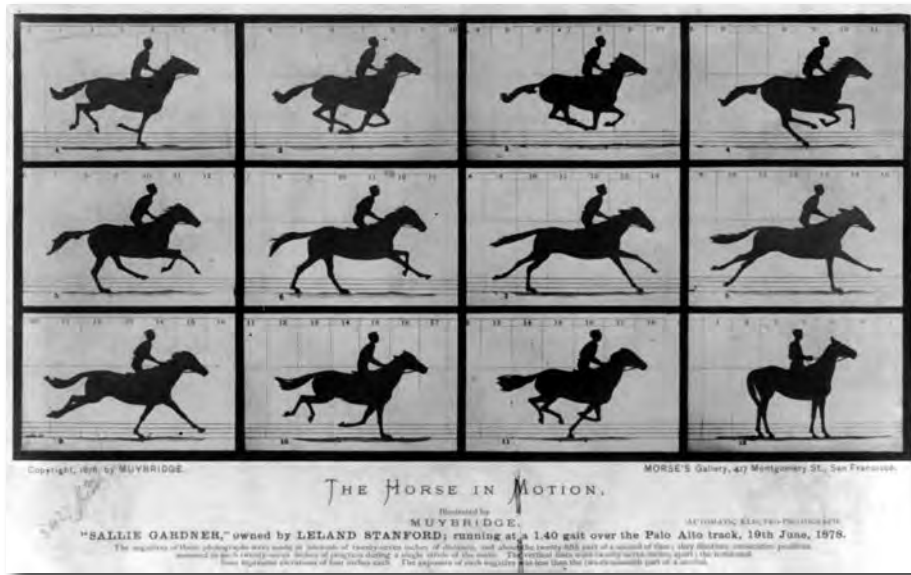
comparison of Figure 3 and 4 shows the strong interconnection between still and moving image in the historical context of the medium of film and the practical application of editing.

This link between photography and film, as well as the link between still image and narrative, can be seen in the origins of photographic narrative. In early photographic studies of motion, Etienne-Jules Marey (1890) examines movement in multiple exposure photographs. Cameras are “equipped with a shutter, creating an interval of blackness in the exposure of each frame” (Villarejo, 2007: 4). Using this technique, he is able to analyze motion as having sequenced component parts as seen in Figure 5, within one photographic frame.



**Figure 5:** Etienne-Jules Marey, *Saut à la perche*, 1890

Marey used the constraints of his camera but manipulated film in a way never done before. Eadweard Muybridge also studied movement, using photography, in the late 19<sup>th</sup> century, but instead of only manipulating film, he began to employ more elements in photographic production. In his most influential work, he examined the movement of a trotting horse to observe what was happening in its act of running and to determine whether all four hooves were off the ground at once at any given time. To examine this, he had to string threads, like trip wires, across a racetrack for the horse to break as it ran past. Each thread triggered the camera’s shutter and took a photo. In addition, he had to essentially create a film studio there, including distance markers, choice framings, and an appropriate background to capture such a rapid subject and compensate for limitations within the film itself (Villarejo, 2007: 3). His important photographic work examines motion in multiple frames (See Figure 6).



**Figure 6:** Eadweard Muybridge, *The horse in motion*, 1878.

Both photographers used movement in a series to examine the progress of motion in time and space (Solnit, 2003 in Villarejo, 2007: 3). Their work “suggested a way of thinking about time and motion through successive frames” (Villarejo, 2007: 4) and is often where narrative construction using image is seen to have originated. Shifting from a still photo, to movement within a still photo, to the use of successive still photos resulted in animated photography, which ultimately led to what we know of as moving image. These shifts can also be seen in the two videos in the way still and moving image are combined together with music and voiceover.

Furthermore, with respect to materiality, film cameras capture light on film to create images. Then, through an extensive chemical process, the image on the negative is transferred to a piece of photographic paper and then developed into an image. Muybridge and Marey worked using film and thus their production process was chemical. Now, digital cameras use a sensor to capture light, which is converted into data assigned a numerical value.

Compared to film, the use of digital photography makes it easier to edit individual images and sequence them with the click of a mouse. Although the procedure of processing images is different, and there are distinct affordances that still and moving images offer, the historical and medium-based links between photography and the moving image are lucid. Both provide the ability to segment space and time. Each type of image is selected and manipulated by editors/directors in choices of how to frame a subject and when, in time, an



image is taken. Video also enables the use of motion in succession through time as a narrative technique within the frames of the video reel, whether film or digital. If, as Wood (2012: 8) describes, “film is photography, or a form of it”, then video, the term which is used in this research to denote a multimodal ensemble, is also a form of photography. Having established the links between film and photography, it is now pertinent to shift the view towards the particular videos that are analyzed as data.

### 3.3 Data

The primary research questions are, “How are notions of ‘the glocal’ constructed through multimodal choices in two teacher training videos used in Angola?” and “What do these constructions realize about the field of EAL teaching?”. In order to consider them, I examine the two, under 6-minute, introduction modules, which utilize different modes in a composition of moving and still images, written text, voiceover, and music. *Shaping English*, was widely distributed throughout Angola and thus was chosen as one unit of analysis. The other video, *Shaping Angola*, was created in response to *Shaping English*, in an attempt to make a series that was more reflective of local environments and practices. Both videos have been chosen as units of analysis because they are the most prominent available to varying degrees throughout Angola through US Embassy distribution. The unique interconnectedness of both videos, since one was made in response to the other, provides an interesting perspective of not only design, but also semiotic choice within design.

Each video series includes modules of interest to EAL teachers, but for the purposes of this study, exclusively the introduction modules of each video (“Introduction” for *Shaping English* and “How to use this video” for *Shaping Angola*) are analyzed. Although the introductions are not necessarily a direct indication of the semiotic choices made in the main modules, they establish the point of view for the two materials, their voice and vision, and also present a first impression of the content of the videos.

Both series are designed for teacher training and are rich in the resources they provide for exploration. *Shaping English* is meant to be used by trainers and *Shaping Angola* by individuals without trainers. This could be seen as a validity issue, as they are designed with similar purposes but different approaches. However, given the way *Shaping English* has

often been distributed not to trainers but to teachers in Angola (each one receiving a copy of the instructors' manual and DVD set), the actual use of the videos is individualized.

In order to present an analysis of moving images on paper, screen shots—still image captures of what is on screen—are used. The constraints of moving modes of communication make it impossible to adequately show how the data was originally represented, but images used as evidence are identified as “screenshots” or “moving images” to indicate their true status as moving images. Linguistic descriptions are included when necessary to draw attention to whether the original image was a moving image or a still image. All relevant examples of visual, written and oral content are included throughout the analysis in figures. Each figure includes a title describing what the contents represents or illustrates, a linguistic description of the content, namely moving image or voiceover, and the visual representation with the photograph, screenshot, or written text in italics. The figures are meant to facilitate an awareness of how resources in different modes are used in the video. They are used to stimulate discussion about what is suggested as a result of the particular configurations of resources. The next section introduces the framework that is used to analyze the resources.

### **3.4 Framework for analysis: Multimodal social semiotic metafunctions**

In order to examine multimodal video it is necessary to create a framework that integrates multiple modes and resources. The overarching category of mode and the resources that are used to operationalize mode fit into three categories. Originally, in sociolinguistics, Halliday (1978) conceptualized the relationship between linguistic signs by classifying them into three kinds of ‘metafunctions’: the ideational, the interpersonal and the textual. Each metafunction describes particular relationships and interactions that can happen between texts and readers and within the texts themselves. Kress and Van Leeuwen (2006) take these classifications and use them to describe all communication modes as having representational, interactive, and compositional meanings.

The ideational metafunction includes a description of what is represented within the constraints of the video frame. In other words, it is what can be seen on a surface level and reported descriptively. This could also include an account of what is read or heard in the

form of written or spoken words. The interactive meaning describes the relationship between the viewer and the world within the video. This relationship may be manipulated by the distance established, the contact subjects may or may not make with the viewer through physical positioning or gaze, and the point of view of the viewer. If the representational meaning is about what is placed in the frame, the compositional meaning is about how it is placed. The ways in which this is achieved are through information value, framing, and salience, although only framing and salience are considered here. Semiotic resources are the raw material used to compose meanings within the three metafunctions. Thus, for this study, the empirical work is operationalized through the use of an analytical framework derived from Kress and Van Leeuwen (2006) using the metafunctions and including resources identified as significant.

Within the metafunctions, multimodal semiotic resources are the tools that are used to make meaning in video. Identifying them is the first step in examining how meanings are constructed. For this purpose, the following sections consist of an account of each resource in detail in order to understand precisely what is being examined within the videos. The resources appear under their respective metafunctional category with a brief introduction of how the metafunction is operationalized. The accounts include an explanation of how the resources function and can be operationalized, a rationalization of why resources are categorized within certain metafunctions, an assertion of their significance to the study, and a theory-based consideration. A framework in the form of a table is presented at the culmination of this chapter, but it is firstly essential to identify which resources are examined in the videos.

### **3.5 Ideational meaning**

Ideational meaning “is first of all conveyed by the (abstract or concrete) ‘participants’ (people, places, or things) depicted” (Jewitt & Oyama, 2001: 141). How those depictions are used to contribute to configurations and construct realizations is of considerable importance for this study because they suggest what EAL teaching is and how it occurs. The analysis regarding ideational meaning includes consideration of both content and narrative and conceptual structures. Each is detailed below.

### **3.5.1 Content**

Content fits within the ideational metafunction because it contributes to what is represented in the video. Content and context are closely related. “There are good arguments for analyzing images in relative independence of their context... and for analyzing them together with the physical context and or social interaction in which they are embedded...” (Van Leeuwen & Jewitt, 2001: 7). For this study, context is key because globally, the diverse locations where variations of English function form the sites in which constructions of the language and teaching occur. In other words, the content of images and of what ‘stuff’ they are composed, both embody and suggest their contexts. For this reason, content in the form of teachers, students, objects, and scenes are considered in order to gain insight into the contexts created. What kinds of teachers and students are depicted in the videos? What they are doing? What objects are they using? How are EAL classrooms constructed?

### **3.5.2 Narrative & conceptual structure**

Where content helps to build what is contained within images in video, the narrative and conceptual take the content and place it into an ordered structure. Within the ideational metafunction, both narrative and conceptual structures contribute to a construction of meanings, but in distinct ways. “Where conceptual patterns represent participants in terms of their class, structure or meaning, in other words, in terms of their generalized and more or less stable and timeless essence, narrative patterns serve to present unfolding actions and events, processes of change, [and] transitory spatial arrangements” (Kress, 2006: 59).

Narrative structure focuses on time and movement of elements within space. Conceptual structures focus on description of elements within space. For images, the narrative includes the presence of a vector, which establishes a directional relationship between subjects in the image and establishes directionality of relationship between objects. The interpretation of the viewer fills in the nature of this relationship. The conceptual includes no vectors, but instead uses various factors such as size, position, and gesture, to give insight into the underlying organization of knowledge. Narrative and conceptual structures are significant in this study because they contribute to constructions of how elements within the frame and between consecutive and nonconsecutive frames are associated with each other.

## **3.6 Interpersonal meaning**

Interpersonal meaning in this study examines resources that “together... create complex and subtle relations between the represented and the viewer” (Jewitt & Oyama, 2001: 145). This study considers how the following resources realize interactive meaning: address, point of view, and modality. They are detailed below.

### **3.6.1 Address**

Identifying the intended audience can shed light on the implicit intentions of editors/directors especially for a teacher training video. Investigating how this occurs can help uncover assumptions of positioning—who the narrator is and what his/her relationship is with the intended audience. It can also reflect how the audience is supposed to interact with the video pedagogically. This study examines two grammatical structures within oral language that position viewers and producers in relation to each other: the use of the pronoun, ‘you’, and the use of commands. Halliday refers to the personal pronoun, you, as having interpersonal meaning (2004: 328). Its use contains a relationship between a speaker and an intended audience, either singular or plural. And “the sentence type that we normally associate with the imperative mood is the command” (Celce-Murcia & Larsen-Freeman, 1999: 227). Commands also use ‘you’ but as an ‘understood’ singular or plural subject of a demand for action. The examination of commands uncovers how absent subjects or actors in a linguistic interaction also suggest positions for viewers and producers. As a result, for this study, address examines the spoken use of ‘you’ in both videos and how its interaction with text, image and voice contributes to the way the video engages with its viewers.

### **3.6.2 Point of view**

Point of view, also referred to as perspective, within images can be used to place viewers in certain positions conceptually. Thus, depending on the angles chosen and distance established within an image in a teacher training video, teachers themselves can be placed in roles as observers or participants. “Point of view is a resource that allows people, places and things to be depicted from above or below (or at eye-level), and from the front, the side or the back” (Jewitt & Oyama, 2001: 135). There are a range of horizontal and vertical

dimensions that create meaning potentials and symbolic relationships between the person who produced the image and the viewer but this study focuses on the vertical, the horizontal, and the frontal (Kress & Van Leeuwen, 2006: 129-143). The vertical angle is one of symbolic power, asserting it from above, or submitting to it from below. The horizontal angle incorporates involvement with what is represented (Kress & Van Leeuwen, 2006: 136). 'Frontality' allows the creation of maximum involvement through direct engagement by the subject for the viewer (Kress & Van Leeuwen, 2006). Examining what choices are made within the compositional elements of this resource enables a generation of rich questions regarding what conceptual realizations the resources imply about English teaching in global settings.

### **3.6.3 Modality**

Modality realizes the interpersonal metafunction because of its interactive nature investigating image representations of 'reality'. Visuals can represent reality as human beings see it, or they can represent caricatures, imaginings, or fantasies (Kress, 2006: 156). It could be said that they constitute 'standard' meanings for things, although there is no defined standard meaning. The greater the congruence between what a person sees of an object in an image and what he/she can see of it in reality with the naked eye, in a specific situation and from a specific angle, the higher the modality of that image (Jewitt & Oyama, 2001: 151). An example of a high modality image would be a photo of an apple that has the color, texture, and appearance of an apple if someone held it in their hand. A low modality image would be an extreme close up of the apple, just its stem and inner cavernous basin. Representing an apple as only its stem and basin implies stripping it of its other parts for certain reasons, implying certain meanings. Doing so also implies that the viewer enters an observation of the image with schema that allows him/her to construct meaning from the image. Modality is applicable to the topic of this research precisely because representing a 'standard' reality in EAL teaching is complex and essentially requires representing the 'glocal', an amalgamation of the local and the global. Investigating compositional manipulations in modality such as color enhancement, angle, framing and their links between images, voice and music begin to uncover how 'glocal' configurations of EAL teaching are defined in video.

### **3.7 Salience, framing & information value**

This research extends compositional meaning to include all production and editing choices that create coherence within the ideational and interactional metafunctions, particularly focused on salience and framing and informational value. Salience is the relative prominence of an element and can be realized through size, position, volume and color, among other elements. Framing refers to how distinct elements within the whole can be separated or brought together. In other words, “framing ‘connects’ or ‘disconnects’ elements” (Jewitt & Oyama, 2001: 149). Information value has to do with how the placement of elements allocates value depending on where they are placed in relation to other elements, such as left or right, top or bottom, and center or margin (Kress & Van Leeuwen, 2006: 177). Another configuration related to information value is the ideal-mediator-real realization where three elements appear as a triptych next to each other in three columns. This research pays particular attention to this realization, where the mediator is the bridge that connects the ideal and the real and suggests certain interpersonal relationships between the related elements. Salience, framing, and information value are realized through modes of image, speech, writing and music using compositional elements that are detailed below within each mode.

#### **3.7.1 Image**

This study defines image as “a re-production of something that sustains features of likeness” (Mavers, 2000). It examines various forms of image within the videos, namely still and moving photographs (still images), video clips (moving images), and computer-generated diagrams, logos, and figures (still images). As was stated for the ideational metafunction, image contributes to content by containing something that is depicted, creating a context. Image is also relevant for the compositional metafunction because of how the image is constructed and presented. This is executed within image through choices made about the construction of resources in order to contribute to salience and framing of the resources. Salience and framing are employed through choices made about the images themselves and links between them. These elements include how the subject is framed within the screen and the gaze, size, position, distance, and gesture demonstrated by the subject/s in the image. Movement of still images is explored through the ‘Ken Burns effect’, a preset editing

option that allows producers to make choices of how movement is integrated into a still photograph. Transitions between images are also considered, as well as pacing and sequencing of a series of images. In photography particularly, the line between what naturally occurs and what is set up and created cannot be distinguished within the image that is produced. But what remains is a result of semiotic choices that create configurations of what constitutes EAL teaching. Exploring how these choices happen through an examination of image in addition to other modes shows how multimodality can be used for rich and diverse meaning making.

### **3.7.2 Speech**

Speech, in the form of voiceover, is another resource used to achieve coherence in the videos. Voiceover is a form of commentary that includes only the voice of the speaker. It is often used as a narrative device that links information and meaning between it and other modes. For analysis, the content of what is said orally is not considered. Instead, how messages are given is more significant because voice qualities can place a narrator in certain positions hierarchically to the viewer. They also can serve to create a particular emotional experience or establish a mood. As such, voiceover is significant for this study because choices regarding how words are delivered can create configurations that construct the English Language and consequently EAL teaching. “Speech has intensity (loudness), pitch and pitch variation (intonation)” but this study focuses on pacing and accent in order to examine how voice is used to achieve salience and framing (Bezemer, 2013).

### **3.7.3 Writing**

Kress and Van Leeuwen (2006: 17) assert that, “writing is itself a form of visual communication.” Related to voiceover, the analysis of written text for this study focuses on not only what is inscribed on screen but also on the choices of how words are written and presented. Resources that are used to achieve salience and framing for written text include color, size, font, and background formatting. From a practical point of view, coherence of written text in a teacher training video helps create the pedagogical environments in which teachers learn. Coherence is used to show what is important and essential to know. In addition to being a narrative resource, compositional resources in writing can separate and



guide the learning process, breaking information into perceived comprehensible chunks for viewers. In addition, for video, transitional techniques such as fading, wiping, and dissolving are ways written text can enter or leave the observation of the viewer.

### **3.7.4 Music**

In comparing written language to music, “musical meaning is on the whole much less precise than linguistic meaning; music often involves simultaneous events, where language does not” (Zbikowski, 2009). Different modes are shaped by their materiality and ways they are able to communicate because of this, but it is through the simultaneous nature of contributive elements such as instruments that configurations are created and meanings are suggested. In the two videos, music is a cohesive element and is used in distinctive ways to connect resources and to create relationships within the overall video. Salience and framing are examined through music by examining how they are operationalized through cohesive elements such as tempo, volume, and instruments. Using these resources can construct mood and reinforce the use of other resources.

## **3.8 Analytical framework: Resources in EAL video**

Each of the resources explained above is included in the third column of the framework in Table 1, below. The table guides the analytical process and can be read by following along the top row from left to right. For example: within the ideational metafunction, examining the choice of location contributes to ‘glocal’ configurations for both *Shaping English* and *Shaping Angola*, which realize X about English teaching in global settings. In addition to the resources, which facilitate what is communicated, compositional elements, which enable how meanings are communicated, are also included in the table. Interactions of the modes of image, written and spoken language, and music are operationalized through the resources indicated. The table serves as an instrument to facilitate a clear and systematic analysis.

**Table 1**

A multimodal social semiotic framework for analyzing resources in video

| <b>Within:</b>           | <b>choice of:</b> | <b>resource</b>                                                                                              | <b>contributes to:</b> | <b>video 1</b><br><i>(Shaping English)</i> | <b>video 2</b><br><i>(Shaping Angola)</i> | <b>which realize/s</b> | <b>about English teaching in global settings</b> |
|--------------------------|-------------------|--------------------------------------------------------------------------------------------------------------|------------------------|--------------------------------------------|-------------------------------------------|------------------------|--------------------------------------------------|
| <b>the ideational</b>    | →                 | Content:<br>teachers, students,<br>objects, scenes                                                           | →                      | 'glocal'<br>configurations                 | 'glocal'<br>configurations                | →                      |                                                  |
|                          |                   | Narrative/ Conceptual<br>Structure                                                                           |                        |                                            |                                           |                        |                                                  |
| <b>the interpersonal</b> | →                 | Address:<br>use of 'you', commands<br>(imperative)                                                           | →                      |                                            |                                           |                        |                                                  |
|                          |                   | Point of View:<br>perspective, viewpoint                                                                     |                        |                                            |                                           |                        |                                                  |
|                          |                   | Modality:<br>color enhancement, angle,<br>framing, links between<br>images                                   |                        |                                            |                                           |                        |                                                  |
| <b>the textual</b>       | →                 | Image:<br>movement in photos,<br>transitions, pacing, gaze,<br>framing, size, position,<br>distance, gesture | →                      |                                            |                                           |                        |                                                  |
|                          |                   | Language:<br>For spoken/voiceover -<br>accent<br><br>For written -<br>color, size, font                      |                        |                                            |                                           |                        |                                                  |
|                          |                   | Music:<br>Tempo, volume,<br>instruments                                                                      |                        |                                            |                                           |                        |                                                  |

### 3.9 Ethical considerations of study

Although it is not necessary for me to report my research intentions to participants of either series because the products in which they appear are publicly available, it is necessary to maintain a degree of sensitivity towards the participants. None of the participants in the productions of *Shaping Angola* or *Shaping English* wished to remain anonymous, and their images, names, and teaching locations are specified in the videos.

However, participants gave permission to appear in a specific project, thus, to avoid wider publication of their images and personal data, the teachers are not referred to by name, nor are they identified by institution. If screenshots or photos of individuals are used, the faces are blurred to avoid further prominence that may not be welcome. The intention of this approach is to conceptualize the participants, school environments, and wider social environments as potential resources.

I had no involvement in the production of *Shaping English*, so seeing it as a text produced by a group of educators that could be analyzed by a viewer was easy. My own production was more difficult to view in this way because I was involved in the entire production process from conceptualization to final product. It was imperative that I remain as objective as possible and focus on the text, not the intentions behind semiotic choices. The analysis undertaken does not critique the actions of the participants, nor does it inspect their practice in the classroom. Instead, the analysis examines the semiotic choices made by the producers in their construction of the videos. The participants are merely part of the abundant resources available from which producers could choose, place within a frame, and with which to experiment. A framework for analysis was developed and used to ensure systematic exploration. Using the framework, the next two chapters analyze the data to address how the notion of ‘the glocal’ is constructed as well as what the constructions realize about EAL teaching.

### **3.10 Summary**

This chapter presents an overview of the research methodology for this study. It begins with a discussion concerning the links between the affordances of photography and film in regards to materiality and production design. The two units of data are described for their informative significance and educational influence on EAL teaching in ‘glocal’ settings. The chapter continues by identifying the resources used in the analysis and provides an in-depth elaboration of each resource. It then presents an analytical framework for analyzing semiotic resources within video in which the resources are categorized by their semiotic metafunctions. Under the ideational metafunction—establishing what kind of ‘stuff’ composes the videos—content, narrative structures and conceptual structures are included. The interpersonal metafunction—creating relationships between the viewer and the subject

of the image—examines address, point of view, and modality in order to investigate what kinds of relationships are constructed and suggested in the videos. Under the compositional metafunction, salience and framing are included in the framework to examine the resources of image, speech, writing, and music. All the semiotic resources included in the framework add value to the meaning making process undertaken by producers of EAL teacher training videos, so an awareness of and sensitivity towards them enables a more informed design process for constructing videos.

## Chapter 4: Examination of *Shaping English*

### 4.1 Introduction

This chapter describes the ways in which multimodal semiotic resources are used within *Shaping English* to create ‘glocal’ configurations of EAL teaching by responding to the first two research questions. It explores how the notion of the ‘glocal’ is constructed in video through multimodal semiotic choices, and how these ‘glocal’ constructions realize the field of EAL teaching. In order to answer these questions, the first part of the analysis explores how resources are used. The second part describes what the ‘glocal’ configurations realize about EAL teaching in global settings. In order to address these questions, the chapter begins by examining how diverse content is realized in visual and verbal modes in *Shaping English*. It then investigates how the content is placed into an organizational structure to construct viewer position and suggest legitimacy and authority of that position. After establishing who and what is included in the video and the how content is depicted, the analysis continues by examining to whom the video is directed and how address and point of view are constructed through written, spoken, and visual resources.

### 4.2 How content is realized

The ideational metafunction realizes who, what, and how information is presented to the viewer regarding multiple elements that compose EAL teaching environments. *Shaping English* uses multimodal semiotic resources to construct diversity within EAL teaching in global settings; and diversity is represented using a plethora of visually distinguishable differences. This section explores how the content of EAL teaching is constructed within the video. In other words, it examines what kinds of teachers are being depicted, what their actions are, how teaching environments are represented, and what the underlying theories of teaching and learning are.

Examples are seen in Figures 7-12 below, which depict eight different categories of diversity: gender, disability, clothing, teacher actions, classroom layout, classroom decorations, pedagogical materials, and classroom writing surfaces. Each image is a screenshot representation of a moving image. The time included below the screenshot indicates its placement within the module and the duration of the scene.

### 4.2.1 Visualizing ‘glocal’ diversity in EAL teaching

In the fields of multimodal social semiotics and sociolinguistics, discussions about the diversity that results from globalization center around cultural, ethnic, linguistic, and geographic diversity (Canagarajah, 2006; Kress & Van Leeuwen, 2006; Jewitt, 2005; Kress et al, 2005). For EAL teachers, these aspects of diversity are relevant, but a more didactically focused view of diversity is examined in this section by emphasizing heterogeneity in teachers, their actions, their classrooms and their approaches to teaching as evidenced by their physical positioning in relation to students. *Shaping English* foregrounds diversity in the content of the images its producers include and how the content is presented. A closer examination of the composition of particular images can shed light into how diversity is constructed through semiotic resources.

One aspect of diversity relating to teacher characteristics includes gender, (dis)ability, and clothing. The majority of the content images contain female teachers, but two images contain male teachers. Sensitivity to the gender make-up of a context can aid in making the content more relevant for the specific audience. Challenging it would suggest provocative possibility. In addition to gender, a depiction of physical (dis)ability also contributes to a diverse representation.

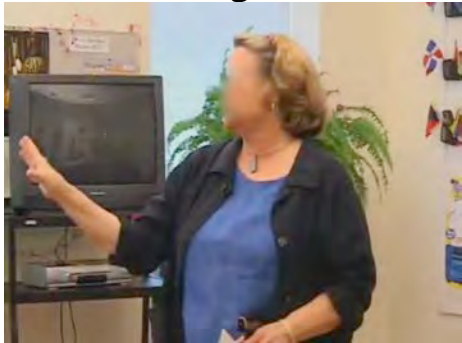
| <b>Figure 7</b><br>Visualizing ‘glocal’ EAL teaching: examining the details— <b>Disability</b> |                                                                                                                                                                                       |
|------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content description                                                                            | Visual representation                                                                                                                                                                 |
| Moving images (represented by one screenshot)                                                  | <p style="text-align: center;"><b>Image A</b></p>  <p style="text-align: center;">02:58-03:02</p> |

Figure 7 shows a female teacher standing at the front of class, holding a cane at the bottom center of the screenshot. The clothing that teachers wear also contributes to their diverse

profession depiction whether it is formal, informal, a uniform, a dress, trousers, short or long sleeved shirt, or a national costume. Figure 8 exhibits content related to clothing. Image A depicts a female teacher in a Hijab and Image B is of a female teacher in an African head wrap and matching dress. In Images C and D, two female teachers wear formal suit jackets. In Images E and F, two male teachers wear formal suit jackets.

| <b>Figure 8</b>                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                 |
|---------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Visualizing 'glocal' EAL teaching: examining the details— <b>Clothing</b> |                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Content description                                                       | Visual representation                                                                                                                                                                                                                                                                                                                                                                                           |
| Moving images (represented by one screenshot)                             | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>Image A</b></p>  <p>03:29-03:35</p> </div> <div style="text-align: center;"> <p><b>Image B</b></p>  <p>03:19-03:24</p> </div> </div>   |
| Moving images (represented by one screenshot)                             | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>Image C</b></p>  <p>00:27-00:33</p> </div> <div style="text-align: center;"> <p><b>Image D</b></p>  <p>03:09-03:19</p> </div> </div> |
| Moving images (represented by one screenshot)                             | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>Image E</b></p>  <p>03:35-03:40</p> </div> <div style="text-align: center;"> <p><b>Image F</b></p>  <p>02:33-02:39</p> </div> </div> |


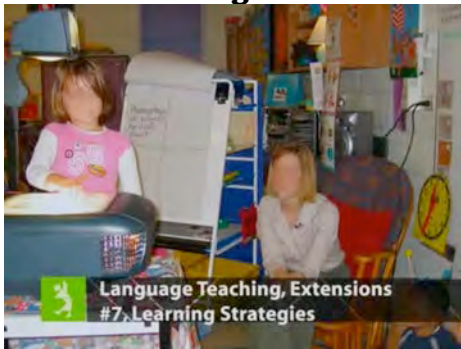


And in Images E and F the female and male teachers wear button-down, short-sleeved shirts and trousers. This raises questions about appropriate clothing for teachers to wear in a given place. Seventeen different teachers appear in the introduction module, so naturally, depicting such a large number of teachers in *Shaping English* means some images will be recognized by viewers and will be appropriate for certain contexts and others will not. Nonetheless, considering the physical and descriptive characteristics of teachers in the selection of images is an important factor when constructing a ‘glocal’ vision of EAL teaching.

In addition to individual teacher characteristics, the actions teachers perform in the classroom are a resource that could be harnessed to depict the diversity of ‘glocal’ teaching. Widdowson, in favor of a shift from one-size-fits-all to “localization”, explains that “local contexts of actual practice are to be seen not as constraints to be overcome but conditions to be satisfied” (2006: 369 in Canagarajah, 2006: 29). He speaks from a methodological standpoint, but his stance is also relevant for representing ‘glocal’ contexts in terms of approaches to teaching.

**Figure 9**




Visualizing ‘glocal’ EAL teaching: examining the details—**Teacher actions**

| Content description                           | Visual representation                                                                                                                                                                |                                                                                                                                                                                       |
|-----------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Moving images (represented by one screenshot) | <p style="text-align: center;"><b>Image A</b></p>  <p style="text-align: center;">01:23-01:30</p> | <p style="text-align: center;"><b>Image B</b></p>  <p style="text-align: center;">01:40-01:44</p> |

Consideration of local teacher actions reveals the many student and teacher relations that exist. In a comparison of the still images in Figure 9, A and B show varied positioning of the teacher in relation to the students. In Image A the teacher is standing above the students looking down towards them as they write on a cluster of paperwork. Image B, in contrast,


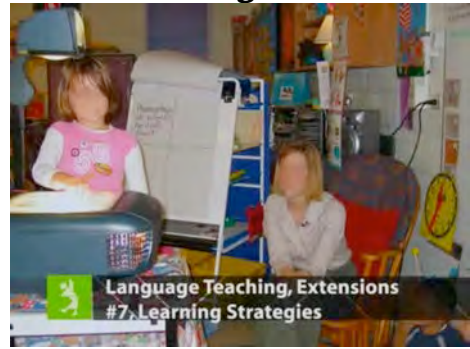



shows a young student standing at an overhead projector, traditionally a place where a teacher works. The teacher is sitting on a chair off to the right side, but with the top half of her body leaning forward towards the student as if observing or supporting the child's work from afar. Both images depict support of students but use different postures and thus different approaches. The differences draw attention to not only cultural definitions of how teachers should behave with students and where they should be during their work, but also the underlying theories of teaching. Whether the teachers stand at the front of the class, in the middle, or work their way around it depends on the existing layout of the classroom and how movable objects within the environment can be manipulated. Figure 10 contains images related to classroom layout.

| <b>Figure 10</b>                                                                  |                                                                                                                                                                                      |                                                                                                                                                                                       |
|-----------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Visualizing 'glocal' EAL teaching: examining the details— <b>Classroom layout</b> |                                                                                                                                                                                      |                                                                                                                                                                                       |
| Content description                                                               | Visual representation                                                                                                                                                                |                                                                                                                                                                                       |
| Moving images (represented by one screenshot)                                     | <p style="text-align: center;"><b>Image A</b></p>  <p style="text-align: center;">03:09-03:19</p> | <p style="text-align: center;"><b>Image B</b></p>  <p style="text-align: center;">03:35-03:40</p> |
|                                                                                   | Moving images (represented by one screenshot)                                                                                                                                        | <p style="text-align: center;"><b>Image C</b></p>  <p style="text-align: center;">04:22-04:35</p>  |

Individual desks in rows, in Image A, might be rearranged into a semicircle, like in Images B or C, or pushed together to form small groups, like in Image D. Each of these configurations of desks was either chosen by the teacher or dictated by official or unofficial school regulations, but they are arranged for certain purposes with certain contexts taken into consideration. The producers of *Shaping English* capitalize on variety in presentations of both individual teacher attributes and teaching actions. Implicitly the use of the images suggests that despite these variations, EAL teaching happens in all the contexts portrayed.

The arrangement of a classroom in terms of its decoration and the pedagogical materials used within it also depends on the context. Physical conditions create the circumstances that make certain arrangements or decorations possible or appropriate. Kress et al. elaborate on this while investigating English classrooms in the UK when they affirm that, “the arrangement of [a class]room provides and realizes a pedagogy” (2005: 31). Images A and B, in Figure 11, are examples of densely decorated classrooms.

| <b>Figure 11</b><br>Visualizing ‘glocal’ EAL teaching: examining the details— <b>Classroom decoration</b> |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|-----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content description                                                                                       | Visual representation                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
| Moving images (represented by one screenshot)                                                             | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>Image A</b></p>  <p>Language Teaching, Foundations<br/>#5, Learner Feedback<br/>01:23-01:30</p> </div> <div style="text-align: center;"> <p><b>Image B</b></p>  <p>Language Teaching, Extensions<br/>#7, Learning Strategies<br/>01:40-01:44</p> </div> </div> |
| Moving images (represented by one screenshot)                                                             | <p><b>Image C</b></p>  <p>03:35-03:40</p>                                                                                                                                                                                                                                                                                                                                                                                                             |

The rectangular images that contain the content are full of posters covering the walls. Differing from this, the screenshot in Image C shows no decoration except for the green paint on the walls. It is important to note, though, that the moving image that corresponds to Image C shows more of the classroom, which is partially decorated with posters, which is a reminder that framing choices can omit content that could be significant for viewers. The discrepancy between the still and the moving image emphasizes the importance of framing choices regarding content. When the project is finished, all that exists within it is what is actually there for viewers to see.

Physical conditions within a context can also impact what materials are available for pedagogical use and compose the second kind of arrangements for classrooms. Classroom materials can be seen in the use of didactic materials such as realia, manipulatives, and technology. Their utilization varies greatly depending on the context, and the images in *Shaping English* depict the use of some materials for well or minimally resourced contexts.

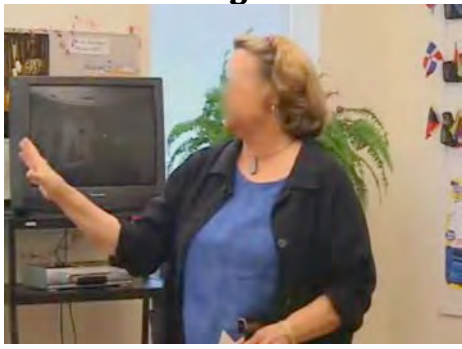

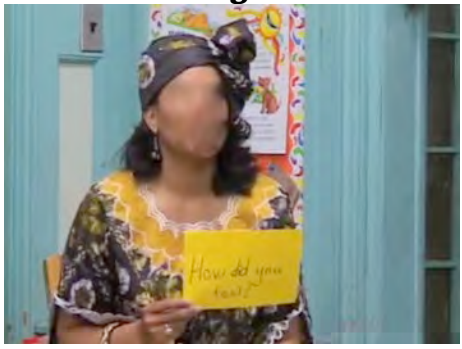
| <b>Figure 12</b>                                                                       |                                                                                                                                                                                      |                                                                                                                                                                                       |
|----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Visualizing 'glocal' EAL teaching: examining the details— <b>Pedagogical materials</b> |                                                                                                                                                                                      |                                                                                                                                                                                       |
| Content description                                                                    | Visual representation                                                                                                                                                                |                                                                                                                                                                                       |
| Moving images (represented by one screenshot)                                          | <p style="text-align: center;"><b>Image A</b></p>  <p style="text-align: center;">02:58-03:02</p> | <p style="text-align: center;"><b>Image B</b></p>  <p style="text-align: center;">02:33-02:39</p> |
|                                                                                        | Moving images (represented by one screenshot)                                                                                                                                        | <p style="text-align: center;"><b>Image C</b></p>  <p style="text-align: center;">03:19-03:24</p>  |

Figure 12 shows Image A, which includes a television and DVD player, while Image B has a handmade manipulative board that hangs in front of the chalkboard. Images C and D show the teachers using handmade paper cards; C teacher holds a card in front of the students and D teacher passes them out for students' use in an activity. Even the simplest and often the most basic teaching tool, a writing surface large enough to be seen by all students, varies in its appearance. Two images show green chalkboards, two have black ones, and one includes a white board. The teaching materials seen in *Shaping English* are not only purchased pedagogical materials such as textbooks; they include homemade, re-imagined, student-produced, or school provided materials. The content of the video suggests that language acquisition within the context of EAL teaching occurs within spaces that themselves contain an abundance of possible pedagogical material produced, adapted, or sourced by the teachers and students who use them.



*Shaping English* does not overtly advocate the use of Communicative Language Teaching (CLT) methodology, but the rich content contained in the introduction module suggests teaching methods that align with some of its principles. The small details contained in the content contribute to the combination of scenes described in this section and could be grounded in an assumption that suggests an inclination toward CLT. The teaching method aims to develop communicative competence in students using principles of student centered learning, integrated skills, and authentic contextual materials (Harmer, 2007: 69-70; Larsen-Freeman, 2000: 121; Li, 1998: 3-4). CLT as a teaching approach has particularly been the subject of debate about its use in EAL contexts where the language of wider communication is not English. As a teaching approach, CLT centers “around the essential belief that if students are involved in meaning-focused communicative tasks, then ‘language learning will take care of itself’, and that plentiful exposure to language in use and plenty of opportunities to use it are vitally important for a student’s development of knowledge and skill” (Harmer, 2007: 69). Among many other researchers around the world, Li (1998) for South Korea, Weideman, Tesfamariam, and Shaalukeni (2003) for South Africa, Eritrea, and Namibia, and Hiep (2005) for Vietnam have all expressed concerns about the feasibility of implementing CLT in their respective countries. They all argue that their contexts are not conducive to the context CLT assumes is present in order to take full advantage of the teaching method. This being said, an awareness of and attention to small details within the

classroom environment can contribute to exhibiting ‘glocal’ teaching settings that connect to viewer context, specifically for teaching methodology.

#### 4.2.2 Combining the verbal and the visual to construct the ‘glocal’

The preceding discussion of the details that construct EAL teaching environments in *Shaping English* show how different resources can work in ensemble. However, “the meaning of any event or of any structure does not lie in the meaning of one sign, but has to be seen in the complex meanings of a set of signs all read together” (Kress et al., 2005: 35). Thus, to add to visual texts, this section particularly focuses on how the content of spoken text is presented and how it interacts with written and image content.

On a broad level, the introduction to the video includes three distinct but blended parts: 1. An opening compilation (00:00-00:26), 2. A description of its modules (00:27-02:33), and 3. General recommendations for and possible results from viewing (2:34-end).

| <b>Figure 13</b>                  |                                                                                                                                                             |                                                                                                                                                                                                      |
|-----------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content of written & spoken text  |                                                                                                                                                             |                                                                                                                                                                                                      |
| Content description               | Visual/Oral representation                                                                                                                                  |                                                                                                                                                                                                      |
| Still image & Written text & icon | <p><b>Image A</b></p>  <p>01:30-01:39</p>                                | <p><b>Image B</b></p>  <p>02:16-02:27</p>                                                                        |
| Voiceover text                    | <p><i>Category B, with a focus on Approaches to Language Teaching, Extensions, is made up of, Module six on classroom management for large classes”</i></p> | <p><i>And, Category D, with a focus on Professional Development for Educators, is made up of, Module thirteen on Peer Observation with an emphasis on formative evaluation practices; and...</i></p> |



Part one primarily uses moving image and music, but at its conclusion, the music stops and parts two and three feature image and voiceover more prominently. In part two, the content for each of the four categories described (A: Approaches to Language Teaching, Foundations, B: Approaches to Language Teaching, Extensions, C: The Learner, D: Professional Development for Educators) is presented in the same way. As the voiceover states the script content, and the accompanying written text appears at the bottom third of the screen. However, there are differences in the written and the spoken content. In the examples shown above in Figure 13, the voiceover text for Image A and B introduces the category first and then states the name of the modules. The voiceover does not narrate the written text, although the two are related to each other. The written text in the bottom third of the page could be considered a summary of the spoken text, condensing what is stated in the voiceover. These two distinct but interrelated semiotic choices for presenting content constitute two approaches to communicating information. The use of the present simple is often described in grammar books for teachers, as being used for facts or general truths (Azar, 2002: 13; Parrott, 2000: 154-155; Celce-Murcia & Larsen-Freeman, 1998: 62). Thus, its appearance suggests a direct, factual reporting of information in both written and spoken modes. Although the content of the images is vibrant and infused with semiotic resources such as color, music, and movement, within the written and spoken text there is no elaboration, no striking or expressive adjectives to attract potential viewers. Both voiceover texts follow a formula: Category X + title + 'is made up of' + Module # + title. For example, the voiceover that accompanies Image B follows the formula. It states, "Category D [+] with a focus on professional development for educators [+] is made up of [+] Module 13 [+] on Peer Observation with an emphasis on formative evaluation practices". The voiceover for Image A follows the same pattern. "Category B [+] with a focus on approaches to language teaching, extensions [+] is made up of [+] Module 6 [+] on classroom management for large classes". The voiceover states a literal description of the content.

Later in part three, factors affecting the results of viewing the video are provided. The voiceover text follows a similar pattern of factual, straightforward language as was used in part two, as well as its use of written text to accompany it, which often is a variation of the spoken text. An excerpt from the written text in part two is found below:

*Many factors can have an effect on the results that you obtain from using the video and manual resources. Some of these include...*

*Your own personal reasons and motivation for using these materials.*

*How closely the materials fit with current practices and curriculum in your educational setting...*

The content of the written text provides descriptive information. The reasons viewers, themselves, might have, which affect their viewings are stated for them. There is no indication from where the data was sourced. This presentation of content suggests that the producers have their own idea of the factors and state them outright. The manner in which they are stated is authoritative and matter-of-fact, also in the present simple. Written and oral language works with the visual images to provide extensive information about teachers, teacher-student-student interactions, and classroom layout and décor, foregrounding resource rich environments. The presentation of visual, written, and oral semiotic resources together, without the resource of music, also suggests a foregrounding of information to be communicated for the viewer to consume as opposed to engaging the viewer in other ways. Thus, the content of *Shaping English* contributes to positioning the viewer as an observer of contexts and not an active participant in them.

The semiotic landscape of modes of communication has changed from highly valued written language to now, multiple means of representation (Kress & Van Leeuwen, 2006: 34). In *Shaping English*, the way the verbal and visual content are placed in relation to each other positions them as separate semiotic entities and implies that the verbal information about the video is disconnected from the contexts visualized in the video. On the one hand, the visual is colorful and full of diverse content depicting teachers, their approaches to teaching and teaching environments. Compositional elements contribute to making the content salient. On the other hand, the verbal content of the video is sterile, relying on facts and description to convey the content of the video series. They are not used productively in collaboration, meaning that the one is not used to reconfigure the information from the other for pedagogical benefit.

### 4.3 How conceptual structure is realized

After examining the ideational metafunction of the introduction module, the next step is to investigate how the ‘stuff’ within the video is placed within a multimodal ensemble, which can be referred to as either narrative or conceptual structure (Kress & Van Leeuwen, 2006). *Shaping English* demonstrates different methods of organizing the information contained in its introduction module, but relies on an overarching conceptual structure to communicate its meanings. The overall communicative structure in *Shaping English* is conceptual because it visually [‘defines’] ...or [‘classifies’] people, places and things” (Jewitt & Oyama, 2001: 143). In other words, the content within *Shaping English* is compartmentalized in order to relate the seemingly unrelated sections to each other. Unlike narrative structure, where there is change over time, conceptual structure is not time-based and relies on relation rooted in commonality. The conceptual structure within and across the three parts of the module positions the viewer as an observer of EAL teaching environments, also working in conjunction with content as illustrated in the previous section. This section identifies what resources are used to create a conceptual structure and positioning of the viewer as an observer and explores how the ensemble of resources constructs EAL teaching.



#### 4.3.1 Combining modes to construct viewer position

The first way the producers realize conceptual structure in *Shaping English* is through a multimodal method that simultaneously integrates written text, voiceover, and still image. Beginning in part two (module description-00:27-02:32), the fourteen modules are detailed and categorized into four separate focus areas, or as the series identifies them, ‘subtopics’. When identifying a category and the corresponding module name, these three semiotic components work in ensemble to present the information: the image in the background, the name of the module written on top of the image at the bottom third of the screen along with a green *Shaping English* icon, and the voiceover text supplementing and paraphrasing the written text. Using different modes in productive ways to state, reaffirm, and emphasize information could have pedagogical benefits especially for EAL environments where multimodal paraphrasing could be part of a teaching strategy. However, a closer examination of ensembles of image, voiceover, and written text combinations in part three of the module reveal that there are differences in what is said, what is written, and what is



seen in one moving shot. When written, spoken, and visual modes are combined together and examined as an ensemble, the multiple organization patterns, or conceptual structures are interwoven and overlap. Organizing information this way could be complex for viewers to process especially combined with how quickly the information appears.

In the example shown in Figure 14, the core information is the factors that will affect the results of using the series, in other words, what will prevent teachers from taking full advantage of it. Image A includes a moving picture of a young girl speaking during class. As her image is shown, a title appears on the bottom third of the screen along with the *Shaping English* icon and the voiceover articulates a portion of the full sentence that relates to the written text on screen. Image B includes a different image from A, but with the same written text placed in the same position. The accompanying voiceover states the continuation of the sentence, which began during the showing of Image A. Instead of narrating what is being seen in the images, the voiceover verbalizes relevant content for the series. The oral text is unrelated to the visual it accompanies. These examples help to

| <b>Figure 14</b>                                                                                                         |                                                                                                                                                                                      |                                                                                                                                                                                       |
|--------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Combination of moving image, written text & voiceover<br><i>(all images are moving images represented by screenshot)</i> |                                                                                                                                                                                      |                                                                                                                                                                                       |
| Content description                                                                                                      | Visual/Oral representation                                                                                                                                                           |                                                                                                                                                                                       |
| Moving image & Written text                                                                                              | <p style="text-align: center;"><b>Image A</b></p>  <p style="text-align: center;">03:44-03:49</p> | <p style="text-align: center;"><b>Image B</b></p>  <p style="text-align: center;">03:49-03:52</p> |
| Voiceover text                                                                                                           | “...some of these include...”                                                                                                                                                        | “...your own person reasons and motivation...”                                                                                                                                        |

uncover two distinct chunks of information that could be complex for viewers to process at the same time: 1. Classroom observation, depicted visually, and 2. Factors influencing the results of using the series, depicted both visually with written words and paraphrased orally.





Both examples of combining modes could possibly lead to misunderstandings when watching for the first time and might require repetitious viewing. In addition, it is necessary to understand the structure of the series to be able to follow the punctuation of the titles used for the module in Figure 14. The elements of the module title, “Factors Affecting Results: Personal reasons, motivation”, lack coherence on their own and are difficult to decode as a lexical chunk because the written language is separate from its context. Combining images with text that are not directly related to each other is also problematic for pedagogical reasons. Listening to the oral text, reading the written, and looking at a moving image at the same time requires rapid reading and listening comprehension, especially if English is not the viewer’s first language. Despite the assumed competency of EAL teachers, the use of this technique in *Shaping English* assumes viewers of the videos will be able to demonstrate these skills; it assumes a certain type of viewer with a high level of multimodal reading and listening proficiency in English.

Harnessing resources such as image, voiceover, and written text in constructive ways to build conceptual structure is essential for producers of videos, especially when linking diverse content is a priority. *Shaping English* relies on the voiceover to inform teachers of how to use the video, to describe the series, and to comment on what might affect the results of using the series, but the moving images used are not complementary to the voiceover. Moving images are used to construct another simultaneous narrative, but one that forms a window into which the viewer gazes. The combined visual of varied contexts with knowledgeable and authoritative narration could indicate that the viewer is an observer of content and contexts and not a participant in or creator of them.

As was shown above, conceptual structure can be realized through a composition of multiple modes where the written and spoken word is prominent. However, during the opening of the introduction module, the visual is the more prominent among other multimodal resources. An exploration of content exposed how *Shaping English* foregrounds diversity, where international EAL students are shown interacting in various ways in different school scenes (see screen shots of the moving images in Figure 15 below). Within conceptual structure, the diverse content is placed into a recognizable sequence despite being unrelated individually to create an environment where the viewer can enter and be introduced to the series. Since Images A-E are not taken from the same location, they cannot form a real-time

story, but the concepts contained in individual images, connected together, can create an environment where the viewer enters as a visitor.

The semiotic choices for filming the moving images subtly and creatively communicate that the viewer is not familiar with the context and is being asked to be an observer of the

| <b>Figure 15</b>                                                                                    |                                                                                                                                                                                     |                                                                                                                                                                                       |
|-----------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Screen shot representations of video clips included in opening sequence<br>(in order of appearance) |                                                                                                                                                                                     |                                                                                                                                                                                       |
| Content description                                                                                 | Visual/Musical representation                                                                                                                                                       |                                                                                                                                                                                       |
| Moving images<br>(represented by 1 screenshot)                                                      | <p style="text-align: center;"><b>Image A</b></p>  <p style="text-align: center;">00:09-00:15</p> | <p style="text-align: center;"><b>Image B</b></p>  <p style="text-align: center;">00:15-00:18</p>  |
|                                                                                                     | Moving images<br>(represented by 1 screenshot)                                                                                                                                      | <p style="text-align: center;"><b>Image C</b></p>  <p style="text-align: center;">00:18-00:22</p>  |
| Moving images<br>(represented by 1 screenshot)                                                      |                                                                                                                                                                                     | <p style="text-align: center;"><b>Image E</b></p>  <p style="text-align: center;">00:24-00:26</p> |
| Music                                                                                               | Simple melody played with piano and guitar accompanies moving images                                                                                                                |                                                                                                                                                                                       |


context. Ideologically, an agenda to highlight diversity corresponds to the Office of English Language Programs' goals discussed earlier, specifically speaking to its work agenda of making lasting connections between the United States and foreign people as well as between diverse foreigners. Image A begins the combination with a moving image of uniformed school children seemingly in a hallway at school, singing and clapping as the camera moves past them horizontally as if the viewer were a person walking into the school. In a sense, the children are welcoming the viewer to the series in conjunction with the welcome stated by the voiceover seconds earlier. Being welcomed into a space suggests that the viewer is a visitor, unfamiliar with the contexts depicted in the video. In sequence, Images B, C and D include scenes of school children doing activities either inside or outside the classroom. These images could correspond to the activities and teaching methods the viewers are exposed to through the series, a way of introducing the subject matter. Lastly, Image E includes a moving image of two smiling young schoolboys with a red drum. The boy on the left strikes the drum twice which appears to signal the end of the opening segment and the screen fades to black, closing the opening compilation. Perhaps the scene depicts the way that school begins in the boys' country.

Throughout the opening sequence, cohesive elements are used to draw connections between parts and to create unity within the sequence as a whole. The cohesion helps to affirm the sequence as a complete piece of its own with a logical, comprehensible sequence of events. While the video clips represented by images A through E advance, the resource of a musical composition accompanies them. The music is a simple melody, played by piano and guitar. It occurs from the beginning of the opening sequence to the end, framing it as separate from the remainder of the module. The volume of the music is faint during the beginning voiceover, rises during the moving images, and then lowers again at the end, also contributing to making the multimodal ensemble one coherent piece. The final two notes of the composition correspond to the two strikes made by the schoolboy on his drum. In addition to music, a cross-dissolve transition is used between moving images to bring unity to discrete images. This transition involves placing one image on another and then slowly fading one image away to reveal the other. *Shaping English* uses content from four different countries so this transition visually meshes together content that might seemingly be different, but is being used within one project to exhibit and highlight teaching practices

around the world. Being able to combine many contexts harmoniously into one project is a key element to contributing to the ‘glocal’ in order to speak to teachers in global settings. However, the manner in which the components of *Shaping English* are combined suggests that the viewer is a visitor to the contexts in the video.

### 4.3.2 Constructing legitimacy and authority

The images, icons and written and spoken language used in the lead-in to the introduction module (00:00-00:26) highlight the content. The semiotic resources foreground teachers in action in classrooms rather than the viewer in action, utilizing the video as a professional development resource. They also create legitimacy and authority and indicate that the viewer is an observer of contexts. Part one (00:00-00:26) is the first scene the viewer experiences and its short lead-in includes a six second information slide at the beginning, followed by the video montage and narration that further introduces the content of the series mentioned in the previous section. The first seconds of the opening illustrate how choices for order and layout of information can suggest informational value and thus realize legitimacy and authority. These two notions add the element of vertical positioning to the

| <b>Figure 16</b>                                   |                                                                                                                           |
|----------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|
| Opening informational slide                        |                                                                                                                           |
| Content description                                | Visual/Oral representation                                                                                                |
| Still image,<br>written text<br>&<br>colored icons |  <p>00:00-00:09</p>                   |
| Voiceover                                          | “Welcome to the teacher training series, <i>Shaping the way we teach English: successful practices around the world</i> ” |

viewer being in the position of an observer. To begin with a description of the opening (shown in Figure 16): the music, voiceover and contact information on a visual slide

commence at exactly the same time and the slide is shown for a total of six seconds. As the voiceover states, “Welcome to the teacher training series, *Shaping the way we teach English: successful practices around the world*”, a rectangular slide is shown, similar to a PowerPoint informational slide. The written text on the slide is black, separated into three clusters of information by two blank lines. The clusters form a vertical triptych and include: the title and subtitle in a slightly larger font than the other clusters and bold at the top; the producer and distributor (The Office of English Language Programs/Bureau of Educational and Cultural Affairs-OELP), its physical address and website; and the author (The University of Oregon) with its shortened address.

If, as Kress (2006: 201) describes, a triptych forms an ideal-mediator-real relationship then the placement of the information in this way suggests that the producer/distributor is the mediator between the series and its author. This accurately describes the relationship between the two organizations because, as their titles indicate, OELP produces and distributes the series and the University of Oregon wrote it. In addition to OELP’s goals of promoting teaching and learning of American English and increasing English language capacity for learners of the language, another objective of the organization is to enhance “engagement [of foreign teachers and learners] with American counterparts and build lasting bridges across cultures” (“Office of English Language Programs”, 2015). For non-American viewers, including an American university makes an obvious connection to a potential project or educational counterpart through its inclusion in a significant component of the opening sequence. Including contact information for OELP, the bridge that can connect teachers and learners to American organizations, is also logical; an interested teacher could contact OELP in order to obtain more information. However, why the information might be included and what its inclusion suggests are distinct issues. A governmental body, such as OELP, or an American university holds certain authority, depending on who views them, so their inclusion could suggest an effort to emphasize their authority in the area of EAL teaching and legitimize the series as a whole. Pedagogically, in the context of EAL students, including words so densely arranged on a slide could be difficult for the students to read, especially in such a short period of time, but presenting so much information at the beginning of the module implies the importance of OELP as well as the University of Oregon. Probing more of the multimodal resources used, the six-second

montage utilizes other approaches to reinforce this message of value, legitimacy, and authority.

The written text on the slide is separate from the colorful icons located in opposite corners at the bottom. The presence of the icons helps to further identify and legitimize the series, especially with the use of the official DOS seal in the bottom right corner. The US DOS encompasses OELP, the sponsoring institution, so it is understandable that its logo is included. However, other institutions were involved in the production of the series even for reasons as simple as agreeing to have their students and teachers filmed, but they are not included in the slide. The left corner contains a colorful icon that represents the series and perhaps is included visually to balance the DOS logo on the other side, branding and legitimizing it. The icon is also enlarged and faintly repeated as the partially transparent background of the slide for more emphasis. And the icon appears yet again next to the titles of the modules discussed in section 4.2.2, so it is used as a cohesive resource to unite relevant information about *Shaping English* under its brand icon.

Watching other teachers in action in order to learn from them is an approach to teacher professional development, which aligns with literature about EAL teacher training. The process might involve formal appraisals or feedback from colleagues or students (Ur, 1996: 322-323); practicing peer observation within professional learning communities (Vavrus, Thomas, & Bartlett, 2011: 83, 87); the use of various qualitative or quantitative technologies (Day, 2009: 44-52); or self-observation and reflective practice (Bailey et al, 1996). As the series is about successful practices around the world, a focus on observation of the practices is logical, but learning how to undergo observation is also a key component of EAL teacher training. The discussion above explains how the manner in which the content is organized suggests an emphasis on giving authority to the content and not facilitating the use of it. As a window into teaching practice, the video skillfully and methodically presents a variety of teachers and teaching contexts and the details that form part of them. However, from a pedagogical point of view, the video assumes teachers will know how to observe, identify, prioritize and choose relevant information for themselves as they watch.

#### 4.4 How address and point of view are realized

The notion of ‘address’ explores the multimodal resources used in constructing who is being spoken to, who is speaking, and what the pedagogical relationship is between the viewer and the voiceover, or the narrator. ‘Point of view’ investigates how the creation of the content, being seen by the viewer, constructs spatial positions that imply observational and interactional relationships regarding EAL teaching. Examining how the viewer is addressed linguistically in the video as well as how the viewer’s physical point of view, as determined by the filming choices of the producers, allows an investigation into how relationships between the viewer and the producers are created through the semiotic choices made in *Shaping English*.

##### 4.4.1 Constructing observational relationships

How producers choose to address their audience linguistically in *Shaping English* can help gain insight into the ways in which the relationship with its intended audience is constructed. At the beginning of the module, after the one-sentence welcome greeting, the kind of viewers for whom the series is designed is explicitly stated:

*These introductory materials are designed for English as a Foreign Language educators who share the following two goals:*

1. *Building an academic or “pedagogical” foundation; and,*
2. *Improving classroom practices.*

*If you have these same goals, then these materials are for you!*

From the beginning of the module, it is clear that educators that share these two goals constitute the intended viewers of the series, the ‘you’ for whom the series was designed. The nature of the pronouns used in the spoken text in *Shaping English* creates distance between the producers and the viewers and thus positions the viewers as recipients of information. Investigating this requires a linguistic examination of which pronouns are used during the module, how they are used in sentences, how the written is integrated with other modes, what the use of the pronouns suggests about the relationship between the viewer and the producers of the video, and what the relationship realizes about EAL teaching in global settings. The text analyzed is the last part of the introduction module



(from 2:32-end), where recommendations are made about using the video and possible results from viewing it are given. The transcript of the video's contents is included below with each pronoun instance underlined for emphasis:

*At the heart of each module is a 10 to 14-minute video segment with examples from classrooms and educators around the world. Each module also has corresponding readings and support materials in the manual. We strongly recommend that you go through the previewing activities and the supporting resources in the manual before you view the video. We also encourage you to stop the video at any point to view it again or discuss what you see. This will help you interact more fully with the video materials and come away with a deeper understanding of each content area.*

*In the video, you will have an opportunity to observe other teachers' practices. Some of these examples are from primary level classes, while others are from secondary level and post-secondary level classes. A variety of teaching styles and cultures are reflected in these examples.*

Each use of the pronoun, 'you' has an action verb: *you go through, you view the video, you stop the video, you discuss what you see, you have an opportunity*. All are procedural steps to using the material that follows a similar informative narrative structure as was seen in the ideational metafunction. In some instances, the subject of the sentence, 'we', takes on part of the action (i.e. "We...encourage you to stop the video"), but the desired actions of the viewers are clear to see, as is the direct address of the viewers by the producers. The 'you' implements the actions the 'we' has designed and prepared so the interaction that is created between the voiceover and the viewer is somewhat top-down. A pedagogy of transmission is suggested by the positioning of the viewer and producer.

The noun behind the pronoun, the authority behind the voiceover, could be the Office of English Language Programs (OELP), or the authors, the University of Oregon, particularly when combined with the logos included at the beginning of the module (as discussed in section 4.3.2). The video producers ('we') have something for teachers to use and suggest that teachers ('you') do what is asked of them in order to maximize the benefit of using the video. According to the producers, success in using the video depends on what teachers bring to it in terms of expectations, creativity, willingness, flexibility and ability. These factors reveal underlying values of choice, independence, and individualism, which are embedded in a certain context but may not translate into another. When the pedagogical

distance of the interpersonal is combined with the observational nature of the ideational it is suggested that the viewer is not an active participant in the context, that the viewer can consume the context and it can influence his/her teaching. The position constructed by the producers suggests that if *Shaping English*, the series, is a static entity through which stimulation about teaching and learning can come, then the responsibility lies on the teachers to understand and adapt to the material and not the producers to understand and adapt their material to the teachers.

To add complexity to the words spoken, the use of an American accent for the voiceover assigns a place and position to the speaker. *Shaping English* specifically makes use of a standard American accent, which is in line with OELP's goal of promoting the teaching and learning of American English. Bearing this in mind, what exactly 'Standard American English' is must be interrogated, especially if the producers only had the opportunity to choose one voiceover accent, even though American English includes a wide variety of accents (see McArthur's "Circles of World English" (from Crystal, 1995: 111) in Figure 2 in the Conceptual Framework). Given the series' audience of non-native English speakers, using an American accent in the video adds hierarchical dimensions to the interaction. Coupland (2010: 356-357) speaks about the 'commodification' of accent, where a particular style of articulation becomes a cultural commodity and is used to promote and sell goods because of the ideologies attached to it. An American accent could suggest authenticity to EAL teachers in global settings, especially given the sponsorship and production links to the United States.

#### **4.4.2 Constructing interactional relationships**

Visual pedagogical resources that make use of classroom observation place viewers into different positions depending on semiotic choices for filming. These technical choices create certain configurations of EAL teaching. When physically observing a class, where the viewer is situated constructs perspectives on what is happening and could suggest roles that the viewer occupies at the time of watching. A viewer can sit in the back of the class and watch the events occurring or can stand above or among the participants engaged in an activity. This section considers the use of three types of filming techniques—panning,

editing, and filming angle—that create differing points of view of EAL classrooms. It also examines the implications of using these resources in one video series.

#### 4.4.2.1 Panning: Extensive classroom observation from a distance

The first technique is panning which is when the camera pivots on a vertical axis (Villarejo, 2007: 157). The resulting moving image is a scan of an environment that lasts for a length of time. For a still image, this is similar to a panoramic photograph that shows a wide angle of a subject in a lengthened rectangular shape. Figure 19, below, includes four separate screenshots from *Shaping English* to indicate steps within one panned shot. The pan begins in Image 1 where the camera is physically next to the flipchart board, seen in the left of the screenshot. The viewer can see the teacher, one student, and a background behind both individuals of the classroom, its decorations and details.



Image 2 to 4 move to the right, in sequence, exposing more students and more of the classroom while progressively moving away from the teacher until she can no longer be seen. This type of shot allows the viewer to observe extensive details about the classroom environment, the teacher and the students. However, the viewer is not part of what is happening in the shot, so as a consequence, the viewer is positioned as an observer. Using a panned shot, especially to depict new environments distinct to the ones viewers may come from, is a strategy that can be exploited to exhibit 'glocal' environments from around the world and all the resources that form part of their compositions.

#### 4.4.2.2 Editing: Constructing classroom communication

The second technique involves post-production editing, which, in this case, can be defined as combining moving images of the same interaction taken with different cameras or from different angles to recreate the interaction. The technique can be identified as part of an ‘orchestrating mode’ because it contributes to macro adjustments to the video (Burn, 2013: 2) “In most films distance and angle change constantly” and *Shaping English* uses similar techniques to convey classroom interactions (Kress and Van Leeuwen, 2006: 262).



Above, Figure 18 shows screen shot representations of a moving image example from *Shaping English*. Interaction A depicts a statement/question and response interaction between a teacher and an adult student. In its first shot, the teacher is shown by herself, speaking and gesturing with her right hand. Instead of a visible transition from one image to the other, such as the cross-dissolve transition seen in the opening compilation, the shot changes rapidly and is referred to as a ‘cut’. The scene of the teacher changes to a shot of one particular student who is speaking and motioning with his left hand. Thompson and Bowen (2009: 76) describe the cut as “transparent, ...[out of other transitions it is] the one transition that the audience has grown to accept as a form of visual reality”. The cut is typical of editing within one desired communicative interaction because it links the separate images more tightly together and imitates how the interaction would be if it were seen in real life.





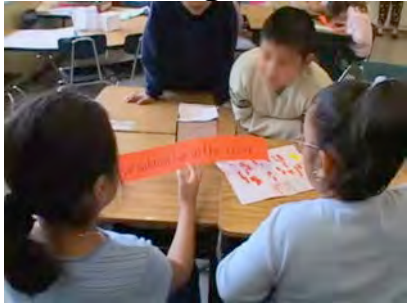
Filming choices as well as those in post-production create insights into teaching environments and relationships between subjects within the video. In contrast to the

panoramic angles used to display surface level descriptions, manipulations related to editing can enable the viewer to focus on a particular element of an interaction with closer shots, suggesting more familiarity with the subject. Editing cuts an interaction into accessible pedagogical chunks that can be examined individually as well. The quick and virtually unnoticeable transitions also contribute to making the interaction appear natural and readable, increasing their modality. In addition, the question-response interaction seen in Figure 18 is only one of numerous social, communicative and most importantly, pedagogical interactions that could occur in a classroom. Teaching conversation can appear straightforward, but when remaining sensitive to the nuances and particularities of conversation, the task becomes much more substantial. If the pedagogical focus becomes wider and conversation reconceptualized as oral communication, then teaching it becomes a complex task that involves direct and indirect methods to expose students to both the technical, micro-aspects of speaking, such as grammar and structure, as well as macro-considerations within pragmatics such as conventions of participation, turn-taking, and eliciting (Larsen-Freeman, 2000: 121-132). How these interactions occur between speakers around the world is not universal, so exploiting the diverse ways in which interactions happen within the EAL classroom could promote a vision of 'glocal' communication.

#### **4.4.2.3 Filming angle: Representations of power in the classroom**

The third technique for filming, similar to the first, involves choices made by the producers at the time of capturing still or moving images with the camera. This is also an 'orchestrating mode'. Most modern still or moving picture cameras are mobile instruments that can be placed in different locations to capture information, but where they are placed records the information from one of three different angles that suggest certain representations of power, in particular contexts, between the viewer and the subjects within the image. The use of low, high, or frontal filming angles in *Shaping English* suggests different interpersonal relations within the subjects in the video and between the viewer and the subjects. The use of various filming angles also suggests a foregrounding of diversity related to different power relations within EAL classrooms due to the diverse teaching methods and ideologies suggested by the semiotic choices. The still Image A in Figure 19, below, shows a teacher and student, photographed from below, standing in front of a chalkboard in a classroom. The size of the teacher is slightly smaller because she is

standing further away from the camera, with the student closer and in the foreground. The student on the right appears as if he is speaking in front of the class. The low angle used depicts a viewer-subject relationship where “...the [subject] has power over the [viewer]” (Kress and Van Leeuwen, 2006: 140).

| <b>Figure 19</b>                               |                                                                                                                                                                                      |                                                                                                                                                                                       |
|------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Angles: Interpersonal representations of power |                                                                                                                                                                                      |                                                                                                                                                                                       |
| Low angle                                      | <p style="text-align: center;"><b>Image A</b></p>  <p style="text-align: center;">00:57-01:10</p>  |                                                                                                                                                                                       |
| Frontal angle                                  | <p style="text-align: center;"><b>Image B</b></p>  <p style="text-align: center;">03:24-03:29</p>  | <p style="text-align: center;"><b>Image C</b></p>  <p style="text-align: center;">03:09-03:17</p>  |
|                                                | <p style="text-align: center;"><b>Image D</b></p>  <p style="text-align: center;">01:14-01:18</p> | <p style="text-align: center;"><b>Image E</b></p>  <p style="text-align: center;">04:56-05:01</p> |

Thus, in this instance, student empowerment as a speaker and user of English is suggested. Although the modality of this image is lowered because of the angle, the emphasis on the student being in control and at the center of the image could indicate a student-centered approach to teaching. Moreover, a frontal angle could imply equality between subject and viewer and that there is no power difference (Kress and Van Leeuwen, 2006: 140). This can

be seen in Images B and C where the viewer watches the scene from the same angle as the teacher (at his/her eye level), just above the students' heads as if they are sitting in the back of the classroom. This angle replicates the viewpoint teachers would have as traditional 'observers', which could be beneficial in giving the image higher modality and thus contributing to viewers accepting the reality it depicts as real.

Furthermore, "if a [subject] is seen from a high angle, then the relation between the [viewer] and the [subject] is depicted as one in which the [viewer] has power over the [subject]" (Kress and Van Leeuwen, 2006: 140). This power could be interpreted as pedagogical power where the teacher leads students during class. Kress and Van Leeuwen mention the way content in school textbooks is depicted from high angles, where "the social world lies at the feet of the viewer, so to speak...[where] knowledge is power" (2006: 140). The same can be said for teachers viewing classroom scenes from a high angle. The angle places the viewer into the position of the teacher standing in the classroom. More content can be seen because of the wider angle, and thus the viewer can observe more. This can be seen in Images D and E. Image D shows a class of adult students with their desks arranged haphazardly with the purpose of doing a pairwork activity. The high angle that encompasses the teacher standing among the students, allows the viewer to see that the students are working together in their notebooks while seated in pairs. If the image had been taken from a lower angle, essential elements of the scene and the planned pedagogical interaction would not have been as visible. Image E shows a group of four young students engaged in a group activity at their desks that are arranged together. The high angle places the viewer into the position of the teacher and allows him/her to observe what is happening in the group. If a viewer were actually observing the class while seated in the back of the room, the angle at which he/she would view the scene would be different. Most importantly, the angles used in the video suggest 'involvement' with the context (Kress & Van Leeuwen, 2006: 138). Choice of angle positions viewers in ways that influence how they see and interact with context and the content within it.



In summary, within the interpersonal metafunction, *Shaping English* employs three techniques to display its content to viewers. When a group of separate images, which utilize different techniques is seen, the resulting ensemble depicts the diverse classroom interactions and pedagogical relationships between students and teachers. Since the viewer watches the video through the semiotic choices for filming made by the producers, the ensemble of images also suggests relationships between the viewer and the video subjects. Although there are different implications to using each particular technique, either choosing filming through panning or angle selection or after filming with post-production editing, the combination of the techniques places the viewer in the position of an observer of classroom content, communication, or power relations within the classroom.

#### **4.5 Conclusion**

Producers make semiotic choices of resource presumably over a period of time and the choices made are seen by the viewer in a few second flashes of scene, but the impact of these choices is significant because of the implicit ideologies they suggest. For *Shaping English*, the ideational, operationalized through content and conceptual structure, is seen to foreground diversity in terms of teacher characteristics, teacher actions, classroom layout, decoration, and pedagogical materials. However, when the depiction of richly permeated pedagogical spaces is coupled with basic, factual descriptive information, the magnitude of the information given to the viewer suggests an emphasis on consuming information and not producing it. The viewer is placed in a position to watch, but does not participate in or create the realities being seen. The use of multiple points of view in the introduction module allows the viewer to survey them, but not to engage deeply. The way the producers of *Shaping English* have chosen to address their viewers creates a dividing line between the producers and their intended audience where the producers have the power to give information to the viewers. This communication style mimics a pedagogy of transmission and not the collaborative, student-centered teaching methods suggested by some of the other modes in the video. *Shaping English* demonstrates many ways in which producers can exploit local resources to contribute to 'glocal' depictions of EAL teaching environments.



## **Chapter 5: Examination of *Shaping Angola***

### **5.1 Introduction**

Similar to Chapter 4, the structure of this chapter is based on the social semiotic framework outlined in the Methodology. It answers the first two research questions—first, by exploring how multimodal resources are organized and how they construct particular configurations, and second, by describing what the configurations realize about EAL teaching in global settings. The chapter examines the ways in which the resources in the second video, *Shaping Angola*, construct content, narrative structure, address, and point of view. Through an examination of visual, musical, written and oral content, a view of EAL teaching as multidimensional and socially constructed is suggested. The participants in EAL teaching are created through techniques of address and point of view, which help to construct a hypothetical community and suggest a collective view of EAL teacher training that includes the producers of the video as educators. The resources used to build narrative structure are also explored. In order to draw connections between the two videos under investigation, links between the choices of resources in both videos are discussed. Through an exploration of the resources, additional options for semiotic choices are identified as well as what the choices imply about EAL teaching in global settings.

### **5.2 Structural overview of video**

The introduction module for *Shaping Angola* is structured similarly to the first video in that it is separated into sections with distinct objectives. The five sections include: the opening title sequence (00:00-00:20), the opening image compilation (00:21-01:45), the welcome (01:46-02:55), the instructions (02:56-04:29) and the closing credits (04:30-06:00). The opening title sequence begins with the prelude to a musical composition, which uses a combination of only a few notes. As the music plays, the title of the series as well as relevant sponsoring and publishing details are displayed in a combination of written text and images, until the music comes to a crescendo and the next section, the opening image compilation, begins. The opening compilation includes a montage of still and moving images set to the main musical composition. As the images advance, they are linked through compositional elements such as transitions. When the music fades and the final image fades to black, the welcome section begins. It defines the series as “a teacher

development tool made specifically for Angolan teachers of English” and explains how it is structured and designed as self-access. After this, the voiceover addresses teachers directly and gives them specific step-by-step instructions on how to use the video. At the end of this section, the musical composition fades in as the details of the closing credits, or ‘thank you’ section, begin and the music fades out when the final piece of information scrolls off the top of the screen. After establishing the structure of *Shaping Angola*, the next section examines the ideational metafunction in how content is created through resources in the video.

### **5.3 Drawing on local resources to construct multidimensional diversity**


Chapter 4 showed how the configurations of resources in *Shaping English* construct depictions of diversity in the people, places and things that contribute to ‘glocal’ EAL teaching environments. It focused on teachers, their teaching locations and pedagogical materials, emphasizing content from within school classrooms. In contrast, *Shaping Angola* focuses on micro or macro depictions of content from outside of the classroom. This section examines the composite of contextual indicators that construct where and how EAL teaching in global settings occurs. It does so by investigating visual content from the introduction module. Focusing on what kind of information is included in the video and how it is conveyed not only contributes to an exploration of the content but also suggests EAL teaching contexts.

EAL teachers work within certain pedagogical environments that could be the immediate physical spaces around them or more conceptual spaces where learning and teaching occur. Through a multimodal approach, Jewitt (2005) explores how pedagogic discourse for the discipline of English is realized in classrooms by examining the physical design of classrooms. She articulates a “need to look beyond the teacher as an individual to the ways in which broader social and policy issues shape the design of the classroom...” (2005: 309). Similarly, Pennycook argues that methodological concerns are only a small part of what needs to be considered in determining what is important in language teaching (2000: 89). He says, “the problem is that so much of what we read about in TESOL and Applied Linguistics, or hear in teacher education classes, tends to view classes as closed boxes” (2000: 89). He asserts that classrooms and the world beyond them are “complex social and cultural spaces” (2000: 89). Both views are applicable to this analysis because this section

asserts that the manner in which the content in *Shaping Angola* is represented visually conceptualizes EAL teaching as being socially constructed and multifaceted—encompassing people and places from outside of the classroom. Therefore, this section is divided into three categories: local environment indicators, and provincial landmarks and monuments. The description of each category identifies the resources used to create content, how they are used in conjunction with other modes and resources, and indicates what they suggest about EAL teaching.

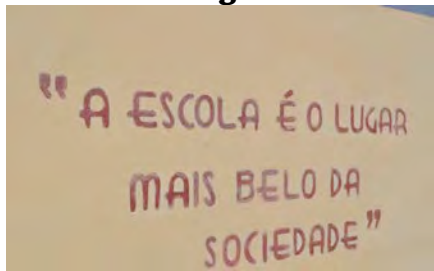
The category of ‘local environment indicators’ includes resources that are used to suggest certain aspects of a local context, which, for *Shaping Angola*, incorporates details about the country of Angola. The content contained in the two examples discussed in this section challenge “Inner Circle” dominant sociolinguistic models. They contain written language and visual image content that is rooted neither where English originated nor in English at all. However, the content comprises EAL teaching because it contributes to the wider context in which EAL teaching occurs. It is this wider context that contributes to part of every EAL teaching environment, especially those that are more inconspicuous. Both images that contain local environment indicators appear in the opening image compilation.

The first image is an Angolan flag (shown as Image A in Figure 20). Flags are semiotic resources that carry with them group identification and ideological association. Using a flag from a particular country establishes a connection between it and its citizens.

| <b>Figure 20</b>                                                  |                                                                                                                                                                                       |
|-------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content of local environment indicators— <b>Country indicator</b> |                                                                                                                                                                                       |
| Content description                                               | Visual representation                                                                                                                                                                 |
| Still image of the Angolan national flag                          | <p style="text-align: center;"><b>Image A</b></p>  <p style="text-align: center;">00:19-00:20</p> |

In the case of Angola, the flag could represent its independence and the people's determination to work towards a common goal. Despite its short, 1-second appearance on the screen, the way that it is presented through textual resources communicates its prominence. The colors of the flag—bold red, yellow and black—suggest salience. It appears towards the beginning of the module and is revealed during an exciting crescendo in the musical composition. In other words, the music appears to lead up to the flag and (other than the icons used at the very beginning of the module) the progression of all other images starts with the flag. As it zooms in from small to completely filling the screen, it is placed centrally for the viewer. More choices for unveiling content are described in greater detail in section 5.5.1, but it is key to remember that representing complex ideologies can be constructed using flags: existing, self-contained visual semiotic resources. For EAL teaching environments, flags can aid in 'glocal-izing' non-English speaking countries by highlighting local environments in which English is taught.


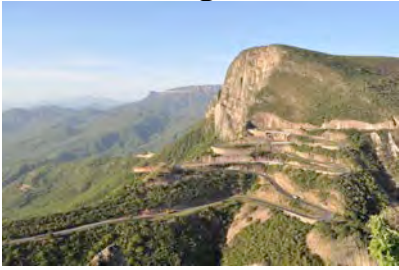


The second local environment indicator involves language, particularly an image of written text inscribed on what could be a school wall. As shown in Figure 21, the written text is translated from Portuguese as, "School is the most beautiful place in society". The content of the sentence places strong designations of significance on school, as it is a place that educates future leaders and citizens in the community. This sentiment might be held by other teachers around the world.

| <b>Figure 21</b><br>Content of local environment indicators— <b>Language indicator</b>                                          |                                                                                                                               |
|---------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| Content description                                                                                                             | Visual representation                                                                                                         |
| <p>Still image of written text in Portuguese</p> <p><i>Translation:</i><br/>"School is the most beautiful place in society"</p> | <p><b>Image A</b></p>  <p>00:37-00:39</p> |

However, including Portuguese in a training video intended for English teachers brings up questions of relevance. On a surface level, Portuguese might not apply to English, but when

conceptualizing EAL teaching as the teaching of a language by particular people, in a particular way, in a particular place, with particular values (Gee, 1996; 1990) then its relevance is more clear. EAL teaching occurs in classrooms, which are embedded within particular places outside classrooms, despite the fact that the national language in these outside environments might not be English. Pennycook contends that, “English is inextricably bound up with the world: English is in the world and the world is in English” (2001: 78). The teaching of English in ‘glocal’ locations is inserted into environments where it interacts with local languages and communication styles. For this reason, the resource of a language other than English contributes to a depiction of EAL teaching that encompasses much more than just the English language. It characterizes EAL teaching as comprehensive, as ‘glocal’, not evolving from a few influential locations.

This concept of language being shaped by the environments in which it occurs is further supported by the content of other images used in *Shaping Angola*. Still and moving tourist photographs of monuments and landmarks can also be seen in the introduction module. These images are integrated with other images of people, places and things related to EAL

| <b>Figure 22</b>                                                                     |                                                                                                                                                            |                                                                                                                                                             |
|--------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Content of local environment indicators— <b>Provincial landmarks &amp; monuments</b> |                                                                                                                                                            |                                                                                                                                                             |
| Content description                                                                  | Visual representation                                                                                                                                      |                                                                                                                                                             |
| Still image                                                                          | <p align="center"><b>Image A</b></p>  <p align="center">00:49-00:50</p> | <p align="center"><b>Image B</b></p>  <p align="center">00:26-00:27</p> |
|                                                                                      | <p align="center"><b>Image C</b></p>  <p align="center">00:40-00:41</p> | <p align="center"><b>Image D</b></p>  <p align="center">01:13-01:14</p> |

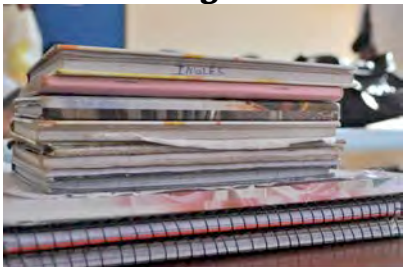




teaching under one musical composition. Figure 22 contains country-specific still images. Their content characterizes the locations where the photographs were taken. Images A and B represent the province of Huíla—the Christ statue on the top of ‘Serra da Mesa’, or Table Mountain (Image A), and the ‘Serra da Leba’ road (Image B). The statue is a symbol of the town of Lubango. The road is a testament to the superior engineering skills that now link the provinces of Namibe and Huíla. Images C and D, respectively, represent the province of Namibe and include the ‘Welwichia Mirabilis’ plant, endemic to certain remote regions of the province, and a famous beach scene with three colorful arches. Holliday refers to social context as “the wider societal and institutional influences on what happens in the classroom” (1994: 13). He would agree that what is represented by the content of these images contributes to the surrounding social contexts of EAL teaching. The scattered placement of the tourist images within the other classroom images of the introduction module indicates the significance of the social context in which EAL teaching occurs. Content can be a significant resource, especially when using visual images, but how the content is captured in terms of how it represents EAL teaching contexts and people is also important. This can be explored with an examination of credibility, how it is constructed, and how it is used to create ‘glocal’ representations of ‘reality’.

#### **5.4 Emphasizing micro/macro representations to suggest credibility**

To summarize from the Methodology chapter, modality realizes an aspect of the interpersonal metafunction because it highlights representations of ‘reality’. High modality images are suggested to be closer representations of reality. The less an image depicts its subject as it would be seen in ‘real-life’, the lower the modality it has in a realistic domain. *Shaping English* uses high modality images, limited zoom, wide-angle shots, and panning in order to display context. *Shaping Angola* uses high modality images to suggest context through framing choices that highlight micro details. What is important for this analysis is that modality is different in different domains and that using modality indicates credibility. This section examines how resources are used in *Shaping Angola* to construct credibility and what the implications of using them are for EAL teaching in global settings.



The objects that compose the environments where a teacher works contribute to the teacher's practice and to a construction of the practice of EAL teaching. They can have local or global significance depending on the object chosen and how the viewer connects to the object. The images in Figure 24, below, have been selected from the opening compilation and although they are included in order of their appearance, they are not exclusive and are seen among other moving and still images within the opening compilation. Since objects can contain a constellation of meanings that are drawn upon by their viewers, the images in

| <b>Figure 23</b>                   |                                                                                                                                                                                      |                                                                                                                                                                                       |
|------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Image content of classroom objects |                                                                                                                                                                                      |                                                                                                                                                                                       |
| Content description                | Visual representation                                                                                                                                                                |                                                                                                                                                                                       |
| Still image                        | <p style="text-align: center;"><b>Image A</b></p>  <p style="text-align: center;">00:29-00:30</p>  | <p style="text-align: center;"><b>Image B</b></p>  <p style="text-align: center;">00:36-00:37</p>  |
|                                    | Still image                                                                                                                                                                          | <p style="text-align: center;"><b>Image C</b></p>  <p style="text-align: center;">00:47-00:48</p>  |
| Still image                        | <p style="text-align: center;"><b>Image E</b></p>  <p style="text-align: center;">01:00-01:01</p> | <p style="text-align: center;"><b>Image F</b></p>  <p style="text-align: center;">01:15-01:16</p> |

the figure that depict classroom objects used in some Angolan schools could also have global resonance and thus increased credibility. Image B depicts a bell, which is used to indicate the start and end of class periods. Even if bells are not used in schools today they are

recognized as signs that suggest school. Image A is of student notebooks with the top notebook showing the word 'Inglês', the name of the English subject in Portuguese. A student desk marked with etchings and graffiti is shown in Image C. A desk with various 'Livros de Turma', or class record books, is found in Image F. Writing tablets and surfaces and registers are objects teachers around the world utilize in some way for themselves or for students, although their physical forms may vary. Image D incorporates a pair of student hands holding a pen on a desk that has a notebook and metal pencil case containing other student utensils. Image E has small pieces of chalk in one box with another empty box next to it. School utensils, although varied in brand, color, type, or size, suggest a school context. The way that the images in Figure 23 focus on single objects or a small set of objects differs from the filming choices in *Shaping English*. The images illustrate an emphasis on micro depictions as contrasted with the macro depictions in *Shaping English*, where displaying whole environments was a strategy to allow the viewer to observe them. In contrast to the discussion in the section 5.2.1, instead of an observation of larger contexts, the presence of micro content in images implies that EAL teaching environments include a variety of objects that form their composition.

Objects are indexical of larger environments. The technique of framing utilized to focus on these small details produces high modality images where objects within classrooms are focal points. The examples show that viewers are limited to see the objects specifically, not the environments around them. When a viewer has the schema to fill in details about a context using only a close up of a subject in an image, even the smallest details can reflect more extensive features about the context. For example, Image F depicts student record books, but an Angolan teacher would know that since there are many books on a table, the photo was taken in the teacher's lounge, the context where teachers go to pick up the book that corresponds to the class they teach during a certain period. Multiple record books would only be seen in this location. The teacher's lounge is a place where teachers can work and get information, and in Angola it is often a social space where teachers can watch television, speak to each other, put down their class materials (Image A), and pick up other materials they need such as maps and chalk (Image E). The content of the images suggests the wider context of the teacher's lounge, even if the images are not seen sequentially. Although the focus of the compilation of images is on teachers in an Angolan context, teachers from other



global contexts could find resonance from their own contexts. This connection between 'local' and 'global' resources demonstrates how the 'glocal' is constructed in the video. Harnessing resources such as the local objects that appear in classrooms can contribute to the depiction of 'glocal' teaching environments but a careful consideration of the content, its combination with other content and their implications is critical.

### **5.5 Constructing community and collectivity with address and point of view**

*Shaping Angola* uses resources such as address and point of view to create a hypothetical collective community that encompasses both the viewer and the producers. Similar to the analysis done on address in the first video, this section examines the use of pronouns in the introduction module in order to investigate how the relationship between viewers and producers is constructed through written and spoken language. This section also examines how configurations of modes contribute to a construction of familiarity that suggests a particular kind of community. In addition, point of view is examined through choices made for photographic framing and angles: off-center and extreme angles, and close up shots. The combination of the angles used in the video surrounds viewers with a plethora of unusual ways of seeing familiar educational scenes. These angles, combined with the musical composition, create and evoke interest. This section concludes by discussing what the configurations of resources used to create point of view and address in *Shaping Angola* imply about EAL teaching in global settings.

An examination of the use of pronouns in the opening module is essential for understanding how the viewer is verbally positioned in relation to the producers. For *Shaping English*, there is a pedagogical distance between the two. The producers have something to offer the viewers. In contrast, the pronouns used in the introduction module of *Shaping Angola* create a collaborative relationship between the viewer and the producers. After the opening visual with music, which does not utilize oral text, the remainder of the video begins by welcoming viewers, presenting them with a general idea about what is found in the series, and then giving instructions on how to use it. The oral narration is included below, for reference, with pronouns underlined for emphasis:



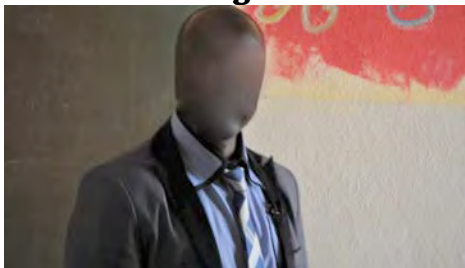

*As you watch each module you will come to know real Angolan English teachers like yourself. Each teacher kindly and bravely agreed to let a video camera into their lessons*

*and expose themselves to evaluation by a mentor and by all the viewers of the video. We thank them in advance for this and ask you to remember this as you watch: even the most experienced teacher makes mistakes. If we make comments just to be negative, no one learns. If we critique from a genuine desire to learn everyone can benefit. Let's [let us] all learn from the lessons we see in the videos.*

As the beginning of the text, the subject behind the first two occurrences of 'you' is the viewer. The voiceover states, "as you watch...you will come to know", which are actions only the viewer can perform. The next three pronouns, two uses of 'we' and one 'you', indicate two distinct subjects. The 'we' expresses gratitude and requests that the 'you' remember something as he/she watches. Up to this point, there is a transfer of information between the 'we' and the 'you', which could correspond to the producers and the viewers, respectively, because of the nature of the roles they enact as producer and consumer. However, the final four instances of pronouns change the transmission dynamic. For example, the first two instances, "If we make comments..." and "If we critique..." immediately place the producers into the same position as the viewers. This switch brings up questions of motivation for the changes, but what is significant is that there is a modification and it places both parties on an equal pedagogical plane. It indicates that the producers are teachers themselves. Even the final instance, "[Let us] all learn from the lessons we see..." further supports the repositioning of the producers. The voiceover content indicates that even the producers can learn something from watching the videos. This verbal positioning of the producers as equals to the viewers indicates collaborative training in EAL teaching methodologies. Learning happens from within an imagined wider community of educators who are interested in improving their practice. The reality of whether the producers do, in fact, belong to the community for which the video was made is not necessary for this research, rather that the verbal language suggests that it is so.

The creation of community is also suggested in the use of images in combination with the language used in the voiceover and the music. The seven teachers who volunteered to be filmed for the series coincide with the seven images that appear during some of the oral narration given in the example below. The musical composition draws attention to and emphasizes each image by using one loud beat of the drum to coincide with the cut of each photo. The images are all close ups, framing choices that isolate parts of the human body, in this case, from the upper chest to the face (Villarejo, 2006: 38). Figure 24 contains examples

of these choices. Images A, B, C, and D are tight shots of teachers faces smiling or with facial expressions that indicate pedagogical actions such as eliciting or explaining.

| <b>Figure 24</b>                                   |                                                                                                                                                                                                                                                                                                                                                                                                                 |
|----------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Framing choices & voiceover text— <b>Close ups</b> |                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Content description                                | Visual/Oral representation                                                                                                                                                                                                                                                                                                                                                                                      |
| Still image (w/ added movement)                    | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>Image A</b></p>  <p>02:33-02:37</p> </div> <div style="text-align: center;"> <p><b>Image B</b></p>  <p>02:37-02:42</p> </div> </div>    |
| Voiceover                                          | <div style="display: flex; justify-content: space-around;"> <div style="width: 45%;"> <p><i>We thank them [the Angolan teachers that appear in the video] in advance for this and ask you to remember this as you watch:</i></p> </div> <div style="width: 45%;"> <p><i>Even the most experienced teacher makes mistakes.</i></p> </div> </div>                                                                 |
| Still image (w/ added movement)                    | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>Image C</b></p>  <p>02:43-02:46</p> </div> <div style="text-align: center;"> <p><b>Image D</b></p>  <p>02:51-02:55</p> </div> </div> |
| Voiceover                                          | <div style="display: flex; justify-content: space-around;"> <div style="width: 45%;"> <p><i>If we make comments just to be negative, no one learns.</i></p> </div> <div style="width: 45%;"> <p><i>Let's all learn from the lessons we see in the videos.</i></p> </div> </div>                                                                                                                                 |

The gaze of the subjects in the images is not directly towards the viewer but the images are taken from a familiar distance. Kress and Van Leeuwen assert that “the people we see in images are for the most part strangers” but the distance chosen to capture those people determines which kind of familiarity is suggested by the image (2006: 125-126). Close ups allow a manipulation of relationships between humans to present subjects “as though they are friends” (Kress & Van Leeuwen, 2006: 126). This implies that the close ups indicate familiarity and closeness even though the viewers, presumably, do not know the teachers personally. When combined with the voiceover text, included below the images in Figure 24, both modes create intimacy. For example, Image B states, “Even the most experienced teacher makes mistakes” and is accompanied by a photo of a teacher wearing a lab coat with

a green chalkboard behind her, possibly giving an explanation to students. The integration of both modes suggests that the viewer knows this teacher who makes mistakes. The relationship indicated is a pedagogical one, but it does not hold the same authoritative characteristic as the connection between the viewer and the producers of *Shaping English*. For *Shaping Angola*, it is assumed that an intimate personal relationship between teachers will lead to collaborative and productive professional development for EAL teachers.

An exploration of address shows that the use of pronouns in *Shaping Angola* constructs EAL teaching as a community that includes the viewers and the producers. Point of view positions the viewer into this same community. After the opening compilation, in addition to welcoming viewers and presenting them with general information about the series, *Shaping Angola* uses the voiceover to address the viewer in regards to how to use the series. Like the instructions given in *Shaping English*, the voiceover in *Shaping Angola* uses verbs to instruct the viewer on how to use the series. The first video uses the present tense, but the second utilizes the imperative. In *Shaping Angola*, the main verbs from each sentence can be seen below underlined for emphasis:



*Before watching, answer the pre-viewing questions in the Teacher Guide that comes with this DVD. You can write directly in the book. Then watch the video. While you watch, take notes on what you notice and learn. After watching the video answer the post-viewing questions. When you plan for the future take what you've learned into consideration and try out at least 1 new practice or activity you have seen. Continue trying and testing out the suggestions given until you find something that works for you and integrate it into your teaching approach...*

All verbs use the imperative form except for 'can write' which is imperative in function but not form. It consists of a modal verb (can) combined with an imperative (write). The use of the modal, 'can', softens the command. The action verbs are similar to those heard in the first video, but there is a small but key difference. "Imperatives are commands, whose function is to get someone to do something", so utilizing them foregrounds the action of the person doing it, not the person telling them to (Celce-Murcia & Larsen Freeman, 1999: 232). The use of the imperative creates a point of view where the instructions are not directed towards the viewer in a manner that separates the producer and the viewer. It does so by figuratively removing the producers from the interaction. It allows the producers of the video not to mention themselves in the instructions. Instead, the instructions are configured to focus on the viewer's actions. As a result, the instructions become procedural

and the actions of the viewer are foregrounded. In addition, the understood 'you' in the imperative is a collective one, at the same time speaking to an individual teacher, but also to all viewers at once.

Given the collective point of view constructed by the voiceover, it is necessary to examine where the point of view comes from, especially when considering 'glocal' constructions of accent. Choice of accent is a common theme for both videos. They utilize voiceovers with standard American accents and, as was discussed in the previous chapter, a choice of dominant varieties of accent may suggest commodification in order to legitimize the videos. *Shaping Angola*, although its focus is uniquely 'local', was still published with US State Department funding but through the US Embassy in Luanda. Of particular importance for both videos is how the resource of accent brings up questions of accent selection and movement. As accents travel they can gain or lose authority. Coupland asserts that, "what happens to resources such as English... in one place is not necessarily predictable from what happens to them elsewhere" (2011: 211). Due to sociolinguistic factors, attributions for accents are often made using center-periphery models that place social values onto the same or slightly different language occurrences (Blommaert, 2005: 222-223). Accordingly, what would change if the voiceover in *Shaping Angola* had an Angolan English accent? A British accent? Local accents may serve a purpose and hold influence locally. In contrast, the perceived power and authority of dominant accents, considered 'standard', can easily eclipse local ones. In other words, "the codes [or accents]... of powerful communities are valued at the translocal level, while those of the powerless are considered restricted in value to their local contexts" (Canagarajah, 2015: 34). This means that although an Angolan accent could communicate that it is possible for Angolan English varieties to be used in educating its teachers, it could also communicate that the series lacks authority because it is not connected to an "Inner Circle" variety of English such as American or British English. Knowledge of particular contexts could probe further into these issues of accent and understanding the context could facilitate the choice of a voiceover accent that most appropriately suits the context and potential viewers and communicates a message that benefits that context.

To recapitulate, the point of view and address of oral and written texts in *Shaping Angola* contribute to the construction of a collaborative community. The music and the visual reinforce this concept of community by sustaining the viewers' interest on the people that constitute the common community. Similarly, the way the video uses framing for images constructs a point of view and situates the viewers in particular places that sustain interest and suggest a common context. The first technique is the use of off-center or extreme angles. As seen Figure 25, the images have not been taken from the front.

| <b>Figure 25</b>                                      |                                                                                                                                                                                                                                                                                                                                                                                                               |
|-------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Point of view— <b>Extreme &amp; off-center angles</b> |                                                                                                                                                                                                                                                                                                                                                                                                               |
| Content Description                                   | Visual representation                                                                                                                                                                                                                                                                                                                                                                                         |
| Still image                                           | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>Image A</b></p>  <p>00:43-00:44</p> </div> <div style="text-align: center;"> <p><b>Image B</b></p>  <p>01:22-01:23</p> </div> </div> |

The camera was twisted and turned and the resulting images appear off-center. For familiar images such as classrooms, desks, and students, extreme angles such as the ones shown in Images A and B make familiar scenes appear different. Image A is taken from a high angle and twisted slightly to the right. None of the lines seen in the photo are level. They are all distorted, but the scene can still be identified quickly as a classroom because of the desks with students, the green chalkboard at the top left, and the teacher standing in the green shirt in the background. The angle used is not typically seen, especially in terms of modality. A teacher observing a class in real life would see this scene straight on, with all the lines of desks at a level angle. Using this angle lessens the modality, but since the image is intriguing or perplexing, it draws the viewer in. Image B follows the same principles. It is taken from a low angle, as if the photographer is sitting on the ground looking slightly up at the students. It also lowers the modality by its framing choice to remove most of the students except for the most prominent lower half of their bodies. The desks and chairs form a vector that leads towards the chalkboard in the top left corner. Bewildering as it to

view context in this manner, doing so offers an unusual way of suggesting a different perspective. Even for the split seconds that most images appear in the opening compilation, off-center angles and variation in the angles used to capture images contribute to building interest.

The other framing technique that contributes to constructing unconventional points of view is the extreme zoom, or close up. When a producer chooses to use an image that focuses closely on one small aspect of a scene, there is a danger that the viewers will have no context in which to place the image (Thompson & Bowen, 2009: 16). This makes the sequence of images very important in order to introduce context so the extreme image choices make sense. For example, the images seen in Figure 26 are from EAL classrooms.



| <b>Figure 26</b>                      |                                                                                                                                                                                                                                                                                                                                                                                                                 |
|---------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Point of view— <b>Framing choices</b> |                                                                                                                                                                                                                                                                                                                                                                                                                 |
| Content Description                   | Visual representation                                                                                                                                                                                                                                                                                                                                                                                           |
| Still image                           | <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>Image A</b></p>  <p>00:57-00:58</p> </div> <div style="text-align: center;"> <p><b>Image B</b></p>  <p>01:18-01:19</p> </div> </div> |

Image A focuses on the shoes of two people, one with grey sneakers and one with shiny black leather shoes. The other images that come before and after the image in the opening compilation—classrooms and schools, school objects and teachers in action—add the schema necessary to give the image a context. This being said, it could be assumed that the grey sneakers belong to a student and the shoes to his/her teacher. The particular framing choice suggests a personal interaction between the student and teacher as they are placed in close proximity to each other, another example of collaboration within community. This interaction could be classified as relaxed because of the body posture. There is only one sneaker in the shot, but it is positioned on its side, suggesting an informal body position for the student and characterizing a particular kind of interaction within a community. And Image B zooms in on a small piece of chalk and surrounding chalk dust assumedly in the

chalk holder in front of a green chalkboard. It follows the same logic as the first image but emphasizes only one subject. Framing choices in the video are closely tied to sequencing but if utilized with attention and consideration for image content, no matter how small the detail, they can be used to sustain interest and reinforce concepts.





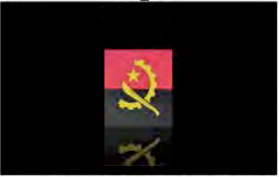




## 5.6 Building anticipation and sustaining interest with narrative structure

The first video organized the information within it using an overarching conceptual structure. The producers of *Shaping Angola* use a different strategy to relate information by using narrative structure. Within narrative structure a vector in images is always present, contributing to unfolding actions over time or events that indicate directionality (Kress & Van Leeuwen, 2006: 59). These vectors could be created through the objects or gestures of subjects in visual images. They not only show relationships between individual subjects or resources within one image, but they also indicate how all resources used as an ensemble are connected to each other. The narrative structure utilized in *Shaping Angola* is grounded in a musical composition from the beginning of the opening compilation to the end using instruments, tempo, and volume. It forms a cohesive device through which the added choices of content, transitions, the pacing of still images and movement within still images are joined. This section explores how the ensemble of resources builds anticipation and creates excitement about EAL teaching.

Anticipation is built in *Shaping Angola* using three strategies: by using transitions between visual images, by pacing choices for images, and by attaching movement to still images. All strategies are combined with a musical composition and work together with its pacing and rhythm to create a sense of enthusiasm. In contrast to the straightforward and factual approaches used to construct conceptual structure in *Shaping English* using visual, written, and musical modes, these three strategies frame EAL teaching with excitement, which suggestively characterizes the overall environment where EAL teaching occurs. Relying on emotive music and fast paced visual images, *Shaping Angola* builds enthusiasm for and interest in the content through its narrative structure.

Uncovering visual content to build anticipation happens in two ways in *Shaping Angola*. Figure 27 below includes seven images, which simulate the stages involved in uncovering the Angolan flag at the beginning of the opening visual compilation. Steps 1 through 7 depict a transition called ‘opening doors’ that mimics two sliding doors opening. More extensively described, the transition begins with a black screen that suddenly splits in the

middle to form two black rectangles that progressively move towards opposite ends of the screen horizontally.

| <b>Figure 27</b>                          |                                                                                   |                                                                                     |                                                                                    |                                                                                     |
|-------------------------------------------|-----------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| Building anticipation— <b>Transitions</b> |                                                                                   |                                                                                     |                                                                                    |                                                                                     |
| Content description                       | Visual representation                                                             |                                                                                     |                                                                                    |                                                                                     |
| Still image & transition                  | <b>Step 1</b>                                                                     | <b>Step 2</b>                                                                       | <b>Step 3</b>                                                                      | <b>Step 4</b>                                                                       |
|                                           |  |    |  |  |
|                                           | 00:19.1-00:19.3                                                                   | 00:19.4-00:19.5                                                                     | 00:19.6-00:19.7                                                                    | 00:19.8-00:19.9                                                                     |
|                                           |                                                                                   |                                                                                     |                                                                                    |                                                                                     |
| Still images & transition                 | <b>Step 5</b>                                                                     |                                                                                     | <b>Step 6</b>                                                                      |                                                                                     |
|                                           |  |                                                                                     |  |                                                                                     |
|                                           | 00:20.1-00:20.4                                                                   | 00:20.5-00:20.9                                                                     |                                                                                    | <b>Step 7</b>                                                                       |
|                                           |                                                                                   |  |                                                                                    |                                                                                     |
|                                           |                                                                                   | 00:21-00:22                                                                         |                                                                                    |                                                                                     |

Steps 1 through 4 happen in less than one second and the flag appears behind the doors. It zooms in towards the viewer from the background to the foreground. Step 5 shows the whole flag filling the entire screen, and its bold color and large size communicate its salience, despite only being on screen for less than a half a second. After this, a ‘cross dissolve’ transition is used, seen in Step 6. It places two images on top of each other and steadily fades one image out until only the other image remains. Linking images together in this way not only physically bonds them because they exist on screen at the same time, but also links the images conceptually. The image in Step 6, although it is only shown for milliseconds, could emphasize the interconnectedness of EAL teaching and the country of Angola. At the end of the process, the new image, shown in Step 7, remains and the rest of the opening compilation continues. Both transitions are ways to reveal the content, not merely present it to viewers. Disclosing or uncovering content suggests the existence of something mysterious and this, as a consequence of being revealed, becomes exciting to watch and engages viewers.

The second strategy creates excitement through pacing and choice of music. Since pacing implies the speed at which something occurs, in *Shaping Angola*, it is constructed using a

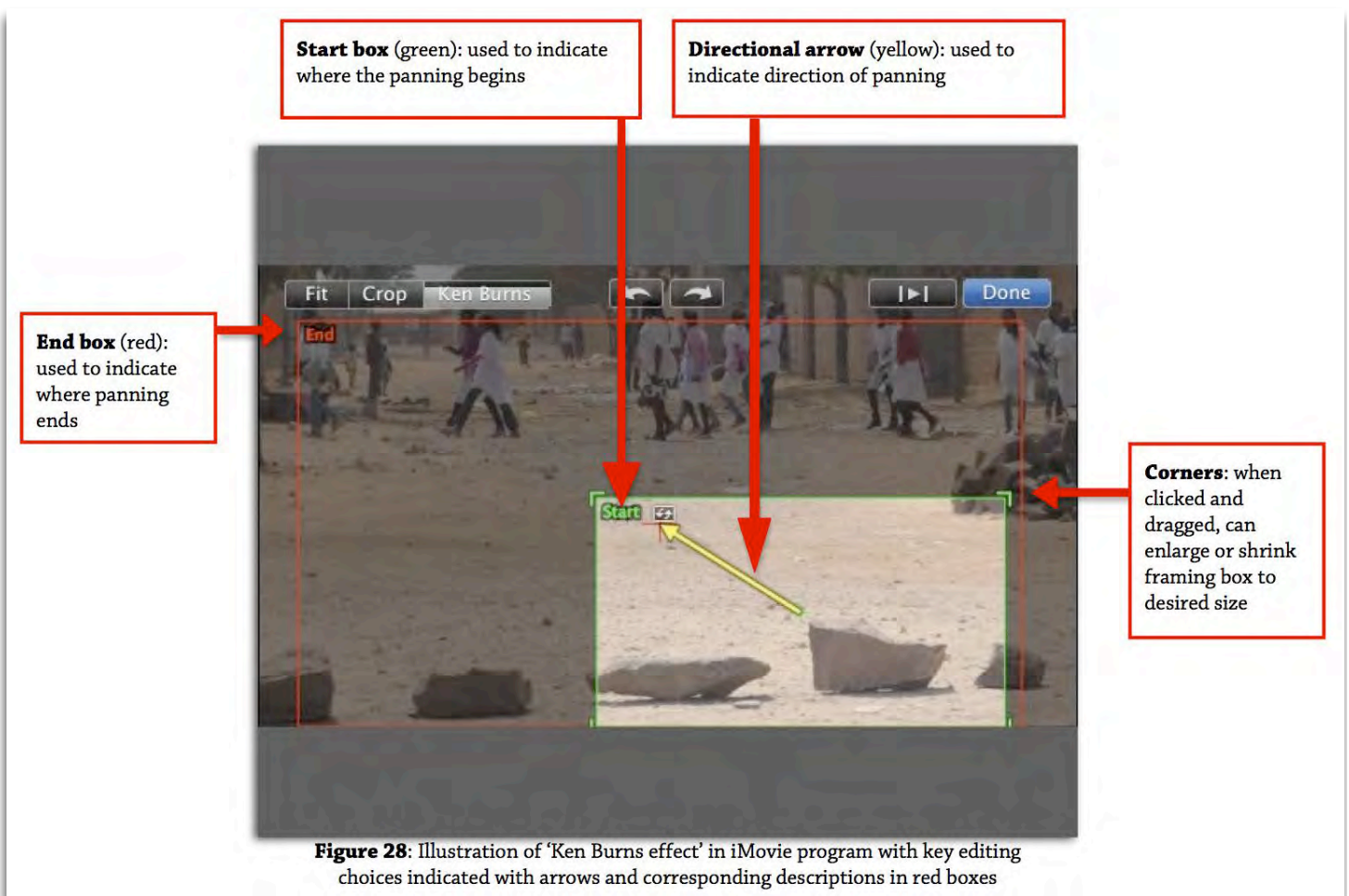
combination of semiotic choices. It is composed of a substantial number of images, the rapid rate at which they are shown during a short period of time, and the transitions or 'cuts' between the images. The opening compilation is 82 seconds long (from 00:18-1:40). A total of 65 different moving and still images appear during this time. And there is a prevalence of 'cut' transitions, which indiscernibly change rapidly from one image to the next. In film, "rapid cutting [...] constantly refresh[es] the image and might keep the viewer from switching channels" or turning off a training video (Bordwell & Thompson, 2013: 249). Thus, these semiotic choices could precipitate engagement or interest.

Music serves as a cohesive element as well as the principal cohesive device in the opening. An engaging electronic composition called "The New England Xylophone Symposium", by DoKashiteru featuring Spinning Merkaba, plays a quick melody on xylophone, drums, and electric guitar. The volume of the music frames the entire opening and marks its beginning and end. It is soft at the beginning, rises at the appearance of the flag, keeps this amplification throughout the progression of images, and then lowers as the last image fades to black. The melody does not begin until the appearance of the Angolan flag, but before then, during the title sequence and opening credits, the song begins with a combination of three notes. The notes played are similar, but not the same as those used for the movie *Jaws*. These were two low-toned notes that built apprehension and terror when they were played in anticipation of a shark appearing. In contrast, the configuration of notes in *Shaping Angola* suggests anticipation and excitement because it resembles the ticking of a clock. The highs and lows of the melody create aural spaces into which producers insert moving and still images. Most transitions between images are also linked to the music because the transitions occur on the hard beat of the drum. Recently, very fast-paced editing, called the MTV effect, has become popular (Thompson, 2009: 100). The quick cutting shots exhibited in the video are similar to those common on MTV. In *Shaping Angola*, the multimodal ensemble of the volume of the music, the pacing of the images, and the melody of the song all contribute to building anticipation and creating interest in the video.

The final strategy to create engagement, excitement and to build anticipation is the use of movement in still images. Unlike the first video, *Shaping Angola* predominantly uses still images as receptacles of content rather than moving images. However, there are also a few

instances of movement in photographs in its opening compilation. Integrating movement breaks up the pattern of image-cut-image that predominates the module. It allows time for slightly longer exposure to the image content, a space to breath. In order to understand how the movement is added, an understanding is necessary of the specific editing technique used for the video. Within the iMovie program, movement is attached to still images through an editing choice called the 'Ken Burns effect'. In simple terms, the result of the effect is that the photo appears as if it were filmed with a moving camera, as if it were moving.

Illustrated in the screenshot on the opposite page in Figure 28, in order to add movement, producers select the framing of the beginning of the pan by clicking on the green (start) box, indicated in the image below. The size of the box can be increased or decreased by clicking and dragging the corners, and the box can be placed anywhere on the still image. The beginning of the pan starts there. Then, the producers select the red (end) box—also indicated on the image below—and using the same process, select size and location. Any part of the image that is not contained in either the red or green boxes does not appear in the shot. After the beginning and the end of the pan are chosen, the yellow arrow shown in the middle of the image can be manipulated to change direction. The arrow points towards the direction the pan moves. As a result of the semiotic choices in the example below, the arrow pointed northeast indicates that the resulting visual is a pan starting from the right and moving up towards the left. If the large stone in the bottom right of the image is significant, the beginning of the pan can be tightly framed around it and the movement emanates from it. The 'Ken Burns effect' allows producers to focus attention on certain elements of an image at their discretion. Most importantly, choosing to add movement to a still image, although it may appear straightforward, has multiple semiotic choices that individually have an impact on potential meaning contained in the final moving image.



As was shown in the analysis above, narrative structure is constructed in many small ways in *Shaping Angola* using a variety of semiotic resources and choices. The most significant difference in the implications of the semiotic choices for both videos is the emotion which is constructed. *Shaping English* is more mild, straightforward and informative in its conceptual structure. *Shaping Angola* stirs emotions and engages the viewer with the amalgamation of multimodal resources in the narrative structure. Although narrative and conceptual structure are distinct, there are reasons producers might want to exploit one or the other to construct EAL teaching, which is the purpose of examining both in this research. The more resources that can be identified in video and the more the implications of their use can be explored, the more informed producers can be in making choices for their EAL teacher training video projects.

## 5.7 Conclusion

Within large projects such as video series, producers make semiotic choices for many aspects of their content, narrative structure, address, point of view, and other resources within image, language and music. But as was shown in this chapter, even small decisions have broader impacts on how EAL teaching is constructed. The most salient resource utilized by the producers of *Shaping Angola* in the introduction module is the musical composition. Its tempo, volume and instruments create engagement and interest but the music also forms a cohesive device onto which other resources can connect and reinforce the concept of community. ‘Glocal’ communication dynamics are interesting and engaging, especially when including a diversity of people, places and objects so choice of music can emphasize this view. A common collaborative community where producers and viewers work together is suggested through address and point of view with resources such as pronouns, the imperative, and framing choices for still and moving images. The ways in which *Shaping Angola* uses visual resources related to content constructs EAL teaching as multidimensional, as made up of local contexts that contribute to its configurations from outside of the classroom. These external classroom resources are powerful influences. Languages other than English and ideologies about education and teaching not only affect the English language but also the ‘culture’ that surrounds it, making languages significant resources that can be utilized in multimodal ways in video. Images are used in the video to suggest context by minimizing EAL teaching to core objects. In conclusion, finding resources to incorporate into video projects that reflect ‘glocal’ EAL teaching and both universal and local resources is important and requires a careful eye by producers and attention to detail.

## Chapter 6: Implications for ‘glocal’ EAL teacher video production

The analysis of *Shaping English* and *Shaping Angola* has shown how video is a text that is made up of “several different semiotic threads” (Archer, 2000: 84). The threads discussed are the resources producers can harness to construct meaning. However, a sensitivity to the ‘contact zones’ in which EAL teaching is located is essential in order to consider local contexts as options for resources (Pratt, 1991: 34). If producers are conscious of these ‘zones’ as semiotic choices are made, they can make more informed choices, which could contribute to a more inclusive ‘glocal’. As Van Leeuwen describes,

Global flows of capital and information of all kinds, of commodities, and of people, dissolve not only cultural and political boundaries but also semiotic boundaries. This is already beginning to have the most far-reaching effects on the characteristics of English (and Englishes) globally, and even within national boundaries (2006: 36).

Examining the first two research questions uncovered the nuanced ways that producers can maximize their use of semiotic resources to depict diverse teachers, teaching and educational environments for ‘glocal’ settings. This chapter summarizes the main findings for the previous two chapters. It outlines what resources are harnessed and how they are used in combination to suggest ‘glocal’ realizations. It then addresses the third research question about how the implications of using certain resources can inform principles to consider in future teacher training video productions.

### 6.1 Harnessing resource diversity from inside and outside classrooms

The first category of resources producers should consider relates to how EAL teaching is conceptualized. Being aware of resources that construct diversity and how to present them to suggest salience can contribute to ‘glocal’ realizations of EAL teaching that include local resources. Each of the major theoretical voices from the Conceptual Framework use terms to describe English communication that imply its extraordinary diversity: Canagarajah uses *Pluralism* (2006), Blommaert and Dong refer to *super-diversity* (2010), Pennycook uses *worldliness* (2001). To construct this diversity, in the context of semiotic choices, “simple points often have profound consequences... consequences for learning, for knowing and shaping information and knowledge, for attending and communicating about the world and our place in it” (Kress, 2010: 5). This view is well suited for a discussion about content that



values diversity, a characteristic of the 'glocal'. The findings from both videos show that diversity in EAL teaching includes an understanding that the classroom, teachers and students are heterogeneous and differ from country-to-country, school-to-school, or even classroom-to-classroom. Diversity for this study is described as the people, places, and things that compose 'glocal' EAL teaching environments in classrooms. The resources that can be used to construct 'glocal' teaching environments include teacher characteristics of gender, disability, clothing, and teacher actions; classroom characteristics of layout and decorations; classroom resources of writing surfaces and other pedagogical materials; and school customs and routines. The small details of environments can be seen to suggest larger and more ideological meanings. As the above quotation from Kress implies, although EAL classrooms are learning environments, the learning occurs as a result of many small details interacting together to suggest meaning.

Classrooms, their compositions, the subjects that interact within them and the environments outside of these classrooms are inextricably linked. As was described in the analysis for *Shaping Angola*, Jewitt examined how teachers' English classrooms can be seen "as a sign of how [they] mediate 'official' government and school discourse" (2005: 309). Through a physical space and its many component objects, its semiotic resources, the wider social issues of school policy and practice can be seen. She found that the diversity of classroom design is not accidental. "The material environment of the English classroom offers insights into the relation between 'old' and 'new' and into the tensions and relations between educational policy and pedagogical practice" (Jewitt, 2005: 318). The same can be said about the relation between 'global' and 'local' resources in video. There are tensions between the two socially constructed distinctions, and the semiotic realizations of them found in this study illustrate this tension. Although there is a superficial distinction between the one and the other, "we see no fundamental hierarchical difference between 'local' and 'global' indexicalities: they occur simultaneously" (Blommaert, 2003: 611). 'Local' and 'global' resources are seen in the findings and the implications of their use demonstrate how amalgamated the 'glocal' resources are.

The concept of 'scales' can be used to understand the way the 'local' and 'global' interact. Blommaert found, in two examples from media representations, that at the same time, deep



connections to specific, local audiences also indicate international relevance. “Different scales seem to overlap and combine in one genre” (Blommaert, 2003: 608). Exploring this overlap through multimodal resources utilized in both videos generated the concept of scale and the issue of movement that characterize the ‘glocal’. The findings in *Shaping Angola* demonstrate the interaction of ‘local’ and ‘global’ configurations of EAL teaching. The ‘glocal’ includes the people, places, and things within EAL teaching environments that exist outside the classroom. The resources discussed are identified as local environment indicators, including languages other than English, flags, provincial landmarks and monuments. The findings suggest that what influences EAL teaching is more extensive than what occurs directly inside the classroom. The content of the resources are signs that could contain powerful ideologies and inspire pride that might be useful to take advantage of and incorporate into EAL teaching contexts because symbols indicate and influence contexts. Although they are localized to Angola, using signs from different countries could also, at the same time, make the video more ‘global’.

Many resources used for both videos were based in dominant sociolinguistic models where the United States is at the center producing language and conventions for the rest of the world. The resources identified in the findings such as logos for American organizations, American accents, and written text about American institutions indicate particular ‘local’ resources, but because of scale differences, these signs are traditionally given more value and considered ‘global’ because of their more wide-spread influence. What becomes globalized is not “abstract language, but specific speech forms, genres, styles, and forms of literacy...” (Blommaert, 2003: 608). Often, these forms are based on access and influence, not on equity and heterogeneity. “The process of mobility creates difference in value, for the resources are being reallocated different functions” (Blommaert, 2003: 619). The resources for both videos indicate the need to recognize signs that were previously “devalued”, were “unnoticed” or were “inappropriate” at a certain time (Archer & Newfield, 2014: 6). Especially in a world where native speakers no longer form the majority of those who use English for communication, understanding that English is defined as a plural language, which carries multiple norms and standards is of utmost importance (Canagarajah, 2006: 589). Resources that realize this ‘glocal’ context are necessary for producers to be aware of and utilize.

## **6.2 Implications of constructing engagement with video content**

Constructing EAL teaching through who, what, where, and how it happens gives viewers a concept about how their discipline is regarded. The second category producers should bear in mind is related to how viewers engage with the video, a component of the pedagogical video series. Engagement with a video can have multiple dimensions. Mood sets the tone of how viewers are emotionally connected to the video. Engagement is suggested through how the relationship between the audience, namely the viewers and the producers, is constructed. Instructions suggest how viewers should access and interact with the video. Engagement is also influenced by suggestions of legitimacy and authority that add value to a video and attract viewers to use it. The following sections describe the semiotic approaches for engagement with a video, the resources producers can use to achieve it, and the implications of utilizing the approaches to depict 'glocal' EAL teaching.

### **6.2.1 Setting the mood with music**

Music can convey the dynamism that characterizes English communication and EAL teaching around the world. "Music, for its part, infuses the process of meaning construction with a crucial dynamic aspect" (Zbikowski, 2009: 362). It can suggest and cultivate engagement with video content. It attaches affect to still and moving images in order to imply certain kinds of engagement. Music is composed of patterned sound that contains multiple resources such as tempo/pacing, instruments and volume. When combined with other resources for emphasis and support, each one contributes to the dynamic processes that communicate affect through the cohesive device of a musical composition. In reference to the state of EAL teaching in the world, Canagarajah says that, "what we have now are not answers or solutions, but a rich array of realizations and perspectives. We should consider this a healthier—even exciting—state of the art" (2006: 29). Thus, difference is positive and stimulating if conceptualized as contributing to a richness of contexts and a richness of multimodal resources that speak to those contexts. Within the diverse and varied composition of EAL teaching in global environments, promoting an enthusiastic and active engagement with the knowledge in the video connects affect to what is being shown. A choice of engaging music promotes enthusiastic and active engagement with the knowledge in the video.

The findings for the videos illustrate two different types of engagement. The findings for *Shaping English* show that the producers use music not as accompaniment, but as a background addendum. However, to achieve an engaging connection, the producers of *Shaping Angola* utilize music, instruments, pacing of music and images, movement in photos, framing for emphasis, and relevant content for the given context. Using these resources in ensemble captures attention and sustains interest in EAL teaching and professional development. Music combined with particular views of familiar school scenes further engages viewers. Seeing familiar scenes through wide angles engages viewers as do intriguing views of the common that focus on micro representations. Skewed views of the familiar stimulate viewers to look and see more deeply. Observing difference is also beneficial, especially when aiming to add to pedagogical repertoires where methodology is concerned. As a result of an ensemble of resources, using engaging music as a cohesive device suggests that the viewers are not passive receivers of knowledge but active producers of it and engaging with knowledge in video can be entertaining and enjoyable.

### **6.2.2 Creating a collective audience**

The viewers that participate in the training offered by a video can be recognized as its audience. However, because education and communication is dialogical, audience not only includes the receivers of knowledge (the viewers), but also the givers of knowledge (the producers). Within the *World Englishes* movement, there has been a drive for more positive attitudes towards international varieties of English. “Given that the world Englishes ethos is inclusive and pluralistic, perhaps more needs be done to create contexts for teachers and researchers from developing nations to participate and voice their concerns more fully...” (Bolton, Graddol, & Meierkord, 2011: 459). As communication becomes more participatory, the lines between creator/consumer, giver/receiver, and instructor/student blur and EAL training becomes more of a collaborative process with more ‘glocal’ indications. Using written and spoken language resources constructs a relationship between the producers and viewers, which enables the video to position itself as interconnected with the viewers.

In written resources, this study focused on the relationship constructed through pronouns and commands. For images, relationships are suggested through content, framing, panning, editing, and filming angle. According to the findings in *Shaping English*, the viewer is not

intimately, personally connected to English or the teaching of it. This realization is implicit within the semiotic choices made. The viewers do not contribute; instead, they observe and consume information they receive. This relationship resembles transmission pedagogy where a teacher imparts knowledge on students. *Shaping Angola* constructs a collaborative pedagogical relationship between the viewers and producers that places the viewers on the same level as the viewers, in the same pedagogical context. This particular positioning could indicate a more dynamic and cooperative relationship similar to current 'glocal' sociolinguistic conditions. Constructing an audience that is involved in the educational process indicates mutual contribution towards and collaboration in creating EAL teaching contexts.

Having stated this, although collaboration, co-construction of knowledge and a level scale are 'glocal' notions, executing this practically is more challenging. If producers could have continued relationships with viewers of teacher training materials and produce materials for specific contexts it could benefit both parties, but this is rare in today's world. Most importantly, being aware of and knowing the implications of constructing authoritative or collaborative relationships with an audience is the first step in constructing ideals about EAL teaching that, for the benefit of local environments, should value their contributions and include them.

### **6.2.3 Giving clear and illustrative multimodal instructions**

Constructing relationships between viewers and producers creates interactional relationships and suggests ideals about EAL teaching. However, instructions in the video construct interactional relationships between the viewers and the content of the video. These EAL teaching videos have an 'overt instruction' component which shows the audience how to use the video (NLG, 2000). The findings for both videos show how instructions are constructed through written and spoken language as well as moving and still images. *Shaping English* uses resources in a way that could be confusing for viewers by orally stating and visually showing content that is not related. When producers show how to access the video and guide viewers through the process, instructions facilitate the viewer taking full advantage of the knowledge within the video. *Shaping Angola* uses multimodal resources to productively support, restate, and guide viewers through a process. This is a key strategy to

consider for some non-native speakers of English by restating information through different modes in order to aid in the comprehension of information. However, this is also a strategy that can be used for all users of English to communicate content in multiple ways in order to illustrate and emphasize the content. Distinctions between non-native and native speakers imply that the native speaker has command of language and the non-native does not. Since language is multimodal, the same theory can be applied to understanding and using a video. There are no “native speakers” in regards to EAL teacher training videos. If these distinctions are altered to Canagarajah’s (2006: 588) terms of ‘expert’ and ‘novice’, then anyone wanting to use a video becomes simply inexperienced in its structure and approach and should be properly introduced with clear and demonstrative explanations using multimodal resources. As this study addresses itself to the sign makers, the responsibility to choose pedagogical strategies, such as those needed for giving instructions, lies in the hands of makers of pedagogical materials.

#### **6.2.4 Legitimizing & validating a video project**

Using multimodal semiotic choices in video to construct ‘glocal’ EAL teaching environments may contribute to a more inclusive conceptualization of people, practice and place but legitimacy and authority are often needed to promote a project. Incorporating legitimacy and authority into a video series can support its content and add value, especially relevant where competition is a factor in the publishing and marketing of pedagogical materials. However, as was seen in the findings of this study, approaches to constructing validity often revert to traditional models of “Inner Circle” influence rather than highlight the local. These dominant and powerful models are used as standards when they are relocated. However, “a sociolinguistics of globalization should look carefully into such processes of reallocation, the remapping of forms over function, for it may be central to the various forms of inequality that also characterize globalization processes” (Blommaert, 2003: 619). The findings in this study illustrate the need to give careful consideration to non-dominant resources to bring a more balanced depiction of what is considered valid and legitimate for local contexts.

In the findings, validity is constructed with varied resources in both videos using logos, written and spoken text, and accent based in North American contexts. Semiotic choices from within the visual use textual resources such as size, color, position, and framing to

establish salience of the resources. Blommaert (2006) and Canagarajah (2006) argue that traditional models of ownership no longer fit the realities of horizontal movement of language and ideologies about it. In other words, “ownership” of the English language, and as a consequence, the ownership of EAL teaching no longer lies only in the dominant authorities such as the US and the UK but also in local contexts. However, how diverse locations respond to different language norms and values is unknown. Canagarajah also states that, “the uptake of [...] language resources in diverse locations will be unpredictable. Therefore, the outcomes of mobile texts have to be empirically observed in diverse locations, in relation to the different interlocutors and conditions, rather than theorized ideologically” (Canagarajah, 2015: 36). Exploring the uptake of these videos in different contexts would be a key area for future research, but for this study, producers should remember that value is in the eye of the beholder. More understanding of particular contexts could illuminate resources that suggest validity and authority from within those contexts.

### **6.3 Final statement**

Video producers play an integral role in constructing the world in which EAL teaching spreads and evolves. “Understanding the social context is crucial to thinking about the sign maker’s interest” (Jewitt, 2005: 313). As social context is composed of resources that can be represented by multimodal semiotic resources, careful attention to detail is essential. Semiotic choices for video that might appear minor can have a significant impact in the way they imply beliefs about EAL teaching, where it happens, who teaches it, and how it is taught. In order for ‘local’ EAL teaching contexts to be considered valid and influential within ‘glocal’ EAL teaching, ideologies about them must change on local and global scales. Presenting a video in an engaging manner so as to stimulate interest, capture attention, concentrate pedagogically, and validate it appropriately for the context, are areas producers can consider for their ‘glocal’ EAL teacher training videos. It is through a foundation of small, but significant details, highlighting ‘local’ environments, that producers can design video projects that construct ‘glocal’ EAL teaching.

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## Figures—Image, diagram or visual

Figure 1: Kachru's three-circle model of World Englishes (1985)

Adapted from model in Kachru, B. 1985. "Standards, Codification and Sociolinguistic Realism: The English Language in the Outer Circle." *English in the World: Teaching and Learning the Language and Literatures*. Eds. Randolph Quirk and Henry Widdowson. Cambridge: Cambridge University Press. 11-30.

Figure 2: McArthur's Circles of World English, 1987

From Crystal, D. 1995. *Encyclopedia of the English language*. Cambridge: Cambridge University Press. 111.

Figure 3: Three frames from a 35mm roll of film

<http://webfreind.com/movie-film-reel-png-2> [2014 April 8]

Figure 5: Etienne-Jules Marey, *Saut à la perche*, 1890

Marey, E.J. 1890. *Saut à la perche* [Photograph] At: <http://www.lineature.com/en/motion/8-saut-a-la-perche-1890.html> [2014, September 1].

Figure 6: Muybridge, *The horse in motion*, 1878.

Muybridge, E. 1878. *The horse in motion*. [Photograph] Available: <http://loc.gov/pictures/resource/cph.3a45870/> [2014, September 1].